

Antony and Cleopatra

Kim Cattrall could have done with either a fully realised new conceptualisation, or a full-blown classical reprisal



By [Sophie Rose Walker](#), Muse Editor (2011/12)

Saturday 15 September 2012



Chichester Festival Theatre

Director: Janet Suzman

Starring: Kim Cattrall, Michael Pennington

Run 7th-29th September

Rating: **

Shakespeare's romantic tragedy is powerful and sexually charged, and Kim Cattrall of *Sex and the City* fame, is a symbol of a sexually powerful woman. Yet somehow, although casting her in the title role would appear to be a perfect marriage, the production just fell short of having the modern sexual power it was meant to have.

This wasn't Cattrall's fault, however, her performance was actually very accomplished. She's played Cleopatra before; in 2010 in a different production but with the same Director Janet Suzman, at the Liverpool Playhouse, the city she was born in. One could imagine most of the posh old prunes in the audience being turned into a strumpet's fool at the ruin of her magic.

The poshest old prune of them all was Michael Pennington who played Antony. The veteran Shakespearean actor certainly added a certain charm and eccentricity to the role, but he was just a tad too beguiled and tad too old to be 'pillar of the earth' material.

The foibles over the central relationship were partly due to a slight lack of chemistry on the actors' part, but essentially the real downfall of this play, was its context. The setting was negligibly determinable, being vaguely contemporary like a Moroccan style Soho Loft, yet the characterisation was decidedly circa 1700. This was neither a fully realised new conceptualisation, nor a full-blown classical reprisal, and the lack of creative decision here meant the acting struggled to find its base.

Octavius, played with spot-on neurosis by Martin Hutson, was dressed in a modern suit, to invoke the idea

that he really was a businessman fresh out of Canary Wharf. Pompey and his comrades looked like Rwandan rebels, and the Roman accessory of choice appeared to be a pink or purple pashmina. To add to the incongruity of these stylistic details, the musical interludes between scenes were reminiscent of a Game of Thrones video game soundtrack, and the set was too minimalist to help contextualise the piece.

The outstanding 2011 National Theatre production of Comedy of Errors (Twelfth Night) with Lenny Henry proved that audiences expect to be offered a slice of Shakespeare in an entirely new context, and, if it's done well it can be seriously good. So, I don't think it's fair to say Kim Cattrall's 'salad days' are over, but she and the cast, deserved a more interesting, original production. And you'd think for the second time around, she'd have been looking for one.



One comment

RC Mills

16 Sep '12 at 7:30 am

You are too kind. It was, on the pre press night showing, a mediocre show to say the least. This noisy, restless and faintly ludicrous production failed because it lacked any chemistry between the leads. But with Antony appearing to be around ninety and Enobarbarus even older one was left boggling at the casting in the first place. Martin Hutson - playing Octavius actually - was the only actor who seemed to have any clear idea of what he was trying to do. Of some of the supporting performances the less said the better.

[▲ Report](#)

Most Read **Discussed**

1. [The Movements: The Theatre of Cruelty](#)
2. [Old Favourites: Mary Poppins](#)
3. [Old Favourites: Looking for Alaska](#)
4. [Theatre Review: An Inspector Calls](#)
5. [Surrealism and Story-telling](#)
6. [Minimalism is More](#)

Write for Nouse Arts

[Get in touch with the editors](#)

[Join the Facebook group](#)

More in Arts

[Old Favourites: Mary Poppins](#)

[Old Favourites: Looking for Alaska](#)

[Theatre Review: Antigone](#)

[Matilda's Turning Thirty](#)

[Listen Up: Generation Podcast](#)

[A Simple Light in the Dark](#)

- [About Nouse](#)
- [Who's Nouse](#)
- [Website Credits](#)
- [Contact Us](#)
- [Advertising](#)
- [Archives](#)
- [Student Discounts](#)
- [Print Editions](#)
- [Mini-Sites](#)
- [Nouse on Twitter](#)
- [Nouse on Facebook](#)
- [Nouse on Google+](#)

© 1964–2018 Nouse

[Policies](#) |



Enter ANTONY, CLEOPATRA, her Ladies, the Train, with Eunuchs fanning her. Look, where they come: Take but good note, and you shall see in him. The triple pillar of the world transform'd Into a strumpet's fool: behold and see. CLEOPATRA. Nay, hear them, Antony: Fulvia perchance is angry; or, who knows If the scarce-bearded Caesar have not sent His powerful mandate to you, 'Do this, or this; Take in that kingdom, and enfranchise that; Perform 't, or else we damn thee.' MARK ANTONY. How, my love! CLEOPATRA. DRAMATIS PERSONAE (Persons Represented): M.ANTONY, Triumvir. OCTAVIUS CAESAR, Triumvir. M. AEMIL. LEPIDUS, Triumvir. SEXTUS POMPEIUS. DOMITIUS ENOBARBUS, friend to Antony. VENTIDIUS, friend to Antony. EROS, friend to Antony. SCARUS, friend to Antony. DERCETAS, friend to Antony. DEMETRIUS, friend to Antony. PHILO, friend to Antony. MAECENAS, friend to Caesar. AGRIPPA, friend to Caesar. DOLABELLA, friend to Caesar. PROCULEIUS, friend to Caesar.