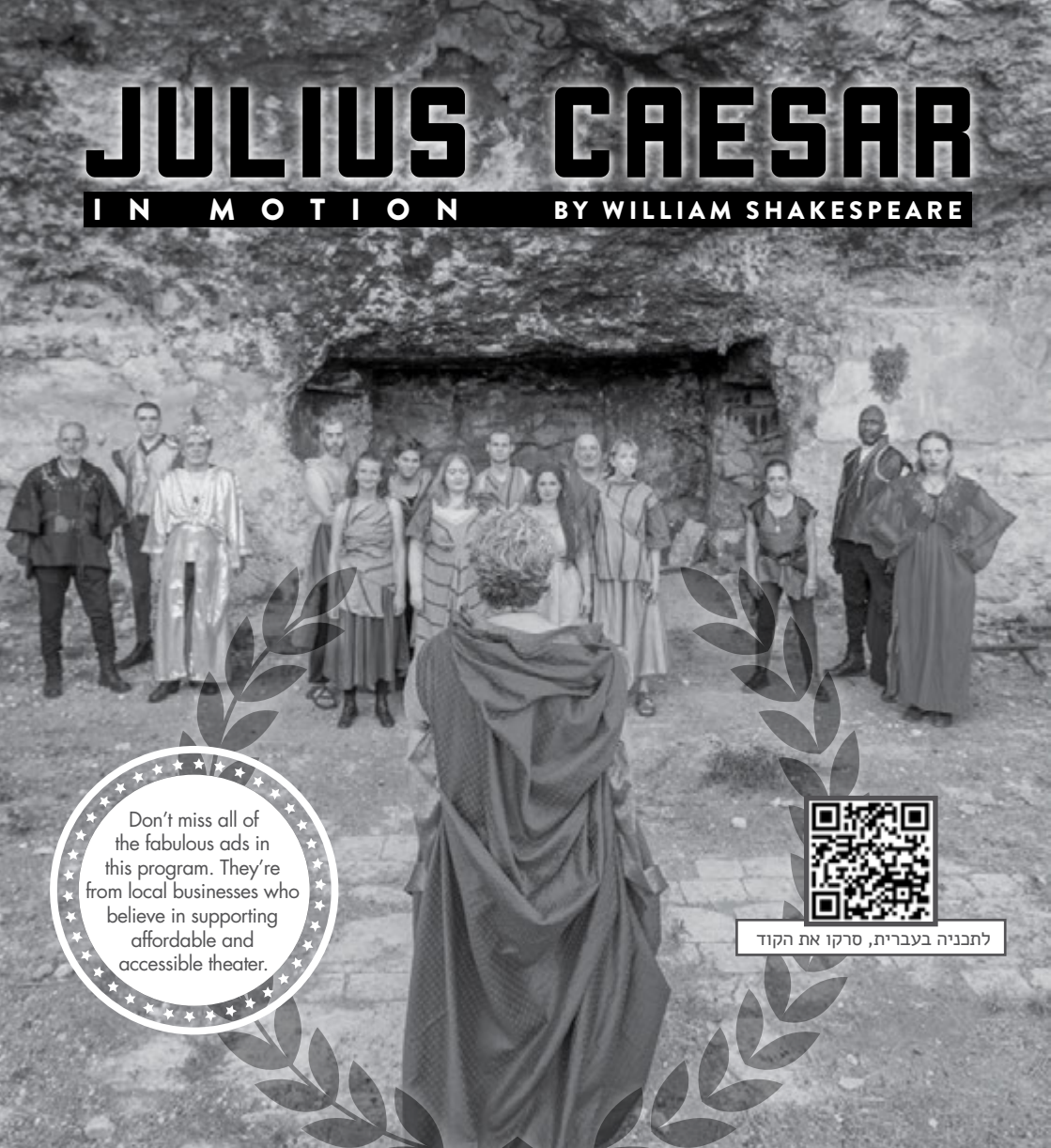


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I N M O T I O N

BY WILLIAM SHAKESPEARE



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QUESTIONS FOR FAMILIES - WHAT TO ASK WHEN YOU'RE ON THE MOVE...

What should you do if you think the person in charge is not doing a good job?

Is violence ever appropriate or okay if it's for the good of everybody else?

If you promised to listen to someone, is it ok to stop listening to them if you feel they no longer deserve your loyalty?

Should you lie to someone in order to get them to change their opinion?

When should you question what someone says to you, even if they are very convincing?

Why are we sometimes afraid to admit that our opinions have changed?

WORD DEFINITIONS

augurer - Roman religious official who observed the omens to predict future events and the will of the gods.

Aeneas & Anchises - according to myth, Aeneas survived the Trojan war, fleeing across the Tiber river while he carried his father Anchises on his back, before founding Rome.

beholding - indebted, obligated

coffers - treasury

coronet - a small crown

drachma - ancient coin. Marc Antony tells the Romans that Caesar's will promised 75 drachmas to every citizen. The exact value is thought to be equal to a few months of wages for a Roman citizen or to about a weeks' wages for

someone during Elizabethan times.

fain - gladly

ides - the middle day of the month. The ides of March is March 15th.

mettle - valor, courage, temperament

Philippi - an ancient Greek city.

portent - a sign or warning that something, usually something momentous and unpleasant, is likely to happen.

puissant - powerful, mighty

Sardis - ancient city of Asia Minor, in present-day Turkey.

tinctures, stains, relics, and cognizance - symbols of aristocracy

soothsayer - a prophet or fortune-teller

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The Greek Chorus and Julius Caesar: in motion

You may not know, but the original script of **Julius Caesar** has no chorus! Why did we choose to add one, and how did we do it?

In classical Greek drama, the main theatrical convention was the chorus, made up of multiple members who spoke as one. It represented the voice of the collective, the people, mediating and illuminating the action onstage to the audience while simultaneously taking part of the fictional world. When not singing their songs, they were witnesses to the dramatic action, becoming a kind of onstage audience, reflecting the real audience watching the play.

In **Julius Caesar**, the people have a huge role. They cheer Caesar at the start of the play, witness his murder, and of course, are an active audience for Brutus and Antony's dueling funeral eulogies. Afterwards, they become the soldiers of the civil war, caused by Caesar's murder. It seemed fitting to borrow this timeless convention for **Julius Caesar: in motion**.

While adapting the script, we took text attributed to the citizens, and other characters that we thought would translate to this convention. Our chorus alternates between the role of Soothsayers, Citizens, Conspirators, and Soldiers, Caesar's supporters and detractors, while also serving as an onstage audience in the park.

Music in the Play BY NATAN SKOP

Writing the music for the chorus was fun and challenging. I wanted to balance a few conflicting concepts, including songs with harmonies that showed different aspects in the same words, as well as songs where the chorus sings in unison, showing a joint sense of purpose. Some songs are sung a cappella, highlighting the chorus's fragility, and some are accompanied by instruments. I wanted to include dramatic melodies, but also ensure that Shakespeare's words remained clear. And of course, I could never lose sight of the difficult acoustic conditions of performing in the park!

I was greatly influenced by the music of flamenco, and specifically by La Caïta, Estralla Morente, La Paquera De Jerez, and other musicians and singers.

In **Prologue Song**, the chorus celebrates Caesar's victory, but then scold his supporters for hypocritically following a populist leader. In **I Have Seen**, chorus members relate the strange omens seen, asking Casca if Caesar will venture to the capitol. Brutus receives **Letters** urging him to take action, sung by the chorus. The chorus's **Warning Song** to Caesar falls on deaf ears. In **Funeral Chant**, the chorus sings in a frenzy, urged on by Mark Antony's rhetoric. After, the chorus sings the **Army Song**, introducing Octavius Caesar and telling us what has taken place as we transition to the battlefield. In **Death of Cassius**, the chorus sings an ironic lament as Cassius breathes his last, and as the show ends, the chorus sings an **Epilogue**.

FOLLOW along with the Chorus. Songs on pages 12-13!

CREW



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Yam Drori & Beth Steinberg



Composer & Musical Director
Natan Skop



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Bayla Lewis

Business Manager Ira Skop
 Producer Natan Skop
 Artistic Director Beth Steinberg
 Costume Manager Gabrielle Vigodny
 Asst. Musical Director Yaar Drori
 Stage Manager Alexa Myers
 Rehearsal Assistant Simon Stout
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 Eitan Berg, Gabrielle Vigodny
 Script Adaptation Yam Drori, Omer Shaik,
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PLOT AND PERSPECTIVE

By Yam Drori. Adapted from the Slate podcast “Lend Me Your Ears” by Isaac Butler.

“TH’ ABUSE OF GREATNESS IS WHEN IT DISJOINS REMORSE FROM POWER.” - II.i

It’s the feast of Lupercal, a city-wide festival that purifies Rome. **Caesar** has just returned, victorious from a bloody civil war against Pompey, who was his last remaining rival. He’s now the most powerful and popular man in the known world, and as he’s being feasted (“Prologue Song”), there’s talk about making **Caesar** king.

The origin story of the Roman republic is about heroic citizens overthrowing the oppressive monarch, Tarquin, so accusing someone of wanting to become king is a good way to get them killed. But **Caesar** is so popular, that this time it seems like it might happen.

This deeply frightens a group of senators, led by **Cassius** – along with **Cinna**, **Casca**, and others – who are organizing a conspiracy to assassinate **Caesar**. **Cassius** recruits **Brutus**, a friend and political opponent of **Caesar**’s, to lead the charge against **Caesar**.

Brutus agrees because he believes their cause is just (“Letters”). He believes that when **Caesar** will become king, his unlimited power will corrupt him. Since the government has totally broken down, the only way to stop **Caesar** is to kill him.

But **Brutus** makes three mistakes. The first is assuming that the public will see that the assassination was motivated by noble intentions, that is, if the conspirators take responsibility for their actions and make their case to the people.

However, from the start of the play, these noble intentions are shown in an ominous light by unnatural signs and portents. The natural world rebels in the form of an unexpected storm, and on the day of **Caesar**’s death a lioness gives birth in the streets, and graves yawn open and yield up their dead (“I Have Seen”).

This crisis is reflected in the private sphere by **Caesar**’s and **Brutus**’s blindness to their wives’ concerns. **Portia**, **Brutus**’s wife, begs him to share his plans with her. **Calphurnia**, **Caesar**’s wife, tries to convince him to heed the warnings and not to go to the capitol. **Caesar** ignores her, as well as the prophecies of a soothsayer (“Warning Song”).

Brutus’s second mistake is convincing **Cassius** to let **Caesar**’s right hand man, **Mark Antony**, live after **Caesar** is killed. **Caesar** is murdered at the capitol, and once **Antony** realizes the conspirators aren’t going to kill him too, he asks if he can speak at **Caesar**’s funeral, and **Brutus** makes his third mistake; he agrees to **Antony**’s request.

Antony whips the Romans into a frenzy (“Funeral Chant”), and then he uses that frenzied mob to seize power. The republic has fallen, and **Brutus**, **Cassius**, and their armies have to flee Rome.

We turn from the senate to the battlefield (“Army Song”). **Brutus** and **Cassius** turn on each other. The ghost of **Caesar** appears to **Brutus**, foreshadowing his fall. The conspirators are defeated in battle by **Mark Antony** and **Caesar**’s adopted son, **Octavius**. **Brutus** and **Cassius**

both commit suicide (“Death of Cassius”), and **Antony** and **Octavius** are left in charge.

“THERE IS A TIDE IN THE AFFAIRS OF MEN” - IV.iii

This play is a tragedy, but the tragic hero is not **Brutus** or **Caesar**. The real hero whose fall we witness is the Roman Republic.

In *Caesar*, Shakespeare is fascinated by the relationship between the personal and the political. After all, the institutions we depend on are made up of people - individuals responsible for the legacy of the political norms we hold dear.

Those people – or rather men of a particular social status – are the ones in charge in Rome. Shakespeare deliberately includes the scenes with **Portia** and **Calphurnia** to show how the women in this play dwell “but in the suburbs” of the dominant culture.

As institutions and norms erode, the quality and character of individual men matters more and more because they have more power within the system. If it degenerates too much, the men in charge and the state become essentially the same thing. It’s undeniable that the play has a cynical perspective on humanity – or more exactly, man-kind.

No man comes out of this play looking good. The elites are deluded enough to think that murdering the most popular politician in their nation’s history will work out well. The commoners are fickle, easily swayed, and prone to violence. They literally rip a poet apart onstage because he shares the name **Cinna** with one of the conspirators.

“HOW MANY AGES HENCE SHALL THIS OUR LOFTY SCENE BE ACTED OVER IN STATES UNBORN AND ACCENTS YET UNKNOWN!” - III.i

Another set of ideals in the play, stoicism and rationality, are also cornerstones of Roman masculinity. **Brutus** is devoted to the ideal of taming the unruly passions and assessing things coldly and clearly. But what if rational argument is impossible, because we can never escape our emotions? That’s the unsettling idea at the core of this play.

When **Cassius** is trying to persuade **Brutus** that **Caesar** must die, he rationally shows that **Caesar** is a very fallible man. But he also makes an emotional point, saying, in essence, that **Caesar** isn’t man enough to be in charge. These two points can’t be separated. And even **Brutus**’s stoicism is shown to be a kind of performance – he is playacting at being dispassionate.

So if performance is what counts, it’s almost inevitable that a skilled demagogue like **Antony** will take center stage. **Antony** is the future because what matters now is spin, charisma, the ability to give a good speech and move the crowd.

Caesar suggests that politics becomes purely performative when it has become rotted out from the inside, leaving only the veneer. But it doesn’t suggest any way to rebuild that hollow core once it’s gone. There’s not a lot of hope in *Caesar*. It’s more like a cautionary tale.

CAST

Julius CAESAR
Andrea Katz



CALPHURNIA
Caesar's wife
Simon Montagu

Marcus BRUTUS
Rebecca Gillis



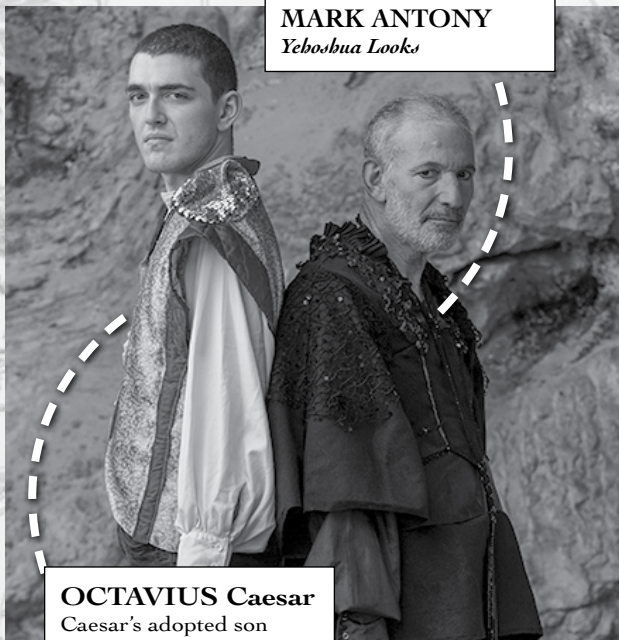
PORTIA
Brutus's wife
Kezia Inez Niman



Natan Skop *Susan J. Berkson*
Ira Skop
Yamin Friedman *Sarit Brown*
Miriam Asofsky *Miriam Metzinger* *Yaar Drori*

THE CHORUS

MARK ANTONY
Yebohua Looka



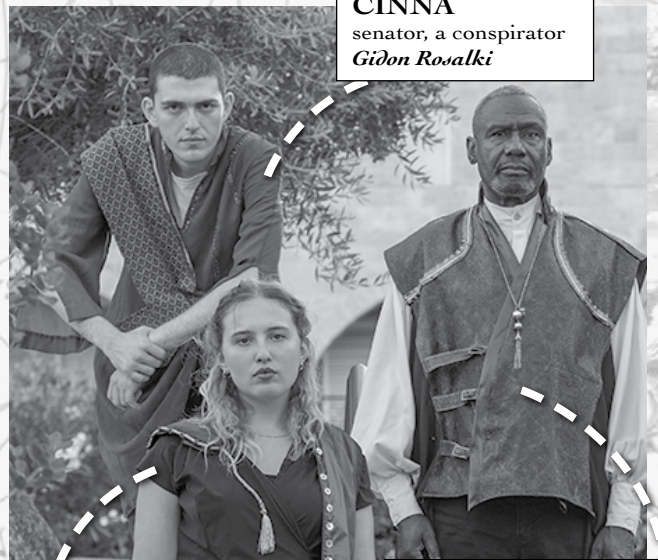
OCTAVIUS Caesar
Caesar's adopted son
Gidon Rosalki

CINNA the POET
Simon Montagu



MESSALA
Roman Soldier
Simon Montagu

CINNA
senator, a conspirator
Gidon Rosalki



CASCA
senator, a conspirator
Kezia Inez Niman

Caius CASSIUS
senator, head conspirator
Jacob Lunon

WORDS TO THE SONGS

Prologue Song Act 1, scene 1

Why dost thou lead these men about the streets?

We make holiday to see Caesar and to rejoice in his Triumph.

Wherefore rejoice? What conquest brings he home?

You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome,

Knew you not Pompey? Many a time and oft

Have you climbed up to walls and battlements,

To towers and windows, yea, to chimney tops, with patient expectation,

To see great Pompey pass the streets of Rome.

And do you now put on your best attire?

And do you now cull out a holiday?

And do you now strew flowers in his way That comes in triumph over Pompey's blood?

"I Have Seen" Act 1, scene 3

I have seen tempests when the scolding winds

Have rived the knotty oaks, and I have seen

Th' ambitious ocean swell and rage and foam

To be exalted with the threat'ning clouds;

But never till tonight, never till now, Did I go through a tempest dropping fire.

Or else the world, too saucy with the gods, Incenses them to send destruction.

Why, saw you anything more wonderful?

A common slave (you know him well by sight)

Held up his left hand, which did flame and burn

Like twenty torches joined; and yet his hand,

Not sensible of fire, remained unscorched.

Against the Capitol I met a lion, Who glazèd upon me and went surly by Without annoying me.

Why, saw you anything more wonderful?

And there were drawn Upon a heap a hundred ghastly women, Transformed with their fear, who swore they saw Men all in fire walk up and down the streets.

And yesterday the bird of night did sit Even at noonday upon the marketplace, Hooting and shrieking. When these prodigies

Do so conjointly meet, let not men say

"These are their reasons, they are natural,"

For I believe they are portentous things Unto the climate that they point upon.

Indeed, it is a strange-disposèd time.

But men may construe things after their fashion,

Clean from the purpose of the things themselves.

Why, saw you anything more wonderful?

Comes Caesar to the Capitol tomorrow?

Letters Act 2, scene 1

Brutus, thou sleep'st. Awake, and see thyself!

Shall Rome, etc. Speak, strike, redress!

Warning Song Act 2, scene 3

Caesar, beware of Brutus, take heed of Cassius, come not near Casca, have an eye to Cinna, trust not Trebonius, mark well Metellus Cimber. Decius Brutus loves thee not Thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Caesar. If thou beest not immortal, look about you.

Funeral Chant Act 3, scene 2

Revenge! About! Seek! Burn! Fire! Kill!

Army Song Act 3, scene 2

Octavius Caesar

He lies tonight within seven leagues of Rome.

Here is a mourning Rome, a dangerous Rome,

No Rome of safety for Octavius yet.

Octavius, Listen great things. Brutus and Cassius Are levying powers. Therefore let alliance be combined with Mark Antony, go sit in council How covert matters may be best disclosed

And open perils surest answerèd.

we are at the stake

And bayed about with many enemies, And some that smile have in their hearts, I fear,

Millions of mischiefs.

Ha hey, ho

Brutus and Cassius. A hot friend cooling. When love begins to sicken and decay It useth an enforced ceremony.

There are no tricks in plain and simple faith; But hollow men, like horses hot at hand, Make gallant show and promise of their mettle, But when they should endure the bloody spur, They fall their crests and, like deceitful jades, Sink in the trial.

Ha hey, ho

Death of Cassius Act 5, scene 3

Cassius is no more. Cassius' day is set. The sun of Rome is set. Our day is gone; Clouds, dews, and dangers come. Our deeds are done.

Lo Yisa Goy-Down By the Riverside Epilogue

Words: Isaiah 2:4 / Traditional

לֹא יִשָּׂא גּוֹי אֶל גּוֹי חֶרֶב וְלֹא יִלְמְדוּ עוֹד מִלְחָמָה

Lo yisa goy el goy cherev lo yil'medu od milchamah.

I ain't gonna study war no more. I'm gonna lay down my sword and shield, Down by the riverside, And study war no more.

I'm gonna lay down my burden Down by the riverside, And study war no more.

I ain't gonna study war no more. I gonna stick my sword in the golden sand, Down by the riverside, And study war no more.

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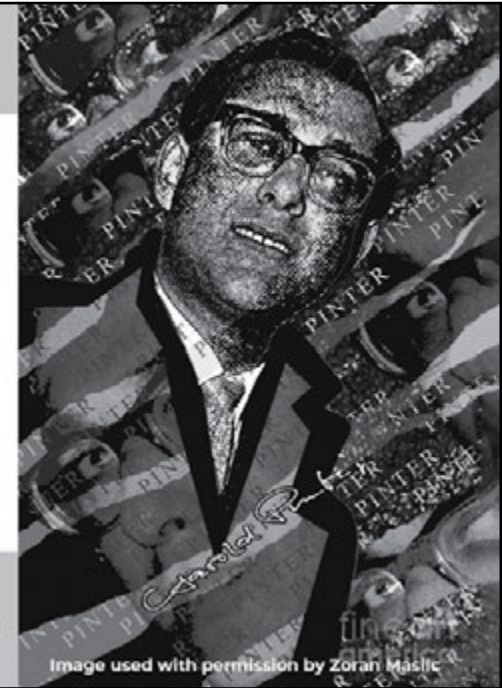



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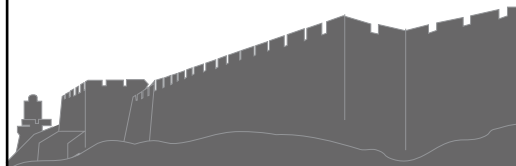


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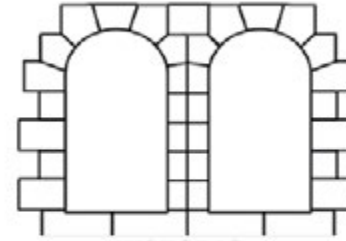
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