DURING THE PERFORMANCE

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ASIDES
Production Program and Publication of the SHAKESPEARE THEATRE COMPANY

Managing Editor
Brittany Proudfoot Ginder

Contributing Editors
Shayla Brown
Dr. Soyica Colbert
Dr. Drew Lichtenberg

Graphic Designer
Daniel Martin

Publisher
Neal Racioppo
FROM THE ARTISTIC DIRECTOR

DEAR FRIEND,

Welcome back to the Klein Theatre and to the final show of our vibrant 2021/22 Season. I am delighted to share with you today the story of Western theatre’s first acclaimed Black classical actor: Ira Aldridge. Penned by Olivier Award winner Lolita Chakrabarti and directed by the brilliant Jade King Carroll, I can confidently say that you are in for a treat.

Our present moment is marked by revelations and revolutions, much like Aldridge’s own time. I hope this
production serves as a reminder that history is not linear; many of the troubles we face today are the same trials as those of our ancestors. It is our duty to revisit our histories and break the cycles of injustice that still hold so many captive.

Thank you for your continued support of STC. Your presence makes theatre possible. If you’ve not done so already, I invite you to subscribe to the 2022/23 Season, filled with rich, exciting productions that I know you’ll enjoy. To learn more, click here. The future is bright, and I look forward to sharing it with you.

Cheers,

Simon Godwin
Artistic Director
Shakespeare Theatre Company
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For STC
Support
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Amanda Christina Elizabeth Aldridge (one of Ira Aldridge’s daughters) made a name for herself as a British opera singer, music teacher, and composer. What Shakespearean-inspired pseudonym did she write music under?

Find the answer on the last page!
AUDIENCE SERVICES

Michael R. Klein Theatre at the Lansburgh
450 7th Street NW

Sidney Harman Hall
610 F Street NW

Tickets: 202.547.1122
Box Office phone hours (both theatres):
    Daily, noon–6 p.m.

Box Office window open until curtain time.

Concessions and Gifts:
Food and beverages are available beginning one hour before performances and at intermission. Pre-order concessions before curtain to avoid lines at intermission. The gift shop area is open before curtain, at intermission, and after each performance.
Accessibility

Our theatres are accessible to all patrons. Please request special seating at time of ticket purchase and arrive 30 minutes before curtain for priority seating.

Open-captioned performances of this play:

**Thursday, June 30**
- at 7:30 p.m.

**Saturday, July 2**
- at 2:00 p.m.

Audio-described version of this play:

**Saturday, July 9**
- at 2:00 p.m.

An audio-enhancement system is available for all performances. Both headset receivers and neck loops (to use with hearing aids outfitted with a “T” switch) are available at the coat check on a first-come basis.
Support for Shakespeare Theatre Company’s Accessibility program provided by mps.

Connect with us:

@ShakespeareinDC
#STCRedVelvet

Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Stage Directors and Choreographers Society and United Scenic Artists. The Company is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Professionals (APAP), American Alliance for Theatre and Education, and D.C. Arts and Humanities Education Collaborative.
CONCESSIONS/GIFTS

STC Concessions/Gifts are now online!

Pre-order your snacks, drinks, and gifts by clicking here.

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Note: This service is unavailable once the show begins.

Pick up concessions at the bar pre-show or at intermission.

Gift items can be picked up before or after the show and at intermission.
Red Velvet

By LOLITA CHAKRABARTI
Directed by JADE KING CARROLL

Performances begin June 16, 2022
Opening Night June 21, 2022
The Michael R. Klein Theatre at the Lansburgh

Scenic Designer
You-Shin Chen

Costume Designer
Rodrigo Muñoz

Lighting Designer
Yuki Nakase Link

Sound Designer
Karin Graybash

Wig Designer
Danna Rosedahl

Resident Casting Director
Danica Rodriguez

Dramaturgy
Dr. Soyica Colbert
Dr. Drew Lichtenberg

Voice and Text Coaches
Lisa Beley
Kim James Bey

Fight and
Intimacy Consultant
Sierra Young

Assistant Directors
Jacob Ettkin
Max J. Kelly

Production Stage Manager
Anthony O. Bullock*

Assistant Stage Manager
Samantha Wilhelm*

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

Red Velvet is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com.

Red Velvet received its world premiere at the Tricycle Theatre, London on 11 October 2012.

The production was revived and opened at the Tricycle Theatre, London on 23 January 2014 before making its American Premiere at St. Ann’s Warehouse, New York on 25 March 2014.
CAST
(in alphabetical order)

Casimir/Henry Forrester....................Samuel Adams
Charles Kean......................................Jaye Ayres-Brown
Terence/Bernard Warde......................David Bishins
Ira Aldridge......................................Amari Cheatom
Ellen Tree.........................................Emily DeForest
Connie...............................................Shannon Dorsey
Pierre Laporte..................................Michael Glenn
Halina Wozniak/Betty Lovell/
Margaret Aldridge..............................Tro Shaw

Fight/Intimacy Captain: Samuel Adams

Setting:
A theatre dressing room in Lodz, Poland, 1867
to London’s Theatre Royal, Covent Garden, 1833
and back again.

There will be one 15-minute intermission.

The Actors and Stage Managers employed in this production are members of
Actors’ Equity Association, the Union of Professional Actors and Stage Managers
in the United States.
FOR THIS PRODUCTION
Production Assistant: Heather Janay Ogden
Assistant Lighting Designer: Josh Hemmo
Costume Design Assistant: Taylor Burke
Overhire Scenic Carpenter: Ben French
Overhire Scenic Artists: Holly Highfill, Sherri Howells, Kelley Rowan, Gray Walters
Overhire Props: Kristin Brain-Tanman, Kelly Rowan
Overhire Stitcher: Lizzie Chapman
Overhire Electricians: Calvin Anguiano, Angela Armstrong, Stefanie DeHart, Ethan Feil, Brian Marks

MUSIC RECORDED BY
Piano: Leigh Delano
Cello: Gita Ladd
Contractor: Bruno Nasta

The musicians employed in this production are members of and represented by Washington, D.C. Federation of Musicians, Local 161-710 of the American Federation of Musicians.

SHOW CREW
Wardrobe: Daisy Howard (Supervisor), Savannah Gomez, Lily Komarow
Wardrobe Prep/Swing: Hannah K. Herold
Wig Supervisor: Margaret Sackman
Wigs/Wardrobe: Felicia Hecker
Light Programmer/Board Op: Peter Goldschmidt
Audio Engineer: Kira Peck
Deck Chief/Automation: Andrew Wilkinson
Run Crew: Craig Gatling, Andrew Wantula
Run Crew Swing: Syndey McNeil
COVID-19 SAFETY COMMITTEE

Tom Haygood, Douglas Dubois Sebamala, Tim Fowler,
    Julane Havens, Janice Jenson, Joy Johnson, Lindsey Morris,
    Max Schwager, Abigail Winston
COVID-19 Safety Managers: Hue Adams, Steven Breiter,
    Douglas Dubois Sebamala, Janice Jenson, Joy Johnson,
    Hilary Surface

For additional members of the production staff, please see the full staff listing.
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Performers may be some of the most rejected people on the planet. Audition after audition, they twist and smile and morph themselves into many shapes and personalities, all in the hope of getting one “yes” out of the sea of “no’s.” Taking on the mantle of “actor” is a lesson in humility and self-confidence. It takes a certain kind of spirit to be continually burned to ash and yet
continue to rise triumphant. Ira Aldridge was one of those spirits and the history behind the words of this play serves as undeniable proof. His fire sometimes burned, hot and tumultuous. Sometimes it simmered, mysterious and direct. But even the brightest fires can falter, sparking and sputtering to catch hold of whatever kindling they can.

Ira Aldridge was a phoenix. As one of the first Black actors to cross into the world of classical performance, he didn’t just pave the way for future theatre artists of color; he was a beacon of light ushering them down the trails he painstakingly carved. We hope that you feel that phoenix spirit as you watch this production. Rather than fearing the fire of difference, we hope you take comfort in the warmth of empathy and carry a small bit of that fire with you until we see you again soon.
PLAY SYNOPSIS

*Red Velvet* is an exploration of the life and artistry of one of the first great classical actors of color, Ira Aldridge. The play specifically chronicles the milestone of being the first Black actor to play Othello in London. Although his run was cut short, his performance opened doors for other Black actors in Europe and America.

We begin with a conversation between Aldridge and a young journalist, Halina Wozniak. Halina finds her way inside Aldridge’s dressing room, sneaking past his assistant Terence. It is not long before Mr. Aldridge is due on stage, but he grants the young woman an interview. Halina stumbles through her questions, infuriating Mr. Aldridge. Frustrated and exhausted, he eventually kicks her out of his room.

The second scene rewinds thirty four years into the past. We are introduced
to a new cast of characters: Betty Lovell, Henry Forrester, Bernard Warde, and Connie. Arriving to rehearsal amid protests for the abolition of slavery, a heated dialogue ensues regarding their differing opinions on the subject. Charles Kean, Ellen Tree, and Pierre Laporte enter, interrupting the conversation and aiming to begin preparations for their next performance. Edmund Kean has suddenly fallen ill, and they are without an Othello. Laporte, ever the innovator, introduces the gathered cast to their new Othello: Ira Aldridge. After an awkward first encounter, they rehearse, and we see for the first time Aldridge’s portrayal of Othello.

After their first performance with Aldridge in the lead, Aldridge critiques himself almost as much as his peers do. The reviews are mixed, but mainly derogatory toward Aldridge and his portrayal.
He speaks candidly with Connie, a Jamaican servant at the theatre, about the expectations of others and the insincere nature of those we believe we can trust. Shortly after his second performance with the troupe, Aldridge meets with Laporte, his longtime friend and the company manager at Covent Garden. Laporte delivers the news that Ira Aldridge has been fired from the production for being “too passionate” on stage, when really it is the critics and an unaccepting society that are tearing him down.

We are thrust back to the present as Aldridge struggles to prepare for his performance as King Lear. The conversation comes full circle as the young reporter tries to assist the ailing and elderly actor as his mind drifts between the vivid past and the muddled present.
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All gifts made by July 31 will be MATCHED dollar for dollar thanks to the generosity of the Harman Family Foundation.

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ABOUT SHAKESPEARE THEATRE COMPANY

OUR MISSION
Shakespeare Theatre Company creates, preserves, and promotes classic theatre—ambitious, enduring plays with universal themes—for all audiences.

OUR VISION
We create theatre to ignite a dialogue that connects the universality of classic works to our shared human experience in the modern world.

OUR VALUES AND FOCUS
Shakespeare Theatre Company produces and presents the highest quality classic theatre productions across genres, bringing them to vibrant life in a provocative, imaginative, and accessible style.

With Shakespeare at our core, we explore plays of national and international relevancy—those with profound themes, complex characters, and heightened language—through a contemporary 21st-century lens.
We expand the classic theatre repertoire in America by reviving and commissioning adaptations and translations of important forgotten works.

We create impactful and responsive arts education and community engagement programs to connect audiences to the significance of classic works and themes. We provide a home for leading classical artists and a training ground for the next generation of theatre artists and arts administrators.

Shakespeare Theatre Company is honored to welcome everybody to our theatre, which sits on the unceded homeland of the Nacotchtank, Piscataway Conoy, and Pamunkey peoples and their descendants. It is our hope that in gathering together communities from near and far to engage in art and storytelling, we are doing so responsibly, with respect and recognition of Indigenous people and First Nation members and elders who are with us, and of all the Native peoples for whom D.C. is their ancestral home.
SHAKESPEARE THEATRE COMPANY

THE NOTEBOOKS OF LEONARDO DA VINCI
MUCH ADO ABOUT NOTHING
KING LEAR

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PHOTO OF YASIN MORADI FROM THE JUNGLE BY TEDDY WOLFF.
THE

AMERICAN

ROSCIUS

BY DR. SOYICA COLBERT, ASSOCIATE DIRECTOR-LITERARY
AND DR. DREW LICHTENBERG, RESIDENT DRAMATURG
“When Roscius was an actor in Rome...” —*Hamlet*, act 2, scene 2

Ira Aldridge was one of the most popular and widely seen interpreters of Shakespeare the world has ever seen. His career spanned 46 years, smack dab in the middle of the 19th century, when the theatre reached its peak popularity as a mass-cultural medium. No actor performed Shakespeare’s leading roles more frequently or across a broader geographical terrain.

Aldridge performed for King Frederick IV of Prussia in Potsdam, and for Franz Joseph, last of the Holy Roman Emperors, in Vienna. He was the only actor awarded the Saxon Cross of Gold by Georg, Duke of Saxe-Meiningen, whose decorated troupe influenced Konstantin Stanislavsky’s Moscow Art Theatre.
In Russia, which had just lost Odessa in the Crimean War of 1856, Aldridge’s arrival in 1858 two years later coincided with—and seemed to symbolize—a period of social reforms. One month after his St. Petersburg debut, Tsar Alexander II initiated the series of reforms that would climax with the 1861 proclamation freeing 23 million serfs. Taras Shevchenko, Ukraine’s national poet, himself a former serf,
drew Aldridge’s portrait and became a close friend. In an unprecedented scene, the entire Jewish community in Zhitomir personally thanked the actor for endowing Shylock with full human sympathy, a paradigm shift in interpretations of the character. His performances resonated across cultures, coinciding with shifting perspectives about who could play what roles, socially and politically.

Though he billed himself as “the African Roscius,” glancing at the legendary Roman actor, and also as “A Native of Senegal,” Aldridge was in fact a Black American. In the early 1820s, when he was still in his teens, he most likely acted at William Brown’s African Theatre Company, a historically significant theatre located at the center of a thriving Black middle-class community in New York’s Greenwich Village. In 1824, he sailed to England, where he could
soon be seen onstage at the Coburg Theatre (today known as the Old Vic) in *The Revolt of Suriname*, likely an unlicensed adaptation of Aphra Behn’s *Oroonoko*. Despite racist and patronizing reviews, Aldridge was a commercial success, retained for nearly two months. From 1825 to 1833, he played the English provinces, eventually meeting the great actor Edmund Kean who, impressed, wrote him a personal letter of recommendation.

Lolita Chakrabarti’s *Red Velvet* depicts a pivotal moment in Aldridge’s life: his turn as Othello at London’s Covent Garden Theatre in 1833. One of two theatres in London holding an exclusive patent to perform spoken drama, the “Theatre Royal” Covent Garden lay at the epicenter of the English-speaking theatrical world. It embodied a notion of artistic excellence, particularly in
the playing of Shakespeare. It was also Kean’s artistic home, of whom Coleridge once said, “Seeing him act was like reading Shakespeare by flashes of lightning.” On March 25, 1833, while performing Othello, Kean collapsed. He died two months later. Aldridge, fatefully, replaced him, acting alongside Kean’s company. As the first actor of African descent to play Othello in England, Aldridge was also the first Black man to play a love scene opposite a white woman, his costar Ellen Tree.

Not coincidentally, reviewers, audiences, and even fellow actors focused on these scenes, which they described in alternately violent and sexualized terms. The Athenæum decried Aldridge’s “pawing” of Tree, and Madge Robertson, who later played Desdemona, described his “dragging of Desdemona about by the hair,” which “was considered so brutal
that it was loudly hissed.” These performances played to sold-out houses. But were audiences there to cheer Aldridge or to hiss at him?

“In 1952’s *Black Skin, White Masks*, the West Indian writer Frantz Fanon describes the experience of being “overdetermined from without,” of his Black body being “fixed” by the “white gaze,” and thus being reduced to “crushing objecthood.” Something similar seems to have happened with Aldridge’s Othello, a century earlier. It seems that, as soon as the role was played by a Black man, white
actors, audiences, and reviewers began to associate the actor playing the role with negative stereotypes of Black masculinity.

Chakrabarti’s play interpolates passages from Shakespeare’s play. Functioning as a play-within-the-play,
scenes from *Othello* reflect Aldridge’s crushing reduction to objecthood at the Covent Garden, the moment of his greatest professional triumph and bitterest rejection. In his audition, we see Othello and Desdemona arriving in Cyprus (act 2, scene 1), he demanding a kiss from his new bride. It is a pregnant moment in the theatre, filled with romantic longing and possibility. Later, we see Aldridge and Tree acting onstage. It is the scene of Othello interrogating Desdemona about his handkerchief (act 3, scene 3). He tells her it was given to him by an Egyptian, an ominous reminder of unbridgeable cultural divides. Lastly, we see Aldridge alone in his dressing room going over a snippet from act 5, scene 2. Aldridge is hard at work, as if his commitment alone can overcome ingrained prejudice; but the context is revealing: it is shortly before Othello’s suicide, brought about by a racist society.
This is not, to be sure, the whole story. In 1848, Aldridge’s performances at London’s Surrey Theatre were seen by William Wells Brown, a Black abolitionist on a lecture tour of England. After seeing his Othello, Brown writes:

The following evening I went to witness his Hamlet, and was surprised to find him as perfect in that as he had been in Othello... the general ear [was] charmed, the general tongue arrested... In the last scene of the second act [when he] mounts into a paroxysm of rage and calls the King “Bloody, bawdy villain! Remorseless, treacherous, lecherous, kindless villain!” he sweeps the audience with him and brings down deserved applause.

In 1858, Brown would write The Escape, one of the landmarks of Black 19th-century drama, based on his own
experiences of slavery. As Brown’s testimony and that of the Jews of Zhitomir illustrate, Aldridge’s artistry encompassed most of the major roles in the Shakespearean canon. He demonstrated a Black actor’s ability to play any role—and when we last see him in the play, he is putting on whiteface in order to play King Lear, Shakespeare’s most challenging role. In this sense, successors such as Paul Robeson and Denzel Washington stand proudly on his shoulders.

At the same time, Aldridge’s story is worth remembering as much for what was denied to him as what he accomplished. After 1833 (ironically, the same year slavery was abolished in England), he would never return to Covent Garden. He would never return to the land of his birth either, dying instead in the Polish city of Lodz, on the other side of the world, two years after the end of the American Civil
War. He was on the verge of sailing to New York to embark on what would have been a historic 100-date cross-country tour, starting at Brooklyn’s Academy of Music. In the absence of this homecoming, the American theatre remained—and to a large extent, remains—a landscape marred by racist attitudes. Even today, it is considered noteworthy when a Black actor plays leading Shakespearean roles that audiences have been socially conditioned to view as “white” rather than Othello or Aaron the Moor. Aldridge’s story is a vivid reminder of the shameful double standards, attitudes, and practices that still persist. This Roscius never played in Rome.
A CELEBRATION OF THE FASCINATING FLAVORS OF PERU FROM JOSÉ ANDRÉS
CAST BIOGRAPHIES

SAMUEL ADAMS
Casimir/Henry Forrester

JAYE AYRES-BROWN
Charles Kean
FILM: Paranormal Activity: Next of Kin, Marcy
Learns Something New, Last Ferry, DC Noir.

DAVID BISHINS
Terence/Bernard Warde

**AMARI CHEATOM**  
*Ira Aldridge*


**EMILY DEFOREST**  
*Ellen Tree*

FILM: *The Blind*; *Hidden World*; *Let’s Go With Sophie*; *Tired Eyes* (Montclair Film Festival, Woodstock Film Festival); *Hi, Mom* (NoBudge). PERSONAL: she/her/hers. Emily is a
founding producer and performer for IDWSTBK?!?!!. Emily is also a filmmaker and performance artist.
| Training: University of North Carolina School of the Arts: BFA in Acting | EmilyDeForest.com.

SHANNON DORSEY
Connie
Festival and Amazon Prime), Life on the Rocks (Cannes World Film Festival). AWARDS: 2020 Theatre Communications Group Fox Fellowship Recipient, six Helen Hayes Award nominations (Fairview, BLKS, Familiar, An Octoroon, Carmen, Skeleton Crew), Helen Hayes Award for Outstanding Ensemble (Synetic Theatre’s A Midsummer Night’s Dream). OTHER: STC: Gala performer, A Midsummer Night’s Dream. PERSONAL: Shannon is an award-winning actor/dancer/puppeteer and artivist. She is a Company Member at Woolly Mammoth Theatre Company. | Teaching: Pin Points Theatre | Training: Jones-Haywood School of Dance; Duke Ellington School of the Arts: Theatre; Temple University: BA in Communications and Theater and BA in African American Studies; The Ecole de Danse de Cannes Rosella Hightower, Cannes, France | Instagram: @cooldiscoshann | Shannd.com.

MICHAEL GLENN
Pierre Laporte
Style!, Marjorie Prime | Theater J: Brighton Beach Memoirs, Photograph 51 | Woolly Mammoth Theatre Company: Clybourne Park | Signature Theatre: The Lieutenant of Inishmore. AWARDS: Helen Hayes Award for Outstanding Ensemble (Folger Theatre’s Sense and Sensibility). OTHER: Hundreds of characters in dozens of audiobook recordings for Graphic Audio. PERSONAL: he/him/his.

TRO SHAW
Halina Wozniak/Betty Lovell/Margaret Aldridge

she/her/hers. Tro is a proud AEA and SAG-AFTRA member and is honored to be making her Shakespeare Theatre Company debut. This one’s for Billie. | Training: STC’s Academy for Classical Acting at The George Washington University: MFA in Classical Acting, Carnegie Mellon University: BFA in Acting | Instagram: @Troshaw | TroShaw.com.

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
I live in the District & Love it!

Judi Seiden
202.547.4419
judi@judiseiden.com
LOLITA CHAKRABARTI
Playwright

Lolita Chakrabarti, OBE, is an award-winning actress and playwright. Her stage adaptation of *Life of Pi* has been a hit on the West End and won seven Olivier Awards, including Best Play. Her first play, *Red Velvet*, earned the Evening Standard Charles Wintour Award for Most Promising Playwright 2012, The Critics’ Circle Award for Most Promising Playwright 2013, AWA Award for Arts and Culture 2013, and an Olivier Award nomination for Outstanding Achievement in an Affiliate Theatre 2012. Writing credits include: *Hymn* (Almeida Theatre/Sky Arts); *Life of Pi* (Sheffield Theatres); *Red Velvet* (Tricycle Theatre/St. Ann’s Warehouse/Garrick Theatre); an adaptation of Italo Calvino’s *Invisible Cities* (Manchester International Festival and Brisbane Festival); *Stones of Venice*, a VR film for New Vision Arts Festival in Hong Kong; *The Greatest Wealth* (The Old Vic) celebrating eight decades of the National Health Service; dramaturg on *Message in a Bottle* (ZooNation/Sadler’s Wells). Acting credits include: The Old Vic: *Fanny and Alexander* | Royal Academy of Dramatic Art: *Hamlet* | BBC: *Vigil, Showtrial, The Casual Vacancy, Defending the Guilty* | Amazon

JADE KING CARROLL
Director

Ensemble Players at University of Delaware: From the Author of | Provincetown Tennessee Williams Theater Festival: A Member of the Wedding | Dorset Theater Festival: Laughing Wild, Skeleton Crew, Redeemed | Milwaukee Repertory Theater: New Age. ASSOCIATE DIRECTOR: NEW YORK: Broadway: A Streetcar Named Desire, The Gin Game | Carnegie Hall: The Children’s Monologues. AWARDS: Paul Green Award from the National Theatre Conference and The Estate of August Wilson, TCG New Generations Future Leader, New York Theatre Workshop, Van Lier, Second Stage Theatre, Women’s Project, McCarter Theatre, SUNY 40 under 40, Gates Millennium Scholar. PERSONAL: Jade has taught, guest lectured, and directed at The Juilliard School, Princeton University, New York University, Rutgers University, Penn State University, West Virginia University, the State University of New York, Adelphi University, Kean University, the New York Conservatory for Dramatic Arts, Point Park University, and Iowa University.

YOU-SHIN CHEN
Scenic Designer

RODRIGO MUÑOZ
Costume Designer


**YUKI NAKASE LINK**  
*Lighting Designer*

OTHER: Disney Hall/Kennedy Center/BAM Opera House: *Triptych: Eyes of One on Another*. AWARDS: Berkshire Theatre Award nomination. PERSONAL: Yuki was born in Tokyo, grew up in Kyoto, Japan, and currently lives north of New York City in the woods of Hudson Valley. | Training: New York University: MFA in Design for Stage and Film | YukiNLink.com.
KARIN GRAYBASH
Sound Designer and Composer

NEW YORK: Off-Broadway: Uncle Romeo Vanya Juliet, The Chimes. REGIONAL: Hartford Stage, Berkeley Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre, Arena Stage, TheaterWorks Hartford, Long Wharf Theatre, Portland Stage, McCarter Theatre Center, and Alliance Theatre, among others. AWARDS: Bay Area Theatre Critics Awards (Polk County at Berkeley Repertory Theatre and Skeleton Crew at Marin Theatre Company/TheaterWorks Silicon Valley). Helen Hayes Award nomination (Macbeth at Folger Theatre). OTHER: Live Sound Consultant for Freedom Rising at the National Constitution Center, Soundscape Design for the exhibit Your Brain at The Franklin Institute. PERSONAL: Member of United Scenic Artists, Local 829, Theatrical Sound Designers and Composers Association (TSDCA), Sound Supervisor for the Mason Gross School of the Arts at Rutgers University.

DANNA ROSEDAHL
Wig Designer


DANICA RODRIGUEZ  
Resident Casting Director  
See page 69.

DR. DREW LICHTENBERG  
Resident Dramaturg  
See page 69.

DR. SOYICA COLBERT  
Dramaturg  

Dr. Soyica Colbert is STC’s Associate Director-Literary. STC: The Amen Corner. NEW YORK: Off-Broadway: The Public Theater: Shadow/Land. REGIONAL: Arena Stage: A Raisin in the Sun, Two Trains Running, Celia and Fidel | Studio Theatre: Okinawa Demo Reel. AWARDS: National Endowment for the Humanities Fellowship, Woodrow Wilson Fellowship, Mellon Fellowship. PERSONAL: she/her/hers | Soyica is the Idol Family Professor of the College of Arts and Sciences at Georgetown University. She is the author of Radical Vision: A Biography of Lorraine Hansberry, Black Movements: Performance
and Cultural Politics, and The African American Theatrical Body: Reception, Performance and the Stage. She co-edited The Psychic Hold of Slavery and Race and Performance After Repetition. Teaching: Georgetown University | Training: Rutgers University: PhD in English, Georgetown University: BA in English | Twitter: @DrSoyica.

LISA BELEY
Voice and Text Coach

See page 70.

KIM JAMES BEY
Voice and Text Coach

Theatre Arts at Howard University, Duke Ellington School of the Arts | Training: Rutgers University Mason Gross School of the Arts: MFA in Acting, Howard University: BFA in Acting, Certified Associate Teacher of Fitzmaurice Voicework.

**SIERRA YOUNG**  
*Fight and Intimacy Consultant*


**JACOB ETTKIN**  
*Assistant Director*

Hangar Theatre: *The Nature of Things* (World Premiere), *Dear Hope, Sense and Sensibility* | 
Vassar: *Blackboard* (World Premiere), *Mississippi Mud* (World Premiere). PRODUCING/STAGE MANAGING–NEW YORK: LaMaMa Puppet Festival, Luciérganas (World Premiere), *Scythian Slap!*.

MAX J. KELLY
Assistant Director

ANTHONY O. BULLOCK*
Production Stage Manager


SAMANTHA WILHELM*
Assistant Stage Manager

REGIONAL: Round House Theatre: it’s not a trip it’s a journey; Quixote Nuevo; A Doll’s House, Part 2; The Curious Incident of the Dog in the Night-Time; Gem of the Ocean; Small Mouth Sounds; The Legend of Georgia McBride; Handbagged; The Book of Will; Uncle Vanya; NSFW | Ford’s Theatre: Come From Away (2017 Helen Hayes Award for Outstanding Musical Production), Ragtime, Who’s Afraid of Virginia Woolf, A Christmas Carol, The Glass Menagerie, 110 in the Shade | Kennedy Center: Me, Jane: The Dreams

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

The Director is a member of the STAGE DIRECTORS AND CHOREographers SOCIETY, a national theatrical labor union.

The designers at this theatre are represented by United Scenic Artists, Local USA 829, of the International Alliance of Theatrical Stage Employees.
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SUMMER CLASSES BEGIN JULY 11

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EPILOGUE

Things to read, watch, and listen to next!

READ

Author and visionary Toni Morrison collected the materials that make up this scrapbook-like collection to tell four hundred years of Black history in a way that had never been done before. It is an insightful, informative, and educational read made up of visual collages throughout. This book is still relevant today and allows young Black children to know their history in a way that isn’t provided in all classrooms.

*Dear Martin* (2017)
This novel shows the power and influence of the press and media. Author Nic Stone writes about the run-in that two Black teens have with local law enforcement and how
their encounter is portrayed—and construed—in the media. How do we deal with and, more importantly, put an end to this kind of depiction of the Black community in the media?

Reel Inequality: Hollywood Actors and Racism (2016)
This novel by Nancy W. Yuen gives readers a look inside the world of Hollywood and how it devalues its actors and artists of color. The author uses information and official interviews from esteemed BIPOC actors. How does Hollywood minimize the talent and presence of women and people of color? And why does this kind of biased treatment exist?

WATCH

Ma Rainey’s Black Bottom (2021)
Directed by George C. Wolfe and led by the powerhouse duo of Chadwick Boseman and Viola Davis, this film
adaptation of August Wilson’s classic play won a number of awards and is just a joy to witness. Inspired by the real life and career of the titular blues singer, this piece is as much a celebration of Black artists as it is a dramatization of the turbulent and tragic realities that those same artists faced (and still face) making space for their art in the music business.

**Hollywood** (2020)

This show takes place in the late 1940s in you guessed it—Hollywood! Starring an ensemble cast, this miniseries tells the story of a group of diverse young actors trying to make it in the film industry despite their race, gender, sexuality, and personal quirks. *Hollywood* uses real figures like Hattie McDaniel, Anna May Wong, and Rock Hudson in order to tell the story of overcoming bias and inequality in the film industry.
ReMastered: The Two Killings of Sam Cooke (2019)
This documentary is on the soul singer and activist, Sam Cooke. One of the most influential singers of his time, Cooke died at the young age of 33. He had a lot of controversial personal struggles, which the media continuously used in attempts to spoil his efforts with the Civil Rights Movement. This documentary takes a close look at how and why.

LISTEN

BBC Radio 4: Great Lives
Hosted by Matthew Parrish, this recent conversation with playwright Lolita Chakrabarti illuminates her experience researching Ira Aldridge and the process of writing Red Velvet. Alongside historian Stephen Bourneand, author of Deep Are the Roots: Trailblazers Who Changed Black British Theatre, this recording
celebrates the life of Aldridge and his many contributions to theatre. Listen here.

‘Shuffle Along’ Changed Musical Theater 100 Years Ago
In this episode of NPR’s All Things Considered, Jeff Lunden illuminates how this musical opened doors to Black culture on Broadway. Although it was a pivotal moment in history, it also unfortunately perpetuated colorism and some negative stereotypes within the Black community. Listen here.
POTTED POTTER
THE UNAUTHORIZED HARRY EXPERIENCE
A PARODY BY DAN AND JEFF

LIVE ON STAGE FROM JUNE 29

“POTTED POTTER” HAS US ROARING WITH LAUGHTER”

Washington Post
FOR SHAKESPEARE THEATRE COMPANY

SIMON GODWIN
Artistic Director

Simon Godwin joined Shakespeare Theatre Company as Artistic Director in September 2019. He has served as Associate Director of the National Theatre of London, the Royal Court Theatre, the Bristol Old Vic, and the Royal and Derngate Theatres (Northampton). While at the Royal Court, Simon directed seven world premieres, including Routes, If You Don’t Let Us Dream, We Won’t Let You Sleep, NSFW, The Witness, Goodbye to All That, The Acid Test, and Wanderlust. He made his debut at the National Theatre with Strange Interlude followed by Man and Superman, and went on to direct The Beaux’ Stratagem, Twelfth Night, a celebrated production of Antony and Cleopatra with Ralph Fiennes and Sophie Okonedo, and the world premiere of Simon Wood’s Hansard. Most recently, he returned to the National Theatre to direct Romeo & Juliet, an original film for television (Sky Arts in UK/PBS in US) starring Josh O’Connor and Jessie Buckley. Simon has also directed at the Royal Shakespeare Company, including productions of Timon of Athens with Kathryn Hunter in the titular role, which was reimagined in early 2020 for Theatre for a New
Audience in New York City and Shakespeare Theatre Company, an acclaimed *Hamlet*, which toured to the Kennedy Center, and *The Two Gentlemen of Verona*. In 2019, Simon made his Tokyo debut, directing a Japanese cast in *Hamlet* for Theatre Cocoon. Other productions include *The Little Mermaid, Krapp’s Last Tape/A Kind of Alaska, Faith Healer, Far Away, Everyman, Habeas Corpus*, and *Relatively Speaking*. In 2012 Simon was awarded the inaugural Evening Standard/Burberry Award for an Emerging Director.

**CHRIS JENNINGS**  
*Executive Director*

STC: Joined the Company in 2004. ADMINISTRATION: General Manager: Trinity Repertory Company (1999-2004), Theatre for a New Audience (1997-1999); Associate Managing Director: Yale Repertory Theatre; Assistant to the Executive Producer: Manhattan Theater Club; Founder/Producing Director: Texas Young Playwrights Festival; Manager: Dougherty Arts Center. MEMBERSHIPS: Currently serves on the Board of the DowntownDC BID, THE ARC, the Penn Quarter Neighborhood Association, theatreWashington, and is a member of the League of Resident Theatres (served on AEA and SSDC Negotiating Committees); has served as a panelist for the NEA, D.C. Commission on the Arts and Humanities, Mid Atlantic Arts

ALAN PAUL
Associate Artistic Director

STC: Our Town; All the Devils Are Here; Peter Pan and Wendy; The Comedy of Errors (Helen Hayes Award nomination, Best Director); Romeo and Juliet (mainstage and 2018 Free For All); Camelot; Kiss Me, Kate; Man of La Mancha (Helen Hayes Award nomination, Best Director); A Funny Thing Happened on the Way to the Forum (Helen Hayes Award, Best Director); The Boys from Syracuse; The Winter’s Tale (2014 Free For All); Twelfth Night (2010 Free For All); As You Like It (Associate Director); Henry IV, Parts 1 and 2 (Associate Director); numerous galas, readings, and special events; Assistant Director: 13 shows. THEATRE DIRECTING: Drury Lane Theatre: The King and I | 5th Avenue Theatre: Kiss Me, Kate | Arena Stage: The Pajama Game | Signature Theatre: I Am My Own Wife | Studio Theatre 2ndStage: Silence! The Musical (Helen Hayes Award nomination, Best Director), The Rocky Horror Show | MetroStage: Fully Committed | University of Maryland: The Matchmaker | Apex Theatre Company: Richard II. OPERA DIRECTING: Palm Beach Opera: The Pirates of Penzance (with

LEEANÉT NOBLE
Director of Equity and Enrichment
STC: Director: Amen Baldwin!: A Living Celebration. Writer/Producer: Shakespeare Everywhere; Our Town, Our Shakespeare. NEW YORK: Off-Broadway: STOMP, Drumstruck, House of Charlie, and one-woman shows KickN2theBeat and In My Shoes. FILM: Director: 10 Seconds. Actor: Downtown Express. PERSONAL: LeeAnét has worked with Bono, Alicia Keys, Rihanna, Sheryl Crow, and more. She is the co-director of the internationally, critically acclaimed dance troupe, Team Vicious. Her original productions have been seen at The Kennedy Center, Madison Square Garden, 54 Below, The Zipper Theatre, and The Stade de Bercy (Paris). She was featured in and on the development team for the digital series Disney’s The Lion King Experience. Her play, Lerato and Her Drum, was a recent finalist for TYA/USA and Write Now’s Relimagine: New Plays in TYA program | Teaching: The Academy for Classical Acting at The George Washington University, Howard University,
DANICA RODRIGUEZ
Resident Casting Director


DR. DREW LICHTENBERG
Resident Dramaturg

As Resident Dramaturg for the last decade, Drew has worked on more than 50 productions, including numerous world premieres, and over half of the 36-play Shakespeare canon. He has worked as a production dramaturg abroad at the Royal National Theatre of Great Britain (twice), in New
York on Broadway at the Roundabout Theatre Company, and off, with the New York Shakespeare Festival. Regionally, he has worked with the Oregon Shakespeare Festival (Play On!), Yale Repertory Theatre, Baltimore Center Stage, and Williamstown Theatre Festival. His dramaturgical writing has appeared at theatres such as the Lincoln Center for the Performing Arts, the McCarter Theatre Center at Princeton University, and American Conservatory Theatre in San Francisco. As a translator and adaptor, he has worked off-off-Broadway at La Mama Experimental Theatre Club and locally at Woolly Mammoth Theatre Company. He is currently an adjunct professor at Catholic University of America, and previously has taught at Eugene Lang College at the New School and David Geffen School of Drama at Yale University. He has received an MFA and DFA in dramaturgy and dramatic criticism from Yale School of Drama and is the author of the scholarly monograph, *The Piscatorbühne Century: Aesthetics and Politics in the Theater after 1927* (New York & London: Routledge, 2021). He is the co-host of STC’s *Shakespeare Hour Live*.

**LISA BELEY**

*Head of Voice and Text*

STC: *Our Town; Peter Pan and Wendy; Everybody; The Oresteia; Vanity Fair; Richard III; The Panties, The Partner and The Profit; The Comedy of Errors; Romeo and Juliet; Camelot; Noura; Hamlet*;
Twelfth Night; The Lover and The Collection; Othello (2017 Free For All); The School for Lies; Macbeth; King Charles III | ACA: As You Like It, Measure for Measure, Macbeth, Pericles, Julius Caesar, A Midsummer Night’s Dream, Coriolanus.


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