



EDUCATION PACK

ABOUT THIS PACK

This Pack supports the RSC's 2013 production of *Anthony and Cleopatra*, directed by Tarell Alvin McCraney. The production opened on 7 November in The Swan Theatre, Stratford upon Avon, and will run until 30 November before going on tour to Miami and New York. *Anthony and Cleopatra* is a Royal Shakespeare Company co-production with The Public Theatre, New York, and Gable Stage, Miami.

The pack is specifically designed to support KS3-4 students looking at *Anthony and Cleopatra* through a range of practical and analytical activities, based on rehearsal processes, although many can be adapted for different age groups.

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These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A classroom or open space activity



WRITE

A writing activity



LINKS

Useful web addresses

SYNOPSIS

A full synopsis of the play is available as an overview of the story at:

<http://www.rsc.org.uk/explore/shakespeare/plays/antony-and-cleopatra/synopsis.aspx>

APPROACHING THE PLAY

Each director, designer and company of actors will have their own ideas for their production and together through the rehearsal process they create their own interpretation of *Anthony and Cleopatra*. This pack will look at how Tarell McCraney and the 2013 company have done this.

For ideas on how other directors at the RSC have approached this play please click on the following link:

<http://www.rsc.org.uk/explore/shakespeare/plays/antony-and-cleopatra/1953-2006.aspx>

ABOUT THE PRODUCTION

Tarell McCraney has chosen to set this production in the late 1700s against the backdrop of Saint-Domingue (the old Colonial name for Haiti) on the eve of the Haitian Revolution against the French.

60 - 70 years before the American Civil war the Haitian slaves rebelled successfully from the French. It was a horrifying moment for Colonial Powers as the Haitians used the political theories of the recent French Revolution to gain their own freedom.

In this production:

- Egypt is re-imagined in Haiti with Cleopatra as a Haitian Queen;
- Imperial Rome is transposed to Colonial France with Antony loosely modelled on Napoleon's Brother in Law, General Leclerc who was sent out to Haiti to quell the Haitian Slave rebellion;
- Caesar is loosely modelled on Napoleon;
- Enobarbus is loosely modelled on Toussaint who was one of the founders of the Haitian Rebellion.

To find out more about the setting of this production, follow the link below and listen to interviews with both Tarell McCraney (the director) and Tom Piper (the designer):

<http://www.rsc.org.uk/whats-on/anthony-and-cleopatra>

PRODUCTION BACKGROUND

ABOUT THE DIRECTOR

Tarell Alvin McCraney has recently won an award for his work. The MacArthur Award website explains:

"Tarell Alvin McCraney is a playwright exploring the rich diversity of the African American experience in works that imbue the lives of ordinary people with epic significance". – "In telling stories that are simultaneously contemporary and universal, McCraney is demonstrating to new and younger audiences the ability of theatre to evoke a sense of our shared humanity".

In this production the text has been radically edited so that a play that is normally played by between 17 - 44 actors can be played by just 10 actors (5 from the USA and 5 from the UK). The character of Enobarbus serves as both a player within the action of the play and storyteller/Narrator who observes the events as he guides the audience through the narrative of the play. The play is also infused with supernatural/voodoo elements conjured from the Haitian setting and explored through the roles of the Soothsayer, Mardian and Eros who have been rolled into one character, who foresees the events of the play and weaves between the two contrasting worlds of the play.

Tarell McCraney's own work as a playwright (see the Brother/Sister plays) explores the idea of the 'distant present' or 'mythic now'.

For more information on the recurring themes in Tarell McCraney's work please click on the links below.

<http://www.seattlerep.org/Plays/1011/BZ/DeeperLook/DistantPresent>

<http://www.npr.org/2009/04/24/103410868/the-magic-of-tarell-mccraney-s-distant-present>

These themes are an important part of the way in which Tarell McCraney has approached this production of *Antony and Cleopatra* as he explains:

*"The best way to work on *Antony and Cleopatra* it is to think about it as a mixture of history and tragedy. It is both what we could call history - a narrative form of historical events - and a tragedy. It has a supernatural and a straightforward shot towards a tragic end. Because both those elements are involved it allows me a chance to figure out a placing of the play, a framing of the play, that would really allow for the audiences to think of a history that they can access that is indeed historical and in their minds. But it would also be somewhere that felt visceral, somewhere that they didn't have to go and find a book to look up but was immediate. I thought the colonisation of the Americas, the Caribbean, was a good ground to place that in. But also a place that was alive with the supernatural, the merging of religions and spirituality that felt right for a tragedy as well."*

CREATING THE WORLDS



LOOKING AT HAITI AND FRANCE

"The beginning process began with me working on the script for a long time, figuring out what the script wanted and where to set it. Once that is decided you have to start looking at what does the production need and we knew that we could only cast 9 to 10 actors. So that was another phase of the work."

"Then another phase of the work was making sure that the music and the dance elements that were being brought to the play worked and how they worked within it. So we had music and movement workshops." – Tarell McCraney

Music and Movement play a large part in how the two worlds of Rome and Egypt, or France and Haiti as they are in this production, are created. The play moves quickly and frequently between Egypt and Rome and so much of the success of any production of *Antony and Cleopatra* comes from being able to shift easily and clearly from one world to the other. As part of this, Tarell works very closely with Movement Director, Gelan Lambert, and the Composer, Michael Thurber, throughout the rehearsal process.



ACTIVITY 1: MOVEMENT

*"Tarell is directing and staging it (*Antony and Cleopatra*) in a way that is so pared down. It is so much about the content of the show that the music and the movement become extremely important because, for the audience, it helps you know where you are." – Michael Thurber (Composer)*

The composer, Michael Thurber, and the movement director, Gelan Lambert, lead sessions with the company during rehearsal that explore the different styles of dance and music that have come out of the two contrasting worlds of Haiti and Colonial France.

The actors get to explore and experience Haiti and France during these sessions for themselves. This helps them to get a visceral feel for the worlds that the characters come from. The following activity will help you to explore this feeling with your students in a similar way.

- Using the following words that could be used to describe the movements in France and the movements in Haiti, create frozen images that portray the two different worlds:
 - HAITI - grounded, earthy, engaged, personal, free, earthy, circular, feminine, fluid.
"Haiti is basically feminine in spirit, its movements are much more circular and fluid. Its elements dealt more with water and this idea of things melting and becoming more liquid"
 - FRANCE - balanced, formal, symmetrical, exact, proper, correct, disciplined, masculine
"France was concerned with military operations, straight lines, phalanx. It dealt more with earth and rigidity"
- Ask students to look through the text, or selected sections, and find descriptions of Egypt and Rome, creating a list of words that describe Egypt and a list that describes Rome.
- In groups, invite students to create frozen images that capture the worlds of Egypt and Rome.
- Encourage students to animate their frozen images by either taking one of their chosen lines or describing what they found in the text.
- Discuss with students how these frozen images compare to those they created of Haiti and France. Are there any differences or similarities they notice?



ACTIVITY 2: MUSIC

To create the musical vocabulary for both Haiti and France, Tarell set Michael Thurber (the composer) the challenge of finding and using only 3 instruments that could live in both worlds easily. Tarell explains how:

"They had to be able be at once liquid, open and burgeoning but also at the same time they could be pulled into a strict, tight regiment."

Michael came up with a Drum, an upright Bass and a guitar.

"I chose those 3 instruments because I wanted to accomplish a French, European sound, almost a Baroque sound and but also get a Haitian, jazz, African drumming type feel." – Michael Thurber

- Ask students, in small groups, to decide on three instruments they could use to help capture the spirit of both worlds.
 - During rehearsal the company listened to Toto Bisainthe "Dey", a Haitian jazz artist, and Baroque composers to inspire their own choices.
- If facilities are available, challenge students to create a piece of music for each world using the same instruments to perform for the rest of the group.
- Invite students to form their freeze frames of the two worlds, from the previous task, to show how the music they have created might help to create the sense of 'place' in each.

BRINGING THE WORLDS TO LIFE



ACTIVITY 3: DESIGN CHALLENGE

In small groups set your students the challenge of deciding where and when they would set their own production of *Antony and Cleopatra*:

- Ask students to find two contrasting worlds that might represent Rome and Egypt. These could be different continents, two cities in one country or two contrasting areas of one city.
- Allow students time to research their chosen worlds. Encourage them to collect images, books and articles related to the worlds they have chosen.
- Encourage students to create a visual collage of their two worlds, drawing on their research. As part of this, ask students to ensure they also provide a list of reference materials.
- Ask students to choose music that they feel compliments and embodies the environments that they have chosen and to explore how different movements or dance traditions might be inherent in each world.
- Invite students to then develop their two chosen worlds by:
 - Designing costumes for Cleopatra and Antony (and other characters if you wish)
 - Creating a basic 'set' that could easily transform to depict their two worlds. How will you differentiate between the two?
- Provide students with the opportunity to then present their different designs to the class.

ESTABLISHING THE ENSEMBLE

Throughout rehearsals, Tarell always encourages the company to feel free, to suggest ideas, share thoughts, and to try anything out - to make sure they are not holding back or censoring themselves in any way. This is very reflective of the whole process. A sense of 'Ensemble' has been created and supported from the start and has run from the first day of rehearsals through preview performances and beyond. This notion of collaboration can be seen in every aspect, including the group's warm-up exercises which have, in their own way, been integral to Tarell's approach.

Most days of rehearsal begin with Tarell leading the actors through a series of exercises and games to bond the actors and get them used to working with each other as an ensemble.

Joaquina Kalukango (the actress playing Cleopatra) explains:

"We were thrown into an ensemble and we all kind of made that leap to not be scared no matter what. We would all fall on our face freely in front of each other and Tarell did a great job at the beginning of hitting that from the beginning and saying it was ok and that just allows everything to be better when you can let all of those restraints go and trust your company."- "Pretty much every morning we do a warm-up series where we are all together – all connected doing exercises."



ACTIVITY 5: GROUP WARM UPS

The following warm up activities have been taken directly from the rehearsal room and recorded by the Assistant Director Audrey Sheffield. By the end of this session, the actors said they all felt tuned in to each other as a whole – they were aware of each other physically as well as spiritually.

- Ask students to form an equally spaced circle and to look ahead of them, with a relaxed, soft gaze.
- Encourage students to let their eyes go 'soft'. This means they should try and look at everything at once – which may seem to them like they're staring in distance. Ask them to make sure they look at everyone equally and that they start to question the details around them. Are they really in a circle, for instance?
- Invite students to then change the space they are in, keeping equal distance between them and maintaining an even shape:
 - Making the circle as small as possible
 - Making the circle as large as possible in the room
- Ask students to return to the original circle size and turn to their right, facing the back of the person next to them.
- Allow students to start walking around in their circle at a medium pace, challenging them to start at the same time, without talking. Add to this by:
 - Asking them to speed up and walk as fast as possible without running
 - Asking them to slow down as much as possible but keep moving forwards
 - Asking them to turn around and move in the opposite direction
 - Asking them to stop at the same time
 - Asking them to stop and jump at the same time
- Once finished, ask students to stop walking and stand in their places within the circle, facing into the centre. Encourage them to become aware of their breathing, taking deep breaths, together for some time.

APPROACHES TO CHARACTER

All actors have their own ways of creating and understanding their characters. In the following introductions and activities Joaquina Kalukango and Jonathan Cake share their starting points for creating the characters of Cleopatra and Antony.



ACTIVITY 6: CREATING CLEOPATRA

"For me, I read the play a lot of times, then I got a lot of adaptations and then I got a biography that recently came out in 2012 about Cleopatra. I tried to take different things here and there to see what I could use to feed the text. Then I started watching films about Haiti during the revolution and all those things. I started looking at pictures. I love pictures because they tell so many stories. Seeing faces of Haitian people now and let my imagination run."

- Ask students to go through the play, or selected sections, and write down everything that is said about Cleopatra, for example where she is termed an 'Enchanting queen'.

- Allow students to research and collate any images they can find of Cleopatra, also finding films and books about her.
- Invite students to use their findings to make a collage of how they see Cleopatra, writing a description of what kind of person they think she is.
 - This could be developed by then encouraging them to create their own visual image of Cleopatra.



ACTIVITY 7: CREATING ANTONY

"Well, the only thing that happens is you have to understand what you are saying – it is the only and everything of it. So often I find with Shakespeare you can get the sense of a line, kind of vaguely, what it's sort of trying to say, but only when you really unpack it word by word do you get the full implications of what's going on. Then you get all sorts of things that are going on around the line – through the line – underneath the line. You find this sort of 'ghost' that lives underneath the thought and that is very hard to do. You might not find all the ghost of the thought until you've been playing it for 6 months"

- Ask students to read the following description, provided by Jonathan Cake, about how he works with the language in this way before completing the rest of the activity:

"Basically I can't understand it unless I sit down and think what is being said here. But actually, if you've worked on Shakespeare's plays before as I have, and certainly if you attend to it carefully, it repays. You suddenly start seeing all sorts of things in these lines that help you. It sounds like a very intellectual academic process but it's not. For an actor, certainly, it is a very emotional, instinctive process. You see how words are emotional tools – feeling tools."

I have a line I said today:

"May I never to this good purpose, that so fairly shows, dream of impediment"

There is something about where he puts the word 'dream' that implies all sorts of things. It is a clichéd phrase now – 'I'd never dream of it – I'd never dream of breaking this promise that I'm making to you now.' But when you think about what breaking a promise actually means – you'd never allow your subconscious or your unconscious to even contemplate it so that it came to you in bed at night where you might be having some naughty dream about Cleopatra off in Egypt. I wouldn't even let it into my sleep! Suddenly, that unpacks a whole world of possibility of what he's trying to say, of what he's trying to think and feel all at once. So that's it – you've just got to approach the language."

In pairs or small groups, challenge students to choose one of Antony's lines, which can be found in 'Antony's Lines' in the Resource Materials, or a section of text that you like.

- Ask students to start by translating the line(s). As part of this encourage them to really unpack the words and explore all aspects of their meaning rather than 'modernising' it.
 - A Shakespearean glossary, such as "Shakespeare's Words – A Glossary & Language Companion" by David Crystal & Ben Crystal, may help.
- Invite students to create a physical image for their chosen line. Ask them to try and visualise exactly what he is trying to say through those words.
- Encourage the groups to show their physical images.
- Working in their groups, ask students to go back to their line(s) and say them out loud in 5 different ways fully exploring the meaning of each word.

- Can they find the 'ghost' of the line that Jonathan talks of? Did they find something that they didn't see before? How has your understanding of the line changed or deepened?

MYTHIC FIGURES

"(Shakespeare) was experimenting with form a bit – I think he was writing a play about famous people – what it is to be famous."

"It is almost as though the characters themselves as well as the audience are sort of being made to see them from the outside – like you would famous people – and almost see them as two people".



ACTIVITY 8: MACHINES

The following activity will help you and your students to explore the impact of having these huge, mythical, historical and famous figures on stage. It relies on a number of lines from the text which can be found in the Resource Materials entitled 'Machine Lines'.

- Divide the group into two teams; Antony and Cleopatra. Ask each team to form a circle of their own, so they can see one another.
- Ask the Antony team to each choose their favourite line from the Antony list and the Cleopatra team to each choose their favourite from the Cleopatra list.
- Nominate one student in each team to be a 'leader'.
- Ask the 'leader' in each team to walk across the circle to the opposite side, saying their line. As they walk across ask them to complete a movement that visualises their line. At the other side of the circle they should nominate another person to take their place and cross the circle using their line.
- Encourage students to cross the circle three or four times.
- Ask students to turn around so that they have their backs to one another and rehearse their line and action till they're really confident in using it.
- Invite the same 'leader' to enter the space and stop somewhere in the circle. This time they will need to repeat their line and their movement continually as they are joined by other members of the team to create a larger 'machine'. Each student will get to do their line three times before the next line enters so that the team can hear each line.
- Invite each team to look at the 'machine' created by the other as it moves. Depending on the group, it may be a good idea to ask them to close their eyes and listen at first, before watching and noting their actions. Ask the 'machine' to then freeze and discuss with the other team what they noticed about the lines. What overwhelmed them? What did they notice? What did the movements and the way the interacted reveal to them?



ACTIVITY 9: SCENE STUDY

The following activity will enable you and your students to explore Act 1 scene 3. A copy of the scene can be found in the Resource Materials along with a description of Antony from Jonathan Cake and one of Cleopatra from Joaquina Kalukango.

- In pairs, ask students to sit back to back on the floor and read the scene together.
- As they are reading, instruct students to flick their scripts, creating an emphasis, every time they reach a word they feel is important.
- Ask students to create two separate maps of Cleopatra and Antony's 'Wants' and 'Tactics'. For example, what does each of them want to achieve in the scene and what tactics and strategies do they employ to try and realise those aims.
- Encourage students to look at each 'Want' for both characters and write down the actions they could employ, in their tone and physical actions, to try and achieve their aims.
 - One way actors remember this is to create an action statement for each stage in a scene or line. For example, Cleopatra *wants* Antony to stay with her so she may use the tactic of seducing him. Her action statement would then be: 'I seduce you'.
- Ask the students to find actions or tactics for each of their 'wants' that will fit between the words **I** and **YOU**.
- Invite students to try out the scene again and be very specific with what actions they are playing on each line.

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RESOURCE MATERIALS

ANTONY'S LINES

"Our terrene moon is now eclipsed and it portends alone the death of Antony"

"I will be treble-sinew'd, hearted, breathed,
And fight maliciously: for when mine hours
Were nice and lucky, men did ransom lives
Of me for jests; but now I'll set my teeth,
And send to darkness all that stop me. Come,
Let's have one other gaudy night: call to me
All my sad captains; fill our bowls once more;
Let's mock the midnight bell"

"You have been a boggler ever:
But when we in our viciousness grow hard –
O misery on't – the wise gods seal our eyes;
In our filth drop our clear judgments; make us
Adore our errors, laugh at's while we strut
To our confusion."

"I found you as a morsel cold upon
Dead Caesar's trencher; nay, you were a fragment
Of Cneius Pompey's; besides what hotter hours,
Unregister'd in vulgar fame, you have
Luxuriously pick'd out: for, I am sure,
Though you can guess what temperance should be,
You know not what it is."

O Sun, thy uprise shall I see no more:
Fortune and Antony part here; even here
Do we shake hands. All come to this? The hearts
That spaniel'd me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Caisar; and this pine is bark'd,
That overtopp'd them all.

MACHINE LINES

ANTONY THEATRE MACHINE LINES:

There's beggary in the love that can be reckoned

*Fie, wrangling queen!
Whom every thing becomes, to chide, to laugh,
To weep.*

I must from this enchanting queen break off

*Let Rome in Tiber melt, and the wide arch
Of the ranged empire fall! Here is my space.*

Would I had never seen her

The beds I'th'East are soft

If I loose mine honour I loose myself

I'th'East my pleasure lies

*Hark! The land bids me tread no more upon't;
It is ashamed to bear me!*

I have lost my way forever

I have offended reputation

O, wither hast thou led me, Egypt?

My heart was to thy rudder tied by the strings

*Alack, our terrene moon
Is now eclipsed; and it portends alone
The fall of Antony*

*I will be treble-sinew'd, hearted, breathed,
And fight maliciously*

Let's have one other gaudy night

*Come on, my queen;
There's sap in't yet.*

*The next time I do fight,
I'll make death love me;*

Thou art the armourer of my heart

*All is lost;
This foul Egyptian hath betrayed me*

Triple-turn'd whore!

Fortune and Antony part here;

I am dying Egypt, dying

CLEOPATRA THEATRE MACHINE LINES:

I'll set a bourn how far to be beloved

I am Egypt's queen

A Roman thought hath struck him!

If you find him sad, Say I am dancing;

*O, never was there queen
So mightily betray'd*

Eternity was in our lips and eyes

*I am quickly ill, and well
So Antony loves*

O, my oblivion is a very Antony

Give me to drink mandragora

O happy horse, to bear the weight of Antony!

How goes it with my brave Mark Antony?

Though I am mad, I will not bite him

The most infectious pestilence upon thee!

Is he married?

*Thou shalt be whipp'd with wire, and stewed in brine,
Smarting in lingering pickle*

Report the feature of Octavia

I faint: O Iras, Mardian!

*Pity me, Mardian,
But do not speak to me.*

Herculean Roman

O, my oblivion is a very Antony

Not know me yet?

Since my lord is Antony again, I will be Cleopatra.

Noblest of men, woo't die?

The crown o'the earth doth melt.

This mortal house I'll ruin

I dream'd there was an Emperor Antony

*His legs bestrid the ocean: his rear'd arm
Crested the world:*

*"I shall see
Some squeaking Cleopatra boy my greatness
I'the posture of a whore."*

*Give me robe, put on my crown; I have
Immortal longing in me;"*

*I am fire and air; my other elements
I give to baser life;*

ACT 1 SCENE 3 EXTRACT (Edited by RSC Education)

CLEOPATRA I am sick and sullen.

MARK ANTONY I am sorry to give breathing to my purpose,--

CLEOPATRA Help me away, dear Charmian; I shall fall:

MARK ANTONY Now, my dearest queen,--

CLEOPATRA Pray you, stand further from me.
What says the married woman? You may go?
Would she had never given you leave to come!
Let her not say 'tis I that keep you here:
I have no power upon you; hers you are.

MARK ANTONY The gods best know,--

CLEOPATRA O, never was there queen
So mightily betray'd!

MARK ANTONY Cleopatra,--

CLEOPATRA Why should I think you can be mine and true,
Who have been false to Fulvia?

MARK ANTONY Most sweet queen,--

CLEOPATRA Nay, pray you, seek no colour for your going,
But bid farewell, and go: when you sued staying,
Then was the time for words: no going then;
Eternity was in our lips and eyes,
Bliss in our brows' bent;

MARK ANTONY Hear me, queen:
The strong necessity of time commands
Our services awhile; but my full heart
Remains in use with you. Our Italy
Shines o'er with civil swords: Sextus Pompeius
Makes his approaches to the port of Rome;
And that which most with you should safe my going,
Is Fulvia's death.

CLEOPATRA Can Fulvia die?

MARK ANTONY She's dead, my queen:
Look here, and See when and where she died.

CLEOPATRA O most false love!
Where be the sacred vials thou shouldst fill
With sorrowful water? Now I see, I see,
In Fulvia's death, how mine received shall be.

MARK ANTONY Quarrel no more. I go from hence
Thy soldier, servant; making peace or war
As thou affect'st.

CLEOPATRA Cut my lace, Charmian, come;

But let it be: I am quickly ill, and well,
So Antony loves.

MARK ANTONY

You'll heat my blood: no more.

CLEOPATRA

You can do better yet; but this is meetly.

MARK ANTONY

I'll leave you, lady.

CLEOPATRA

Courteous lord, one word.
Sir, you and I must part, but that's not it:
Sir, you and I have loved, but there's not it;
That you know well: something it is I would –
O, my oblivion is a very Antony,
And I am all forgotten.

THE ACTORS' INSIGHTS

JONATHAN CAKE ON ANTONY:

"He is middle aged and he finds himself in the middle of life with his powers going from him. But he still has all these appetites and thinks of himself as this young, vibrant creature – he's still trying to live a certain way – he's trying to live well. He's trying to live honourably, but he knows somewhere that he is in a race against time. And in a race against a younger enemy, opponent, antagonist in the world – who is Caesar. He's living with this sense of duty on the one hand to his job as being one of the leaders of the world, the duty that he was brought up in which was to be a virtuous soldier performing deeds. But he's like a great athlete – he's got to the point of feeling that that's not enough anymore – that he's got to discover some higher wisdom about life which could be pleasure, which could be pure instinct and pure feeling, pure sensation and sex and the taste of a glass of wine and the fun of sitting down to fish rather than conquer another country. You know all these things that suddenly slap you in the head in the middle of life and you wonder whether you've got it right all this time – and you meet somebody who offers you path that although its painful and difficult – feels like it could be giving you the only real joy you've perhaps ever known."

The following quote from Peter Brook's book "The Quality of Mercy – Reflections on Shakespeare" was also highlighted in rehearsal room:

"Antony is on Sunset Boulevard, his star is falling, and in the brilliant Egyptian he finds again his youth and temperament"

JOANQUINA KALUKANGO ON CLEOPATRA:

"My initial thought were 'Oh my gosh, she changes on a dime' – she really is "infinite variety" – her extremes are so quick"

**"Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed: but she makes hungry
Where most she satisfies; for the vilest things
Become themselves in her: that the holy priests
Bless here when she is riggish."
Enobarbus)**

"She is extremely passionate, she is – I think for me the thing I wanted to make clear was this was a woman who – her feelings that she has has – even tho they switch on a dime – they come from a real place – this is a woman who can deeply feel hurt and then switch to be happy in a nano second – its all real to her. She really feels these things deeply. She is what I consider one of my Cancer friends – for anybody who deals with astrology – people who feel so much – all my Cancer friends are so emotional and sensitive and switch like this – that is what she feels to me.

She's feisty, she plays games – she knows how to manoever people – she knows how to tick certain buttons. She really knows how to play the game to get what she wants from any single person. She can look at them and know what type of man what type of woman this is and how I can do it in a second. She's been doing that her whole life."

REHEARSAL REFERENCE BOOKS

The Slaves who defeated Napoleon - Philippe R Giraud

Touissan Lourverture and Haitian War of Independence 1801-1804

The Open Door – Peter Brook

Reflections on Shakespeare – Peter Brook

The book of Night Women - Marlon James

The Kind of This World - Alego Carpentier

Viewpoints - Tina Landau & Anne Bogart

Prefaces to Shakespeare - Granville Barker