



The Accompanying Programme to the World Shakespeare Congress 17th – 22nd July, 2011

The New Stage of the National Theatre has prepared an accompanying thematic programme for the general public for the duration of the Congress.

Famous Shakespeare Film Adaptations at the New Stage

Every night, there will be screenings of some of the most famous film adaptations of Shakespeare's plays. Admission to all screenings is free, subject to the capacity of the theatre.

Events on the Piazzetta

The piazzetta behind the New Stage building will host a number of thematic events during the Congress. Sunny July afternoons will be highlighted by spontaneous pageants of clowns inspired by the humour of Shakespeare's fools and jesters. There will also be outdoor evening screenings of an unorthodox Hollywood version of Shakespeare.

Shakespearean Gallery under the Open Skies

Throughout most of July, there will be an opportunity to view a collection of large-format photographs on the piazzetta mapping the rich tradition of Shakespearean productions at the National Theatre. The 'Play Shakespeare' exhibition will introduce the most significant performances in Shakespeare's dramas throughout the entire history of the National Theatre, featuring thirty-nine thematic boards with a commentary.

A detailed version of the accompanying programme to the 9th World Shakespeare Congress, organized by the New Stage of the National Theatre, is available on our website, at novascena.cz

Admission to the entire programme is free.

Richard Krajčo in the lead role of Richard III. Michal Dočkal's successful production is still on at The Estates Theatre. Krajčo's riveting performance comes at the end of a long line of great Shakespearean feats in the history of the National Theatre. These great performances will be mapped by an exhibition of large-format photographs on the National Theatre piazzetta throughout July 2011.



The accompanying programme to the Shakespeare Congress is sponsored by the City of Prague.



The Accompanying Programme to the World Shakespeare Congress 17th – 22nd July, 2011

The New Scene of the National Theatre has prepared an accompanying programme to coincide with the Congress, open to the public.

SHAKESPEAREAN OPEN-AIR CINEMA AT THE NATIONAL THEATRE PIAZZETTA

Every evening of the week of the Congress, a projection of a Shakespearean film adaptation will take place in the open area behind the New Scene building, the so-called piazzetta. All projections are free of charge.

July 17th, 21:30 Prospero's Books

A symbol-ridden film shot by Peter Greenaway and based on Shakespeare's *The Tempest*. The protagonist is the former Duke of Milan, Prospero, banished to live on a desert island, where he sojourns together with his little daughter and twenty-four books, the essence of all human knowledge and imagination. Thanks to these books, Prospero is able to build a magical island empire, command all the supernatural creatures and avenge himself upon his enemies. Greenaway has created an exceptionally imaginative, almost baroquely luxuriant, work where captivating images are accompanied by a remarkable soundtrack. Directed by: Peter Greenaway; music: Michael Nyman; starring: John Gielgud, Michel Blanc, Erland Josephson, Tom Bell, Kenneth Cranham, Mark Rylance, Pierre Bokma, and James Thiérrée.

July 18th, 21:30 Al Pacino – Richard III

An artistic documentary film combines a film inquiry (involving both ordinary people on the street and important theatre directors, scholars and historians) with Al Pacino's own reflections on approaching Shakespeare's drama, while also containing a series of staged key scenes from *Richard III* (both in the form of rehearsals and grandiose film scenes). Directed by: Al Pacino; music: Howard Shore; starring: Al Pacino, Alec Baldwin, Kevin Conway, Kevin Spacey, Winona Ryder, F. Murray Abraham, Kenneth Branagh, Kevin Kline, James Earl Jones, Rosemary Harris, Peter Brook, Derek Jacobi, John Gielgud, and Vanessa Redgrave.

July 19th, 21:30 Romeo and Juliet 63

A fascinating insight into the emergence of one of the most famous Shakespearean productions in the history of the National Theatre – *Romeo and Juliet*, directed by Otomar Krejča in 1963. This unique and rarely shown documentary stars Jan Tříska as Romeo, Marie Tomášová as Juliet, Olga Scheinpflugová as the Nurse, Luděk Munzar as Mercutio and many other actors from the drama company of the National Theatre. Directed by Radúz Činčera.

July 19th, 22:30 A Midsummer Night's Dream

Even in the city centre you can experience a magical evening in the wood of Athens! As his last film, Czech artist and director Jiří Trnka chose Shakespeare's story of two couples unhappily in love, of mechanicals intoxicated by the theatre and of supernatural beings with many human weaknesses. Through this world famous story, Trnka wanted to show the virtuosity of the Czech school of animation, which at that time was experiencing its heyday. This immensely difficult project arouses admiration and respect even after so many years. The music was composed by Václav Trojan and performed by the Czech Philharmonic Orchestra, conducted by Karel Ančerl and accompanied by Kühn's Children Choir. The film received many international and local awards and is rightly considered a treasure in the world animated film. Directed by Jiří Trnka.



The accompanying programme to the Shakespeare Congress is sponsored by the City of Prague.



The Accompanying Programme to the World Shakespeare Congress 17th – 22nd July, 2011

July 20th, 21:30 *A Merchant of Venice*

This Shakespeare's play gained a new intensity in Michael Radford's film from 2004. A timeless story about chance and fate governing human lives, but also about anti-Semitism. Radford engaged a stellar cast and created a classic adaptation, illustrated with attractive film images. Directed by Michael Radford; music: Jocelyn Pook; starring: Al Pacino, Jeremy Irons, Lynn Collins, Joseph Fiennes, Gregor Fisher, Charlie Cox, Anton Rodgers, Ben Whishaw, Kris Marshall, Ron Cook and others.

July 27th, 21:30 *Henry V.*

This film version of Shakespeare's eponymous history play was the directorial debut of Kenneth Branagh, an Irish Shakespearean actor who is also well-known today as a director. Branagh tried to update the story of the young English king and free himself from a traditional approach: his king is torn by doubts and suffers from feelings of loneliness, despite becoming a victor and incumbent of the French throne. Directed by and starring: Kenneth Branagh; also starring: Emma Thompson, Derek Jacobi, Charles Key and Fabian Cartwright.

July 22nd, 21:30 *Shakespeare in Love*

The screenwriters Marc Norman and Tom Stoppard wrote an intriguing and funny story inspired by Shakespeare's life and work. The film was awarded seven Oscars, including the Best Film, Best Actress in a Leading Role (Gwyneth Paltrow) and the Best Actress in a Supporting Role (Judi Dench). Direction: John Madden; music: Stephen Warbeck; starring: Gwyneth Paltrow, Geoffrey Rush, Joseph Fiennes, Antony Sher, Tom Wilkinson, Patrick Barlow, Simon Callow, Judi Dench, Imelda Staunton, Colin Firth, Ben Affleck and Rupert Everett.

In case of rain, the films will be shown at the adjacent Nová Scéna Theatre. (Národní třída 4)

Autolycus' Shoulder-blade – A Happening at the Piazzeta of the National Theatre

July 17th, 20:00

July 18th, 17:00

The Piazzeta of the National Theatre will host a thematic event with an unusual name, *Autolycus' Shoulder-blade*. This spontaneous clown show is inspired by the humour of the rascal Autolycus, who so tellingly represents Bohemia in Shakespeare's *Winter's Tale*. Take a look at the Bohemian landscape of the fourth act of *The Winter's Tale* and meet not only Autolycus, the roguish thief, but also the grave diggers from *Hamlet*, acrobats and a mischievous funk band.

Starring: Vanda Hybnerová, Zuzana Krónerová, Martin Zbrožek, Števo Capko and others.



The accompanying programme
to the Shakespeare Congress is
sponsored by the City of Prague.



The Accompanying Programme to the World Shakespeare Congress 17th – 22nd July, 2011

Open –Air Shakespearean Gallery

For almost all of July there is the opportunity to view an exhibition of large scale photographs at the Piazzeta, mapping the rich tradition of Shakespearean dramaturgy at the National Theatre. The exhibition, *Play Shakespeare*, will show thirty two displays with commentaries on the most important performances of Shakespeare's dramas throughout the entire history of the National Theatre.

The launch of the exhibition will take place on 18 July at 11:45. The exhibition is open every day till the end of July.

Václav Havel: Leaving (Odcházení)

Screening of Václav Havel's film *Leaving* (Odcházení, 2011), based on his eponymous play (2007), will take place in the **Lucerna Cinema**, Prague 1, Vodičkova 36, on **Thursday, 21 July**, from 20:30. **Free tickets** available at the Congress registration desk.

Shylock's Ghosts: The Afterlife of Shakespeare's Jew

Venue: **Jewish Museum in Prague – Spanish Synagogue**

Vězeňská 1, Prague 1

July 18, 2011 at 9:00 PM

Director: David Peimer

Actor: Robert Gordon

Organized by the Jewish Museum in Prague on the occasion of the 9th World Shakespeare Congress, with a kind support of Ms. Mary Ann Cloyd of Los Angeles, California.

The Merchant of Venice as a text exists today in the shadow of the Holocaust. Moving from medieval to modern anti-Semitism, the performance will deconstruct Shakespeare's play in a range of different cultural contexts.

In Shakespeare's England the play would have been viewed within the perspective of a long tradition of Christian anti-Semitism (anti-Judaism) typified by the later views of Martin Luther:

First ... set fire to their synagogues or schools... This is to be done in honor of our Lord and of Christendom, so that God might see that we are Christians. But if we now ... were to protect and shield such a house for Jews, existing right before our very nose, in which they lie about, blaspheme, curse, vilify, and defame Christ and us ... it would be the same as if we were doing all this and even worse... Second, I advise that their houses be razed and destroyed ... Third, all their prayer books and Talmudic writings, in which such idolatry lies, cursing, and blasphemy are taught, be taken from them... Fourth, I advise that their rabbis be forbidden to teach henceforth on pain of loss of life and limb. (Martin Luther, *On the Jews and their Lies*, 1543).

Regardless of what Shakespeare's own intentions may have been, the play has been made use of by anti-Semites throughout its history. The end of the title in the 1619 edition „*With the Extreme Cruelty of Shylock the Jew...*“ describes how Shylock was viewed by the English public in the 1590s.

The Nazis used Shylock for their propaganda. Shortly after the 'Kristallnacht' pogrom in 1938, *The Merchant of Venice* was broadcast for propagandistic ends over the German airwaves. Productions of the play followed in Lübeck (1938), Berlin (1940), and elsewhere within Nazi-occupied territory.



The accompanying programme to the Shakespeare Congress is sponsored by the City of Prague.



The Accompanying Programme to the World Shakespeare Congress 17th – 22nd July, 2011

Was there any form of filth or crime...without at least one Jew involved in it. If you cut even cautiously into such a sore, you find like a maggot in a rotting body, often dazzled by the sudden - a Jew." (Hitler)

The Jew ... is an exploiter: the Jews are a people of robbers. He has never founded any civilization, though he has destroyed civilizations by the hundred... everything he has stolen. „(Hitler – speech in Munich, July 1922)

The depiction of Jews in the literature of English-speaking countries ... bears a strong imprint of Shylock. Much of English literature up until the 20th century depicts the Jew as „a monied, cruel, lecherous, avaricious outsider tolerated only because of his golden hoard“. Such anti-Semitic notions are a grotesque distortion of the historical facts. During Shakespeare's day, money lending was a very common occupation among Jews. This was due to Christians staying out of the profession due to their belief at that time that usury is a sin and the fact that it was one of the few professions available to Jews in medieval Europe, who were prohibited by law from most professions.

The performance by Robert Gordon, directed by David Peimer, deploys a number of contrasting interpretations of Shakespeare's play in the context of the history of European anti-Semitism to explore the various possible meanings it may have today.

David Peimer is a Professor of Theatre at University College, Falmouth, UK and at the University of the Witwatersrand, Johannesburg, and directs theatre for the Nobel Prize winner Pinter Centre in London. He has won many awards (including the Soros Open Society Award, Goethe Inst Award, South African National Playwriting and others), directed many plays in 3 continents, and given numerous papers around the world. He has also been Professor of Theatre at New York University (Prague campus). Born in South Africa, Peimer graduated from Columbia University on a Fulbright Scholarship. He has worked as a director and playwright in South Africa, Prague, New York, the UK, Germany and directed over 25 plays of which 7 were his own. His most recent book of plays *Armed Response, Plays from South Africa* was published in 2009. Peimer has directed 3 plays in English in Divadlo Na Zbradli (Prague, CZ), working with a multi-national ensemble of actors. He was also the only artist from Africa invited to stage work at the Prague Quadrennial in 2003. For this, he worked with performers from many countries and created a major installation in the Prague.

Robert Gordon is Professor of Drama at Goldsmiths University of London where he is the Director of the Pinter Centre for Performance and Creative Writing. He has worked in the UK, South Africa, Italy, the USA and Ireland as an actor, playwright and director. His play about the impact of apartheid on South African women, *Red Earth*, and *Waterloo Road*, his play about Lilian Baylis, were presented at the Young Vic. He acted in *A Chekhov Quartet* which toured the UK before being performed in Moscow and Yalta in 1990. In the USA he has acted Pinter's *Monologue* and directed *The Lover* and *Ashes to Ashes*. He was co-director of Moveable Feast Company in Dublin for whom he directed the theatre pieces, *Beds*, *La Corbiere*, *Le Crapaud* and the trilogy *Jersey Lilies* by Irish poet Anne Hartigan in Dublin and the USA. In London, he has directed rarely performed Restoration plays such as Wycherley's *Love in the Wood* and *The Plain Dealer*, and Etherge's *Love in a Tub*. His production of a site-specific version of Calvino's *Invisible Cities* played in over twenty outdoor locations in Rapallo in 2002 and he directed his own adaptation of Baricco's *Novecento* for the Teatro della Clarissa and Teatro Portofino. In the USA, Robert has taught performance theory and practice at Duke University, Colby College, State University of New York, in London at Royal Holloway, the Guildhall School of Music and Drama, the Actors' Centre, BADA, the Drama Studio, and the Acting Company as well as at Witwatersrand University, Durban University of Technology, Natal Playhouse in South Africa.

All events are free.



The accompanying programme to the Shakespeare Congress is sponsored by the City of Prague.

