

BYU THEATRE AND MEDIA ARTS presents

JULIUS CAESAR



**NOVEMBER 12-
DECEMBER 4**

**MARGETTS
THEATRE**

JULIUS CAESAR

Written by William Shakespeare
Directed by Linda Hartzell

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WILLIAM SHAKESPEARE'S

JULIUS CAESAR

DIRECTED BY LINDA HARTZELL

Adapted by Shelley Graham and Linda Hartzell

Scenic Design
Michael Krazeck

Sound Design
Gabriella Warnick

Lighting Design
Emma Hansen

Dramaturgy
Shelley Graham

Costume Design
Dennis Wright

Production Stage Manager
Katie Arnold

Makeup & Hair Design
Marneé Porter

Fight Choreography
Matthew Carlin

Nov. 12-13, Nov. 17-20, Dec. 1-4
Nov. 13, Nov. 20, Dec. 4

7:30 p.m.
2:00 p.m.

**Margetts
Theatre**

Please join us after every Thursday evening performance for a brief post-show discussion in the theatre with the designers, dramaturg, and cast of our production.



Linda Hartzell is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



DIRECTOR'S NOTE

It is a joy and an honor to be working with the talented students and faculty of BYU Theatre Department and to be directing this brilliant, timely play. To quote a line from Cassius, "How many ages hence / Shall this our lofty scene be acted over / In states unborn and accents yet unknown!" We are reminded of how timeless is the message of this incredible work that portrays and investigates honor, ambition, revenge, and misuse of power.

For the first time in the history of the Roman Republic, Caesar broke two laws—by crossing the Rubicon River with his army into official Roman territory, and by establishing himself as dictator in perpetuity with greatly expanded powers, weakening the Senate and effectively ending the Republic.

In the novel *The Leopard*, by renowned 20th-century Italian author Giuseppe Tomasi di Lampedusa, a character states, "If we want everything to stay as it is, everything has to change." This is the dilemma for the characters of *JULIUS CAESAR*—in order to preserve hallowed traditions, actions must be taken to change threatening circumstances. But how drastically and with what means will those characters choose to act?

In the world of our play, set in 1919 Rome after the end of World War I and at the dawn of ruthless dictatorships in Europe, we see the plot of 44 BC repeat itself.

LINDA HARTZELL

CAST/CHARACTERS

BETHANY TEAMES	Flavius, Metellus, Plebeian, Titinius
EMMA ANDREASEN	Lucius, Artemidorus, Plebeian
JARED KAMAUU	Plebeian, Decius, Cinna the Poet, Strato
LANGI TUIFUA	Murellus, Ligarius, Lepidus, Plebeian, Soldier
FREJA JORGENSEN	Casca, Plebeian, Lucillius
SADIE VEACH	Cassius
HANNAH YOUNG	Calpurnia, Plebeian, Messala
ALISON TAYLOR	Cobbler, Soothsayer, Trebonius, Plebeian, Varrus
SOPHIE LEWIS	Cicero, Popilius, Plebeian, Octavius's servant, Antony's servant, Soldier
MICHAEL BALLIF	Caesar, Cato
JULIA ROWLEY	Portia, Plebeian, Pindarus
SKYLER DENFELD	Brutus
JUNIPER TAYLOR	Antony
ELLIOTT SWEENEY	Carpenter, Cinna, Plebeian, Octavius

PRODUCTION STAFF

Theatre Steering Committee

PRODUCER
ARTISTIC DIRECTOR
DESIGN & TECHNOLOGY AREA HEAD
PRODUCTION MANAGER

MEGAN SANBORN JONES
STEPHANIE BREINHOLT
DENNIS WRIGHT
JENNIFER REED

DIRECTOR
FACULTY DESIGN ADVISOR
TECHNICAL DIRECTOR
SCENE SHOP SUPERVISOR
STAGE OPS TECHNICAL DIRECTOR
PROPERTIES SUPERVISOR
PROPERTIES DESIGNER
LIGHTING SUPERVISOR
MASTER ELECTRICIAN
COSTUME & MAKEUP OPERATIONS MANAGER
COSTUME FACULTY MENTOR
MAKEUP FACULTY MENTORS

LINDA HARTZELL
RORY SCANLON
TRAVIS COYNE
WARD WRIGHT
JARED PATCHING
JENNIFER REED
COOPER TRIBETT
MARIANNE OHRAN
SARAH-ANN MORAN
JESSICA COWDEN
DENNIS WRIGHT
JENNINE HOLLINGSHAUS
MARNEÉ PORTER
SHELLEY GRAHAM
REX KOCHERHANS
MARIA JOSE CAMARGO

DRAMATURG FACULTY MENTOR
MARKETING SERVICES MANAGER
PROGRAM DESIGNER

ASSISTANT DIRECTOR
ASSISTANT STAGE MANAGEMENT
ASSISTANT FIGHT CHOREOGRAPHY
ASSISTANT COSTUME DESIGN
ASSISTANT LIGHTING DESIGN
ASSISTANT SOUND DESIGN
ASSISTANT DRAMATURGY

JENNA ADAMS
MAKAYLA FLINT
MICHAEL BALLIF
RYVER MECHAM
HOLLY SHOWALTER
GARRETT MAST
EMME CORBETT
ANGELA MOSER
BRIAN SAYDYK

ASSISTANT TECHNICAL DIRECTION

DRESSERS

EMILY ADAMS
CONNOR HYDE
MELANIE HANNA
ELYNA MELLEN
KATIE BLACK
ROSE ALLEN
CALEB ANDRUS
ELISABETH GOULDING
RAY NIELSON
STEPHEN SUNDQUIST

SOUND ENGINEER
MAKEUP COORDINATOR
MAKEUP CREW

JACOB PAYNE
EMILIE RONHAAR
MELANIE RICKS
ERIKA SEASTRAND
MORGAN HANNA
ASHLEE WORLEY

LIGHT BOARD OPERATOR
DECK CREW

STUDY GUIDE

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P G O R T A Q V

BY EMME CORBETT, ANGELA MOSER,
AND SHELLEY GRAHAM

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ANCIENT ROME, 49 BC



Power in ancient Rome was held solely by the aristocracy. The patricians, or the aristocrats, made up the Senate, who then elected two consuls to rule the Roman Republic. A sole consul could be elected in times of crisis, resulting in a more decisive leadership. However, having a sole dictator was inherently undemocratic. The fight for power was a constant in the Roman Republic. Rome's power was also dependent on the success and strength

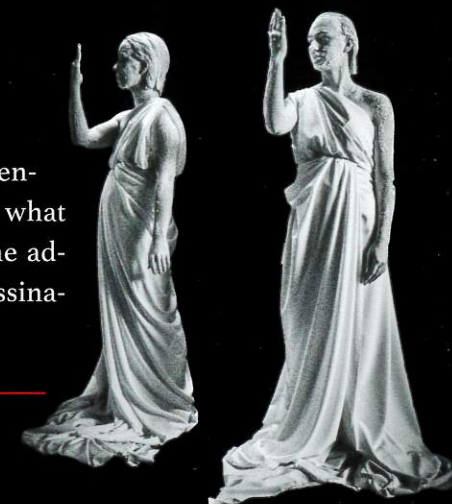
of their armies and the ability to protect their conquered regions. In the case of failure in times of war, suicide as a means of avoiding capture or enslavement was seen as virtuous in ancient Rome. (See page 11 for more information.)

Women in ancient Rome were indeed citizens but were not allowed to vote. The education of women was also limited and included only the basics for most women. This resulted in very few influential women being recorded in Roman history. While aristocratic Roman women held no official political power, they often exerted their power through influential discussion with those who did. We see this type of behavior demonstrated in Shakespeare's *Julius Caesar* with Portia and Calpurnia. Both of these women vocalize their opinions to their husbands, with Calpurnia discouraging Caesar



from going to the Capitol, and Portia encouraging Brutus to discuss with her what he was planning. In both situations the advice is not heeded, resulting in the assassination of Julius Caesar.

HOW DO WOMEN WIELD POWER IN THIS PLAY?



PROBLEMS WITH SUCCESSION

As Caesar became a consul in 59 BC, advocated for the people, and promoted land distribution, he began to rise in power. This allowed him to undermine the Senate through his support from the people and political parties in the Triumvirate.

SOCIAL UNREST

Rome was already beginning to look like an empire due to the lack of rights of the citizens in the conquered regions from the Punic Wars. Internally, there was also division between the *Populares* (reformers) and *Optimates* (traditionals).

STRONG MILITARY PRESENCE

Julius Caesar was a strong military leader who successfully led numerous conquests. This, and the formation of the First Triumvirate, was the key to his success.

THE CYCLE OF POWER AND THE HUMAN CONDITION

ITALY, 1919



The Rome of Julius Caesar was celebrated and revered in Italy in 1919. The idea of the greatest empire that ruled the world was enticing and addictive. The Rome of Julius Caesar was an ideal to bring back. The years of 1919-1920 are known as Biennio Rosso (two red years), two intense years marked by continuous civil unrest, cultural disruption,

military agitation, and political succession crisis. Such conflict offers the best ground for a power vacuum to form and military force to take control, allowing a dictatorial figure to rise to the top. The "fighting leagues" were formed during those years, also known as Fascists, a truly dangerous private militia that spread terror everywhere, taking freedoms away. The idea to bring back the glorious times of Rome was executed by commencing a substantial archaeological endeavor. Italy's glorious past was being used as political propaganda. Italy was being governed with authority, despotism, and an insatiable need to control all populations. The Fascist government itself did not last too long, but the consequences of a power vacuum filled by a tyrant lasted for years.

Caesar's relationship with his family, especially with those he considered his sons (Octavius, Antony, Brutus) is a perfect representation of what ancient Rome defined as Pater Familias. Families were small societies of their own, based on trust and respect. Those types of family relationships have carried on through different time periods and evolved to what today we call "godfatherhood."

PROBLEMS WITH SUCCESSION

Serious chaos and public discontent following World War I left a power vacuum into which a dictator could easily assume power.

SOCIAL UNREST

Italy was ravaged by social unrest and workers' strikes as real wages fell nearly 35 percent following World War I.

STRONG MILITARY PRESENCE

A paramilitary unit known as the Black Shirts was composed of intellectuals, landowners, and former officers, and this unit terrorized political opponents using violence and intimidation.

THE CYCLE OF POWER AND THE HUMAN CONDITION



WOMEN IN POWER AND POWERFUL WOMEN

History has not always paid attention to women. Sometimes we know of women in powerful positions, but we know very little about their lives because it was simply not recorded in the history books. Certainly, women have held and gained power in many instances since the beginning of time, using their strength, intellect, and courage. Throughout history, laws were put in place to limit their ability to have military control and hold political positions in society.

Our production of *Julius Caesar* is set in 1919 postwar Italy, and we have adapted many of the traditional leading male roles to be female, played by women. While Caesar and Brutus are male, major historical figures like Antony, Cassius, and others are



adapted to be female roles. In these efforts we are exploring the examples of powerful women in **ancient Rome** (when the original story is set), **Elizabethan England** (when the play was written), and **early 20th-century postwar Italy** (the setting for this current production).

In changing the gender of these major roles, we are exploring the ways in which this culture might have been different if women were granted some of the freedoms already enjoyed by men. Cassius, who



is played by a woman, speaks openly and directly with Brutus throughout the play with no fear of consequence. Antony is another female character who is highly respected and wields power through her position and high esteem.

CULTURAL PERSPECTIVES ON DEATH

In ancient Rome the ending of a life—another's or one's own—had different moral and ethical implications than in contemporary Judeo-Christian society. Strict codes of honor held that suicide was an acceptable option when one's honor had been irrevocably lost or when someone was facing great public shame. Suicide was also used at times as a form of protest against submission to tyranny and dictatorial rule. During this period, it was common for suicide to occur after a defeat in battle to avoid enslavement from the opposing side. Brutus, Cato, and Cassius, for example, killed themselves after the defeat at the Battle of Philippi.

These were some of the circumstances in which suicide was acceptable and even considered an act of virtue, especially among those who followed the philosophy of Stoicism. *Devotio* is the term for rit-



ual suicide where a military commander or great soldier would offer himself to go in the midst of the enemy's army, finding sure death, as a sacrifice to favor the victory of his army. In other instances, where there was no other possibility to

live a dignified life, one might rationally decide to take his life away, usually with a dagger or sword. This was known as *virtus*, and was commonly the case after a political defeat, after losing in battle, or whenever there was a risk to lose freedom. For women, this type of suicide was also acceptable when virtue had been violated against their will.

Honor and respect are very important values in Italian society. Although the perception of suicide has drastically changed with the emergence of Christianity and is no longer an acceptable alternative, the concept of *virtus* is still alive. It is that ideal that includes all the qualities expected in a person: honesty, piety, loyalty, and so on. Those values must be exercised in relation to divinity, family, and community. Those are the values Caesar demonstrated in defending the honor of Pompey after he was betrayed by King Ptolemy, making sure that Pompey's inheritance would be kept for his family, and his name respected.



JULIUS CAESAR WAS KILLED AT THE THEATRE OF POMPEY, NOT THE SENATE BUILDING.

ONLY FREE MEN COULD WEAR A TOGA, SIGNIFYING THEIR ROMAN CITIZENSHIP.

FUN FACTS ABOUT ANCIENT ROME

ROME WAS THE FIRST CITY IN THE WORLD TO REACH A POPULATION OF ONE MILLION.

WOMEN WORE LONG DRAPED ROBES CALLED STOLAS, AND OFTEN ADORNED THEMSELVES WITH JEWELS SUCH AS EMERALDS, PEARLS, AND OPALS.

ELITE WOMEN WHITENED THEIR FACES, REDDENED THEIR CHEEKS, AND HIGHLIGHTED THEIR EYES.

FUN FACTS ABOUT 1919 ITALY

WHEN POLITICS WAS RESTRICTING FREEDOM, FASHION WAS LIBERATING, ESPECIALLY FOR WOMEN.

BY 1919, THE ITALIAN NATIONAL DEBT WAS SIX TIMES ITS PREWAR LEVEL, AND THE LIRA WAS WORTH ONLY A THIRD OF ITS PREWAR VALUE.



IN 1919, WOODROW WILSON WAS THE FIRST SITTING U.S. PRESIDENT TO TRAVEL TO ITALY.

A X E Q V I D E M
P R U S I P A T E R
F A M O C V R S I

TO LEARN MORE ABOUT THE
HISTORY AND CULTURE OF
THIS PRODUCTION, VISIT
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