

(Top to bottom) Bonita Jackson, Naire Poole, and Chris Hayhurst in *Antigone*. Photo by John Revisky.



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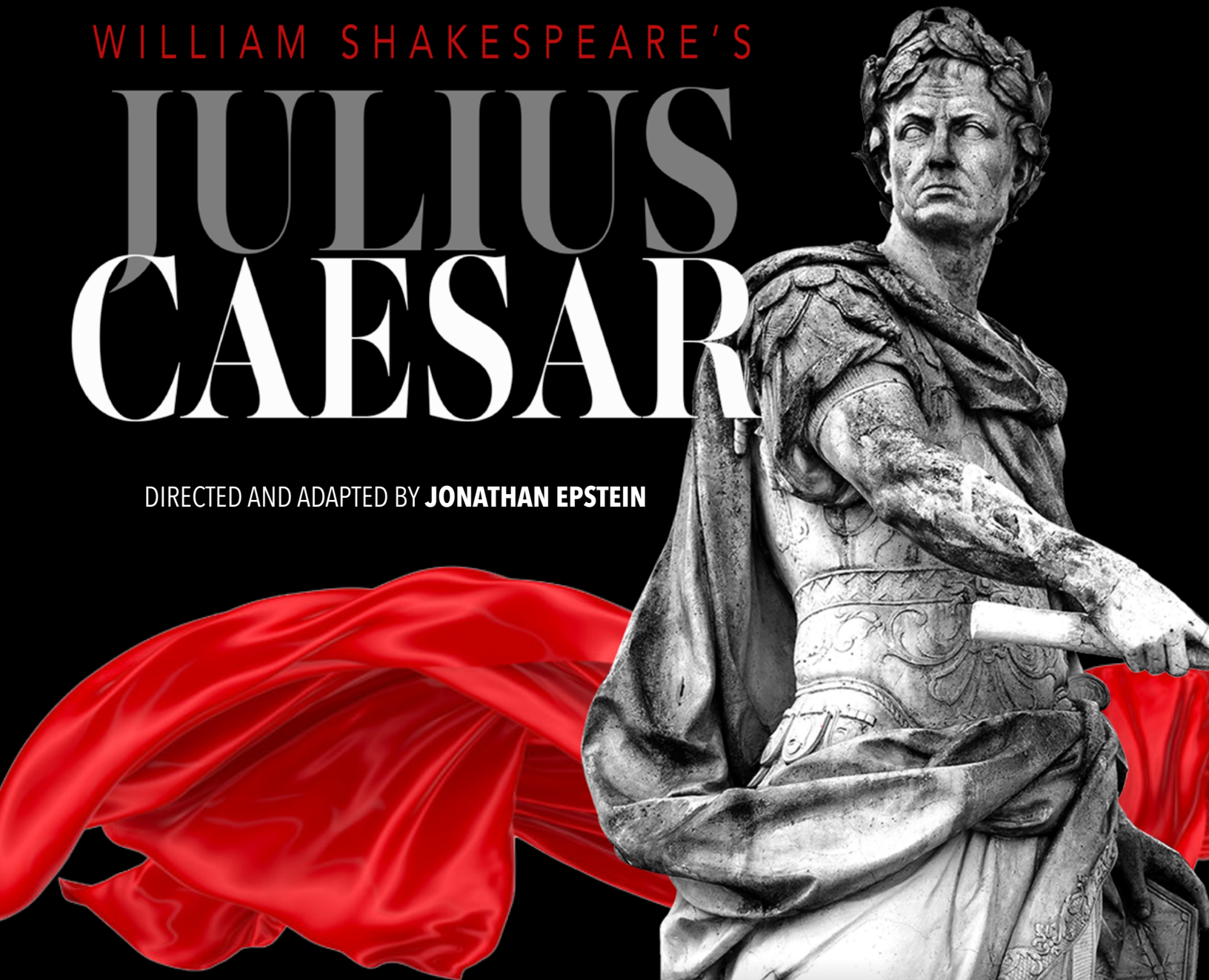


FSU/ASOLO CONSERVATORY FOR ACTOR TRAINING

FSU/ASOLO CONSERVATORY FOR ACTOR TRAINING PRESENTS...

WILLIAM SHAKESPEARE'S
**JULIUS
CAESAR**

DIRECTED AND ADAPTED BY **JONATHAN EPSTEIN**



STREAMING
ONLINE

**APRIL
7-26**

CREATIVE TEAM

STAGE MANAGER Rachel Morris
PRODUCTION MANAGER Christopher McVicker
VIDEO DESIGN Seághan McKay
COMPOSER/SOUND EDITOR Dewey Dellay
VIRTUAL SET DESIGNER Benjamin Epstein
COSTUME DESIGN David Covach
HAIR & MAKEUP Michelle Hart
VOICE & DIALECT COACH Patricia Delorey
MOVEMENT COACH Eliza Ladd

MEDIA SPONSORS





NYDIRA ADAMS is a second year Conservatory student from Bronx, New York. This is her professional film play debut, although she has been in a variety of plays, YouTube series, and student freelancing projects. She is a graduate of Florida A&M University.



BRYAN LEWIS would like to thank his sponsors, Eva Slane, Judy Ridges and the late Stan Katz, and Mike and Madelyn Tetmeyer for their support. Bryan graduated from West Texas A&M University and continued his acting training under the Barrow Group in NYC. Some favorite roles of his include, Ty *Sordid Lives*, Vince *Tape*, Hal *Proof*, and Ira *Laughter on the 23rd Floor*. He also gives thanks to his partner, Kaitlin, and his family for their continued love and support.



DANIEL AJAK grew up in Stillwater, MN. A graduate of North Dakota State university. Dan is beyond excited to make his Shakespeare debut! A few of his favorite credits include, *How It's Gon' Be* (Rashad/Underdog Theatre), *A Christmas Carol* (Ensemble/The Guthrie), *Little Women* (John Brooke/Theatre In The Round). Dan is eternally grateful to all his family and friends who've supported him on this journey. A huge thank you to Judy Pearson, Paul Nelson, and Nona Heaslip. And of course, the biggest thanks to his fiancé, Lexi Zawatzke.



DAYNA LEE PALYA graduated with her BFA in Musical Theatre Performance from Western Michigan University. Past favorite roles include Callie in *Stop Kiss*, Viola in *Shakespeare in Love*, and Ensemble in *The Producers*. This is her very first Shakespeare production and she is excited and eager to share this piece. She thanks her mom and dad for their unending support and love.



EMILY BOHN is a proud Hoosier. This means she came to the Conservatory from the Indianapolis, IN area, where she grew up, went to college, and spent a few years before Grad School. Select Indiana credits include *The City of Conversation* (Anna Fitzgerald), *Sense and Sensibility* (Elinor Dashwood), and *The Merchant of Venice* (Portia). She is so humbled and proud to be a part of and get to work and grow with the Class of 2022. Much love to my family, friends, and sponsors. Enjoy the show!



MERRI RASHOYAN is an Armenian American actor, originally from Los Angeles. She is extremely excited to share this incredibly important piece with you. Much love to my parents, Serop, Nat and Ron for their support. BFA UARTS '13.



CHARLOTTE FOSTER is proud to have been a part of such a wonderful team working on a piece as important and timely as *Twilight: Los Angeles, 1992*. A second-year Conservatory student, last year she understudied the roles of Emily in *The Lifespan of a Fact* and Celeste in *Into The Breeches*. Later this spring she'll be playing the role of Marcus Brutus in *Julius Caesar*. Class of 2022, all the love to her fellow classmates and family. charlottefoster.com



GIOVANNI RINCÓN is thrilled to make his Shakespeare debut on a project with such strong political and poignant topics. Before his time at FSU, Gio was a working actor in Los Angeles and can be seen featured in multiple National Commercials including, Pizza Hut, Target, Xfinity Comcast and Honda. He also landed a supporting role in a Short film that premiered at the HBO's Women in Comedy Festival. Lastly, he would like to thank his mom and sister for their everlasting support and most importantly GOD for his guidance and grace. Catch him on the gram: giothegreat



PTAH GARVIN is excited to be making his FSU/Asolo Conservatory debut. Even though it is not a traditional school year, he is happy to be doing it with his classmates. Ptah is a second year student, a part of the HighBorn Tribe, class of 2022. This show needs to be done and he hopes they are able to reach the masses with this amazing work. Ptah wants to thank God, his family and friends, the professors and the director of this project. Much love!



GARRICK SIGL is delighted to be portraying the role of Casca in this virtual production of *Julius Caesar*. He was recently part of the virtual production of *Twilight: Los Angeles, 1992* (Stanley Sheinbaum). Some of his favorite Shakespearean roles include Hortensio in *Taming of the Shrew* and Feste in *Twelfth Night*. You can check out some of his voice work in the post-apocalyptic comedy podcast "Radiation World"- available on iTunes. Garrick would like to thank his family (shout out to mom, dad, and sister) and friends for their support during this trying time. Stay safe, stay healthy, and enjoy the play!



PAIGE KLOPFENSTEIN is thankful for the entire creative team that brought this timely and all too poignant work to fruition. She understudied Maggie in *Into the Breeches* last season and will be playing Aurelius Antonius in *Julius Caesar* in the spring. Thanks and love to the home team and class of 2022.



DEREK SIKKEMA is unbelievably thrilled to be tackling this timely piece with the FSU/Asolo class of 2022. Derek graduated from Santa Clara University in 2019 with a BA in English and Theatre and immediately came to school in Florida, knowing that he had to keep doing theatre. He wants to thank you for coming on this journey with the class of 2022, and he hopes you enjoy *Caesar*.



MACARIA CHAPARRO MARTINEZ is a proud first year student, honored to be working alongside her second year colleagues and Jonny. Up till their time here for school, Macaria has spent their life in California where they received their Bachelors of Arts at University of California Irvine, playing various people as Lord of the Underworld in Sarah Ruhl's *Eurydice* as well as Mrs. Lovett in *Sweeney Todd*. Most recently, they played Sam in The Urbanite's staged reading of *Sam and Lizzie*. Macaria is hungry to continue expanding and absorbing all they can to grow as an actor as well as a person.



CAESAR | CAST

(SETTING: ROME, ITALY)

Cinna	Bryan Lewis
Messala	Emily Bohn
Caesar	Merri Rashoyan
Calpurnius	Ptah Garvin
Casca	Garrick Sigl
Marcus Brutus	Daniel Ajak
Julia Brutus	Charlotte Foster
Tertia Cassius	Dayna Palya
Caius Cassius	Giovanni Rincon
Portia	Macaria Chaparro Martinez
Antonius	Derek Sikkema
Antonia	Paige Klopfenstein
Ensemble	Nydira Adams

CREATIVE TEAM

JONATHAN EPSTEIN (Adapter and Director) has performed on and Off-Broadway, in London's West End, and at dozens of regional theatres across the country, but is perhaps best known for his 33-year association as actor, director and teacher with Shakespeare & Company of Lenox, Massachusetts, where this summer he will play Kent in *King Lear*, starring Christopher Lloyd. Mr. Epstein often works as a narrator, both in person (Boston Symphony, Utah Symphony, Berkshire Chamber Orchestra) and on recorded audiobooks – most recently *Moby Dick* produced by Alison Larkin Presents. He is a two-time recipient of Boston's Elliot Norton award. For the past eight years he has served as Teaching Professor of Classical Performance at the FSU/Asolo Conservatory for Actor Training in Sarasota, Florida, where he has directed the second-year MFA candidates in productions of *As You Like It*, *Much Ado About Nothing*, *Midsummer Night's Dream*, *Macbeth* and *Loot*.

SEÁGHAN MCKAY (Video/Production Designer) is a Boston-based projection designer. Seághan's designs have earned him six IRNE award nominations in 2014, 2015, 2016, 2017, 2018, and 2019 and two awards in 2017 and 2018. Highlights include The Boston Ballet *Swan Lake*, The Boston Lyric Opera *La Bohème*, *The Flying Dutchman*, The Boston Pops *Gershwin Spectacular: Promenade*, SpeakEasy Stage Company *Big Fish*, *Carrie: the Musical*, *Next To Normal*, *Nine*, *Striking 12*, [title of show], and *Jerry Springer: The Opera*, Florida Rep *Best of Enemies*, TheatreSquared *All The Way*, Merrimack Repertory Theater *The Heath*, *Little Orphan Danny*, *Memory House*. For more information, visit www.seaghanmckay.com.

DEWEY DELLAY (Composer/Sound Designer) has won an Elliot Norton award for Outstanding Design for *The Women* (SpeakEasy Stage), and an IRNE for Best Sound Design for *Five By Ten* (SpeakEasy Stage). Some of his local theater work includes *Blue Kettle* and *Here We Go* (Commonwealth Shakespeare Company), which was included in The Boston Globes Top Ten; *The Little Foxes* (Lyric Stage Company) nominated for an Elliot Norton; *Constellations* (Underground Railway Theater) won an Elliot Norton award, and *The Bacchae* (Brandeis University). His television composing credits include Emmy nominated National Geographic's *China's Mystery Mummies*, and was composer for five seasons of the show *Our America* with Lisa Ling for the OWN Channel. He is presently composing music for digital children's books by Live Oak Media.

DAVID M. COVACH (Costume Designer) is thrilled to be working with Dee Sullivan on this extraordinary production. Over the last 25 seasons, he has designed costumes for several Asolo Rep and FSU/Asolo Conservatory shows including *The Last Five Years*, *Broadway*, *The Last Night of Ballyhoo* and *The Sisters Rosensweig*. Mr. Covach's full time position with Asolo Rep is in the capacity of Costume Shop Manager.

MICHELLE HART (Hair & Makeup) (Resident Hair/Wig & Make-up Designer) Since 2002 Hart has designed for Asolo Repertory Theatre and FSU/Asolo Conservatory. Other credits: Sarasota Ballet; Palm Beach Drama Works; Free Fall Theatre; Urbanite Theatre; Florida Studio Theatre; West Coast Black Theatre Troupe; Banyan Theatre; Ruth Eckerd Hall; Venice Theatre; Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills; Music videos *Second Chance* by Shinedown, *Reverse Cowgirl* by T-Pain; film and television: *Paradise, FL.* and *The Real Stephen Blatt*.

CHRISTOPHER MCVICKER (Technical Director/ Production Manager) received his BA from George Mason University. He relocated to the Sarasota area in 1996 and has worked at most of the local theatres. He is a member of the Local IATSE 412. Locally, he has won lighting design awards for *Into the Woods* and *A Little Night Music*. Chris is excited to be engaged in his eighth season at the Conservatory.

PATRICIA DELOREY (Voice & Dialect Coach) is a Certified Associate Fitzmaurice Voicework Teacher with an M.F.A. in Voice and Speech from the Moscow Art Theatre/American Repertory Theatre Institute for Advanced Theatre Training at Harvard University. She has taught voice at the Moscow Art Theatre School in Russia, the University of Bologna in Italy, Texas State University, and was an instructor of Voice and Teaching Skills at Harvard's Bok Center for Teaching and Learning. Currently, Patricia teaches voice & dialects at the FSU/Asolo Conservatory for Actor Training, and is the Resident Voice & Dialect Coach for the Asolo Repertory Theatre. Patricia has worked extensively as a voice and dialect coach including

CREATIVE TEAM

Phaedra 4.48 directed by Robert Woodruff, *12 Angry Men* directed by Frank Galati, *Bonnie & Clyde* directed by Jeff Calhoun, Studio Six's production of *Plasticine* directed by Dmitry Troyanovsky at the Baryshnikov Center, *Saturday Night Fever* for Royal Caribbean International Cruises, and the world premieres of Steven Drukman's *The Innocents*, and Adam Rapp's *Nocturne* directed by Marcus Stern.

ELIZA LADD (Movement) is a performer, director, stage writer, composer, and choreographer from NYC. This is her sixth year as Associate Teaching Professor of Movement and Dance at the Conservatory. Eliza has created work in NYC at PS 122, Dixon Place, Movement Research, the Knitting Factory, Joyce Soho and at The Berkshire Fringe. She has performed at La Mama, the Kitchen, NY Theater Workshop, St. Ann's Warehouse and with Shakespeare and Company in MA. In Sarasota she created *Selfie of the Ancients* in New Music New College, *the Dali Picasso Project* at the Dali Museum, and *O let Me Just Be the Greek Whore that I Am* at the Sarasolo Festival. In February 2019 Eliza devised and performed *Tigers Above and Tigers Below* with New College Students in the 20th Anniversary Season of New Music New College. Eliza holds a BA from Harvard University an MFA from Naropa University.

RACHEL MORRIS (Production Stage Manager) is so happy to return to the FSU/Asolo Conservatory for Actor Training for her fourth season. Previously, she spent two seasons as a stage management apprentice with the Asolo Repertory Theatre. In addition to Asolo Rep, Rachel has also worked at Orlando Shakespeare Theater, The Hippodrome Theatre, and Bakerloo Theatre Project. Favorite credits include *The Great Society*, *All the Way*, *Living on Love* (Asolo Rep), *The Life and Adventures of Nicholas Nickleby* and *Dracula: The Journal of Jonathan Harker* (Orlando Shakespeare Theater).

BENJAMIN EPSTEIN (Virtual Set Designer)

FACULTY/STAFF

GREG LEAMING

FSU/Asolo Conservatory for Actor Training Director

ANDREI MALAEV-BABEL

Head of Acting, First-Year Acting

JONATHAN EPSTEIN

Second-Year Acting

PATRICIA DELOREY

Voice, Speech, and Dialect

ELIZA LADD

Movement and Dance

JONATHAN COURTEMANCHE

Assistant to the Conservatory Director

LISA BEGGY

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CHRISTOPHER McVICKER

Resident Designer/Production Manager

RACHEL MORRIS

Production Stage Manager

MARK WHEATLEY

Coordinator of London Theatre Studies

FSU COLLEGE OF FINE ARTS

DR. JAMES FRAZIER Dean, College of Fine Arts

BRAD BROCK Director of the School of Theatre

FOR MORE INFORMATION, PLEASE CONTACT:**JONATHAN COURTEMANCHE**

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CAESAR

Fierce fiery warriors fought upon the clouds Which drizzled blood upon the Capitol

Few years have made productions of Shakespeare's Julius Caesar more current, more necessary, or more difficult to present. The play harkens back to a time in Rome when political crisis had led to the rise of a popular, populist leader, with apparent aspirations to overthrow normal democratic processes and assume even greater authority. The parallels to our own time are so many and so obvious that we have in this production thought it gratuitous to draw attention to them and I hope you won't mind my following that policy in this note as well. I would like to focus instead on two topics – the role of gender in presenting these plays, and the play itself.

Gender and Casting: It would be a sad world indeed that had to live without Shakespeare. I've spent most of my life thinking of myself principally as a Shakespearean - and yet a traditional approach to gender in the plays has become increasingly unbearable to me. Most of our audience are women. In both professional and amateur Theatre most of our actors are women and yet in a typical Shakespeare play there are at best three or four substantial women's roles – Caesar has only two. Furthermore, this Caesar must not only tell a vivid and compelling story, it must also provide substantial training opportunities for an MFA Conservatory class of six women and six men. So, in this production there are two people (perhaps brother and sister) called Brutus – the Brutii - Marcus and Julia. It is Julia who is married and expecting a child with her wife Portia. Where in a traditional production Brutus has a soliloquy, in this production the Brutii are together engaged in an argument. There are likewise two Cassii – Caius and Tertia, two Antonys, and Caesar is herself married to Calpurnius. The roles of Calpurnius, Casca, Messala and Cinna are amalgams where each actor has had to create a single coherent character built up from pieces of two, three or four others. It makes the play more compact I hope, but I know for sure it provides a more demanding training opportunity.

The Story: With respect to the play itself, perhaps the most popular interpretation over the years has been

that Caesar is an overweening, egotistical leader who is rightfully assassinated by the weak but honorable Brutus whose patriotism is taken advantage of by a manipulative and conniving Cassius, until Caesar is in turn revenged by the inflammatory oratory of a cynical and opportunistic Antony. We've tried to think about it differently: What if everyone we meet really were doing their best, were speaking authentically from a condition of passionate engagement and without intention to deceive. That would mean, for instance, that the Brutii's trust for the Antonys was not folly, but the refusal to dishonor themselves by thinking ill. It would mean that the Cassii's, Messala's and Casca's resentment of Caesar was not mere envy, but a reflection of the personal, humiliating cost of autocracy. It would mean, that before the interaction with the crowd spiraled out of control, that the Antonys' dialectical oration was a reflection of real, paradoxical ambivalence, not rhetorical trickery. Then surely, if events transpired tragically, that would be neither melodrama nor morality tale but a truer, deeper tragedy, and more reflective of the bitter beauty of how life is actually lived.

Nearly thirty years ago I had the good fortune to take part in Tina Packer's experimental production of Julius Caesar at Shakespeare & Company. The lessons I learned then from playing in that production – about ensemble, about preparation, about courage, about honor - have been the biggest single influence in my aesthetic ever since. I hope this event might in some small way play a similar role in the lives of its cast and its generous viewers.

A Note from Director Jonathan Epstein



SECURE THE FUTURE

*For last year's words
belong to last year's language
And next year's words
await another voice.*

— T.S. Eliot, Four Quartets

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Photo by Cliff Roles

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We are proud to dedicate all of our production work this season to the memory of our dear friend, Bill Yandow.

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