


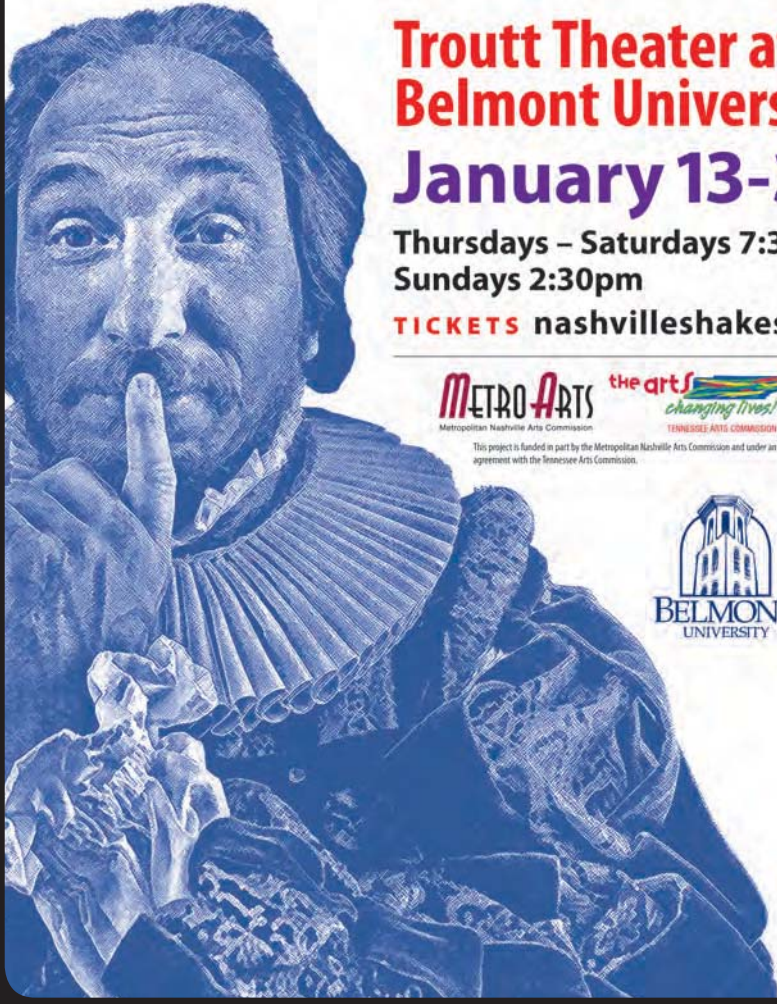
# EDUCATOR'S GUIDEBOOK

NASHVILLE SHAKESPEARE FESTIVAL  
WINTER SHAKESPEARE 2011  
nashvilleshakes.org



## SHAKESPEARE'S CASE


BY NAN GURLEY, DENICE HICKS, AND CLAIRE SYLER



**Troutt Theater at  
Belmont University**  
**January 13-30**  
Thursdays – Saturdays 7:30pm  
Sundays 2:30pm  
**TICKETS** [nashvilleshakes.org](http://nashvilleshakes.org)

**METRO ARTS** Metropolitan Nashville Arts Commission **the arts** changing lives!  
changing lives!  
**TENNESSEE ARTS COMMISSION**

This project is funded in part by the Metropolitan Nashville Arts Commission and under an agreement with the Tennessee Arts Commission.



**BELMONT  
UNIVERSITY**



**January 13–30, 2011**

**The Nashville Shakespeare Festival | [Nashvilleshakes.org](http://Nashvilleshakes.org)**

Directed by Beki Baker | Costume Design by June Kingsbury | Set Design by 615Scenic  
Lighting Design by Anne Willingham | Music by Anwen Wilkerson

## Greetings,

The Nashville Shakespeare Festival deeply appreciates your partnership for our fourth annual Winter Shakespeare production. We are thrilled to return to our winter home in the beautiful Troutt Theater on the campus of Belmont University and are very excited about sharing our original production of *Shakespeare's Case* with you and your students.

We know that Shakespeare can be daunting, and we believe the process of preparing to view and appreciate a play is as important as the event itself. Designed to facilitate that preparation, we offer this guidebook, which includes facts on Shakespeare's life and times, information pertaining specifically to our production, and exploratory in-class activities. We hope this will provide some tools and inspiration for you as the date of your matinee attendance approaches.

The *Shakespeare's Case* guidebook also features contributions from members of the creative team, including the playwrights, text consultants, director, and other contributors. As with any quality theatrical experience, the process is never complete until you participate! Our show relies on audience participation and we have confidence that this guidebook will help you prepare yourself and your students for this experience.

The Nashville Shakespeare Festival is dedicated to keeping Shakespeare's works alive and relevant in a society that struggles with meaningful communication and inconsequential entertainment options. We hope that *Shakespeare's Case* offers you and your students a deeper appreciation for Shakespeare the man, as well as plenty to think about and discuss as far as his works are concerned.

If you have any questions or concerns regarding the production, your matinee or workshop reservation, please do not hesitate to contact us:  
[education@nashvilleshakes.org](mailto:education@nashvilleshakes.org)

Enjoy the show!



Denice Hicks  
Artistic Director



School: \_\_\_\_\_

Contact Person: \_\_\_\_\_

Performance Date: \_\_\_\_\_

Number of Seats Reserved: \_\_\_\_\_

Workshop Reservation Date & Time(s): \_\_\_\_\_

***The mission of The Nashville Shakespeare Festival is to educate and entertain the Mid-South community through professional Shakespearean experiences.***

**[www.nashvilleshakes.org](http://www.nashvilleshakes.org)**

# A Note from the Education Director & Production Director, Beki Baker



In his memorial verse “To the memory of my beloved, the Author Mr. William Shakespeare: and what he hath left us,” fellow playwright Ben Jonson declared Shakespeare “the applause, delight, and wonder of our Stage! He was not of an age but for all time.”

Four hundred years later, as Shakespeare’s works endure in both literature and performance it would seem Jonson was right. Different ages and places have recognized the various strengths and skills of Shakespeare, whom Jonson named the “sweet swan of Avon,” including his mastery of the English language, creative character development, classic narratives, and timeless themes. Throughout the years, his works, translated into almost every language in the world, have woven themselves into the literature and culture of peoples everywhere, retaining both historical and popular significance at the same time.

Now in the 21st century, we have instant access to everything Shakespeare including his scripts and their subsequent translations, adaptations, film/theatre versions, TV spin-offs, graphic novels, and much more. We can discover Shakespearean lines, plots, or characters that have inspired songs, books, poetry, and political speeches. Along with this instant access, however, we have many other distractions available at our fingertips. With modern language developments, including the recent invention of the text message, some find reading Shakespeare’s poetry intimidating and time-consuming. As many students might say, “Shakespeare is hard!”

Fear not, scholars. Two years ago, three Shakespearean actors/directors sat down to write a play that could break down the barriers and create an opportunity for audiences of all ages to understand (and fall in love with) the Bard! *Shakespeare’s Case*, written by Nan Gurley, Denice Hicks, and Claire Syler, closely examines Shakespeare’s relevance in the contemporary classroom and culture. Shakespeare himself shows up in this production to defend his case, turning a regular courtroom into a magical land for exploring text and characters from twenty-seven of his famous plays. In the end, you the audience will serve as the jury, and the fate of Shakespeare will be in your hands!

It is my hope that Shakespeare’s poetic language, combined with the spectacle of this production, will solidify the Bard’s relevance in your life and classroom today. If I can be of service as you prepare to journey to the theater, please don’t hesitate to contact me with questions or concerns about the production. I look forward to seeing you at the matinee!

Sincerely,

*Beki Baker*

Beki Baker, Education Director

[beki@nashvilleshakes.org](mailto:beki@nashvilleshakes.org)

# Shakespeare in Modern English Education: "To Be or Not to Be?"

Dr. Marcia McDonald, Belmont University

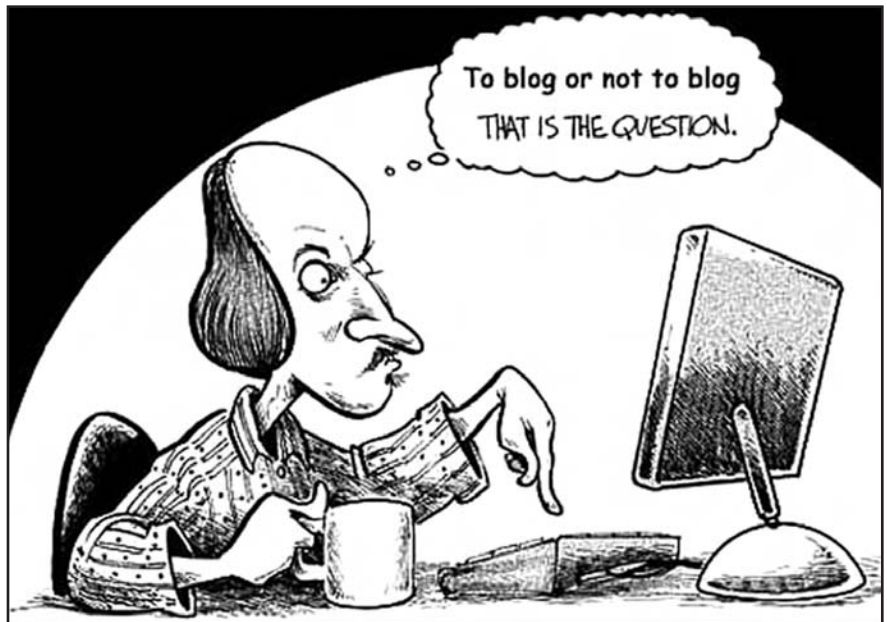
In the age of Twitter and reality TV, of what use is Shakespeare? Should educators continue to require students to read, act, and understand Shakespeare's plays? Shakespeare's place in the curriculum has been questioned since the 19th century expansion of public education and with varying intensity throughout the 20th century. As each generation embraces new ideas and technology, our cultural icons come under siege.

Despite these regular debates, Shakespeare remains a key part of secondary English curricula. The Tennessee Essential Literature list (2005) requires *Romeo and Juliet*, *Julius Caesar*, and *Macbeth*, with *As You Like It*, *A Midsummer Night's Dream*, and *Hamlet* as optional. These plays are staples from coast to coast and have been over the past half century. (Perhaps our question should be why these six and not more comedies, histories, or romances?) Shakespeare will likely not leave the secondary curriculum; the Common Core State Standards Initiative, which involves states including Tennessee, specifies *Macbeth* for 9-10th grade and "one Shakespeare play" in 11-12th grade. The fact that Shakespeare continues to weather curriculum revision and the appropriate expansion of required reading doesn't mean the "case for Shakespeare" is not needed. Indeed, if we want contemporary students to engage Shakespeare in a meaningful way, we need to know why—why wrestle with "to be or not to be" when you can "tweet" your current mental state?

To the curriculum rationales for Shakespeare, we can add that Shakespeare is both local and global: local, in that a single classroom, a reader, a theater company can all experience Shakespeare uniquely. Classrooms, readers, and theater companies all over the world also engage Shakespeare. A 5th grader in Tennessee memorizes a passage from *Macbeth*; a theater company in Eastern Europe stages it; a film director in Japan adapts it for the screen; a Turkish translator creates the graphic novel. Once a remnant of the British Empire, Shakespeare has a place in many cultures because the stories and characters explore social roles, power, and profound experiences. Exploring ways Shakespeare is staged, filmed, studied, and translated in other cultures helps us perceive his relevance to Anglo-American culture.

Shakespeare's art adapts readily to new eras. Though Shakespeare to a rap beat or in contemporary costuming generates debate about authentic "Shakespeare," his plays give us the means to understand our age through our own conventions and questions. Is this because Shakespeare adapted old stories himself? Or because his plays incorporated a range of styles and voices to attract a regular, paying audience? Looking at the ways we adapt Shakespeare helps us understand why Shakespeare's art is still important.

With Shakespeare iPad apps and with the national sentiment to strengthen academic achievement in high schools, Shakespeare is, so far, retaining a place in education and culture in the 21st century. But we need to revisit regularly the case for teaching Shakespeare, not only to teach literary skills, but as an art that connects local to global, past to present, and thus helps us imagine more comprehensively what it means to be human.




# Shakespeare in Pop Culture!

## Barry Honold and Beki Baker

William Shakespeare's genius and universality can be adapted to every age. His work has been remade in the form of cartoons, TV shows, and more. Since the invention of movies in the last century, more than 400 feature-length films have been produced, both as true reproductions of the original text and as new and modernized adaptations.

### Film Adaptations since 1990



Hamlet  
Much Ado about Nothing  
Othello  
Romeo & Juliet  
Twelfth Night  
Richard III  
A Midsummer Night's Dream  
Titus  
Love's Labor's Lost  
The Merchant of Venice  
As You Like It  
The Tempest

### Starring

(1990- Mel Gibson, Helena Bonham-Carter, Glenn Close) (1996- Kenneth Branagh, Kate Winslet)  
(Kenneth Branagh, Emma Thompson, Denzel Washington, Keanu Reeves)  
(Laurence Fishburne, Kenneth Branagh)  
(Leonardo DiCaprio, Claire Danes)  
(Ben Kingsley, Helena Bonham-Carter)  
(Robert Downey Jr., Ian McKellen, Maggie Smith)  
(Kevin Kline, Michelle Pfeiffer, Christian Bale, Stanley Tucci)  
(Anthony Hopkins, Jonathan Rhys Meyers, Jessica Lange)  
(Kenneth Branagh, Nathan Lane, Alicia Silverstone)  
(Al Pacino, Jeremy Irons, Joseph Fiennes)  
(Kenneth Branagh, Kevin Kline, Bryce Dallas Howard)  
(Helen Mirren, Russell Brand, Djimon Hounsou)

### "The Play's the Thing"

Plays Referenced in Shakespeare's Case

#### Comedies

All's Well That Ends Well  
As You Like It  
The Comedy of Errors  
Measure for Measure  
The Merchant of Venice  
The Merry Wives of Windsor  
A Midsummer Night's Dream  
Much Ado about Nothing  
The Taming of the Shrew  
The Tempest  
Troilus and Cressida  
Twelfth Night  
The Two Gentlemen of Verona

#### Histories

Henry IV, Part II  
Henry V  
Henry VI, Part II  
King John  
Richard II, III

#### Tragedies

Hamlet  
Julius Caesar  
King Lear  
Macbeth  
Othello  
Romeo and Juliet  
Timon of Athens  
Titus Andronicus

### Shakespeare Spin-Offs

West Side Story (Romeo & Juliet)  
Prospero's Books (The Tempest)  
The Lion King (Hamlet)  
Shakespeare in Love (Romeo & Juliet)  
Ten Things I Hate about You (The Taming of the Shrew)  
Hamlet 2000 (Hamlet)  
O (Othello)  
She's the Man (Twelfth Night)  
Hamlet 2 (Hamlet)  
Rosencrantz and Guildenstern Are Undead (Hamlet)



# Shakespeare's Life and Times

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Dr. Ann Jennalie Cook, Textual Consultant

<b>1558</b>	Queen Elizabeth begins her reign.
<b>April 1564</b>	William Shakespeare is born, traditionally on the 23rd (St. George's Day), though only his baptismal date, the 26th, is on record.
<b>c. 1570 – c. 1582</b>	Education at the King's New School in Stratford-upon-Avon provides a thorough training in classical literature and rhetoric, including performances of Latin plays.
<b>27 November 1582</b>	At only 18, Shakespeare hastily marries 26-year-old Anne Hathaway because she is pregnant.
<b>May 1583</b>	Susanna Shakespeare is born.
<b>February 1585</b>	Twins Hamnet and Judith are born.
<b>August 1596</b>	Hamnet Shakespeare dies.
<b>October 1596</b>	William Shakespeare receives a coat of arms, making him a true gentleman.
<b>1597</b>	Shakespeare buys New Place, the second largest house in Stratford-upon-Avon.
<b>1603</b>	Queen Elizabeth dies and King James comes to the throne.
<b>June 1607</b>	Susanna Shakespeare marries Dr. John Hall, a prominent physician.
<b>February 1616</b>	Judith Shakespeare marries Thomas Quiney, a disappointing, unfaithful man.
<b>23 April 1616</b>	William Shakespeare dies.

# Shakespeare's Ups and Downs

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Dr. Ann Jennalie Cook, Textual Consultant



Though the most popular and successful playwright of his day, William Shakespeare did not always bask in public acclaim. In fact, the survival of his reputation through the past four centuries was by no means certain. The publication of the First Folio in 1623 saved about half his plays that had never seen the dark of print, but when the Commonwealth closed all theaters from 1642 until 1660, few if any people saw his work on stage.

Even when performances resumed, actors felt free to cut scenes, add or omit characters, and change the plot. The public watched Nahum Tate's *King Lear* come to a happy ending, and Henry Purcell turned *The Tempest* into a musical after John Dryden and William Davenant had both re-written it. Some famous performers could make a version temporarily popular, as David Garrick did with his *Richard III*, but he acted *The Winter's Tale* without three of its five acts. Mean-

while, the growing taste for classical principles among intellectuals led them to deplore the playwright's presumed irregularities of writing style.

During the 1800s, the theater pillaged Shakespeare to make money. The language was "bowdlerized" to strip out any offensive language, and any works regarded as immoral, like *Measure for Measure*, never made it to the stage. Great actors like Edmund Kean or Edwin Booth seized on great roles, great moments, and spectacular

effects but cut the rest of the plays. This kind of Shakespeare traveled so widely in America throughout the nineteenth century that Mark Twain satirized the inept troupes in *Huckleberry Finn*.

Ironically, the Romantics of the period raised Shakespeare's reputation, but not as a playwright. For them, he was a poet to be read rather than seen. Charles Lamb declared *King Lear* "essentially impossible to be represented on a stage." Publishers began to print new editions, many with gorgeous engravings, and found them extremely profitable. Volumes of the plays became an essential part of any cultured family's library. Even in small towns, groups of readers formed to read, discuss, and declaim passages from Shakespeare.

When literature finally entered the curriculum as a subject worthy of teaching, every student eventually encountered at least a few of the best-known plays. The reverence for Shakespeare the poet ensured his fame while dooming him to dislike and dread among most who had to study him in school. The emergence of complex literary interpretations at the university level spread to classrooms at the secondary level, further alienating pupils from "the world's greatest writer."



It has taken almost a century to return Shakespeare to his roots. In the early 1900s, directors began working from the original texts. Audiences responded enthusiastically to theaters like the Old Vic and the Royal Shakespeare Company in England. On this side of the Atlantic, the Shakespeare Festivals in Ashland, OR, Stratford, ONT, and New York City have grown steadily since the mid-century. Other performing groups devoted primarily to Shakespeare have sprung up throughout the country, including the one here in Nashville. The reconstructed Globe in London and, nearer home, the Blackfriars in Staunton, VA, delight viewers with plays performed on stages from the Elizabethan and Jacobean period. So many other countries have appropriated Shakespeare that scarcely a moment goes by on any day of the year without multiple productions in progress. Indeed, more people now see these works than all the earlier spectators combined.

With movies and television, Shakespeare has extended his influence to an even wider audience. But even without such mass media, the public would pay homage through the appropriations of his words, characters, and plots by novelists, poets, other playwrights, music, and all forms of popular culture. Any English-speaking individual spouts Shakespeare, knowingly or unknowingly.

Increasingly, teachers recognize that the plays will speak for themselves if students have access to them in their intended format – performance. Bare words on a page do not represent "Shakespeare" any more than bare notes on a score represent "Beethoven." A dramatic script is fundamentally different from a poem or novel or short story because it depends on non-verbal elements to bring it to life. It depends on a live, uninterrupted encounter between audience and actors. Anything less demeans his achievement.

# A Director's Interview with the *Shakespeare's Case* Playwrights

Playwrights: Nan Gurley, Denice Hicks, and Claire Syler

Director: Beki Baker



**Why did you want to create this new work exploring Shakespeare's relevance?  
How did you decide to frame the play into a courtroom setting?**

In the early creative stages of the project, we came across a claim stating that most modern American colleges and universities do not require English majors to study the works of William Shakespeare. As Bard-loving theatre artists, this claim fascinated us. It speaks to the fact that Shakespeare is slowly being disregarded as a relevant force in current language, literature, and daily life. Rather than write a play that did not accurately portray current sentiment, we chose to harness both praise and criticism for Shakespeare. We did workshops with a variety of students and teachers to understand better their perspectives on teaching and learning Shakespeare's works. These sessions directly informed the play's dialogue and the role of the secondary English teacher. Similarly, focusing the play as a courtroom drama seemed a terrific way to capitalize on the inherent theatricality of the dialogue.

—Claire Syler



Denice, Claire, and I were already in the beginning stages of creating this new work for the Festival when I went on a trip to Williamsburg to participate in a fun colonial courtroom reenactment. It was a recreation of a typical day in a colonial court where everyday folks brought their complaints before the judge. When I came back home, I presented the idea to Denice and Claire, "What if we put William Shakespeare on trial?" From there, the three of us developed the idea fully.

—Nan Gurley

**How did you choose the various Shakespeare plays explored specifically in this work?**

We chose pieces that had drama, conflict, humor and accessible language. We wanted people to walk away saying "I get it! I like it! Shakespeare is relevant and interesting!" —Nan Gurley

**What did you discover in putting the play into production?**

My greatest discovery from *Shakespeare's Case's* premiere performances in May 2009 was the audience's reception to William Shakespeare. As playwrights, it was our intention to create Shakespeare as a three-dimensional character, complete with attributes and shortcomings. Despite these intentions, I didn't recognize Shakespeare as the play's emotional center until the actor playing Shakespeare, Brian Russell, filled the role. Brian is an incredible actor of great range, emotional depth, and an uncanny physical resemblance to the Bard. His ability to create a character that deftly impacted the audiences' emotions proved essential to the play's success. Audiences simply couldn't help falling in love with Brian's portrayal of the Bard—I hope you do, too. —Claire Syler

Every single time you pick up one of Shakespeare's plays you can learn something new. I always gain new insight into the use of words, the depth of the characters, the magic of poetry. When we decided to weave his works together by having characters from different plays speak to each other we found new humor, new comfort, and certainly new relevance to what the works say about

society and politics! I especially enjoy King Duncan from *Macbeth* saying one of Henry IV's lines: "Uneasy lies the head who wears a crown," after the Macbeth monologue about assassination. —Denice Hicks



Nan Gurley & Brian Webb Russell

If you could have coffee with Shakespeare, what would you ask him?

"So, Will, did you ever think to yourself, 'Boy, am I lucky to be a working actor!'"  
—Nan Gurley

What was your creative process for putting *Shakespeare's Case* together with three playwrights?

We sat down together regularly for weeks, fleshing out ideas, discarding some and pursuing others. We each had to be willing to let go of an idea if it just wasn't working. We all three wanted what worked the best. It was fun because you knew whatever you brought to the table would be carefully considered and a consensus would be reached. The three of us always knew when an idea worked and when it didn't. We felt safe with one another. We had an agenda other than wanting the best possible play we could write. We would leave our meetings, each work on our own, and then bring back pieces of dialogue or ideas for structure that we'd flesh it out together. —Nan Gurley

What do you hope the audience to carry away with them at the end of the play?

I hope people leave with a greater appreciation for the contribution Shakespeare has made to our everyday communications and with less fear and more love for the poetry. I hope they leave remembering that William Shakespeare was a regular guy who figured out how to make a living doing what he loved. —Denice Hicks

## SHAKESPEARE AT THE FESTIVAL —Answered by Artistic Director Denice Hicks

Which of Shakespeare's works are the easiest to produce? Why are some more difficult than others?

None of the plays are particularly easy to produce because with each production you must start from scratch. There are no stage directions, no pre-determined concepts or dictates from the playwright. Every play is like an original work. This is also what makes Shakespeare's work the most artfully rewarding to produce.

How do you approach producing Shakespeare in a "traditional" Elizabethan context vs. a more open directorial concept?

As theater artists, we create art from our own cultural experience. Because Shakespeare's characters are so universally appealing, the translation from 17th century England to 21st century America is not too large a leap. We don't have the resources or any reason to produce "traditional" Elizabethan productions. It makes more sense to embrace the humanity of the characters and the beauty of the poetry and begin creating from where we are.

What advice would you give a high school working on a Shakespeare production?

Have fun, and play, Play, PLAY! Once you understand what a scene is about and who the characters are, then the lines will come much easier. Too many people put the cart before the horse and try to learn lines first. You really have to know WHY you're saying something. That really helps you learn your lines! Also, know what you're saying (look up words that might have double or triple meanings), and comb through the text for all kinds of clues about stage directions, character quirks and state of mind. And *always* rehearse your lines out loud because muscle memory is a huge factor in getting the right words in the right order.



Denice Hicks

*“Words, words, mere words, no matter from the heart.”  
-Troilus and Cressida, V, iii*

## Setting the Scene:

# *Shakespeare’s Case Activities for the Classroom*

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Beki Baker, Education Director

Many readers find Shakespearean texts daunting. His five-act plays carry multiple plots and subplots, dozens of characters, and heightened language. Our *Shakespeare’s Case* script is primarily grounded in dialogue from twenty-seven of Shakespeare’s plays, blended together to make short scenes that explore the very essence, emotion, and characterization of his poetry. In this work, we are not primarily concerned that the audience focus on which play we are presenting; instead, we hope to bring the language alive for modern audiences. Explore this concept with your students using the following activities and discussion ideas.

### **ACTIVITY:**

As a class, explore Shakespeare’s words in your own context! Have each student draw one of Shakespeare’s quotes from a hat and present their line to the class. You may research lines or use the ones provided on the next page. Pair up the students and give them a few minutes to create a two-line scene using only their quotes. The students will need to determine their location, relationship to each other, the action of the scene, as well as in which order to say the lines! Encourage them to make the scene work. After each performance, discuss the various interpretations of the lines and allow the actors to explain the creation of their scenes. If time allows, mix up the groups and see what new scenes can be created!

### **DISCUSSION I:**

As you may have read a few pages earlier in Dr. Cook’s *Shakespeare’s Ups and Downs*, actors through the ages have cut, omitted, and even paraphrased Shakespeare’s words for their own glory. Although many theatre practitioners today often trim Shakespeare’s lengthy plays to fit modern audience attention spans, a general rule is to use the Bard’s original language as much as possible without re-creating it in one’s own words. For example, when Romeo sees Juliet for the first time, he exclaims, “O, she doth teach the torches to burn bright!” (I, v). An actor rephrasing the line might say something like, “Dude, she’s hot!” Discuss the Power of Poetry versus the paraphrasing of Shakespeare’s words. You may use lines from the previous activity to explore this idea.

### **DISCUSSION II:**

*Shakespeare’s Case* centers on putting William Shakespeare to trial for irrelevance in the modern English classroom. Much to the surprise of the courtroom, Shakespeare, though dead for 400 years, appears with his case, ready to testify! If you could bring one author back from the past for questioning (or perhaps just to express your deepest admiration!), whom would you invite and why? Explain where you would meet him or her and what food or activities you might bring. If Mr. Shakespeare presented himself before you today, what would you express to him?

# In the Words of the Bard

Teachers, feel free to copy this page, cut the lines into strips, and use it for the classroom activity mentioned on the previous page. You may have your students look up Shakespeare lines as well!



copy and cut along dotted lines.

What's in a name? That which we call a rose  
By any other name would smell as sweet.

*Romeo and Juliet (II, ii, 1-2)*

The lady doth protest too much, methinks.

*Hamlet (III, ii, 222-230)*

If music be the food of love, play on.

*Twelfth Night (I, i, 1-3)*

All the world's a stage,  
And all the men and women merely players.

*As You Like It (II, vii, 139-143)*

It is my lady, O, it is my love!  
O that she knew she were!

*Romeo and Juliet (II, ii, 10-11)*

A horse, a horse! My kingdom for a horse!

*Richard III (V, iv, 7-10)*

I must be cruel only to be kind.

*Hamlet (III, iv, 173-179)*

Knock, knock! Who's there,  
in th' other devil's name?

*Macbeth (II, iii, 1-8)*

I have no other but a woman's reason:  
I think him so, because I think him so.

*The Two Gentlemen of Verona (I, ii, 23-24)*

Good night, good night! Parting is such  
sweet sorrow, That I shall say good night  
till it be morrow.

*Romeo and Juliet (II, ii, 176-185)*

Love looks not with the eyes  
but with the mind.

*A Midsummer Night's Dream (I, i, 234)*

Though this be madness,  
yet there is method in't.

*Hamlet (II, ii, 193-206)*

Be not afraid of greatness: some are born  
great, some achieve greatness, and some  
have greatness thrust upon 'em.

*Twelfth Night (II, v, 156-159)*

O, what men dare do! What men may do!  
What men daily do, not knowing what they do!

*Much Ado about Nothing (IV, i, 19-21)*

He hath eaten me out of house and home,  
he hath put all my substance into  
that fat belly of his.

*Henry IV, Part 2 (II, i, 74-79)*

The first thing we do, let's kill all the lawyers.

*Henry VI, Part 2 (IV, ii, 71-78)*

I come to bury Caesar, not to praise him.

*Julius Caesar (III, ii)*



copy and cut along dotted lines.

copy and cut along dotted lines.



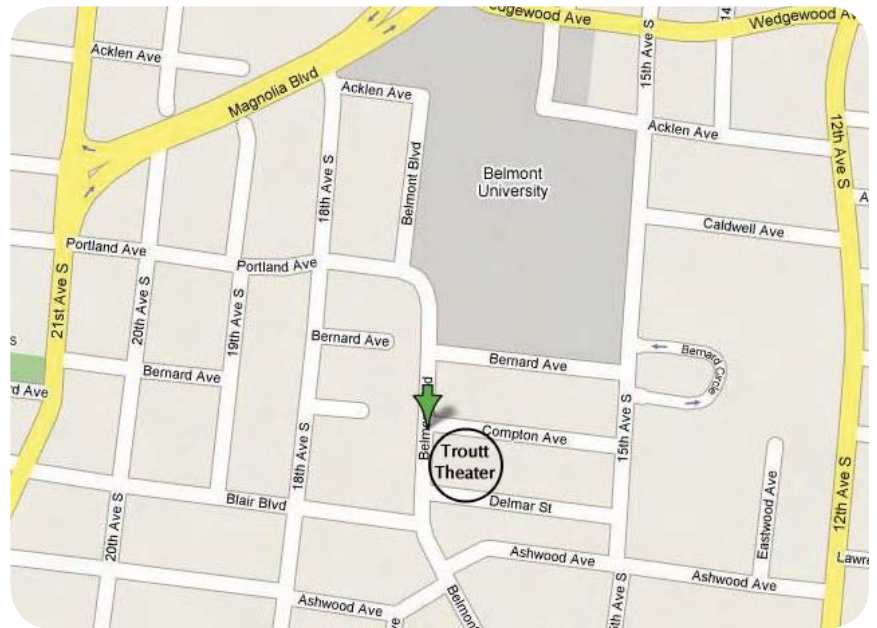
## Directions

### Trout Theater

2100 Belmont Blvd.  
Nashville, TN 37212

**From I-440:** take Exit 3 for 21st Avenue. Merge onto 21st Avenue and continue 0.4 mile. Turn RIGHT onto Blair Blvd. and continue 0.4 mile. Turn LEFT onto Belmont Blvd. and continue 500ft.

**From I-65:** take Exit 81 for Wedgewood Ave. Go west on Wedgewood Ave. and continue 0.7 mile. Turn LEFT on 12th Ave. S and continue 0.5 mile. Turn RIGHT on Ashwood Ave. and continue 0.4 mile. Turn RIGHT on Belmont Blvd. and continue 500ft.



## *Auditions for the 2011 Apprentice Company!*

The Nashville Shakespeare Festival seeks 14 playful, creative, and physical theatre artists to participate in the 2011 Shakespeare in the Park production of *Romeo & Juliet*, directed by David Wilkerson. Twelve Performance Apprentices will be cast in supporting roles. One Stage Management Apprentice and one Directing Apprentice will be included in all aspects of the professional production.

Audition Date: **Saturday, April 16**

To schedule an appointment email **Beki Baker – beki@nashvilleshakes.org**

### **What is the Apprentice Company?**

ApCo is a training intensive for aspiring performers age 13+ led by Artistic Director Denice Hicks and Education Director Beki Baker, along with guest artists hired from the professional talent in Nashville. Apprentices receive 50 hours of performance training in movement, voice and diction, acting, text analysis, and character work.

For further information and video on this program, visit [www.nashvilleshakes.org/students.htm](http://www.nashvilleshakes.org/students.htm).

## *Thanks!*

**Shakespeare's Case** is made possible by The Nashville Shakespeare Festival's sponsors:

The Bronson & Martha Ingram Foundation, Belmont University, The Rollins Fund of The Community Foundation of Middle Tennessee, The HCA Foundation, Comcast, Nashville Scene, and Jive! Digital Print Factory. This project is funded in part by the Metropolitan Nashville Arts Commission and under an agreement with the State of Tennessee.

