

# Summer School 2019

SHAKESPEARE  
*in* Italy



July 6 — 19  
Florence

Tutors: Lucy Bailey (Julius Caesar)  
Philip Franks (The Two Gentleman of Verona)  
Christopher Luscombe (Romeo and Juliet)

# Introduction

The Shakespeare In Italy Summer School has grown in reputation, since the programme was first established in 2014. This year's course will be in Florence at the **British Institute**, where we have been specially invited to run our school. For more information on the Institute go to [www.britishinstitute.it](http://www.britishinstitute.it) Florence, known as the 'Flower of Italy', home of Giotto and Ghiberti, Masaccio and Michelangelo, Dante and Donatello, was the cradle of the Renaissance. Our programme is open to anyone over the age of 18 and who is fluent in English. It gives participants a unique insight into the plays, dramatic styles and techniques employed, and the rare opportunity to bring the works alive with top class actors and directors. The focus of the workshops is practical rather than theoretical. Our tutors' expertise is in putting Shakespeare's texts on their feet. Any participant who is reluctant to get up and take part is welcome to be a spectator. The tutors this year are Lucy Bailey, Philip Franks and Christopher Luscombe. Their biographies and details of the course follow.

## Tutors

**Lucy Bailey** studied English at Oxford University where she directed the world premiere of *Lessness* by Samuel Beckett in consultation with the author. She trained as an assistant director for the Royal Shakespeare Company, National Theatre and Glyndebourne Opera Company. Lucy co-founded The Print Room a new venue in Notting Hill Gate and was artistic director from 2010 - 2012. Shows she directed include: *Fabrication*, *Snake in the Grass*, *Kingdom of Earth* and *Uncle Vanya* with Iain Glen in the title role. She was also co-founder and co-artistic director of the *gogmagogs* (1995 – 2007) a music theatre company comprising seven string players. Recent productions include: *Switzerland* (Ustinov Theatre, Bath, Ambassador's Theatre, London's West End); *Witness for the Prosecution* (currently playing in London's County Hall); *Cave* a site specific opera by Tansy Davies and Nick Drake (London Sinfonietta, Print Works London), *Love From A Stranger* (Royal & Derngate Northampton and UK tour); *The Graduate*

(West Yorkshire Playhouse); *Comus*, *A Masque In Honour Of Chastity* (Sam Wanamaker Playhouse, Globe), *Kenny Morgan* (Arcola, London). Other theatre credits include: *Titus Andronicus*, *Macbeth*, *Timon of Athens*, *As You Like It*, *The Maid's Tragedy* (Shakespeare's Globe); *The Winter's Tale*, *Taming of the Shrew*, *Julius Caesar* (Royal Shakespeare Company, Stratford/Roundhouse, London/The Armoury, New York); *Great Expectations*, *The Postman Always Rings Twice*, *Dial M for Murder* (West Yorkshire Playhouse/West End/UK tour); *Around the World in 80 Days* (St James Theatre, London); *Gaslight* (Royal & Derngate Northampton); *The Importance of Being Ernest* (Harold Pinter, West End/UK tour); *Fortunes Fool* (London's Old Vic); *King Lear* (Theatre Royal Bath); *The Beggar's Opera* (Regent's Park Open Air Theatre); *Private Lives*, *Glass Eels*, *Comfort Me with Apples* (Hampstead); adapted and directed Tennessee Williams' *Barbie Doll* (National Theatre); *Don't Look Now* (Crucible, Sheffield/Lyric Hammersmith).



**Philip Franks**

Philip's stage roles have included *Mr Myers*, *Witness for the Prosecution*, *Witness London Ltd*; *Swanson*, *Flarepath*, *Flare Path Productions Ltd*; *Hector*, *The History Boys*, *Bath Theatre Royal*/Tour; *Dr. Watson*, *The Secret of Sherlock Holmes*/*The Hound of the Baskervilles*, UK Tour; *Our Man in Havana*, *Nottingham Playhouse & Tour*; *Mr Winslow*, *The Winslow Boy*, *Salisbury Playhouse*; *Sir Peter Teazle*, *School For Scandal*, *Salisbury Playhouse*; *Osborne*, *Journey's End*, *Comedy Theatre*; *Alan Turing*, *Breaking The Code*, *Northampton*; *Lloyd*, *Noises Off*, *RNT Tour*; *Yvan*, *Art*, *West End and Tour*.



Further roles include Jacques Roux, Marat/Sade, Royal National Theatre; Algernon, The Importance Of Being Earnest, Old Vic Theatre; Hamlet, Hamlet, RSC, Roger Michell; Bertram, All's Well That Ends Well, RSC.

TV roles have included Sgt Craddock for 4 series of Heartbeat and Charley in 3 series of The Darling Buds of May.

Philip was Associate Director at Chichester Festival Theatre from 2007 to 2012. Plays include A Marvellous Year for Plums, Rattigan's Nijinsky, The Deep Blue Sea, The Master Builder, Separate Tables, Collaboration/ Taking Sides, The Cherry Orchard, Nicholas Nickleby (with Jonathan Church) including National Tour/ West End/Toronto; Twelfth Night.

Other plays directed include The Winter's Tale, Royal Academy of Dramatic Art; Sixty Six Books, Bush Theatre; The Comedy of Errors, Open Air Theatre, Regent's Park; The Duchess of Malfi, West Yorkshire Playhouse; The Tempest, Liverpool Playhouse; The White Devil, Lyric Theatre, Hammersmith; The Heiress,

Crucible Theatre, Sheffield/Royal National Theatre; Kiss of the Spiderwoman, Nottingham Playhouse; Private Lives, Royal National Theatre; Kafka's Dick, Nottingham Playhouse; Early Morning, National Theatre Studio; The Cocktail Party, Royal Lyceum Theatre - Edinburgh Festival; Rebecca, Royal Lyceum Theatre; Hamlet, Greenwich Theatre/West Yorkshire Playhouse/Tour; Night Must Fall, Theatre Royal, Windsor/ Churchill, Bromley; Paint Said Fred, Royal Academy of Art; Macbeth, Crucible Theatre; The Duchess of Malfi, Greenwich Theatre/Wyndham's; Great Expectations, Playhouse Theatre, Salisbury; The Browning Version, Greenwich Theatre.

### **Christopher Luscombe**

Christopher spent seven years as an actor with the RSC, going on to appear at the National Theatre, the Old Vic and in the West End. His productions at Stratford as director include Twelfth Night, Love's Labour's Lost and Much Ado About Nothing. He is an Associate Artist of the RSC.

His other directing credits in London include Star Quality and The Madness of George III (Apollo); Home and Beauty (Lyric); Fascinating Aïda – One Last Flutter (Harold Pinter - Olivier Award nomination for Best Entertainment); The Comedy of Errors and The Merry Wives of Windsor (Shakespeare's Globe); Nell Gwynn (Shakespeare's Globe and Apollo – Olivier Award for Best New Comedy); A Midsummer Night's Dream (Regent's Park); Enjoy (Gielgud); Alphabetical Order

(Hampstead); When We Are Married (Garrick - Olivier Award nomination for Best Revival); Travels With My Aunt (Menier Chocolate Factory) and Spamalot (Playhouse).

Further credits include Masterpieces (Birmingham Rep); Little Shop of Horrors and The History Boys (West Yorkshire Playhouse); Things We Do for Love (Harrogate); Candida (Oxford Stage Company); The Likes of Us (Sydmonton); Arms and the Man (Salisbury); A Small Family Business (Watford); Hobson's Choice (Sheffield); Hay Fever (Minneapolis); Henry V (Chicago); While The Sun Shines (Bath); Candide (Grange Festival) and tours of The Importance of Being Earnest, Tell Me on a Sunday, The Lady in the Van, Lord Arthur Savile's Crime, Single Spies, Dandy Dick, Blue/Orange and The Nightingales. He has staged several private entertainments for the Royal Family, often marking particular anniversaries.

In 2019 he will be directing The Winter's Tale in Cincinnati and Verdi's Falstaff at the Grange Festival.







**"ROMEO & JULIET."**

### **Romeo and Juliet is**

Shakespeare's early tragedy of "star-cross'd lovers", whose youthful deaths ultimately reconcile their feuding families. Since its first performance in the mid-1590s it has remained one of his most popular plays. The lovers are united by their passion yet doomed to separation, and the fact that they have so little time together lends intensity to their relationship. The play brilliantly evokes the ardour of youth. The passion of the central drama is counterpointed by the wit of Romeo's friend Mercutio and the earthiness of Juliet's Nurse, two brilliantly colourful characters.

A testament to the immortal power of what is frequently billed as "The Greatest Love Story Ever", is the fact that each year thousands of letters are sent to "Juliet" in Verona from young lovers, seeking her blessing or advice. The volume of mail is such that a local organisation, Il Club di Giulietta, devotes itself to replying on her behalf.

Romeo and Juliet draws much of its power from discord, and powerful versions have been

made in areas of genuine conflict. In 1994 it was set in Bosnia with a Christian Romeo and a Muslim Juliet. Romeo and Juliet has been filmed some 60 times, notably by Baz Luhrmann with Claire Danes and Leonardo di Caprio as the young lovers.

**Julius Caesar** was written and first performed in 1599, halfway through Shakespeare's working life. The action takes place in classical Rome in 44 BC when the empire was at its mightiest, and begins with Caesar at the height of his greatness. It portrays his assassination by a group of conspirators led by Brutus and Cassius. They fear that his ambition will lead to him being crowned Emperor and thus see him as a threat to the Roman republic. The political turmoil from Caesar's assassination ends with the defeat of conspirators at the hands of Mark Antony and Caesar's great nephew Octavius.

The play is one of several that Shakespeare based on true events, as chronicled by the Roman historian Plutarch. Julius Caesar is a remarkable study of political intrigue. It is susceptible to agit-prop interpretation, often as a representation of the struggle for freedom. As such it has been performed in Orson Welles' production during the rise of Italian fascism, with Caesar played as Mussolini; in South Africa under apartheid; and in Bosnia. Despite being the title role, Julius Caesar is not the main part. He is in only three short scenes. It is the patrician Brutus who dominates. Historians have since debated whether he was a despotic tyrant or truly great military leader.

**The Two Gentlemen of Verona** is one of Shakespeare's very first plays, possibly written as early as 1590. The plot revolves around the topsy-turvy relationships of two pairs of young lovers, Proteus and Valentine, Julia and Silvia. It contains many of the themes that are picked up again and in his later plays. Julia finds it expedient to disguise herself as a boy. The lovers venture into the forest, where their relationships become entangled but finally return to normal, as in A Midsummer Night's Dream. The lampooning of romantic love, and with it the emasculation of lovers, is a theme that recurs repeatedly. Much of the richest comedy is provided by "low-life" characters, the servants Speed and especially Launce, whose slavish devotion to his dog Crab is a wonderful satire on that of the young protagonists. The sunshine becomes obscured by dark clouds, most particularly in a startling scene of attempted rape. Two Gents is at heart an ebullient early comedy, the work of a young playwright learning his craft. The abrupt reconciliation of the young men in the final scene can be hard to accept. But on stage Shakespeare's dramatic instincts prevail, and a lively production can help overlook these problems.





### What will I gain from the course?

- a) A greater understanding of Shakespeare's plays with close work on three from the canon.
- b) Some experience of a history of the plays in performance.
- c) An opportunity to work with some of the best teachers, actors and directors in the UK theatre world.
- d) Chance to explore Florence.
- e) Work in one of the most important palazzos or town houses that overlook the river Arno in the centre of Florence.

### Cost of the course

Inclusive of bed and breakfast, three play modules, two evening meals with tutors and company members:

**€2650.00 single**

**€2350.00 double (two people sharing a double room)**



### Hotel Martelli

Our group booking prices are based on availability at the Hotel Martelli. Set in a former palace, it is an elegant hotel just nine minutes' walk from the Santa Maria Novella train station.

The Florentine-style rooms include free wi-fi and satellite television, plus there are mini-bars. Room service is also available and rooms are air conditioned.

A buffet breakfast is served in the restaurant featuring Gothic arched ceilings and chandeliers.

You are strongly advised to book asap because hotels in Florence get booked up very early each year.

[www.hotelmartelli.com](http://www.hotelmartelli.com)





**Pictured: Summer School participants in Pizzo**



#### **Testimonials:**

*You could not have chosen a better city. Urbino was absolutely beautiful. Thank YOU for running this program. Best vacation I've ever had.*

**Emma Day, university student, USA**

*The course was above and beyond my expectations. Bill is the most outstanding teacher. Clear, knowledgeable, expert, living treasure. Having the group so intelligent and with so much life experience was an unexpected bonus. I loved the friendly, caring family atmosphere. It was a life changing two weeks for me and I thank you from the bottom of my heart.*

**Lyn Pierse, actress, Australia**

*Bill's session at Cagli theatre had us presenting scenes from the play and that was very successful. It is such a special thing to work on a stage.*

**Reg Grouse, teacher aged 92, Australia.**

*I cannot thank you enough for your vision, organization and clear passion. This has been one of the most rewarding educational experiences of my life and I return home with many ideas for infusing more passion into my own teaching of Shakespeare.*

**Rachel Barnes, teacher, USA**

#### **Contact details:**

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