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Directing *Cymbeline*: Leon activated attributes of God for the 38th Bali Arts Festival 2016

I Nyoman Sedana

Applying the theory of Bali Creative Art¹, this paper looks at the theatre directing elements, concept, and method applied by Leon Rubin when he directed Shakespeare's *Cymbeline*. Invited by the Head of the Bali Province Cultural Directorate to showcase a cross-cultural theatrical production, Leon selected and integrated twenty-five artists (actors/actresses, costume and lighting designers) from Bali, Indonesia; Malaysia, Mexico, Brazil, China, and England in a new work for the 38th Bali Arts Festival in 2016. Most of the actors were able to stay in Bali for three weeks to rehearse; the piece was also shown in limited seating venues in the villages of Ubud and Abian Semal for three nights in a row from 25 to 27 June 2016. Despite the great challenge for the non-Indonesian actors and director, all were finally able to collaborate under Leon's direction and perform the Indonesian language translation of the original Shakespearian text. Although the local artists informed Leon that the *Cymbeline* play would be competing with sounds from loud speakers in several nearby performance venues and the stage crew offered the actors microphones—Leon did not allow sound amplification of the actors, musicians, narrator, or the singer. Surprising yet amusing local audiences with several uncommon features, the *Cymbeline* show was considered to be the best collaborative production among the nearly 350 performances presented during the month-long festival.

¹ This theory was originally coined as Seni Cipta Konseptual Bali by this author based on but different from his previous theory of wayang creative playwright (see Sedana, 2002).

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Premiere of the 'Indonesian' *Cymbeline* during the 38th Bali Arts Festival

Among nearly 350 performances presented in Pesta Kesenian Bali, 'PKB', (Bali Arts Festival) in 2016, the *Cymbeline* show mesmerized and moved the curious audiences and officials including the Head of the Bali Province Cultural Directorate, Dewa Putu Beratha, who greeted some of the performers after the play. Chatting with several actors and myself on the right wing of the stage, among other things Beratha said that he enjoyed the show and that it was a well done collaboration.

Translated by Professor I Wayan Dibia and directed by the internationally known theater director, Leon Rubin of East 15 Acting School Degrees East in England, the 'Indonesian' *Cymbeline* premiered in the Ksirarnawa Hall at the Arts Centre in Denpasar on 25 June 2016, followed by performances at the Agung Rai Museum of Art (ARMA) in Ubud and a village pavilion in Abian Semal in the Badung regency.

A number of cross-cultural elements manifested from the cast who came from varied countries such as: Narrator played by I Nyoman Sedana (Indonesia); Posthumus Leonatus played by Razif Hashim (Malaysia) Iachimo played by Zahim Albakri (Malaysia); Cymbeline played by I Nyoman Catra (Indonesia); Belarius played by I Made Suteja 'Made Cat' (Indonesia); Cloten played by Indra Parusha (Indonesia); Pisanio played by I Kadek Sarjana Swarmah 'John' (Indonesia); Guiderius played by I Made Angga Baskara (Indonesia) Arviragus played by I Gede Benny Dipo Pratama (Indonesia); Caius Lucius or Philario played by I Nyoman Gde Satria (Indonesia); Goaler or French Gentleman played by I Wayan Wina (Indonesia); Soldier or wayang puppeteer played by Widyatama Made Georgiana (Indonesia); Imogen played by Cheryl Tan (Malaysia); Queen played by Ni Wayan Seniasih (Indonesia); Cornelia played by Darinka Ramírez Guzmán (Mexico); Lady played by Dayu Dwita (Indonesia); Messenger or Attendant played by Eny Darmayani (Indonesia); Dancer 1 played by Melissa Arriaga (Mexico); Dancer 2 played by Allegra Ceccarelli (Brazil/Italy); and Singer played by Satya Cipta (Indonesia).

This diversity of cultural backgrounds was also the case for the production management as follows: Artistic Director: Professor Leon Rubin of Essex University (England); Costume Designer: Professor Wenhai Ma (China); Costume-maker: Ian (China); Lighting Designer: CHUI Psyche ; Lighting Operator: Akai Kwan and Helen Lai; PKB host: Bali Province Cultural Directorate Arts Division head Putu Sedana (Indonesia); Ubud Coordinator: ARMA founder AA Agung Rai (Indonesia); Abian Semal Village Coordinator :village chief I Wayan Utama with I Made Sudarma (Indonesia); Crew Manager: I Wayan Wina Widyatama (Indonesia); Stage Property: Dewa Made Supartha, 'Dewa Letno'(Indonesia); and Organizer/Pro-

ducer: Professor I Nyoman Sedana of Sanggar Seni Kamajaya, Denpasar (Indonesia).

Bilingual Synopsis

While the show was presented in the Indonesian language—which gave the greatest challenge to the actresses from Brazil and Mexico—a synopsis in English and Indonesian was disseminated to the audience; so too with the posters (see Appendix 2). The synopsis in English was as follows.

Imogen, the daughter of the British king Cymbeline, goes against her father's wishes and marries a lowborn gentleman, Posthumus, instead of his oafish stepson, Cloten. Cloten is the son of Cymbeline's new Queen, a villainous woman who dominates the king. Cymbeline sends Posthumus into exile in Italy, where he encounters a smooth-tongued Italian named Iachimo. Iachimo argues that all women are naturally unfaithful and he makes a wager with Posthumus that he will be able to seduce Imogen. He goes to the British court and, failing in his initial attempt to convince the princess to sleep with him, resorts to trickery: he hides in a trunk and has it sent to Imogen bed-chamber; during the night he slips out, observes her sleeping, and steals a bracelet that Posthumus once gave to her.

Cloten, meanwhile, continues to pursue Imogen, but she rebuffs him and he becomes furious and vows revenge, while she worries over the loss of her bracelet. In the meantime, Iachimo has returned to Italy, and, displaying the stolen bracelet and an intimate knowledge of the details of Imogen's bedchamber, convinces Posthumus that he won the bet. Posthumus, furious at being betrayed by his wife, sends a letter to Britain ordering his servant, Pisanio, to murder Imogen. But Pisanio believes in Imogen's innocence, and he convinces her to disguise herself as a boy and go and search for her husband, while he reports to Posthumus that he has killed her.

Imogen, however, soon becomes lost in the wilds of Milford Haven, and she comes upon a cave where Belarius, an unjustly banished nobleman, lives with his two sons, Guiderius and Arviragus. In fact, the two young men are not his sons but Cymbeline's; Belarius has kidnapped them to avenge his banishment, though they themselves are ignorant of their true parentage.

They welcome Imogen, who is still dressed as a boy. Meanwhile, Cloten appears, having come in pursuit of Imogen; he fights a duel with Guiderius, who kills him. Imogen, feeling ill, drinks a potion the queen has given her. Although the queen told her it was medicinal, the queen herself believed it to be a poison. However, the poison merely induces a deep sleep that resembles death. Belarius and his adoptive sons come upon Imogen and, heart-broken, lay her body beside that of the slain Cloten. Awaking after they have left the scene, she mistakes the body of Cloten

for that of Posthumus, and she sinks into despair.

A Roman army has invaded Britain, seeking the restoration of a certain tribute Britain has ceased to pay. (A “tribute” here is a payment given to one nation by another in return for a promise of non-aggression.) The disguised Imogen works for them as a page. Posthumus and Iachimo are traveling with the Roman army, but Posthumus switches to the garb of a British peasant and fights valiantly for Britain. Indeed, in his combat he actively seeks death: He believes his servant to have carried out his orders and killed Imogen, and he to punish himself, switches back to Roman garb and allows himself to be taken prisoner.

That night, the god Jupiter promises the spirits of Posthumus’s dead ancestors that he will care for their descendant. The next day, Cymbeline calls the prisoners before him, and the confusion is sorted out. Posthumus and Imogen are reunited, and they forgive a contrite Iachimo, who confesses his deception. The identity of Guiderius and Arviragus is revealed, Belarius is forgiven, and the Queen dies, leaving the king free of her evil influence. As a final gesture, Cymbeline frees the Roman prisoners and even agrees to resume paying the tribute.

Outstanding Features of *Cymbeline*

The stimulating feature of the show lies in several distinguished features that are uncommon to the hundreds of Balinese performing art forms. Instead of introducing a piece of instrumental music as a typical overture in most Balinese theatres, *Cymbeline* show started with the entrance of all actors in the tune of a long naughty endless sound of biggest Gong chime, which conventionally expected to sound as though a dignified period in a sentence. All performers directly sit down on the arrays of twenty chairs, visible to the audience from the start until the end, instead of enter and exit behind the backdrop curtain or typical split gate, to be seen or unseen according the scene and dramatic sequent. Initiated and framed by the narrator the actors occasionally stand up and leave the chair only when they play the characters. While dormant waiting for their turn they would sit back on the chairs as the attentive audience to respond the dramatic flows accordingly, until the actor stand up again to resume the character.

Scenic design and setting were formed in blue, bright red, and white flags on the right wing to represent the Britain army, while the yellow, green, dark red flags on the left to represent the Rome army. Like in wayang puppet show this scenic setting is unchanged from the beginning to the end to provide a broad driving force of *rua-bhineda*, the two-oppositions. The torch used by Iachimo entering Imogen bed-chamber stacked along the right flag array. In addition to play the dramatic characters, four artists were also assigned to play two drums and two tambourines while sitting. To change the scenic decorations one short stone pillar is installed on the down stage right and left corner, on which candle was lit on it to represent Imogen’s

bedroom or offering flowers on it to represent the solemnity of the God Jupiter.

The most interesting and rich theatrical method of the story telling device was the employment of two silhouette dancers from Brazilia and Mexico, who have been trained Balinese dance for two semesters at the local art institute. Serving as the assistants of the narrator or co-narrator those two dancers occasionally visualized the narration and interacted with the narrator. Bridging the past anecdotes to the present they simultaneously told about or animated the characters in absence. They also served as hand puppeteers to manipulate masks that represent the God Jupiter right after presenting ghosts of Posthumus’s parent and brothers. This way allowed Leon the art director to shorten the play into less than ninety minutes, without damaging the unity, by cutting out some portions of the plot structure, and relegated them into a flash back technique, which otherwise would be tedious and boring.

Although *Cymbeline* is a fascinating story of love and betrayal in the highest social level of Britain royal family, the costume was simple and minimalist, yet characteristic, almost without make-up, unlike Balinese performing art typically employs such thick elaborate make-up and colorful expensive dance costumes. As *Cymbeline* was presented for the first time, the story line and names of characters potentially attracted both performers and audience more enthusiastically.

While the common interest of ancient Greek theatre lies on plot, characters, thought, music, diction, dan spectacle, Leon’s main concern was more focused on the play or dramatic literature, language, setting, lighting, dramatic content, and speed response with one another to generate appropriate performance energy. To find a suitable foundation and accommodative frame work we may try to employ the Bali indigenous creative concept of Kawi Dalang, creativity of dalang puppeteer.

Activating Attributes of the God Rudra to Select a Play
In Directing Shakespeare’s *Cymbeline* for the 38th Bali Arts Festival 2016, Leon Rubin seemed to exercise the creative concept and methods similar to the practice of the Indonesian puppet master. To begin *kawi dalang* creativity of puppet master (see Sedana, 2002), the *dalang* has to recall the names of the gods and activate their attributes to reflect certain aesthetic elements. This concept sparks from many ancient holy scriptures and books by philosophers and scientists.² For example, as seen in Figure 1, in

² Holy scriptures and books by philosophers and scientists that take up the representation of God as Father and Mother in the spirit and body of human beings include: (a) *Rig Veda*; (b) a number of *Upanisad*; (c) *Natya Sastra* by Bharata Muni; (d) *Siwagama* Lontar palm-leaf manuscript (now also published as a book); (e) *Shrimad Maghavathan*; (f) *Dharma Pewayangan*; (g)

selecting a play the *dalang* has to activate three attributes of the God Rudra (see Sedana and Foley, 2016: 76) at the southwest in dark yellow: (a) the patron's expectation; (b) the performance context; and (c) the *dalang*'s intention.

Several months before Leon Rubin selected and directed the Shakespeare's *Cymbeline*, he was obviously concerned in those three aesthetic deliberations delineated above, which were the attributes of the terrifying God Rudra, who is believed by the Balinese to control the market. Firstly, to cater the patron's expectation Leon had to think about the audiences, including the festival committee, some curatorial team who he did know well, until the officers of Bali Province Cultural Directorate eventually invited Leon to participate in the festival. Treating me as one of the patrons, Leon asked me many questions, both during I was in UK on the mid September 2015 and later through emails which include: what plays have been and never been staged in Bali; what might be the best suited play to perform for the world known art?

Secondly, the performance context he needed to consider was primarily the annual Bali Art Festival along with two other performance sites in ARMA Museum, Ubud and Abian Semal village, Badung regency. For this concern Leon had to come in person to see the stage directly one after another from May 14th to 21st 2016. From stage shapes and dimensions, to the list of stage equipments and apparatus, to the lighting and sound effect, and to particular feature of each stage always came to Leon's careful attention and consideration. When he saw that the Ksirarnawa indoor stage was bit too big; the distance between the audience and stage was too far; and the giant cooler sitting in each corner was noisy, Leon wanted to move to other stages around the Bali art centre compound. Having seen several other performance sites, he decided to select the open door Ayodya stage, located on the extreme northeast of the art festival area, but to request the relocation from the festival committee was hard. Despite our efforts to contact the local management, Leon finally consented to perform at the Ksirarnawa stage.

Thirdly, the art director's intention who was Leon Rubin himself, was not interested in working with all Western plays that have been performed in Bali like the Shakespeare's *Tempest*, *Mid Summer's Night Dream*, *Two Gentlemen of Verona*, *As you Like It*, *Macbeth*, etc. From his extensive and potential narrative reservoir, Leon's intention was to stage the play which was never, or not yet known, or uncommon in Bali, i.e the Shakespeare's *Cym-*

Dharma Pegambuhan; (h) *Japa Yoga* by Svami Shivananda; (i) *The Theatre and Its Double* by Antonin Artaud; (j) *Belajar pada Langit dan Bumi* [Studying from the Sky and Earth]; (k) Ilmu Sasmita (SITA); (l) the works of Ida Pedanda Made Sidemen; and Cokorda Api, and A.A Anom Karna, and several philosophers, Nobel Prize winners, and scientists.

beline.

Activating the Attributes of other Gods into a Play

From the creativity of puppeteer or kawi *dalang*'s paradigm, once Leon selected and decided to direct *Cymbeline* based on activating Rudra's attributes, he then shifted his premise to activate nine attributes of Brahma, god of fire and technology. Deeply implicated in Balinese cosmology as our premise here to analyze the directing concept, target, and procedure, each spatial direction is governed by specific God in accordance to His color, number of attributes, and aesthetic elements as visualized in the following mandala.



Figure 1. Cosmology underlying the theory of Bali Creative Art: manifestations of God, colors, attributes, and aesthetic elements³.

Dwelling in south in red color the god of fire or technology, Brahma has nine attributes to activate the nine following aesthetic elements, such as: (1) narration (story or play) either newly made or selected from a dramatic literature, (2) casting, (3) language, (4) action, (5) music, (6) setting, (7) content, (8) creative response, (9) power that may manifest into several realms, from electrical to spiritual "*taksu*", divine vibration and energy.

Similar to a puppeteer in directing his team and collaborate with the musicians (see Sedana, 2005) by recalling the names of the Gods and activate their attributes to reflect certain aesthetic elements or action, Leon seemed to stem

³ This mandala visualizes the theory of Bali Creative Art (*Seni Cipta Konseptual Bali*) in the scientific field of traditional Indonesian theatre, intended to explain the source, idea, method, product, theme, shape, function, meaning, dedication, and the existence of creative art as an organized and unified concept. This system of ideas has been researched, developed, formulated, validated, and tested over time through multiple experiences and experimentations from the inner track artist practitioner since 1980.

his *Cymbeline* directing in the nine attributes of God Brahma delineated above. Just as some village based-trained puppeteers did activate it without admitting or unaware of the origin, Leon might not also realize that those attributes belong to the God of Brahma.

Anyone may activate any God's attribute into particular aesthetic element or action, partly or fully, regardless of the previous knowledge, awareness, and theoretical framework. Just as Shakespeare's works typically links to the indispensable portion of the immortal gods, the Kawi Dalang theory indeed demonstrates every single aesthetic element belonging to certain God's attribute. Each aesthetic theories from Plato to Plotinus, Aristotles, Emanuel Kant, etc has its own room in the mandala. If Leon were to create a new art form he would need to activate the four attribute of God Vishnu, i.e.: (1) explore and transform natural beauty into his own artistic interest, (2) by idea or concept, (3) means one can afford, and (4) skill of creative art.

So too, an art director can further construct a new plot construction (see Sedana, 2015) based on the existing story by activating the Mahadeva's seven attributes in the west, such as: (1) Decide two opposing forces, protagonist versus antagonist; (2) Reconstruct the play into a newly desired plot structure or according to the traditional convention; (3) Apply the method of creative construction: locating, merging, or transposing; (4) Identify preferable plot elements, which include emotional arrangement (love, sad, comic, tragic, misunderstanding), and present dramatic gaps with conflict of interests for increasing dramatic tensions, until concluding with a fighting scene; (5) Consult the literature; (6) Excerpt appropriate plot or passages; (7) Reflect the external context on contemporary relevance, trends, tendencies.

Activating the Nine Attributes of the God Brahma for the *Cymbeline* Production

Since the previous large portions of the creative art and play construction had been done by Shakespeare in 1611, Leon did not need to activate the attributes of God Vishnu, Isvara, Mahadeva, etc delineated briefly above, but the following elaboration of God Brahma's attributes:

Narration

Narration is the story or play, either newly made or selected from a dramatic literature, or specifically constructed for a theatre production. As the art director Leon focused on the second one, i.e. to quickly selecting the *Cymbeline*, otherwise the three narrative jobs might be jumbling in his infinite narrative reservoir and dramatic literatures. In the following analysis narration is interchange with literature where plays are recorded. Being able to select the right play in time was the first important step that allowed Leon to transform his infinite aesthetic reservoir and imagination into a newly created theatre, through his directing skill, as this last *Cymbeline* was supposedly different from

his previous and later works.

Unlike Balinese art director who would typically find appropriate quotes from non dramatic literatures incorporated into his selected and constructed play, Leon solely focused on one dramatic literature, i. e. the Shakespeare's *Cymbeline*, without additional non-narrative literature. Motivated by three deliberations—of audience's expectation, performance context and his own theatrical taste—Leon had to spent time about a month to trim, reshape, and rewrite the existing *Cymbeline* into the estimation of seventy-five minute show. His literary narrative wise soon moved to activating the second attribute of God Brahma, such as the casting wise.

Casting

As widely known casting is selecting process to recruit the right actors and actress best suited to act certain dramatic characters. In doing so Leon scheduled the audition on May 17th and 19th, 2016 at the Citta Kelangen Building 3rd floor, in the campus of Indonesian Art Institute, Denpasar. Leon asked an assistant Allegra to post an announcement around the campus.

As the sole prerogative of the art director to assess and select the appropriate artist players Leon seemed to start eyeing some possible artists before the auditions in terms of their theatrical capability, attractiveness of their physical appearance or the ambience of the body, mind, and feeling. When he walked around campus and along the next area of Bali art centre; he occasionally stopped to meet and to talk with some artist students, who were coincidentally rehearsing their class projects. Later, more closely he seemed to nominate some potential artists to participate in the auditions. Even during the campus international seminar, few hours before the scheduled time for audition, Leon surreptitiously nominated one of the presenters and one of the Master of Ceremony as potential actors to participate in the show. Leon also recruited some casts for leading roles, including narrator based on his previous knowledge, communication, and interaction before, during, and after the audition days.

Language

The language, or more specifically the dramatic lines, may be the "king" of theatre, especially for the more realistic acting style as in the case of Shakespeare theatre. Luckily, Leon was not as tough as Balinese *dalang* puppeteer and narrator in terms of regulating the canon of speech diction, sung or spoken line, poem or prose, joke, and pun. However, to cater the audience of the 38th Bali Arts Festival the newly trimmed play had to be translated into Indonesian language, otherwise most of the audiences might not be able to follow the dramatic lines well.

Audience and artist performers from various regions in Indonesia and beyond indeed come every year to partici-

pate or simply visit the venue of thousand artists since the festival flourished from its regional to national and now international scope, soon after its first inception in 1978. Having visited Bali frequently since the late 1990s and co-authoring a book *Performance in Bali* in 2005, Leon certainly knew about the festival and that the audience would mostly be speakers of the Indonesian language.

Due to the degree of *Cymbeline* linguistic difficulty, Leon selected Prof. I Wayan Dibia to translate the *Cymbeline* play into Indonesian language. While teaching in Taiwan Dibia took about two months to translate the *Cymbeline* into Indonesian version. This version gave much advantage to the local and Malaysian actors, including my students at the art institute who were coincidentally studying Shakespeare drama under me. However, the Indonesian version gave difficult challenge to the Mexican and Brazilian actress to memorize the lines.

Sitting in big circle of twenty cast members rehearsal started by reading the play in full scale, each dramatic line by the designed cast of character, although few minor lines were temporarily recited by different cast. Although the play, the plot, characters, line were so interesting to everyone, Leon got a sense on the play still bit too long, bit tedious and afraid to bore the audience. Therefore, he decided to trim it again and again. Some bilingual (English - Indonesian) actors and actress were assigned to come to his hotel to discuss in specific details to cut and revise the necessary parts.

With such newly revised and more concise text, soon Leon modified his directing method and start rehearsal with a smaller group, working on limited acts and scenes to ensure each cast understand the lines, the dramatic trajectory and focus, the speed and energy from each passage, sense memory, emotional recall and pattern. Seating together closely under Leon guidance about a week, each cast read while memorized and internalized the dramatic lines around a glass table without acting and movements. Despite text revisions, some casts still found some passages either less dramatically effective, or a repetitive lines, not accurate or ambiguous, context, or less cute in expressing emotions. Consequently, cutting out and revision kept on over and over more than a week rehearsal. Along the first half way rehearsal Leon was always concerned to verify the accuracy of the dramatic content, and therefore, spent extensive time and multiple discussions with certain cast to cross check each passage between the original English script and the Indonesian version.

Having worked closely on dramatic lines with all cast one after another Leon stopped trimming the play and started with acting and movements to orienting around the studio. He also stopped having the cast reading while sitting around the glass table and started to have them recite the lines without text. By the midway rehearsal he insisted

all cast to increase energy and speed, which seemed to be more important than the acting and the speech, at least for the temporal time being. In multiple ways and occasions Leon even had all actors to speak fast, lot like a fast forward mode. This fast-spoken line demanded all casts both to reinforce memory and theatrical energy.

The most interesting part of the three week rehearsal lied in the trans-cultural and multi lingual interactions between the director and the full casts. Leon the director hold the English script and the entire cast hold and read the Indonesian script. While speaking English Leon directed all cast to speak the lines in Bahasa Indonesia language. However, in all other elements of *mise-en-scene* like acting or action, music, setting, etc. all stage business we communicated in English.

Action and costume

Although the action encompasses large scope of play, game, sport, etc., in this production it is focused on acting, blocking, dance, movement, ritual, object/media animation, including mask/puppet manipulations specifically employed in this production. 'Blocking' refers to the position and condition of a performer in occupying and employing the stage space, to start from one angle and to move to the other space of the stage. Blocking would help performers to think quickly, to move with appropriate body language, and to talk/recite the right line. Blocking cohesively serves as a road map in the mind of performer "where to move next after this position and what is the line to say by then." Acting includes all stage movements and actions (lines, dialogue, mime) by the actors in presenting the character.

Since Leon recruited more experienced performers rather than undergraduate students or beginners, he was not bothered to explain such basic theatrical concept. Nor he needed to explain the basic attribute of motive, or extra daily techniques of pretending ability, imagination, concentration, sense memory, emotional recall, collaborative action, harmony, tempo and rhythm, super objective, establish truth and confident, which are necessary for actor beginners to establish a dramatic character. By giving the play script/ dramatic text two weeks ahead of time to each performer Leon was more concerned first to have the casts memorize their distinctive lines. Leon seems to believe that line on the play script is the best foundation to establish strong characters along with their ambience/ nuance, high speed, and energy, generated by the spirit of his performers from the beginning until the end.

Most importantly, Leon put acting after the language; meaning, after dramatic lines are verified and confirmed fully with each performers in the first week, Leon started directing the acting/action, movements, and the stage blocking from one act to another to a small selected group as seen in the Appendix 1 of *Cymbeline* Schedule of Ac-

tivities below. As Leon further decided which segment and players he would like to work with more specifically, he told the crew manager, Wina, to announce it periodically via emails.

Leon spent extensive time with some leading characters, narrator and co-narrators to design the blocking of each scene. Detail attention was given to set up Imogen's bed and sleeping room as opposed to other scenes like the ritual discovery and closing scene. The fighting scene needed extra rehearsal as it employed two-sword manipulation and off-stage duel until the prince Cloten was beheaded by Arvirgus off stage, but his cut head was shown on stage.

While some actors/actress enjoyed the process and one of them felt lucky to learn and join with the group, grueling rehearsal for Leon started by the midway. There were some actions to work where Leon was instigated to be fastidious; actions that potentially make the beginners to be frustrated to rehearse them over and over, but most enjoyable to see the result and for my students to emulate the technique. For example, a lengthy spoken prologue by the narrator and a series of corresponding actions in the form of narrative dance, sound, animated props (like a sash become a crying baby), symbolic gesture, and mime by two co-narrators had to be running simultaneously in a fixed speed and accurate space or angle and trajectory to make the two elements interrelated until they conclude collaboratively. Non of the segment might be separately slower or faster than the other.

On a different occasion, some actions were built on multiple linkage of and among the masks, masking, storytelling, animating that were intermingle with acting. For example, a narrator started by narrating about unhappy spirit, then he sifted the role into one of the protesting spirit characters while manipulating a distinctive mask, accompanied by co-narrators one after another to present different souls while manipulating distinctive masks. When they all became a collective revolt spirits of Pothumus' brothers and ancestors, one of them had to transfer the mask to other narrator and shift the role as the God Jupiter, who then spoke against the disappointed family spirits. The co-ordination was needed to hand the right masks, to shift the voice/speech diction into different role, and to change the narrative role into dramatic role and back so forth. Few actions must be executed in the tune of drumming patterns.

To reinforce the dramatic action Leon was equally careful preparing the supporting apparatus, stage props, and the costume. Leon thoughtfully recruited Chinese costume designer, Prof. Wenhai Ma, to design the costume for every single character, narrator, and related stage decorations well in advanced. He also facilitated the costume maker, Mr. Ian coming to Bali with a sewing machine from China. However, seeking and buying the necessary fabrics in Denpasar for such rigorous costumes or finding a white

silk bed cover to visualize princess' bed chamber, etc was a bit hectic, although at the moment Leon employed three drivers and two cars in Bali. Few costumes had to be changeable quickly on stage. For example, princess Imogen had to change her costume with a boy costume without going to dressing room; Posthumus also needed to change costume from Roman army into British army and vice versa without a chance to go off stage.

Music

Leon employed vocal or instrumental music to accompany Bali *Cymbeline* show. The vocal music was sung by a solo singer, Ms. Satya, as a morning music to represent Cloten intention to wake up and engage Imogen out from her sleeping room. A more ritual song by the same singer was heard to illustrate the 'death' of Imogen while disguised as a boy.

Initially Leon planned to employ some instruments of Gamelan music ensemble, such as some melodic and rhythmic percussion, especially the giant drums. However, after a further deliberation he was afraid if the sound of gamelan music might be too strong and much louder than the speech recitation of the actors/actresses/narrators. Therefore, he would rather buy and employ two Bali-African drums from the local art market. From the traditional Gamelan ensemble Leon only employ one Gong chime.

To represent a forest atmosphere he asked few casts and co-narrators to try some flutes and whistle that enabled to sound like many births, but later he abandon this option. To enrich the battle music some casts brought tambourines to the rehearsals to explore varying musical patterns over and over, although Leon selected only two of the tambourines and two drums. He eventually assigned few dormant casts while sitting off stage to play the drums and tambourines, especially to reinforce dramatic tensions when the army's departure to a battle field and fighting scenes. Among various musical pieces Leon finally selected and approved only few of them and assigned to a certain player, who was among the dormant performers.

Setting, property, and apparatus

In terms of the socio-cultural setting there was no challenge to rehearse and then to stage *Cymbeline* in the 38th Bali Arts Festival, in ARMA museum Ubud, and in Abyan Semal village, Badung regency. However, Leon faced the challenge in harmonizing a series of dramatic settings of *Cymbeline* and the setting provided by the performance site, the *wantilan* auditorium, especially the carved monumental backdrop stage.

Dramatically, Leon would like to create the setting based on the plot structure or the dramatic anecdotes of *Cymbeline*, start from England to Rome/Italy and back, then via forest back-and-forth. Therefore, Leon initial plan was to build and employ a multi-functional white screen that

could serve as the backdrop drop stage, at the same time to cover all existing stage doorways or gates with a dimension approximately 12 x 2 meters. Leon has seriously brought a high lumen LCD projector from London to Bali and tried to find white lycra elastic fabric around several dozen stores in Denpasar. When Leon found the right lycra—that was white stretchy and flexible fabric—he first bought only four meters for a preliminary experiment. He planned to use his projector to project various visualized back drop sceneries and images in PowerPoint presentation format to the white lycra screen in accordance with the scenic structure of the play. In addition to visualizing various scenic images the lycra screen was also expected to serve as the entrance and exit of the players, to be on and off stage back and forth.

Before he was able to find and hire a scaffolding master to build such screen, Leon faced some constrictions of the indoor Ksirarnawa stage, i.e. large stage space and about six meters away from the first line of the audience seats, while four huge air coolers make the stage looks bit ugly and noisy. He wanted to use the outdoor Ayodya stage as the performers would be more intimate to the audience without space interval. Unfortunately, the committee did not want to change or rework with the printed and online disseminated schedule. To make the audience more intimately closer to the performers Leon therefore planned to have the performance move down stage to the six meters interval space, but again this was not allowed by Nyoman Catra, one of the festival curators who acted as the king Cymbeline.

The second performing stage in ARMA Ubud gave Leon further constrictions. He knew that the length of the screen that might be fit in Ksirarnawa stage would not be fit in this second and third performance site at Abyan Semal Badung regency. Besides, there was no artistic way to cover the tall existing carved gate conventionally built to nurture Bali regional architecture. Seeing no way out, Leon seemed to concede the existing beauty of the backdrop and surrounding stage and started to think how to use it instead of to cover it with much-more-work-needed screen.

Leon thought there was no advantage anymore to build his dreamed multi-functional screen, although such screen would likely still be valuable for the forthcoming projects, either by local puppetry students and/or by Bali module students. As he abandoned his first setting concept with screen, he started to keep all twenty players sitting on stage from the beginning until the end, without re-enter and exit or hiding moments in the back stage before reenter again. For such purpose Leon had to buy another ten chairs to add the existing another ten chairs that lined up on an array right and left stage.

Behind the lined up chairs Leon construct a scenic design consisting of three flags (blue, bright red, and white) on

the right wing to represent the Britain side, plus three flags on the left wing (yellow, green, dark red) on the left to represent the Rome allies. Each flag stands on its flag base stand. The seventh flag base he bought was to stick a bamboo torch. Leon also bought two short pillars; each stands on down stage right and left, so much looked like the Chinese ancestor tablet. On the top of each tablet he alternately put flowers to feature the palace meeting chamber; then two big candles to visualize Imogen's bed chamber or Italian bottle wine to establish a night bar; then the holy offering to generate ritual ambiance, etc. Leon also planned to make an extended platform for the narrator to have the narration recited more closely to the audience on down stage perimeter, but again this was not also materialized.

Other stage props include some knives employed by the armies, Imogen, and Pisanio. Swords were employed by Cloten and Guiderius who shows Cloten cut head right after he beheaded him; Arrow was used by Arviragus; bamboo spear was employed by Belarius; flower petals by all three of them. A huge trunk used by Iachimo to enter Imogen's sleeping room and the Cloten dead body were the last supporting apparatus.

Content: knowledge and values

As universal essence of creative art, theatre should contain eight attributes of God Shiva dwelling in the centre of the mandala above, such as: (1) amusement or entertainment, (2) social commentary, (3) cultural criticism, (4) edification message, (5) socio-cultural function, (6) transcendental meaning, (7) meritocracy, and (8) self enlightenment. The first four must formulate, record, and activate knowledge, surmised from the literature, language, playwright or script composition, natural harmony, etc. The second four would generate and activate values of humanity, such as *satya* the truth, *dharma* the duty, *bhakti* the respect, *ahimsa* the non violence, and *santi* the peace. This Bali humanism does not follow either Desiderius Erasmus' sacred humanism nor Niccolo Machiavelli's secular humanism, but rather a convergence of the two, plus love or compassion which contributed toward the peace, solidarity, and friendship.

Through amusement the knowledge activated in the *Cymbeline* show comments on and/or criticizes what happens when: *Satya* the truth pursued by Imogen is manipulated by Iachimo? *Dharma* the duty toward their princess is violated by the king and queen? Respect to the Belarius's service to state security is slandered which causes him into living in isolation? *Ahimsa* the non-violence that Guiderius and Arviragus deserved was further threatened by Cloten? The authority undermines *Santi* the peace that Posthumus and Imogen deserved? Further knowledge shall be discovered one after another by answering an endless list of such questions.

As seen in the mandala above, creative art generates six significant meanings, such as holy actor, ritual /fantasy, devotion, purification, freedom, and bliss as the activation of the God Sambhu's six attributes in the north east. Through the eulogy of Arviragus and Guiderius recited upon the death of Fidele (the boy, Imogen in disguise) seem to activate the last five elements. Along with the light of candles and the employment of flower petals a cast sang the song to reinforce the death ritual with the audience's vivid fantasy how an unknown elder sister (Imogen) is now cremated by the unrecognized two younger brothers (Guiderius and Arviragus). In a devotional kneeling position the two brothers—very much presenting the role of holy men—attempt to purify their death sister (disguised as a boy Fidele) into ultimate freedom and bliss by deeply reciting the following 'prayers':

*Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.
Fear no more the lightning flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.
No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!*

Through varying point of views one may see that *Cymbeline* emphasizes the danger and power of evil. So many would see that *Cymbeline* resembles to other tragedies; certain portion is taken from other play, for example, the sleeping potion taken by Imogen similar to *Romeo and Juliet*. Most audience would likely bear the knowledge in mind how Iachimo's seduction attempted on a virtuous wife. Upon seeing such seduction any husband might be cautious despite having a virtuous wife, or avoid going to a public bar to mingle with drunk people.

Creative response

Having received an official invitation from the Head of Bali Province Cultural Directorate early that year to participate in the 38th Bali Arts Festival, Leon creative response subsequently started with planning and organizing about the best suited actors/actress, costume and lighting designers, further collaborating artists, and feasible schedule activity as well. Emboldened by his reputation as a world known theatre director and his experiences of artistic collaborations in many countries, of course Leon knew how

to prepare everything ahead of time for the expected or unexpected reality of the *desa-kala-patra* (place-time-circumstances).

Many aspects Leon responded very smoothly from the beginning includes the play selection, trimming and modifying the play, choosing the translator and play translation into Indonesian language; choosing a crew manager and local assistants; combining artist players and designers from several countries; bringing some stage props like swords, lighting and apparatus from London to Bali; ordering huge trunk, booking transports and space for audition, rehearsal, lodging for the artists and for Leon himself as well.

Since the production took place in Bali, the first rehearsal was deliberately held during the auspicious day, May 4th 2016, in Balimodule dance drama studio. Leon just arrived in Bali and led a small group to introduce and discuss the synopsis of the play. Leon answered lot of questions, especially from Georgian—who was initially planned to be the puppeteer and narrator—regarding the leading characters. Thus, the meeting discussed from a mere synopsis into greater detail plot and characters: i.e. who is Posthumus's parent? How he is from commoners able to wed the princess? How the evil queen replaced the first queen and why she tried to kill the king, etc.

Some tricky creative responses have been described under the sub-heading 'Setting, property, and apparatus' above or implied elsewhere, especially in response to the unexpected stage shape, dimensions, its facility, and surrounding atmosphere. As mentioned above, Leon had to abandon totally his original plan to create and employ multi-function screen, LCD projector, *wayang* puppets to visualized different narrative setting as though the renaissance Italian scenic backdrop. Among the alternative options Leon had to use the existing features of all three different stages, reshaping them quite a bit, by buying ten chairs, seven flag and torch base stands, six flag poles, etc. Since there was large distance between the stage and the audience seats, and there was no extended platform to speak more closely to the audience on down stage perimeter, Leon encouraged all performers to speak louder. Some casts—like Seniasih who played the queen—discovered that the way to speak louder was by pulling up the abdominal area.

Thus, several creative responses arose to harmonize the seven aspects of space, time, sound, action, light, form, and structure as attributes of the God Mahadeva for the *mise-en-scene* of *Cymbeline* in Bali.

Power

Power as the ninth attributes of God Brahma in the terrestrial context of creative art is simply lighting, which can be artistically designed to establish certain dramatic nuance in support to or even reinforce the appealing power

of each scene. On the contrary, lighting may also cause the show becoming less effective due to light malfunction. In the spiritual realm the power may be a certain aesthetic energy and quality known in Bali as *taksu*. Of course Leon attempted much on both elements. He recruited lighting designer Ms. CHUI Psyche and the lighting operator Mr. Akai Kwan and Ms. Helen Lai both from China.

In the rehearsal Leon attempted to build this capacity through numerous moments and approaches. From requiring all casts and narrators to memorize the lines, to asking crew manager to disseminate schedule and reminder to all casts to be prompt with the meeting schedule and to rehearse with complete casts without anyone missing, Leon frequently demanded to keep the speed and reinforce energy. The players understood and followed it as a crucial method for stimulating good vibration, maintaining captive force, amusing progressive speed, and highly spirited show.

Bali Creative Art accommodating the *Mise-en-Scene* is Proven

To conclude, this article has analyzed and described Leon's directing process and method in the 'Indonesian' *Cymbeline* theatre production through the theoretical framework of Bali Creative Art (BCA). His planning to organization, to audition and casting, to directing every single theatrical element, until leading and arranging the *mise-en-scene* of the play has step by step been cohesively integrated and well accommodated according to the BCA theory. Thus, anyone is welcome to further employ the BCA theory as a foundation to generate conjectures and hypotheses, or as a framework for analysis, or as a system of ideas to explain the phenomena of creative art in terms of the aesthetic source and imagination, narrative literature, composition, product, function, dedication, existence, and scientific contents and values.

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Appendix 1. *Cymbeline* Schedule of Activities

Auditions: 17 and 19 June 2016 at Citta Kalangenan Building, 3rd floor ISI Denpasar Campus

Day One: 4 June at 10:00 auspicious day opening ceremony and 20:00 discussion of the synopsis.

Leon answered many of Georgian's questions

Day Two: 5 June at 17:00 full cast read the script in full with a ten minute break

Day Three: 6 June at 14:00 designer Professor Wenhai Ma explains the costume for each character, reading of the first scene, discuss the trunk with De Letna, and continue small group rehearsal till 20:00

Date	Time	Scenes to be rehearsed	Roles
Tuesday 7 June 2016	14.00–15.00	Act I all scenes	Pisanio, Queen, Cornelia
	15.00–17.00	Act I all scenes	Iachimo, Pisanio, Imogen
	18.00–21.00	Act II all scenes	Phostumus Leonatus, Imogen, Queen Cymbeline
Wednesday 8 June 2016	14.00–15.00	Act II Scene 4	Phostumos Leonatus, Philario, Iachimo
	15.00–17.00	Act III Scene 2 and 4	Pisanio, Imogen
	17.00–19.00	Act V Scene 1 and 3 Act II Scene 5	Phostumos Leonatus

Thursday	June 9	14.00 – 16.00	Act V Scene 4	Phostumos Leonatus Sicilius Leonatus Mother First Brother Second Brother Gaoler
		16.00 – 18.00	Act I - Scene 2 Act IV - scene 1	Cloten Lord
		18.00 – 20.00	Act III - Scene 6 and 3	Belarius Arviragus Guiderius Imogen

Friday	June 10	10.00 – 11.00	Act IV - scene 3	Cymbeline Pisanio Lord
		11.00 – 13.00	Act III – Scene 5	Cymbeline Cloten Caius Lucius Pisanio Queen
		14.00 – 15.00	Act II – Scene 2	Iachimo Imogen Lady
		15.00 – 17.00		Narrator Dancers
Saturday	June 11	10.00 – 12.00	Act II – Scene 3	Cymbeline Cloten Pisanio Queen Imogen Lord
		12.00 – 14.00	Act III – Scene 1	Cymbeline Cloten Caius Lucius Queen Lord Attendant
		14.00 – 15.00	Act IV – Scene 2 page 58	Caius Lucius Imogen

Sunday off

Monday	June 13	14.00 – 15.00	Act 1 Scene 1	Cymbeline Phostumus L. Pisanio Queen Imogen (Guiderius) acts as (Lord)
		15.00 – 16.00	Act 3 Scene 2 and 4	Imogen Pisanio
		16.00 – 17.30	Act 1 Scene 6	Imogen Pisanio Iachimo
		17.30 – 18.00	Act 2 Scene 2	Imogen Iachimo
		18.00 – 19.00	Act 4 Scene 2	Imogen Caius Lucius Arviragus Guiderius Belarius Cloten Singer (Satya)
		19.00 – 20.00	Act 3 Scene 6	Imogen Belarius Arviragus Guiderius

Tuesday	June 14	14.00 – 14.45	Act 2 Scene 5 Act 5 Scene 1 and 3 and 4	Phostumus L.
		14.45 – 15.15	Act 4 Scene 1	Cloten
		15.15 – 15.45	Chunk from Act 4 Scene 2	Imogen Caius Lucius
		15.45 – 16.15	Act 3 Scene 1	Cymbeline Cloten Caius Lucius Queen
		16.15 – 17.00	Act 2 Scene 1 Act 1 Scene 2	Cloten Lord (Wina)
		17.00 – 17.30	Act 3 Scene 5	Cymbeline Cloten Pisanio Queen
		17.30 – 18.00	Act 4 Scene 3	Cymbeline Pisanio First Lord (DAYU) Second Lord (ENNY) Attendant
		18.00 – 19.00	Act 5 Scene 5	Cymbeline Phostumus L. Belarius Arviragus Guiderius Iachimo Caius Lucius Pisanio Cornelia Imogen Lord (WINA) Lady Attendants Officers
		19.00 – 20.00	Act 2 Scene 3	Cymbeline Cloten Pisanio Queen Imogen Lord (WINA) Lady

Wednesday	June 15	11.30 – 12.30		Narator Dancers
		12.30 – 13.30	Act 1 Scene 5	Pisanio Cornelia Queen
		13.30 – 14.00	Act 1 Scene 4	Phostumus L. Philario Iachimo Frenchman
		14.00 – 14.30	Act 2 Scene 4	Phostumus L. Philario Iachimo
		14.30 – 15.00	Act 5 Scene 2	Arviragus Guiderius Belarius Iachimo Caius Lucius
		15.00 – 15.30	Act 1 Scene 5	Pisanio Cornelia Queen Lady
		15.30 – 16.00	Chunks With	Arviragus Belarius Guiderius Cloten Satya
		16.00 – 16.30	Act 4 Scene 4	Arviragus Belarius Guiderius

Thursday	June 16	14.00 – 14.45	Act 5 Scene 1, 3, 4	Phostumus	
		14.45 – 15.00	Act 2 Scene 5	Cloten	
		15.00 – 15.15	Act 4 Scene 1	Cloten Lord (WINA)	
		15.15 – 15.45	Act 1 Scene 2	Cymbeline Cloten Pisanio Queen	
		15.45 – 16.00	Act 3 Scene 5	Attendant Cymbeline Pisanio	
		16.00 – 16.30		Lord (ENY and DAYU)	
			Act 4 Scene 3	Cloten First Lord (ENY) Cymbeline Queen Messenger Lady	
		16.30 – 17.00	Act 2 Scene 3	Cymbeline Cloten Caius Lucius	
		17.00 – 18.00		Queen	
			Act 3 Scene 1	Cymbeline Belarius Pisanio Cornelia Caius Lucius Guiderius Arviragus Phostumus	
		18.00 – 18.30	Act 5 Scene 5	Lady Attendant W/O Iachimo and Imogen	
		18.30 –		Belarius Arviragus Guiderius Cloten Caius Lucius Captain Satya	

Friday	June 17	15.45 – 16.15	Act 5 Scene 1, 3, 4	Phostumus	
		16.15 – 16.30	Act 2 Scene 5	Cloten	
		16.30 – 16.45	Act 4 Scene 1	Cloten Lord (Wina)	
		16.45 – 17.00	Act 1 Scene 2	Cymbeline Pisanio Lord (Eny and Dayu)	
		17.00 – 18.00	Act 4 Scene 3	Cymbeline Belarius Pisanio Cornelia Caius Lucius	
			Act 5 Scene 5	Guiderius Arviragus Phostumus Lady Attendant without Iachimo and Imogen	
		18.00 – 18.30		Belarius Arviragus Guiderius Cloten Caius Lucius Captain	
			Act 4 Scene 2	Satya	
		18.30 – 18.45		Belarius Arviragus Guiderius Caius Lucius W/O Iachimo	
		18.45 – 19.00	Act 5 Scene 2	Belarius Arviragus Guiderius	
		19.00 – 19.15		Belarius Arviragus Guiderius	
			Act 4 Scene 4		

Saturday	June 18	10.00 – 11.30		Narrator Chorus	
		11.30 – 12.00	Act 5 Scene 1,3,4	Phostumus	
		12.00 – 12.30	Act 5 Scene 2	Belarius Arviragus Guiderius Iachimo Caius Lucius	
		12.30 – 13.00	Act 1 Scene 4	Phostumus Philario Iachimo Frenchman	
		13.00 – 13.30		Phostumus Philario Iachimo	
		13.30 – 14.00	Act 2 Scene 4	Cloten Lord (Wina)	
		14.00 – 14.30	Act 4 Scene 1 Act 1 Scene 2 Act 1 Scene 5	Pisanio Cornelia Queen Lady	

Sunday	June 19	16.00-19.00	Act 1 Full	Narrator Chorus Cymbeline Cloten Phostumus Leonatus Philario Iachimo Pisanio Cornelia Queen Imogen Lord (Angga for Scene 1) Lord (Wina for Scene 2) Lady* Frenchman
		19.15 – 21.15	Act 2	Narrator Chorus Cymbeline Cloten Phostumus Leonatus Philario Iachimo Pisanio Cornelia Queen Imogen Lord (Angga – Act 2 Scene 3) Lady* Messenger* Singer

Monday	June 20	14.00 – 15.00		Imogen Iachimo
		15.00 – 17.00	Act 3 Full	Cymbeline Cloten Belarius Arviragus Guiderius Caius Lucius Pisanio Queen Imogen Lord (Wina) Attendant
		17.00 – 19.00	Act 4 Full	Cymbeline Cloten Belarius Arviragus Guiderius Caius Lucius Pisanio Imogen First Lord (Dayu) Second Lord (Enny) Attendants Captain Singer
		19.00 – 21.00	Act 5 Full	Cymbeline Phostumus Leonatus Belarius Arviragus Guiderius Iachimo Caius Lucius Pisanio Cornelia Imogen Lord Lady Messenger Attendants Sicilius Leonatus Mother First Brother Second Brother Jupiter Gaoler
Tuesday	June 21	17.00 – 22.00	Full Rehearsal and Scene Work	Full Cast
Wednesday	June 22	09.00 – 11.00	First rehearsal at Ksirarnawa stage	Full cast

Thursday	June 23	12.00 – 13.30		Phostumus Leonatus Imogen Iachimo
		14.00 – 15.00	Costume Check	All Actors
		15.00 – 16.30	Act 1	Narrator Chorus Cymbeline Cloten Phostumus Leonatus Philario Iachimo Pisanio Cornelia Queen Imogen Lord (Angga for Scene 1) Lord (Wina for Scene 2) Lady* Frenchman
		16.30 – 18.00	Act 2	Narrator Chorus Cymbeline Cloten Phostumus Leonatus Philario Iachimo Pisanio Cornelia Queen Imogen Lord (Angga – Act 2 Scene 3) Lady* Messenger* Singer
		18.00 – 19.30	Act 3	Narrator Chorus Cymbeline Cloten Belarius Arviragus Guiderius Caius Lucius Pisanio Queen

Friday	June 24	08.00 – 10.00	Full Rehearsal at Ksirarnawa stage, Art Centre	All Actors
		10.30 – 12.30	Scene Work at Kamajaya Studio	All Actors
		13.30 – 17.00	Full Rehearsal at Kamajaya Studio	All Actors
Saturday	June 25	08.00 – done	Technical and Lighting Preparations at Art Centre	Lighting and Technical Team
		12.00 – 13.00	Technical Rehearsal: Bedroom scene using torch and trunk Candles Flags	Iachimo Imogen Pisanio Chorus Lord (Wina)
		13.00 – 14.00	Actors Prepare	Full Cast
		14.00 – 16.30	Full Dress Rehearsal Scene work	Full Cast
		20.00	Performance	Full Cast

Appendix 2. Poster

