

JULIUS CAESAR

CORE PRODUCTION TEAM APPLICATION PACK

MICHAELMAS WEEK SIX | FITZPATRICK HALL

INTRODUCTION TO US

Hello! We are Archie (he/him) and Mo (they/them), 2nd year English and MML students at Queens' and we are both extremely excited about co-directing Julius Caesar this Michaelmas! We became good friends working on shows together in our first year and now we would like to lead a project that encourages collaboration and engagement in theatre.

If you have any questions about this application pack, or the production as a whole, you can email Archie at jag258@cam.ac.uk or Mo at iaf29@cam.ac.uk.

ABOUT THE PLAY

Unrest and inequality is growing in Rome. Some of the nation's senators fear the growing power and popularity of Julius Caesar is a cause for this; they convince Brutus that Caesar's growing power will soon impede on the liberty and enfranchisement of the people. Resolved, Brutus assassinates Caesar with the uncertain senators on the Ides of March; they prepare to explain their actions to the people at his funeral. Against the will of Cassius, another of the conspirators, Brutus promises to let Caesar's close ally, Mark Antony, make a similar speech of mourning. The crowd initially support Brutus' cause, but Antony's oration uneases the people's trust in the conspirators. Already disillusioned and anxious about the state of the nation, Antony's rhetoric swells Rome's citizens into riot and rebellion, leading to a civil war. The fled conspirators argue over their forces and the future. Meanwhile, Antony, Lepidus and Caesar's great-nephew, Octavius, prepare for conflict. In the battle, the side of the conspirators ultimately appears to be losing; fearing the worst, and seeking to die with some honour, Cassius and Brutus commit suicide. Antony orders a formal funeral for Brutus, 'the noblest Roman of them all', before he and Octavius return to begin their rule in Rome.

LINK TO SCRIPT

Here is a link to a copy of the full script.

<https://www.folger.edu/explore/shakespeares-works/julius-caesar/read/>

We will be developing a slightly cut script in preparation for the readthrough the next few weeks, and making the final cuts in the first two weeks of rehearsals. *Julius Caesar* should hopefully have a run-time of around two hours.

CONTENT WARNINGS

Please consult the show's Camdram page.

ABOUT THIS PRODUCTION

This production of *Julius Caesar* seeks to encourage theatrical collaboration within a company. Alongside this, we aim to put on a Shakespeare play that is accessible and engaging for those otherwise unacquainted, or opposed, to his verse. Theatre should be for everyone, and so we aim to create a collaborative and inclusive space both within the company, and within the auditorium as a whole.

While there is a clear vision of the show's aesthetic pallet and dramatic intentions, we want to create a space where new ideas can be explored and developed within an overall frame. This is a BATS production, taking place in the Fitzpatrick Hall, Queens' College.

THE FRAME

Julius Caesar will be staged in the round, with the audience brought into the world of Rome, a contemporary urban setting filled with disillusionment, divisions and destitution. Naturalistic set, costume and sound will coincide with commonplace fleshy violence; violence that is aestheticised and weaponised through powerful rhetoric. We want to emphasise the citizens of Rome with the intention of making them as memorable and present as the typically titular characters, exploring the impact of the population's own influence on politics, as well as government's influence on the people. Alongside this, we intend to incorporate a multimedia element into the production, using cameras to create alternative perspectives of the performance in order to explore the impact of focus and image on the political audience.

HOW TO APPLY

Please read the section below concerning the role that you wish to apply for. Then, send an email to jag258@cam.ac.uk and iaf29@cam.ac.uk with your application that must include the following:

- Your name and pronouns
- Your college
- Your answers to the questions provided below

The deadline for applications is 3pm on the 17th of August.

We can't wait to read your application and shall contact you by the 21st of August!

TIME COMMITMENT

Regardless of your role in the production, we do not want theatrical commitments to overshadow your studies or social life; developing the play should feel exhilarating rather than stress-inducing and be an opportunity to explore or learn new skills. As a week six show, we have plenty of time to develop the production and so will be able to work our schedule around yours. Nevertheless, assistant directors, the welfare team, and of course, the tech team should be free in the week of the production, particularly the **17th-22nd of November**. It would also be useful if applicants had some free time in September to attend some meetings so that we can hit the ground running when term begins!



ROLES

Assistant Director

We are looking for enthusiastic individuals who would like to facilitate a collaborative creative environment, helping the directors curate performances and ideas into an accessible and engaging production! This role would require involvement in the auditions process (early October 2026), attending, and potentially leading, some rehearsals and helping explore different approaches with both performers and the tech team.

In your application, please answer these questions:

- Why are you interested in helping to direct this production?

- What do you hope to gain through being involved in this production?
- Do you have any experience or skills that you feel would be helpful in this role? If you don't, don't worry - an eagerness to be involved is by far the most important thing!
- You are in charge of one of the first rehearsals; how would you hope to create a company environment where each member is encouraged to collaborate towards the development of a scene?
- Do you have any ideas that could be explored in the rehearsal process? How would they help strengthen the relationship between audience and performer?

Producer

As an ambitious and collaborative production, *Julius Caesar* will depend on clear communication and a strong production team from the outset. **Working closely with everyone in the company, the producer will play a key role in coordinating the production, helping keep the process on track and shaping an inclusive, cohesive and creative environment.** We are looking for someone who is organised, and crucially, excited by the scale and approach to the play. This role is intentionally flexible, allowing the producer to become involved in other areas of the process depending on their interests and skills.

In your application, please answer these questions:

- Why are you interested in being involved in this production?
- Is there anything that you hope to gain from being involved in this production?
- Do you have any experience or skills that you feel would be helpful in this role?
- Considering the scale of this production, how would you ensure effective communication between everyone within the company as well as the external individuals involved, for example with BATS or Queens' College?

Co-Technical Director

As an in-the-round production that aims to immerse the audience entirely, *Julius Caesar* needs a talented technical director to creatively manage all of the elements that constitute the setting. As term begins, the technical director will need to help delegate the roles of set, costume and

sound designers, alongside assembling blood technicians, makeup artists and camera operators into a cohesive crew that will bring the latent brutality of Rome to life. It promises to be a unique and challenging experience, but extremely rewarding!

The role of technical directing will be shared with the lovely and wonderfully talented Finlay Wyer. We are looking for someone to compliment him and take the lead with the technical side of this production. Finlay's experience in the Fitzpatrick Hall will combine well with someone who is imaginative and excited to execute *Julius Caesar's* most ambitious elements.

In your application, please answer these questions:

- Do you have any experience or skills that you feel would make you suitable to lead the tech-team for *Julius Caesar*?
- Are there any elements of the show that you find particularly interesting, or ideas that could be incorporated into the production's design?
- What do you hope to gain from an involvement in this production?

Publicity Designer

Publicity is vital to the success of this production, being itself an extension of the show's themes. **Publicity design for *Julius Caesar* should aim to expand the world of Rome beyond the walls of the Fitzpatrick Hall.**

Alongside designing the poster(s), you would design the show's logo, help formulate the composition of publicity photoshoots, and work alongside designers of the production itself to assure that the advertising is complementary to the visual and sonic tone of Rome.

In your application, please answer these questions:

- Why are you interested in being a publicist for this production?
- Do you have any experience or skills that would help you in this role?
- Are there any elements of the show's aesthetic that you are particularly interested in developing for publicity?
- Please provide a rough sketch, or give ideas, for an emblem or logo that may be used for the production. Imagine it could pop up on Instagram, around colleges, or in libraries in order to promote the show, but also within the play as a form of propaganda.

Welfare Officer

Alongside an aim to keep, and sometimes emphasise, the more complex and uncomfortable moments of *Julius Caesar*, we are dedicated to maintaining an inclusive and friendly atmosphere at every stage of the production. Welfare is therefore a top priority. We are looking for a few individuals that will be present, open and supportive as our welfare team, assuring that everybody is considered, comfortable and cared for.

In your application, please answer these questions:

- Why are you interested in being a welfare officer for this production?
- What experience or skills do you have that would make you suitable for this role?
- What does 'welfare' mean to you and how would you ensure that welfare presence is felt at every stage of the production?
- What is your favourite welfare snack?
- Are there any ways in which we can ensure that you are yourself "welfared" during the production?

Thank you so much for reading this pack; we cannot wait to read your application!