

# PLAYBILL®

ANNISTON PERFORMING ARTS CENTER

THE CALHOUN COUNTY CHAMBER OF COMMERCE FOUNDATION  
& JACKSONVILLE STATE UNIVERSITY SCHOOL OF ARTS & HUMANITIES

PRESENT THE SHAKESPEARE PROJECT'S

# MACBETH



BY: WILLIAM SHAKESPEARE

ADAPTED & DIRECTED BY: CARRIE COLTON

AUGUST 14-18, 2019

## CAST

MACBETH .....	MATTHEW MURRY
MACDUFF.....	ANATASHA BLAKELY
LADY MACBETH .....	STEPHANIE ESCORZA
BANQUO .....	KARL HAWKINS
QUEEN DUNCAN .....	STEPHANIE MURRY
WEIRD JESTER/PORTER.....	JACOB SORLING
WEIRD JESTER/DOCTOR .....	LIZZIE POWERS
WEIRD JESTER/LORD.....	LEILA ACHESON*
ROSS .....	NARDGELEN JEAN FRANCOIS
LENNOX.....	KENNEDY JONES
MALCOLM .....	SEAN GOLSON
LORD MACDUFF.....	DYLAN HURST
SEYTON.....	AVERY GALLAHAR*
SIWARD .....	EMILY TAYLOR
FLEANCE/YOUNG SIWARD.....	REBECCA HEARN
YOUNG MACDUFF .....	MITCH CONROY*

## ARTISTIC TEAM

DIRECTOR/CHOREOGRAPHER .....	CARRIE COLTON
ASSISTANT DIRECTOR/FIGHT CAPTAIN .....	STEPHANIE MURRY
COSTUME DESIGNER.....	EMILY TAYLOR
TECHNICAL DIRECTOR/SET DESIGNER.....	NICK HOENSHELL
LIGHTING/SOUND DESIGNER.....	BRANDON VICK
MASTER ELECTRICIAN.....	JACOB SORLING
STAGE MANAGER.....	SHAUNA STEWARD
CARPENTER .....	LIZZIE POWERS
STITCHER/COSTUME APPRENTICE .....	TARAN ESTAD
CARPENTER/SM APPRENTICE.....	CATHERINE COPELAND*
LIGHTING/PROPS APPRENTICE.....	RAVEN BLAIR

## ADMINISTRATIVE TEAM

EXECUTIVE DIRECTOR.....	EMILY DUNCAN
ARTISTIC DIRECTOR.....	CARRIE COLTON
DRAMATURG /MANAGING DIRECTOR .....	CARMINE DIBIASE
ARTS ADMINISTRATION APPRENTICE.....	CHLOE BARNES

## NOBLE GROUNDINGS

GRIFFYN BURRAGE	MICHAELA LLOYD	SOPHIE SHEALY
CHARITY DAVIDSON	STEPHANIE OBLENA	FULTON WHITE
KAELEIGH EDWARDS	ISABELLA PATTON	NATHAN YINGLING

*\*Denotes Additional Members of the Noble Groundlings\**

## NOTE FROM THE DIRECTOR

The story you will see tonight is one you may have seen before: a good man overcome with ambition causes the downfall of his friends, his family, and for a time, his country. What you haven't seen before is how we will present this story. As a company whose mission centers around education and comprehension, I knew I wanted to dig into the horror that appeals and speaks to young adults, teenagers, and children.

Taking from modern pop culture, Hollywood, and my own fears, we have decided to transform the three weird sisters into the three weird jesters and have placed the world of our Macbeth in a haunted circus or fun house. For, as Lady Macbeth says, "Tis the eye of childhood that fears a painted devil." In tonight's production the story will unfold from the perspective of these jesters: three individuals who take great pleasure from observing and causing significant pain to the people around them. The jesters pray on human insecurities, secret lusts, and universal qualities that boil in each of us exposing the dark complexities within the best of humanity.

We have modernized the world of Macbeth while also stylizing the magic to find a balance between what is entertaining and what is truly horrifying. We are more like Macbeth than we care to admit, and you will find yourself liking these jesters more than you know you should. The life long struggle between good and evil within all of us and our inability to silence the whispering voices of doubt, fear, and greed is what truly makes this play the most horrifying of the Shakespearean cannon.



# MACBETH

BY: CARMINE DIBIASE, DRAMATURGE FOR THE SHAKESPEARE PROJECT

Act I: The play opens with the first appearance of the witches, or jesters, who announce that they plan to meet Macbeth after his return from battle. Macduff then arrives onstage and recounts to Queen Duncan and her men how bravely Macbeth has fought. The pleased monarch promotes Macbeth, giving him the title of Thane of Cawdor, and stripping it from the previous Thane of Cawdor, who confesses to treason and is executed. The witches appear to Macbeth and Banquo, greeting Macbeth as Thane of Cawdor and say that he will also become king and that Banquo will not but that his descendants will be a line of kings. Macbeth writes to his wife, telling her the good news, and that the two of them will be hosting the queen at their castle for a celebratory gathering. Once Macbeth arrives home, Lady Macbeth persuades him to kill Duncan in her sleep, so that Macbeth may assume the crown as the witches have foretold.

Act II: Macbeth struggles with his decision to murder the queen and is so distraught that he cannot sleep. In this state, he believes he sees a dagger appear before his eyes, a sign that he must proceed with the crime. He kills Duncan in her sleeping chamber, and Lady Macbeth takes the daggers he has used and plants them near the monarch's sleeping guards in order to incriminate them. In the morning, Macduff and Lennox knock at Macbeth's door and, soon after they enter, the murder is exposed. Macbeth, feigning outrage, explains that he has killed Duncan's guards in a fit of outrage, having suspected them of the murder. The queen's son, Malcolm, is also implicated and takes refuge in England, as he is now suspected of having murdered his mother. Macbeth, meanwhile, is crowned king.

Act III: Macbeth knows that Banquo has begun to suspect him of the murder and orders him and his son, Fleance, assassinated. Fleance escapes but Banquo is slain. Then, at a feast at Macbeth's home, the ghost of Banquo appears. He is seen only by Macbeth, whose conscience torments him in an ever increasing way. Lady Macbeth urges her husband not to think too much about their crime: "consider it not so deeply," she says, otherwise "it will make us mad." The banquet, however, must be aborted and the guests are dismissed. Macbeth decides to seek out the witches again in order to learn what his destiny will be. And Macduff joins Malcolm in England in order to see about mustering the help they will need in order to restore right rule in Scotland.

Act IV: Macbeth meets the witches, who are mixing a brew which includes pieces of dismembered people and animals. They are ambiguous with Macbeth, giving him the false reassurance that he cannot be killed till the woods, specifically Birnam Wood, move to his home (Dunsinane)—a seeming impossibility—and that unless an assailant arrives who is not "of woman born," another seeming impossibility. Macbeth then learns of Macduff's flight to England and orders her and all her family slaughtered. The scene then moves to England, where Malcolm engages in a strange kind of self-accusation, claiming that he would be even more wicked than Macbeth, then takes it all back when Macduff begins to despair. Macduff then learns that her husband and children have all be killed by Macbeth's men, and the two of them, Malcolm and Macduff, now fueled by the thirst for justice and revenge, resolve to go back to Scotland and destroy Macbeth.

Act V: At Macbeth's home, a doctor witnesses Lady Macbeth walking in her sleep, seemingly frustrated that she cannot wash the blood from her hands; and also while sleep-walking, she takes up paper and pen and writes. She seems to want, like Cawdor, to confess. Macbeth meanwhile learns that Macduff and Malcolm, along with Siward and his son, are leading an army to Dunsinane, ready to wage war and retake the kingdom. Macbeth has his man Seyton dress him in his armor. Macduff and her soldiers arrive in stealth, having camouflaged themselves with boughs they have cut from the trees of Birnam Wood. Macbeth hears an inarticulate cry offstage and learns that his wife has just died, perhaps by suicide, and soon afterward he is confronted by Macduff, who reveals that she was born Caesarian section and was not, therefore, "of woman born." Macbeth is slain by Macduff, who comes back onstage bearing the villain's head. Malcolm then gathers his leading men and, just as Duncan had done at the play's beginning, rewards them all with promotions.

## ACTING COMPANY



**LEILA ACHESON** is beyond excited to be a part of her first Shakespeare Project production!

It may be her first TSP show, but she is no stranger to the stage, having performed in over a decade of classical ballet, choral, and theatrical performances. You may recognize her from her most recent roles in CAST's productions of *Hello, Dolly!* (Minnie Fay) and *Willy Wonka, Jr.* (Willy Wonka), as well as JOT's *Peter Pan* (Native Warrior/Older Wendy). Beyond student duties, she has been the co-director of Anniston Christian Academy's Cherub Choir and an assistant instructor/substitute teacher at Alabama Christian Dance Theatre. When not rehearsing, she is preparing to begin her Junior year as a homeschooled student in Historic Oxford, Alabama where she resides with her family and numerous cats.



**ANATASHA BLAKELY** (@anatashablakely) is an actor, comedian, writer and

filmmaker. She is happily returning to TSP after her stint as Brutus last year. She graduated from SUU (B.F.A. Classical Acting), iO West (Improv Comedy) and The School for Theatre Creators (Clown). Anatasha is part of an L.A. based improv ensemble called Stormchaser (@stormchaserla) and a comedy duo Buddy Puzzle (@buddypuzzle). Between the two teams she's done about 800 improv shows in the last five years. Both can be seen at The Pack Theatre in L.A. Keep an eye out for her upcoming short film "Inch Thick, Knee Deep" as well as her

first delve into playwriting with "First Ward." Ask her anything. She wants to talk shop.



**MITCH CONROY** is entering 4th grade. Mitch's other theatre experience includes *Annie* (Ensemble),

*Junie B. Jones* (Jose), *Willy Wonka* (Ensemble), *The Lion King* (Ed), *Peter Pan* (Nibs) and *Jungle Book* (Ensemble) with CAST Kidz. Mitch has also performed with Cheaha Creative Arts and plays piano. His other interests include running, basketball, soccer, geography, nature studies, science, piano, engineering and design, world culture, and dogs.



**STEPHANIE ESCORZA** hails from Atlanta, GA. She received her BFA in Acting from

the Florida State University and has trained at the Stella Adler Studio in NY and the Robert Mello Studio in ATL. This is her second time working with the Shakespeare Project, and she's so happy to be returning and performing for this wonderful community. Love and appreciation to her supportive friends and family! You can follow her journey on @stephanie.escorza or stephanieescorza.com.



**NARDGELEN JEAN FRANCOIS** is excited to be part of *Macbeth* with The Shakespeare Project.

Nardge is a recent graduate of The Florida State University College of Music. His previous credits include *Macbeth's* Attendant/Messenger in the Southern Shakespeare Company's recent production of *Macbeth* as part of Shakespeare In The Park

Tallahassee, Pete and Steve in Theatre Tallahassee's *Almost, Maine*, and as Benvolio in the Southern Shakespeare Company's production of *Romeo and Juliet* as part of Shakespeare In The Park Tallahassee. Nardge would like to thank his family and friends who have been supportive of all his endeavors. He would also like to thank God most of all for all the blessings in his life.



**AVERY GALLAHAR**

is a junior at White Plains High School. She has been involved with theatre for many years now including shows with CAST of Anniston, AL and CharACTers Theatrics of Gadsden, AL. She is also involved with the national award-winning competition troupe, CCT. Avery is so excited to be working with The Shakespeare Project for another great show!



**KENDRICK V'SEAN GOLSON** is very excited to take the stage as part of the Shakespeare

Project. He recently was seen as Swill in *How I Became A Pirate*, David in *Company*, and Avery in *The Flick*. He is extremely thankful for the opportunity to perform with such a talented cast and dedicated crew. He would like to dedicate this performance to his BTW family and his father.



**KARL HAWKINS** is delighted to be returning to TSP this summer! Previously with TSP, he was in

*Julius Caesar* as Cassius. Karl is from St. Louis, Missouri and a graduate of The Conservatory of Theatre & Dance at Southeast Missouri State

University. Credits include *Romeo & Juliet* (Shakespeare Festival St. Louis), *District Merchants* (New Jewish Theatre), *The Tempest* (St. Louis Shakespeare) and *In The Heights* (R-S Theatrics) Follow me on Instagram: @littlekarl\_. "To Thine Own Self Be True!"



**REBECCA HEARN**

is so excited to be returning for her second year with The Shakespeare

Project. Once the show wraps she will return to Furman University for her Sophomore year. She is thankful that The Shakespeare Project is giving her the opportunity to pursue her passion for theatre right here in her hometown and wants to express her gratitude to all of the people who make this show possible.



**DYLAN HURST** is thrilled to be making his Shakespeare project debut. Dylan is a local actor here

in Anniston and has appeared on stage and various community theaters in the area. His love for Shakespeare began when he portrayed Flute/Thisbe in Shakespeare's *A Midsummer Night's Dream*, and he is thrilled to be a part of this creative storytelling experience. He would like to thank his family and friends for their continued support!



**KENNEDY JONES**

is a current BFA Classical Acting candidate at Southern Utah

University where she has recently been seen as Lady Macbeth, Juror Eleven in *Twelve Angry Jurors*, and Richmond in *Richard III*. She is also pursuing

minors in Dance Performance and Arts Administration, and just returned from a semester abroad in Athens, Greece. Kennedy is originally from Twin Falls, Idaho and is thrilled to be a part of this show and be back in Alabama. She would like to thank her parents and her honorary Alabama mom Eva.



**MATTHEW MURRY** is an Arkansas-based actor, director, and educator from Uhrichsville,

Ohio. He holds an M.F.A. in Acting from Indiana University, a B.A. in Theatre with a Minor in Music from Muskingum University, and a Commedia Dell'Arte Performance certificate from Antonio Fava's International School of Comic Acting. Some favorite roles include Dogberry (*Much Ado About Nothing*), Feste (*Twelfth Night*), Prospero (*The Tempest*), Macbeth (*Macbeth*), Earl of Kent (*King Lear*), Garry LeJeune (*Noises Off*), and George Tesman (*Hedda Gabler*). While in South Korea, Matthew wrote, directed, and performed in several musicals including *The Legend of Robin Hood*. Visit his website: [www.matthewmurry.net](http://www.matthewmurry.net)!



**STEPHANIE MURRY** is an Assistant Professor of Theatre Arts at Ouachita Baptist University.

She holds an M.F.A. in Acting from the University of Arkansas, a B.F.A in Musical Theatre/Dance Minor from SUNY Fredonia and a certificate in Classical Acting from LAMDA. She has acted and directed throughout the U.S. and Asia. She is the Founder and Producing Artistic Director of North Dakota Shakespeare. She is also a 200-

hr certified Yoga Teacher and Zumba Instructor. Aside from theatre, her greatest loves in life are her husband Matthew and their two funny pups, Scamp and Gizmo!



**LIZZIE POWERS** is an Orlando based actress and graduated from the University of Northern Colorado

with a degree in acting. Previous credits include Cinna in *Julius Caesar* (The Shakespeare Project), Mistress Overdone in *Measure for Measure* (Enter Messenger), and Elizabeth Proctor in *The Crucible* (UNCo). She would like to thank her parents as well as the cast and crew. Enjoy the show! [LizziePowers.com](http://LizziePowers.com).



**JACOB SORLING** (@jacobsorling) is an actor, writer, director, and technical specialist originally

from Alamosa, Colorado. He graduated from Adams State University with a B.A. in Theatre. Jacob currently resides in Los Angeles, CA and is a graduate of Second City, UCBLA, and iO West. He's studied clown with Jet Eveleth. You can see him perform regularly with his improv duo Buddy Puzzle every second Saturday of the month at 9 PM in a show called The Jigsaw at The Pack Theatre or at comedy festivals all around the United States. He played Portia in last year's *Julius Caesar* and is excited to return.



**EMILY TAYLOR** currently resides in the prairie state of North Dakota. She graduated with her

masters degree from the University of North Dakota where she focused

on costume design and acting. She helps out at the small theatre in her little town. This year she directed a production of *Little Shop of Horrors*, as well as performed in *Mamma Mia*. She is very excited to be a part of The Shakespeare Project again, both on the stage and off. Her previous credits includes designing productions of *Julius Caesar*, *Seussical*, *Bridges of Madison County*, *The Nether*, *Sister Act The Musical*, & *Circle Mirror Transformation*.

## CREATIVE TEAM



**RAVEN BLAIR** is honored to be a part of the team for this production! She is a freshman studying at

JSU with a major in Drama Production. Past theatrical experiences include: Assistant Stage Manager for Theatre of Gadsden's *Jesus Christ Superstar*, Stage Manager for CharACTers Theatrics *The Little Mermaid*, and Lightboard Operator for CharACTers Children's Theatre's *Tarzan*. Raven is very excited to work and learn with such a phenomenal group!



**CARRIE COLTON** is an actor, director, and choreographer hailing from Salt Lake City, Utah,

where she was born and raised. Carrie holds a BFA in Classical Acting from Southern Utah University and her MFA in directing from Florida State University. As an actor, Carrie has performed in two international tours: *My Fair Lady* (Eliza) and *Annie* (Miss Hannigan), as well as several regional theatres around the country. Some of her favorite directorial credits include *Hairspray* with the Fusion

Academy of Hong Kong, *Peter Pan* with the Jacksonville Opera Theatre, *Twelfth Night* with the North Dakota Shakespeare Festival, and *The Tempest* with Kingsmen Shakespeare Festival. A world traveler, Carrie has studied at the Moscow Art Theatre, Regents College in London, holds her 200 hour yoga certification from Guru Mahi's Ashrum in India, and just re-certified in Stage Combat with the British Academy of Dramatic Combat in March 2019. Carrie has spent the last three years as an Assistant Professor of Drama at JSU, as well as the Artistic Director/choreographer for CAST Kidz, but this fall she will be joining the faculty of Metro State University of Denver as an Assistant Professor of Movement and Musical Theatre. Check out more of her work at [www.carriecolton.com](http://www.carriecolton.com).



### **CATHERINE COPELAND**

is a high school graduate from Alexandria High

School. She will be attending the University of Montevallo in the fall of this year and plans to study theatre. Catherine is excited to be a part of the Shakespeare Project once again this year. She would like to thank her family and friends at CharACTers for allowing and encouraging her pursuit of theatre.



**TARAN ESTAD** is a recent graduate of the University of North Dakota with a B.A. in

Theatre Arts. Originally from the city/country of Singapore, she has been involved with costumes, props, scenic painting and other technical areas of theatre. She most recently designed

costumes for MSU Summer Theatre's production of *Big Fish* and was the costume apprentice for North Dakota Shakespeare's production of *Much Ado About Nothing*. She was the props master for UND's *Midsummer Night's Dream* and has painted the sets for multiple productions including *Little Women*, *They Don't Pay? We Won't Pay!*, and *The Wizard of Oz*.



**NICK HOENSHELL** is thrilled to be returning to The Shakespeare Project for its second season.

Last year he served as the set designer and technical director for TSP's *Julius Caesar*. Nick has previously worked at the Alley Theatre as a scenic artist, Jacksonville State University as technical director and is currently working as the scenic charge artist at the Alabama Shakespeare Festival in Montgomery.



**SHAUNA STEWARD** is starting her third year as a Drama Production major at JSU with

a focus in Stage Management. She has assistant stage managed two shows at her college this season: JSU Drama's production of *She Kills Monsters* and Jacksonville Opera Theatre's production of *Peter Pan*. She is a founding member of a theatre company created by the students of JSU and Dr. Michael Boynton called the Flying Blind Theatre Ensemble. She just returned North Dakota Shakespeare Festival, where she worked as their Technical Apprentice for the production of *Much Ado About Nothing*. She is very excited to be working on this production with such amazing people!



**BRANDON VICK** currently works in Wallace Hall at Gadsden State Community College and has been working

with them and CharACTers Theatrics for three years. He has been lighting and sound designing large-scale productions like Disney's *Beauty and the Beast*, *Oliver!*, *Peter Pan*, *Disney's High School Musical*, and many others in Alabama! He has designed hundreds of shows from regular concerts, to dance recitals, to full-blown musicals! He has also painted in Atlanta and worked in Orlando with Innovative Even Services. He works under private contracts with community theaters in the northeast Alabama area, and his latest shows were *Annie* the musical, *Lion King Jr.*, and *Sister Act!* He also contracts with the Oxford Performing Arts Center working locally for many traveling Broadway shows in Anniston, Oxford, and Birmingham! He designed lights for *Julius Caesar* last year and is ecstatic to be back for another adventure! Most recently, he has been working under a fellowship at the Alabama Shakespeare Festival as a scenic charge painter!



**ADMINISTRATIVE TEAM**

**CHLOE BARNES** is thrilled to be joining The Shakespeare Project this year as

the marketing/arts administration apprentice. Chloe is currently a senior at Jacksonville State University in Jacksonville, Alabama. She is an actor, director, choreographer, and works in marketing and arts administration. Some of her favorite credits include

playing the role of Tilly in *She Kills Monsters* with JSU Drama and directing *Heart in the Ground* for CAST Theatre's first annual Night of One Acts. She currently works as the marketing and public relations assistant for the JSU Drama Department. She is grateful for the opportunity to work with TSP this summer and hopes you enjoy the show!



**CARMINE DIBIASE** is a Distinguished Professor of English at Jacksonville State University. He writes

about Shakespeare, Italian literature and translation. He has served as dramaturg for JSU's productions of *Dido and Aeneas* and *The Tempest* and for The Shakespeare Project's production last year of *Julius Caesar*. He is currently writing a study of the influence of *Macbeth* on Henry James's *The Aspern Papers*. His most recent publication, in the *Times Literary Supplement*, is a review of a recent translation of Elsa Morante's *Arturo's Island*.



**EMILY DUNCAN** was born and raised in Calhoun County and graduated from JSU, with a

Bachelor of Arts in English. In awe of live theatre as a child, Emily caught the theatre "bug" in high school and dabbled in playwriting in college. Emily has assisted in several regional productions as a painter, actor, props master and director, including *Mary Poppins*, *Annie*, *Willy Wonka, Jr.*, *Peter Pan*, and *Hello, Dolly!* Emily began her career at the Calhoun County Area Chamber & Visitors Center in 2011, but in 2019, she was hired by the Utah Shakespeare Festival as a Development

Associate and Grant Writer. Emily was just accepted to the Masters of Arts program at Southern Utah University, where she will pursue her MA in Arts Administration. Emily wants to thank our contributors for helping us make art accessible to all, but she would also like to thank her family and the "Williams" community for devoting so much time and energy to this project.



### **THE JACKSONVILLE STATE UNIVERSITY FOUNDATION**

Beginning with our 2020 production, the Shakespeare Project will be organized by Jacksonville State University's School of Arts and Humanities. Dr. Carmine Di Biase, who currently serves as Dramaturg, will be our Managing Director. Committed to community engagement, the School of Arts and Humanities is excited to help continue the Shakespeare Project, including the free performances, Shakespeare Camp, and professional development for teachers. JSU's involvement means that the JSU Foundation will help process donations to support the Shakespeare Project.

*The JSU Foundation is dedicated to linking university supporters with opportunities that benefit our students, faculty, facilities and athletics to add the measure of excellence to the educational experience at JSU. Through the support of our donors, the Foundation allocates dollars to priority programs, which will ensure that the University continues to foster success for generations to come. For 2020 and beyond, the JSU Foundation has established a Shakespeare Project account accepting donations to further and continue this arts programming to all, free of charge. We invite you to play a part in helping us provide opportunity for our students through a contribution. All gifts are tax deductible to the full extent allowed by law.*

## ABOUT US

In 2007, Cerilla Roe added William Shakespeare's *Twelfth Night* to her syllabus because the Alabama Shakespeare Festival was to perform it that spring. Mrs. Roe preached, "Shakespeare is meant to be performed, not just read." That production ignited a spark in Emily Duncan's imagination. In 2005, Carrie Colton visited Southern Utah University for the Utah Shakespeare Festival's Shakespeare Competition. There, she was awarded for her acting, and her future changed forever.

Fast-forward to October of 2017, while volunteering at the Coldwater Mountain Bike Fest and working on CAST's production of *Annie*, Carrie shared an idea with Emily. "We should do Shakespeare here in the summer!" referring to Zinn Park. As a Utah native, Carrie didn't know how hot summers in Alabama get, nor did she know about the Alabama Shakespeare Festival's origins in Anniston.

Carrie wanted to make arts accessible, while also giving our students opportunities to work alongside professionals and learn. The origin of what we coined "the Shakespeare Project" focused on removing all barriers. Shakespeare is often seen as elevated language and "costly" art, yet our schools are required to cover these works in courses of study. Currently, not every student has access or every school the funding to see or produce live theatre. So, we seek, with donors and grant funding, to provide these professional performances of Shakespeare and classic literary works for free.

In addition, our primary focus is to provide performances that aid comprehension, meaning we choose actors who have the strongest grasp of the text and the language. We also choose to set our works in more modern, relatable times. Shakespeare is one writer, who conveys the complex nature of being a human. In each story, each moment, there is someone to whom we can relate.

We add a flair of lighting and sound to capture and hold the audience's attention. Our costumes are a far cry from Elizabethan garb. We also like to surround and immerse our audience by using the "thrust" space on the floor of the theatre, and we make entrances from all around our patrons, breaking what the theatre refers to as the "fourth wall." We assemble a diverse, talented crew, from across the U.S., who gather together to create magic.



In 2018, we reached more than 2,000 students and 700 community members. For years to come, we hope to reach many more, and with our community partners, we know anything is possible.



## ANNISTON, THE BARD IS BACK!

In 1972, Martin L. Platt brought William Shakespeare to Anniston, filling the void of Shakespeare and classical repertory in the Southeast. Their creative team sought to serve the state and region by producing theatre of the highest quality to educate and entertain audiences.



We seek the same today, and with Shakespeare as required reading for high schoolers in Alabama, these students are our target audience. The greatness of Shakespeare's work, his use of language, his portrayal of what it means to be human, and his ability to create a world of timeless characters make us imagine, relate, and realize humans then are not that different to humans now. This project also strives to remove all barriers of comprehension and make arts accessible to all. In Shakespeare's Day, for a penny or so, "Groundlings" could pay to stand and see shows at venues like The Globe. Today, thanks to the generosity of our sponsors, audiences can see the same text performed for free. In 1985, the Alabama Shakespeare Festival moved to its current home in Montgomery's Blount Cultural Park. Now, the Bard is back in Anniston, and we hope you enjoy our second professional production!

**If you like what you saw today, there are more opportunities for theatre and Shakespeare!**

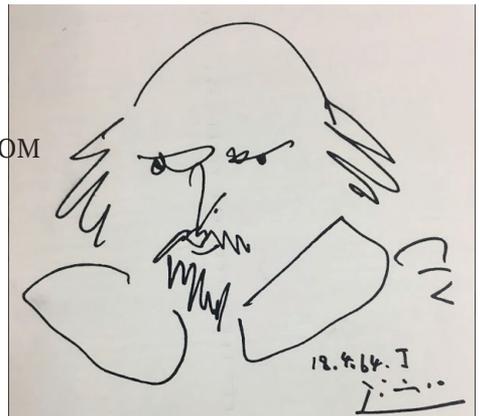
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## NOBLE GROUNDGLINGS



LEILA ACHESON



CHARITY DAVIDSON



STEPHANIE OBLENA



GRIFFYN BURRAGE



KAELEIGH EDWARDS



ISABELLA PATTON



MITCH CONROY



AVERY GALLAHAR



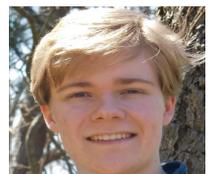
SOPHIE SHEALY



CATHERINE  
COPELAND



MICHAELA LLOYD



FULTON WHITE



NATHAN YINGLING

### **Why Noble? Why Groundling?**

*In 1871, seeking to expand their iron enterprises into Alabama, the Noble Family acquired hundreds of acres of prime timber and ore land in southern Calhoun County, near the town of Oxford, and devised plans for a new furnace. In 1873, Anniston originated as a planned private community near this furnace, and the Noble and Tyler families began by laying out the city streets in a perfect checkerboard fashion.*

*A groundling was a person who frequented the Globe Theatre in the early 17th century, by paying one penny, they could stand in “the pit”, also called “the yard”, just below the stage to watch the play. The name ‘groundlings’ came about after Hamlet referenced them as such when the play was first performed around 1600.*

## TEACHING SHAKESPEARE

July 30th & 31st, the American Shakespeare Center brought their “Teaching Shakespeare” training to Jacksonville State University, while our cast and creative team were rehearsing on the mainstage.

Teaching Shakespeare is a twelve hour professional development workshop aimed at aiding teachers in rediscovering the joy and accessibility of teaching Shakespeare. Led by the ASC’s Director of Education Sarah Enloe, these hands-on seminars reignite the passion for Shakespeare’s words, characters, and themes. Through a very practical approach, teachers are equipped to head back to the classroom and make Shakespeare’s 16th-century lessons engaging for 21st-century students, by making the language and theatrical elements of Shakespeare relevant and exciting in the classroom. Our teachers left with a toolbox of techniques to remove “ShakesFear” and replace it with enthusiasm to explore these timeless works. For more information, visit [americanshakespearecenter.com](http://americanshakespearecenter.com).

More opportunities for classroom workshops are also available through Jacksonville State University, so for more information or to schedule something for your classroom, email [cdibiase@jsu.edu](mailto:cdibiase@jsu.edu).

*This professional development training was provided thanks to Kimberly R. West.*



The Shakespeare Project would like to thank our partners:



# AMERICAN SHAKESPEARE

## CENTER





**I want to support the  
future of the Shakespeare  
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