



Artistic interpretation of "Julio Cesar" by Philippe Dodard

"How many ages hence, shall this our lofty scene be acted over, in States unborn and accents yet unknown?"
"And waving our red weapons over our head, let's all cry 'Peace, freedom, and liberty!'"
(William Shakespeare, Julius Caesar, Act III, Sc. 1.)

1986

Florida Shakespeare Festival

FEBRUARY 13 — APRIL 6, 1986

Julius Caesar

Based upon the play "Julius Caesar" by William Shakespeare

Conceived by John R. Briggs

Adapted by John R. Briggs and R. H. Deschamps

Directed by John R. Briggs

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Cast

Emmanuel Sanchez	John P. Delaney
Reporter I	Tom Ehas
Reporter II	Rudolpho Marrocco
Reporter III	Kathleen Brant
Flavius	Rafael Prieto
Carpenter	Tom Ryan
Marullus	Rick York
Cobbler	David Flynn
Cesar	Cal Winn*
Casca	Michael Mauldin*
Calpurnia	Carol Cadby
Antony	reemplazado a ultima hora Rik Montgomery
Santera/Cinna the Poet	Claudia Robinson*
Brutus	Robert Hefley*
Ligarius	Tom Ryan
Cassius	Daniel Oreskes*
Cinna the Conspirator	Rafael Prieto
Lucius	Juan Sanchez
Trebonius	Joe Gargiulo
Decius	Barry Mann
Metellus Cimber	Rudolpho Marrocco
Portia	Marilyn Downey
Octavius	Tom Ehas
Bodyguards	David Flynn, Rick York, Rafael Prieto
Waitresses	Kathleen Brant, Polly Stone
Waiter/Corporal	Rick York
Waiter	David Flynn
Drummers	

*Member Actors' Equity Association

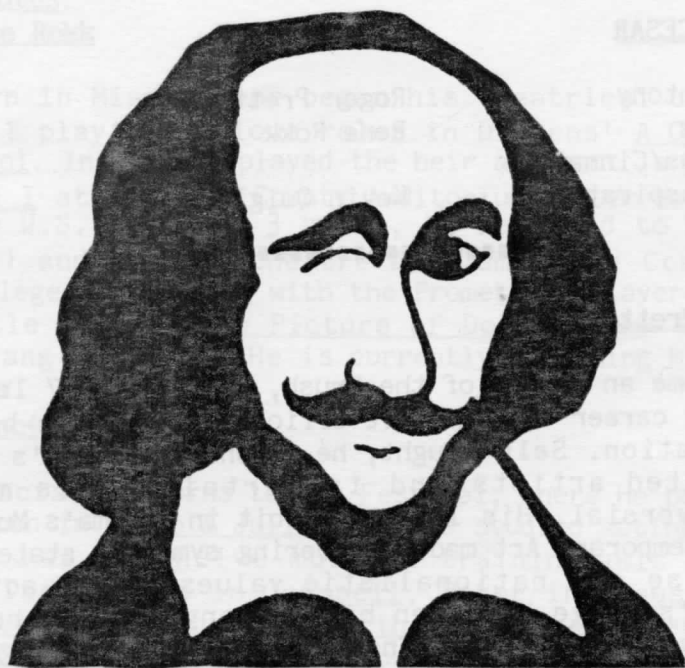
Julio Cesar

The Story

The original Shakespeare play "Julius Caesar" takes place in ancient Rome and concerns events before and after the assassination of the Roman ruler Julius Caesar. Called by Bernard Shaw "the most splendidly written political drama we possess," the play keeps close to the history it dramatizes. We see Caesar at the zenith of his power. Returning in triumph from crushing Pompei's armies, he virtually assumes the attributes of a god. When a soothsayer warns Caesar to beware the Ides of March, we are forewarned of the political upheavals that follow. Brutus and Cassius lead a group of conspirators who have convinced themselves that killing Caesar is imperative for the safety of Rome. The plotters attack Caesar in the Roman Senate. He resists until he sees Brutus. Caesar's last words "Et, tu, Brute? (You too Brutus?) Then fall Caesar!" Following the assassination, Brutus unwisely allows the clever and eloquent Marc Antony to deliver a funeral speech over Caesar's body, a speech that is trigger for the wars that follow, and we are left to ponder the questions Shakespeare asks in this play and does not answer. "How many ages hence, shall this our lofty scene be acted over, in States unborn and accents yet unknown?"

In this adaptation commissioned by the South Florida Theatre Company the action takes place in a fictitious Latin American nation "Republic of Corba" in the year 1994. As a result of the benign neglect of the Western powers in failing to help the Latin American nations in resolving the crushing economical and social impacts of their astronomical foreign debt and the resulting collapse of their economies, Julio Cesar is offered the title of Supreme Commander of all the nations of Latin America. These events bring about some major changes in the U.S. Administration, the most significant of which is the appointment of the first Spanish-American Secretary of State while, in Corba, a plot is being hatched to assassinate Julio Cesar who is rumored to have approached the U.S. to try arrange an accomodation for co-existence between the new order being established in Latin America and the United States.

FLORIDA SHAKESPEARE FESTIVAL



PROGRAM
CHANGES

Please note the following changes in casts:

AS YOU LIKE IT

Orlando	Daniel Oreskes*
Charles	Scott Stuart
Sir Oliver Martext	Kevin Quigley
Dennis	Francisco Padura

COMEDY OF ERRORS

Jailer/Officer	Kevin Quigley
Aemilia	Brian Mullin

JULIO CESAR

Marc Antony	Roger Pretto
Flavius	Rene Rokk
Marullus/Cinna the Conspirator	Kevin Quigley

Roger Pretto

To become an artist of the brush, Roger in 1977 left a 10-year career as executive officer of a Panama-based corporation. Self-taught, he is one of Panama's most respected artists and is certainly its most controversial. His latest exhibit in Panama's Museum of Contemporary Art made a sobering symbolic statement on false and nationalistic values. As an actor, Panama's stage has seen him in many controversial leading roles in both English and Spanish. Among his Spanish credits are Trial For A Scoundrel as a vengeful English government official, and Mark in Mass Appeal. English credits include God in Steambath, George in Chapter Two, and the crime boss Clemente in Miami Vice. This is his first attempt at Shakespeare.

Scott Stuart

Scott is a graduate of the University of Miami's Ring Theatre where he performed as Nicola in Arms & the Man, Harry the Horse in Guys & Dolls, Manny in Runaways, and Derek in Once A Catholic. In New York he originated the role Whittmore in Final Passages by Robert Schenkin. When not acting, Scott works for Blake Films.

Kevin Quigley

Kevin hails from Tampa, with a degree from Tampa University. Among his professional credits include Austin in True West, the Gentleman Caller in Fool For Love, and Scott in Terra Nova for which he won the 1983 Best Actor Award in the Suncoast Theatre Awards. He has also performed in the Hippodrome State Theatre tour of Equus, danced several years with the Tampa Ballet, has performed with Miami's Ballet Etudes, and can be seen in several national TV commercials including an anti-terrorist driving sequence on 60 Minutes.

Rene Rokk

Born in Miami, Rene began his theatrical career in 1971 playing various roles in Dickens' A Christmas Carol. In 1974 he played the heir apparent in The King and I at the Dade County Auditorium. After serving in the U.S. Navy for 3 years, he returned to Miami in 1981 and studied theatre at Miami-Dade Community College, performing with the Promethean Players in the title role in The Picture of Dorian Gray and Alan Strang in Equus. He is currently finishing his first play.

Francisco Padura

Francisco returns to the Festival, where he portrayed Potpan in Romeo & Juliet. He has studied acting at FIU and has extensive musical training. His credits include Jesus in Godspell, Peter in Jesus Christ Superstar, Feste in Twelfth Night, the Street Singer in Three Penny Opera, and most recently Pseudolus in A Funny Thing... at the Museum of Science.

Brian Mullin

Brian is the Florida Shakespeare Festival's frazzled Educational Director, and has worked for the company for 8 years. He writes all study guides, manages the student matinees, Shakespeare Competition and Lecture Series, and co-wrote this year's in-school tour of The Canterbury Tales. He has worked for the Coconut Grove Playhouse, Pan American Airways, and in 1982 was an advisor for Gay And Lesbian Youth of New York, for whom he spoke at the United Nations NGO Youth Committee on Disarmament. He has directed The Warm Peninsula and See How They Run for the Anastasia Arts Theatre at Coral Gables Congregational Church.

ADDITIONAL CREDITS

House Manager_____Ricardo Lopez
Asst. Box Office Manager_____Dwain Mingo
Box Office Intern_____Staci Engle
Firearms & Weapons Consultant----Sgt. Charles Birbeck
Propmaster_____Benito Vilas
Julio Cesar Carnival Costumes___Antonio
Costume Assistant_____Chelle Coleman
Sound Engineering Advisor_____Tony Snetro
Technical Co-Director_____Jay Linkogle
Technical Crew_____Rex Carrera
Orlando Martinez

THE FLORIDA SHAKESPEARE FESTIVAL WISHES TO THANK:

Arvida/Disney Corporation
Florida Army National Guard
Stadler Associates, Inc.
Burdines, Inc.
Sound Components, Inc.
South Dade Lighting
Kendale Lakes Country Club
John Foster of ATF Music, Dallas
Paramount Studios
Ron Matusalem

Many heartfelt thanks to Mr. Leon Palmer
for his constant help for the past 7 years

We would like to thank the actors and crew
of the 1986 Festival for their dedication,
understanding and professionalism.