

THE



OLD GLOBE

SHAKESPEARE IN PRISONS CONFERENCE

SAN DIEGO 2018



WELCOME TO THE SHAKESPEARE IN PRISONS CONFERENCE



Welcome to the third international Shakespeare in Prisons Conference!

It has long been a dream of mine to gather prison arts practitioners in a circle to hear stories of the transformational work being done with correction and post-correction populations around the world.

That dream manifested with the inaugural Shakespeare in Prisons Conference in November 2013 at the University of Notre Dame. The conference was such a success that Notre Dame generously offered to host our second gathering in January 2016—this time in conjunction with the Shakespeare Theatre Association's 26th annual conference.

Thank you to The Old Globe's Barry Edelstein, Erna Finci Viterbi Artistic Director, and Timothy J. Shields, Managing Director, for hosting our third conference! Special thanks to Freedome Bradley-Ballentine, Director of Arts Engagement at the Globe, for his extensive commitment and diligent work managing local logistics to bring this year's conference to life here in San Diego. Thanks to the amazing team Freedome assembled from The Old Globe's professional staff to carry out the myriad requirements necessary to manifest a conference of this size and scope. We could not have done this without you.

We are a volunteer organization. All who serve during this conference do so for the opportunity to sit together and share stories gathered from years of solitary work in dark places around the globe.

Kudos to our guests who flew from around the globe to share their stories with us here. I can't wait for you to meet them—what inspirational human beings they are.

And finally, very special thanks to my co-founders Peter Holland, the McMeel Family Professor in Shakespeare Studies and Associate Dean for the Arts at the University of Notre Dame, and Scott Jackson, Mary Irene Ryan Family Executive Director of Shakespeare at Notre Dame. Without Peter and Scott, my dream of gathering prison arts practitioners together in a circle would never have come to be.

*We are such stuff
As dreams are made on;
and our little life
Is rounded with a sleep.*

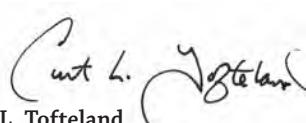

Curt L. Tofteland
Founder, Shakespeare Behind Bars

Photo: Scott Jackson, Curt L. Tofteland, and Peter Holland, Co-Founders of Shakespeare in Prisons Conference.

ABOUT THE SHAKESPEARE IN PRISONS NETWORK

MISSION STATEMENT

The Shakespeare in Prisons Network serves as a global forum for the prison- and community-arts practitioner community; promotes the production and study of the plays of William Shakespeare within prison and alternative settings; and advocates on a local, national, and international level on behalf of organizations engaged in arts programming for and by incarcerated and nontraditional populations.

VISION

The Shakespeare in Prisons Network celebrates the transformative power of William Shakespeare's works in bridging the space between our shared humanity and the isolation typical of incarcerated and marginalized individuals. We accomplish this by building foundational skills vital to positive societal re-engagement: literacy, teamwork, self-confidence, purpose, and hope.

shakespeare.nd.edu



(left) Curt L. Tofteland and Peter Holland speaking at the Shakespeare in Prisons Conference, 2013.



WELCOME TO THE OLD GLOBE



Welcome to The Old Globe!

It's our pleasure to welcome you to the 2018 Shakespeare in Prisons Conference at The Old Globe. It's an exciting time for the Globe as we continue to grow our Arts Engagement Department and further our commitment to making theatre that matters. Theatre is transformative. It cultivates imagination and empathy. We've seen it transform the people we've worked with in correction and rehabilitation centers where we've established programs. And we've seen it transform the inspired and inspiring artists and practitioners we've met who do this work all across our nation and beyond. We'll continue to bring our colleagues together in forums like this, to ensure that we are listening, collaborating, and acting with integrity in order to serve.

We'd like to give you an idea of what you can expect and what we hope to achieve over the next few days. We are so pleased to include returning citizens who have been affected by arts programs not only on panels but in performance and in practice. All the food served has been prepared with care by returned citizens. Make sure you talk with some of them when they have a moment, as they have important stories to share. We are excited to have allies in law enforcement here to help us navigate systems that can be challenging. We are thrilled to share stories told through film and live performance that will inspire you and touch your soul.

Many of you have continued to meet the challenges in our field and excel despite ever-changing circumstances. We should all be very proud of the work we do and feel excited about where we are moving as a field.

Thank you for attending our conference and bringing your expertise to our gathering. As leaders you have the vision, the knowledge, the wherewithal, and the experience to guide us into the future. We are grateful.

Barry Edelstein
Erna Finci Viterbi Artistic Director
The Old Globe

Freedome Bradley Ballantine
Director of Arts Engagement
The Old Globe

Photo: Freedome Bradley-Ballantine and Barry Edelstein. Photo by Ken Jacques.

ABOUT THE OLD GLOBE

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

SCHEDULE OVERVIEW FOR SHAKESPEARE IN PRISONS CONFERENCE

THURSDAY, MARCH 22

8:00 a.m.	
8:30 a.m.	
9:00 a.m.	
9:30 a.m.	
10:00 a.m.	
10:30 a.m.	
11:00 a.m.	
11:30 a.m.	
12:00 p.m.	
12:30 p.m.	
1:00 p.m.	
1:30 p.m.	
2:00 p.m.	
2:30 p.m.	
3:00 p.m.	
3:30 p.m.	
4:00 p.m.	
4:30 p.m.	
5:00 p.m.	Reception
5:30 p.m.	
6:00 p.m.	
6:30 p.m.	
7:00 p.m.	
7:30 p.m.	Performance of <i>American Mariachi</i>
8:00 p.m.	
8:30 p.m.	
9:00 p.m.	

FRIDAY, MARCH 23

Registration, Info,
and Breakfast Buffet

Opening Ceremony and Remarks

Welcome to San Diego
and The Old Globe

Break
Flash Introductions of Attendees

Keynote Address by
Sheriff William D. Gore

Lunch Break

Panel: *Stories of Hope from
Beyond the Razor Wire* with
Returned Citizens Theatre Troupe

Performance and Audience
Talkback: *Othello's Tribunal*
by Sammie Byron

Break and Refreshments

Panel: *Pathways to Freedom:
Employing and Engaging
Returning Citizens*

Dinner Break

Film and Audience Talkback:
Notes from the Cell Number 12

Late-Night Libations

SCHEDULE LOCATION KEY

Rehearsal Hall Green Room

Globe Rehearsal Room

Festival Rehearsal Room

Festival Theatre Stage

SATURDAY, MARCH 24

Check-In, Info,
and Breakfast Buffet

Panel: *Gathering the Data:
Evaluation and Research*

Break

Film and Audience Talkback:
Love Therapy in My Second Home

Film: *Time Out of Joint: Teaching
Shakespeare in Prison*, and Panel:
*An Introduction to Shakespeare
Central*

Lunch Break

Panel: *Women in Practice:
Female Prison Arts Practitioners*

Performance and Audience
Talkback: *Shakespeare and the
Alchemy of Gender* by Lisa Wolpe

Break and Refreshments

Panel: *Sharing the Collective
Wisdom of Correction
Professionals*

Panel: *Justice Arts Coalition*

Dinner Break

Film and Audience Talkback:
Scheherazade's Diary

Late-Night Libations

SUNDAY, MARCH 25

Check-In, Info,
and Breakfast Buffet

Panel: *Authors Panel: I Do
Forgive Thee, Unnatural
Though Thou Art*

Break

Performance and
Audience Talkback: *The
Peculiar Patriot and All Day*
by Liza Jessie Peterson

Lunch Break and
Conference Evaluation:
Where Do We Go
from Here?

Closing: *Honoring
Indigenous Peoples*
End of Conference

8:00 a.m.

8:30 a.m.

9:00 a.m.

9:30 a.m.

10:00 a.m.

10:30 a.m.

11:00 a.m.

11:30 a.m.

12:00 p.m.

12:30 p.m.

1:00 p.m.

1:30 p.m.

2:00 p.m.

2:30 p.m.

3:00 p.m.

3:30 p.m.

4:00 p.m.

4:30 p.m.

5:00 p.m.

5:30 p.m.

6:00 p.m.

6:30 p.m.

7:00 p.m.

7:30 p.m.

8:00 p.m.

8:30 p.m.

9:00 p.m.

SCHEDULE - DAY 1

THURSDAY, MARCH 22

5:00 p.m. **Reception**

Craig Noel Garden

7:30 p.m. **Performance of American Mariachi**

Old Globe Theatre

All conference participants are welcome to attend an invited dress rehearsal of *American Mariachi* by José Cruz González. Spending her days caring for her ailing mother, Lucha yearns to break her monotonous routine. Here's a wild idea: an all-girl mariachi band! But it's the 1970s, and girls can't be mariachis...or can they? As Lucha and her spunky cousin hunt for bandmates, dodge disapproving relatives, and bring Mom along for the ride, they wonder: will the band come together? *American Mariachi* is a heartwarming and hilarious world premiere comedy about family, progress, and the freedom to dream big that will send your heart soaring and put a bounce in your step with a wave of vibrant, infectious live music.

SCHEDULE - DAY 2

FRIDAY, MARCH 23

8:00 a.m. **Registration, Information, and Breakfast Buffet**

Rehearsal Hall Green Room

9:00 a.m. **Opening Ceremony: Honoring Indigenous Peoples**
Mickey Turtle, member of the Yaqui and Mexica Nations.

9:15 a.m. **Opening Remarks**
Globe Rehearsal Room
Curt L. Tofteland, Shakespeare Behind Bars;
Dr. Peter Holland, Shakespeare at Notre Dame;
Scott Jackson, Shakespeare at Notre Dame.

9:30 a.m. **Welcome to San Diego and The Old Globe**
Globe Rehearsal Room
Freedom Bradley-Ballentine, The Old Globe;
Barry Edelstein, The Old Globe.

10:15 a.m. **Flash Introductions of Attendees**
Globe Rehearsal Room
45-second presentations from one representative of each organization

11:15 a.m. **Break**
Rehearsal Hall Green Room

SCHEDULE - DAY 2

FRIDAY, MARCH 23

11:30 a.m.

*Globe Rehearsal
Room*

Keynote Address

Sheriff William D. Gore, San Diego County.

12:00 p.m.

*Rehearsal Hall Green
Room*

Lunch Break

Attendees are invited to have lunch in Alcazar Garden, on the Globe's Plaza, or in another nook in Balboa Park.

1:00 p.m.

*Globe Rehearsal
Room*

Panel: *Stories of Hope from Beyond the Razor Wire with Returned Citizens Theatre Troupe*

Daniel Orth, Kroc Institute for Peace and Justice, University of San Diego (moderator); Dameion Brown, actor, Marin Shakespeare Company; Ron Anthony Brown, Shakespeare Behind Bars; Henry Edward Frank, William James Association; Michelle Jones, New York University; Alan Mobley, San Diego State University; Wendy Staggs, UCLA Beyond Bars Fellowship, The Actors' Gang; Jecoina Vinson, Drama Club.

This panel shares the transformational stories of returned citizens who embarked on a positive path of creativity through the arts and education programs offered to them while incarcerated.

2:30 p.m.

*Festival Rehearsal
Room*

Performance and Audience Talkback: *Othello's Tribunal* by Sammie Byron

Curt L. Tofteland, Shakespeare Behind Bars (moderator); Sammie Byron, Shakespeare Behind Bars.

Othello's Tribunal is a 45-minute solo show in which returned citizen Sammie Byron explores his turbulent and transformative journey through playing the title role in Shakespeare Behind Bars's 1999 production of *Othello* at the Luther Luckett Correctional Complex in La Grange, Kentucky. The death of Desdemona mirrors the crime that brought Byron to prison for 31 consecutive years.

4:00 p.m.

*Rehearsal Hall Green
Room*

Break and Refreshments

SCHEDULE - DAY 2

FRIDAY, MARCH 23

4:30 p.m.

Globe Rehearsal

Room

Panel: *Pathways to Freedom: Employing and Engaging Returning Citizens*

Scott Jackson, Shakespeare at Notre Dame (moderator); Suraya Susana Keating, Shakespeare for Social Justice Director, Marin Shakespeare Company; Cecelia Kouma, Playwrights Project; Kathy Myers, San Diego County Sheriff's Department; Chuck Samuelson, Kitchens for Good; Deborah Tobola, Poetic Justice Project.

This panel explores innovative programs that develop and foster relationships with individuals upon their release from behind the razor wire and into the wider world. From finding a job and housing, to finding a tribe and a renewed purpose, these organizations demonstrate the power of collaboration and hope in those first vital days, months, and years for returned citizens.

6:00 p.m.

Festival Theatre Stage

Dinner Break: *Feast on the Festival*

Gill Sotu, The Old Globe-commissioned artist; Brandon Cerquedo, independent artist.

Enjoy dinner under the stars on our outdoor stage, catered by Kitchens for Good.

Entertainment is provided by The Old Globe-commissioned artist Gill Sotu, accompanied by Brandon Cerquedo, who presents an original piece created with and for veterans in San Diego through The Old Globe's coLAB program.

7:30 p.m.

Festival Rehearsal

Room

Film and Audience Talkback: *Notes from the Cell Number 12*

Frannie Shepherd-Bates, Shakespeare in Prison, Detroit Public Theatre (moderator); Marina Kovačević, Center for Rehabilitation Through Imagination, Serbia; Dubravka Radusinović, Center for Rehabilitation Through Imagination, Serbia.

Notes from the Cell Number 12 is a 30-minute film that documents the process of creating and developing the play of the same name from October 2014 to September 2015. The play subsequently received 17 performances in a number of Serbian prisons and one performance for the public in the Belgrade Youth Center. In September 2016, the documentary was one of 16 projects chosen out of 300 worldwide to premiere at the scientific conference Perform the World in New York City. Following the American premiere, the film was screened to the wider public in Serbia and Southeast Europe. The Center for Rehabilitation Through Imagination (CRTI) is proud of the documentary screenings in American and Serbian prisons, where it has become part of the rehabilitation-through-art process for inmates. Currently, the CRTI team is developing an innovative reflective theatre method through working with female inmates, with plans to document this process on film.

9:00 p.m.

Late-Night Libations

Connect with colleagues at the Red Fox Room, right next to The Lafayette Hotel.

SCHEDULE - DAY 3

SATURDAY, MARCH 24

8:00 a.m.

*Rehearsal Hall Green
Room*

Check-In, Information, and Breakfast Buffet

9:00 a.m.

*Globe Rehearsal
Room*

Panel: *Gathering the Data: Evaluation and Research*

Dr. Rob Pensalfini, Queensland Shakespeare Ensemble, Australia (moderator); Dr. Michael Balfour, Griffith University, Brisbane, Australia; Dr. Laura Pecenco, University of California, San Diego; Dr. Mary L. Cohen, University of Iowa; Alma Robinson, California Lawyers for the Arts.

This panel, with four leading researchers of prison arts, addresses the topic of program evaluation and research, including modes of enquiry, uses of evaluations, and the robustness of generalizations across programs.

Among the questions posed to the panelists are:

- What generalizations can be drawn from existing evaluations of and research into prison arts programs?
- How is this research used, be it by practitioners, funding bodies, institutions, departments, etc.?
- How does existing research support and call into question the claims made by practitioners?
- Are there conflicts among different stakeholders' agendas for research and evaluation?
- Are some kinds of evaluation or research more reliable than others?
- What directions are research and evaluation heading in the future?

10:20 a.m.

*Rehearsal Hall Green
Room*

Break

10:35 a.m.

*Festival Rehearsal
Room*

Film and Audience Talkback: *Love Therapy in My Second Home*

Curt L. Tofteland, Shakespeare Behind Bars (moderator);

Alokananda Roy, Kolkata, India.

Love Therapy in My Second Home is a 30-minute documentary about the journey of reformation and rehabilitation for inmates in Kolkata, India. Touched by the unconditional love and acceptance of prison arts practitioner Alokananda Roy, the participants gradually channel their negativity into positive energy through rhythm, music, movement, and dance. The program becomes one of the few allowed to tour other jails throughout India. The prisoners regain their self-respect and dignity and win the hearts of thousands of audience members across the country with their inspiring public performances.

SCHEDULE - DAY 3

SATURDAY, MARCH 24

11:30 a.m.

*Festival Rehearsal
Room*

Film: *Time Out of Joint: Teaching Shakespeare in Prison, and Panel: An Introduction to Shakespeare Central*

Curt L. Tofteland, Shakespeare Behind Bars (moderator); Dr. Sheila T. Cavanagh, Emory University; Steve Rowland, documentary producer and educator; Jecoina Vinson, Drama Club.

Attendees will watch an excerpt from *Time Out of Joint: Teaching Shakespeare in Prison*, a 90-minute documentary directed by Steve Rowland, edited by Jason Hirata, and sponsored by Rehabilitation Through The Arts at Woodbourne Correctional Facility in New York State. The film focuses on a workshop on global Shakespeare and the powerful discussions that can arise from reading and talking about the Bard's plays, including explorations of power, loyalty, racism, poetry, manhood, honor, war, misogyny, and love.

Shakespeare Central is a new digital media hub and promoter of new media studies that draws on the power of documentation and digital distribution. It also integrates with Dr. Sheila Cavanagh's World Shakespeare Project, which aims to develop a network of Shakespeare classrooms around the world.

12:15 p.m.

*Rehearsal Hall Green
Room*

Lunch Break

Attendees are invited to have lunch in Alcazar Garden, on the Globe's Plaza, or in another nook in Balboa Park.

1:15 p.m.

*Globe Rehearsal
Room*

Panel: *Women in Practice: Female Prison Arts Practitioners*

Sabra Williams, Creative Acts (moderator); Christy Burgess, Robinson Community Learning Center, University of Notre Dame; Lesley Schisgall Currier, Shakespeare for Social Justice Founder, Marin Shakespeare Company; Erika Beth Phillips, The Old Globe; Catherine Hanna Schrock, The Old Globe; Dr. Sarah Woodland, Daughters of the Floating Brothel.

In the age of #timesup, this panel explores the particular joys and challenges for women who bring arts programming to those with the least access.

2:45 p.m.

*Festival Rehearsal
Room*

Performance and Audience Talkback: *Shakespeare and the Alchemy of Gender* by Lisa Wolpe

Scott Jackson, Shakespeare at Notre Dame (moderator); Lisa Wolpe, independent artist.

Shakespeare and the Alchemy of Gender is a 55-minute solo show in which Lisa Wolpe personalizes her experience of performing many of Shakespeare's cross-gender roles. Wolpe speaks about liberation from the "gender box" of expectations and behaviors. She performs Shylock's "pound of flesh" speech from *The Merchant of Venice* and Hamlet's contemplation

SCHEDULE - DAY 3

SATURDAY, MARCH 24

of suicide and ghostly suffering in his “to be or not to be” soliloquy. She looks at her father’s role as a Resistance fighter against the Nazis and grapples with his suicide resulting from the memories that haunted him. She looks for ways to blend autobiographical sourcing and classical work in a way that makes performing Shakespeare both personal and political.

4:15 p.m. Break and Refreshments

Rehearsal Hall Green Room

4:30 p.m. *Panel: Sharing the Collective Wisdom of Correction Professionals*

James Pillar, The Old Globe (moderator); Jessica Barawed, San Diego County Sheriff’s Department; Cindy Cipriani, U.S. Attorney’s Office, Southern District; Steve Emrick, San Quentin State Prison; Lance Eshelman, Richard J. Donovan State Prison; Ken Phillips, California State Prison, Centinela.

This panel focuses on the relationship between correctional institutions and program providers. Sharing their expertise and experience, the panelists will open up the following key questions:

- What do the various institutions represented need from program providers, and what can arts practitioners do to help accomplish the institutions’ goals?
- What is effective programming?
- How can institutions and program providers collaborate?
- In navigating the culture of the institutions, what can go wrong? What best practices can be utilized to allow programs to survive and thrive?

6:00 p.m. *Panel: Justice Arts Coalition*

Globe Rehearsal Room
Curt L. Tofteland, Shakespeare Behind Bars (moderator); Laurie Brooks, William James Association; Alma Robinson, California Lawyers for the Arts.

Attendees will learn about the Justice Arts Coalition, whose mission is to serve and advance creative arts engagement in youth and adult justice communities. The group values human dignity, equity, and integrity, and its members come together to share their passion for arts experiences that welcome a multitude of voices, inspire creative expression, and embrace authentic dialogue. The Justice Arts Coalition envisions freedom for all to create.

6:30 p.m. *Dinner Break: Feast on the Festival*

Festival Theatre Stage
Billie Mack Green, independent artist;
Brandon Cerquedo, independent artist.

Enjoy dinner under the stars on our outdoor stage, catered by Kitchens for Good. Entertainment is provided by vocalist Billie Mack Green, accompanied by Brandon Cerquedo, who presents original songs created with and for the seniors at Fourth District Seniors Resource Center through The Old Globe’s Community Voices playwriting program.

SCHEDULE - DAY 3

SATURDAY, MARCH 24

7:30 p.m.

*Festival Rehearsal
Room*

Film and Audience Talkback: *Scheherazade's Diary*

Johnny Stallings, Open Hearts Open Minds (moderator);
Zeina Daccache, Catharsis: Lebanese Center for Drama
Therapy, Lebanon.

Imprisoned women, whether mothers or daughters, take center stage in *Scheherazade's Diary*, an 80-minute documentary about the drama-therapy theatre project set up by Zeina Daccache in 2012 in Lebanon's Baabda Prison. The women prisoners mine the depths of their personal experiences and confront patriarchy as they prepare and present the first theatre play staged inside an Arab women's prison. *Scheherazade's Diary* is a celebrated work that has won 10 international film awards.

9:00 p.m.

Late-Night Libations

Connect with colleagues at the Red Fox Room, right next to
The Lafayette Hotel.

SCHEDULE - DAY 4

SUNDAY, MARCH 25

8:00 a.m.

*Rehearsal Hall Green
Room*

Check-In, Information, and Breakfast Buffet

9:00 a.m.

*Globe Rehearsal
Room*

Panel: *I Do Forgive Thee, Unnatural Though Thou Art*

Dr. Niels Herold, Oakland University (moderator); Dr.
Sarah Beckwith, Duke University; Dr. Peter Holland,
Shakespeare at Notre Dame.

This panel brings together two much-admired figures from the world of academic Shakespeare. Dr. Sarah Beckwith's work has challenged historicist practice and has helped redirect our critical attention to sacred language and affect in Shakespeare's plays, especially the late plays about forgiveness. Dr. Peter Holland's publications about Shakespeare and performance are a must for theatre practitioners and Shakespeare scholars alike. His paper "Forgive and Forget: Shakespeare and Power" is part of a larger book-length project entitled *Shakespeare and Forgetting*.

10:30 a.m.

*Rehearsal Hall Green
Room*

Break

SCHEDULE - DAY 4

SUNDAY, MARCH 25

10:45 a.m.

Festival Rehearsal

Room

Performance and Audience Talkback: *The Peculiar Patriot* and *All Day* by Liza Jessie Peterson

Freedome Bradley-Ballentine, The Old Globe (moderator);
Liza Jessie Peterson, independent artist.

Actor, playwright, author, and activist Liza Jessie Peterson presents selected excerpts from her one-woman show *The Peculiar Patriot* and a staged reading from her book *All Day: A Year of Love and Survival Teaching Incarcerated Kids at Rikers Island*. Peterson has worked with incarcerated populations, both adults and adolescents, as an artist and educator in multiple capacities for 20 years. Both her play and her book address mass incarceration from the perspective of an African American woman intimately entangled in that world's rabbit hole for two decades, navigating love and freedom through barbed wire.

12:00 p.m.

Rehearsal Hall

*Green Room/Globe
Rehearsal Room*

Lunch Break and Conference Evaluation: *Where Do We Go from Here?*

Dr. Peter Holland, Shakespeare at Notre Dame (facilitator);
Scott Jackson, Shakespeare at Notre Dame (facilitator);
Curt L. Tofteland, Shakespeare Behind Bars (facilitator).

2:00 p.m.

*Globe Rehearsal
Room*

Closing Ceremony: Honoring Indigenous Peoples

Henry Edward Frank, member of the Pomo and Yurok Nations.

2:15 p.m.

End of Conference

SHAKESPEARE IN PRISONS CONFERENCE **NOTES**

MAP OF BALBOA PARK



ADDITIONAL DINING OPTIONS

In addition to the restaurants you see here, the Globe's own **Lady Carolyn's Pub** features a full bar and selection of soups, sandwiches, and other tasty treats. The pub opens 90 minutes prior to curtain in the evening, and one hour prior to showtime at matinee performances.

The Prado
1549 El Prado

Mister A's
2550 Fifth Avenue

The Corner Drafthouse
495 Laurel Street

Parc-Bistro Brasserie
2760 Fifth Avenue

Pardon My French Bar & Kitchen
3797 Park Boulevard

Sabuku Sushi
3027 Adams Avenue

Urban Solace
3823 30th Street

Baja Betty's
1421 University Avenue

Barrio Star
2706 Fifth Avenue

Matisse Bistro
600 W. Broadway

Vin de Syrah
901 Fifth Avenue

COFFEE AND SNACKS

Daniel's Coffee Cart
Spanish Village

Café Mingei
Mingei International Museum

HOTEL FOOD AND OTHER INFORMATION

The Lafayette Hotel

Red Fox Room | (619) 297-1313

Monday – Friday, 11:00 a.m. – 2:00 a.m.

Saturday, 4:00 p.m. – 2:00 a.m.

Sunday, 4:00 p.m. – 12:00 a.m.

An undeniable city icon, the Red Fox Steakhouse and Piano Bar is located in the heart of San Diego's North Park neighborhood. The lounge features a full bar, late-night food menu, and live music seven nights a week. It is located just off The Lafayette Hotel and is an easy and fun gathering spot for hotel guests and locals alike.

Menus and more information available at www.redfoxsd.com.

SHUTTLE SCHEDULE

The Old Globe will provide a shuttle from The Lafayette Hotel to Balboa Park in the morning, and back in the evening.

Shuttle pick-up at The Lafayette Hotel is on the east side of the hotel on Louisiana Street. Shuttle pick-up in Balboa Park is in front of the Festival Theatre on The Old Globe's plaza.

Thursday, March 22

Every 20 minutes, 4:00 p.m. – 6:00 p.m.
and 9:00 – 10:00 p.m.

Friday, March 23

Every 20 minutes, 7:00 – 9:00 a.m. and
8:30 – 10:00 p.m.

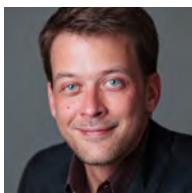
Saturday, March 24

Every 20 minutes, 7:00 – 9:00 a.m. and
8:30 – 10:00 p.m.

Sunday, March 25

Every 20 minutes, 7:00 – 9:00 a.m. and
2:00 – 3:30 p.m.

SHAKESPEARE IN PRISONS ORGANIZERS



Scott Jackson has served as the Mary Irene Ryan Family Executive Director of Shakespeare at Notre Dame since 2007, providing oversight for the many Shakespeare-related programs housed at the University of Notre Dame with a particular focus on engaging the local community through the works of William Shakespeare. Previously he served as executive director for the Fairbanks Shakespeare Theatre in Fairbanks, Alaska. With the theatre, he produced and performed in outdoor Shakespeare productions at venues throughout Alaska and toured around the globe (most notably at the VIII World Shakespeare Congress in Brisbane, Australia, and the Edinburgh Festival Fringe in Scotland). From 2000 to 2003, Jackson was the business and legal affairs coordinator for Brighter Pictures Ltd. (now a part of Endemol Shine UK), one of the U.K.'s most successful independent television and film production companies. He holds a dual B.A. in Theatre and History from Indiana University Bloomington, as well as intensive study in acting at the London Centre for Theatre Studies. He has produced, directed, and performed in over 130 productions. Jackson served as Treasurer for the Shakespeare Theatre Association (2013–2017) and is an instructor of acting process at the University of Notre Dame and Holy Cross College. A firm believer in the power of Shakespeare and the theatre arts to effect positive social change, he teaches a weekly Shakespeare-in-Performance course at the Westville Correctional Facility and recently began a yearlong project creating a world-premiere adaptation of Shakespeare's *As You Like It* specifically for children and adults with an autism spectrum diagnosis.



Curt L. Tofteland is the founder of the internationally acclaimed Shakespeare Behind Bars program, which has four programs in Kentucky and two in Michigan. From 1995 to 2008, he facilitated the Kentucky program at the Luther Luckett Correctional Complex, producing and directing 14 Shakespeare productions. His 2003 production of *The Tempest* was chronicled in the documentary *Shakespeare Behind Bars*, which premiered at the 2005 Sundance Film Festival and went on to be screened at 40-plus film festivals worldwide, winning 11 awards. He is also a national and international speaker. As a prison arts practitioner, he has received two Fulbright Fellowships, two Doctor of Humane Letters from Oakland University and Bellarmine University, a University of Auckland Creative Fellowship, a Petra Foundation Fellowship, an Al Smith Fellowship in Playwriting from the Kentucky Arts Council, the Sidney Berger Award from the Shakespeare Theatre Association, the Fleur-de-lis Award from the Louisville Forum, the Mildred A. Dougherty Award for Communication from the Greater Louisville English Council, and a Distinguished Alumni Award from the University of Minnesota, where he received his M.F.A. in Acting. He is a Founding Member and Past President of the Shakespeare Theatre Association and a published essayist and poet, currently authoring the book *Behind the Bard-Wire: Reflection, Responsibility, Redemption, and Forgiveness... The Transformative Power of Art, Theatre, and Shakespeare*. From 1989 to 2008, he served as the Producing Artistic Director of Kentucky Shakespeare, producing 50 Shakespeare productions, directing 25, and acting in eight. He currently maintains an active freelance professional directing career. www.shakespearebehindbars.org.

SHAKESPEARE IN PRISONS

PANELISTS, SPEAKERS, AND PERFORMERS



Dr. Michael Balfour is Chair in Applied Theatre in the School of Humanities, Languages, and Social Sciences at Griffith University, Brisbane, Australia. He is a theatre researcher and practitioner interested in the social and creative applications of the arts in a range of contexts. He has written widely on applied theatre, with a particular interest in arts and peace-building; prison theatre; theatre and migration; and theatre, mental health, and returning military personnel. Balfour's forthcoming books are *Performing Arts in Prisons* (Intellect, in press) and *Applied Theatre: Understanding Change* (Springer, in press). He is Co-Series Editor of the Bloomsbury Methuen Drama *Applied Theatre* book series and Co-Editor of *Applied Theatre Research and the Journal of Arts and Communities*. He is a member of several leadership bodies, including the Council for the Humanities, Arts and Social Sciences; Australasian Association of Theatre, Drama and Performance Studies; and Arts and Health Leadership, Queensland. m.balfour@griffith.edu.au.



Jessica Barawed is a Reentry Supervisor with the San Diego County Sheriff's Department and has been employed with the department for almost 12 years. She oversees all reentry services at Las Colinas Detention and Reentry Facility, which is an all-female facility located in Santee, California. Barawed supervises six correctional counselors who provide case management, group counseling, and reentry planning to the justice-involved women. The San Diego County Sheriff's Department's Reentry Services Division provides evidence-based services in the areas of vocational, educational, wellness, and psychosocial programming. Barawed holds an undergraduate degree in Human Development and Family Studies from Pennsylvania State University and a Master of Social Work from Fordham University.



Dr. Sarah Beckwith is Katherine Everett Gilbert Professor of English and Theater Studies at Duke University and currently serves as Chair of the English department. She is a Founding Editor of the *ReFormations* book series with Notre Dame and Co-Editor of the *Journal of Medieval and Early Modern Studies*. She is the author of several books, most recently *Shakespeare and the Grammar of Forgiveness*. She is currently working on a book on Shakespeare's late tragedies, as well as one called *The Book of Second Chances* about versions of *The Winter's Tale*.



Freedome Bradley-Ballentine is the Arts Engagement Director of The Old Globe and oversees all of the theatre's community engagement programs. He was Director of Theatrical Programs for eight years for the City Parks Foundation in New York City, a not-for-profit that works closely with the city's Department of Parks and Recreation to bring a variety of programs into the hundreds of parks in all five boroughs. Bradley-Ballentine curated, commissioned, developed, and produced original content for the iconic New York institutions SummerStage, the Swedish Cottage Marionette Theatre, and the PuppetMobile. Prior to his work in the parks, he was the Creative Director of Creative Stages Entertainment, developing and producing Off Broadway theatre festivals including Shade Theatre Festival, Frozen Bizarre Theater Festival, and Urban Pop Theater Festival. Bradley-Ballentine holds an M.F.A. in Theatre from Sarah Lawrence College and a B.A. in Education from New York University, and he also served in the United States Peace Corps in Ethiopia.



Laurie Brooks, Executive Director of the William James Association and a graduate of University of California, Santa Cruz, has brought meaningful arts experiences to incarcerated men, women, and youth since she began working with WJA in 1989. Collaborating with the California Arts Council during the 1990s, she helped develop the Arts in Youth Authority and Arts in Mental Health programs. In 1995, she founded WJA's Community Youth Arts Project to help divert adolescents from the juvenile justice system. For 15 years, Brooks helped the National Endowment for the Arts establish artist-in-residence programs within federal prisons. She serves on the board of the Arts Council of Santa Cruz County.



Dameion Brown is an actor and community healer. He played the title role in *Othello* at Marin Shakespeare Company in 2016, winning the San Francisco Bay Area Theatre Critics Circle Award for Best Actor. He played Benedick in *Much Ado About Nothing* in 2017 and will play the title role in *Pericles* later this year. He has also appeared in *The Seagull* and *The Farm*, for which he was nominated as Best Supporting Actor. Brown's acting career began when he played Macduff in *Macbeth* for Shakespeare at Solano Prison, a program of Marin Shakespeare Company. Offstage, Brown works with at-risk youth ages 18 to 25. www.marinshakespeare.org.



Ron Anthony Brown is a Founding Member of Shakespeare Behind Bars. He has played a variety of Shakespearean characters including the title role in *Macbeth*, Valentine in *The Two Gentlemen of Verona*, Malvolio in *Twelfth Night*, Cassius in *Julius Caesar*, Ferdinand in *The Tempest*, Emilia in *Othello*, Hermione in *The Winter's Tale*, Vincentio in *Measure for Measure*, and Friar Lawrence in *Romeo and Juliet*. Being a member of SBB gave him the tools he needed to find success post-incarceration. Currently, he is pursuing public speaking and life coaching to share his life experiences and help others learn from his mistakes.



Christy Burgess attended the University of Alaska Fairbanks and the University of Warwick. Before moving to South Bend, Indiana, Burgess worked at Fairbanks Shakespeare Theatre as their Education Manager and traveled parts of rural Alaska, where she led Shakespeare workshops with youths and Alaska Native Elders. As the Shakespeare Outreach Director at Notre Dame's Robinson Community Learning Center, Burgess leads the Robinson Shakespeare Company through three performances a year and teaches over 460 students weekly in after-school programs and drama-integration classes. In 2016, she was awarded the D. Susan Wisely Indiana Youth Worker of the Year Award.



Sammie Byron is a Founding Member of Shakespeare Behind Bars. He has played a variety of Shakespearean characters, including Proteus in *The Two Gentlemen of Verona*, Brutus in *Julius Caesar*, Aaron in *Titus Andronicus*, the title role in *Othello*, and Maria in *Much Ado About Nothing*, as well as a host of supporting Shakespearean roles. After serving 31 consecutive years of incarceration, he was paroled in 2014. In 2016, he was a panelist for the second international Shakespeare in Prisons Conference, hosted by Shakespeare at Notre Dame. He has been a frequent guest at Emory University's Shakespeare Forum.



Dr. Sheila T. Cavanagh is Professor of English at Emory University. She was Founding Director of the World Shakespeare Project and Director of Emory's Year of Shakespeare (2016–2017), and she was recently Fulbright/Global Shakespeare Centre Distinguished Chair in the U.K. She is the author of *Wanton Eyes and Chaste Desires: Female Sexuality in the Faerie Queene and Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania*. She has also published widely in the fields of pedagogy and Renaissance literature. With Steve Rowland, she co-teaches classes in which Emory students and inmates at Monroe Correctional Complex exchange essays. She is currently working on a book project with a significant focus on Shakespeare-in-prison programs. www.worldshakespeareproject.org.

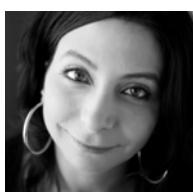
Brandon Cerquedo is a Mexican, musician, music composer, and producer. He has worked with a number of artists in San Diego, including composing the music score for Gill Sotu's latest play, *Ordinary Magic*. Cerquedo also played a key role in developing the music that accompanies original lyrics created by the seniors of the Fourth District Seniors Resource Center. He accompanied Billie Mack Green during her performance at the Powers New Voices Festival performance at the Globe this past January, and he is set to work with the San Diego Symphony in July of 2018.



Cindy Cipriani is the U.S. Attorney's Senior Management Counsel/Outreach Director. She creates programs that advance Department of Justice prevention and reentry goals. In 2017, the Anti-Defamation League awarded Cipriani the Sherwood Prize for engagement work to combat hate, and San Diego's Juvenile Justice Commission recognized her team's launch of a mentoring program for at-risk youth. After studying journalism at Ohio State University, she worked on policy issues in the Ohio Legislature and on Capitol Hill. She then graduated from Georgetown University Law Center, litigated at a large San Diego firm, and in 1999 became an Assistant United States Attorney.



Mary L. Cohen is an Associate Professor and Area Head of Music Education at the University of Iowa. She researches music making and wellbeing with respect to prison contexts; writing and songwriting; and collaborative communities. Since 2009, she has led the Oakdale Prison Community Choir, where, as of January 2018, 127 original songs have been created and 19 newsletters have been compiled with selections from reflective writing. Her research is published in numerous books and international journals. She is a Commissioner for the Community Music Activity (CMA) Commission of the International Society of Music Education, and she is co-chairing the 2018 CMA Seminar in Tbilisi, Georgia.



Zeina Daccache is the Founder and Executive Director of Catharsis: Lebanese Center for Drama Therapy. She believes in the liberating and healing powers of therapy through theatre. She works as a drama therapist, play director, and documentary filmmaker in a variety of settings. She has been implementing drama-therapy processes in Lebanon and the Middle East since 2006. She is recipient of many awards for her distinguished contributions to the field of social initiatives and services. She holds a B.A. in Theatre Studies and an M.A. in Clinical Psychology, and she is a Registered Drama Therapist/Board-Certified Trainer with the North American Drama Therapy Association.



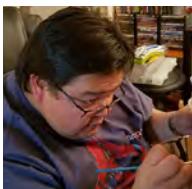
Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe and is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. Among his Globe directing credits, he helmed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, which brings free professional Shakespeare productions to underserved communities across San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. He also served as Artistic Director of Classic Stage Company (1998–2003). His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



Steve Emrick is the Community Partnership Manager of San Quentin State Prison. He worked with Marin Shakespeare Company to establish a program that now provides four performances for community guests and inmates each year at the prison. He currently oversees 3,000 volunteers and manages over 70 programs that offer a wide variety of rehabilitative experiences. In 2009, Emrick was honored by the Dalai Lama as a "Worldwide Hero of Compassion" for his years of providing arts to inmates in California prisons. He has a master of fine arts degree from San Diego State University in Sculpture and Furniture Design.



Lance Eshelman has worked for the California Department of Corrections and Rehabilitation for nine years and has been at the Richard J. Donovan Correctional Facility for a little over a year. As the Community Resources Manager, he plays a key role in facilitating programs in which the inmate population can earn rehabilitation achievement credits that will reduce their sentences up to four weeks in a 12-month period. These programs, such as Playwrights and Project Paint, allow the prison population to figuratively step outside the walls and barbwire fences into a creative, rewarding atmosphere.



Henry Edward Frank (Pomo and Yurok Nations) is an artist, block printer, creative writer, poet, photographer, husband, friend, and ex-felon. At 19 he was sentenced to 29 years-to-life in the State of California prison system. While incarcerated, he worked with the Arts in Corrections programs run by the William James Association. He says, "The AIC gave me a place to be trusting, responsible, and social. Art taught me to be patient, critical, and humble. Art gives me meaning, contentment, and inner peace." In 2013, at 39 years old, he was paroled.



William D. Gore was elected as the 29th Sheriff of San Diego County in June 2010. Sheriff Gore oversees one of the largest Sheriff's Departments in the nation with over 4,200 staff. His department handles detentions, patrol, courts, licensing, and regional forensic support. He is well known for his collaborative approach to law enforcement, including his spearheading of the Law Enforcement Coordination Center. His law enforcement career spans 47 years. Sheriff Gore graduated from Crawford High School, and he holds a bachelor of arts degree from University of San Diego and a master's degree from Seattle University.

Billie Mack Green has been a member of the Fourth District Seniors Resource Center (FDSRC) and the George L. Stevens Senior Center for the last 12 years. Born and raised in Memphis, she has a B.A. from Spelman College and an M.A. from Pepperdine University. She

spent 28 years in San Diego City schools as a Reading Specialist helping students accomplish their reading goals. She is currently a member of the board of directors for FDSRC and is a cofounder of SWAG, Single Widowed Adult Group, at the Center. She is a volunteer reader for Words Alive and a member of San Diego Women, Incorporated. She is also an original participant of the The Old Globe's Community Voices class and Behind the Curtain program, and she most recently performed original songs developed with the FDSRC community as part of the Globe's 2018 Powers New Voices Festival. Green frequently performs in productions at the Common Ground Theatre and will be the FDSRC Honoree at the annual Delta Sigma Theta 29th Annual Breakfast for MiLady in May.



Dr. Niels Herold teaches Shakespeare and Early Modern English at Oakland University. His publications include numerous journal articles; a monograph about Shakespeare Behind Bars in Kentucky, *Prison Shakespeare and the Purpose of Performance*; and an essay-entry on prison theatre for the award-winning reference work *The Cambridge Guide to the Worlds of Shakespeare*. He regularly takes his students to Luther Luckett Correctional Complex for public Shakespeare Behind Bars performances each May. This year the company is producing *A Midsummer Night's Dream*. He also visits the Shakespeare Behind Bars programs in Western Michigan.



Dr. Peter Holland is McMeel Family Professor in Shakespeare Studies in the Department of Film, Television, and Theatre at the University of Notre Dame, where he is also Associate Dean for the Arts. He is Editor of *Shakespeare Survey* and a General Editor for the *Arden Shakespeare Fourth Series*, for *Oxford Shakespeare Topics*, and for the *Arden Shakespeare in the Theatre* series, among others. He is Chair of the International Shakespeare Association, the world's only organization for Shakespeare scholars. His publications include monographs, edited collections, over 120 articles, and editions of Shakespeare plays. He is currently writing a book on Shakespeare and forgetting.



Michelle Jones is a doctoral student at New York University and a research fellow at Harvard University. Incarcerated for 20 years, her interest in history, women, race, and prisons led her to research, publish, and present her findings about the history of the prison in which she was incarcerated. She is on the advisory board of Constructing Our Future and The Ladies of Hope Ministries and is a 2017 Beyond the Bars Fellow. Jones is also an artist and enjoys finding ways to funnel her research into theatre and dance, including writing an original play,

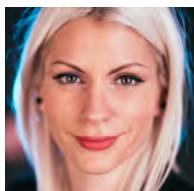
The Duchess of Stringtown, produced in December 2017 in Indiana and New York.



Suraya Susana Keating, MFT/RDT, is an actress, director, registered drama therapist, and Shakespeare for Social Justice Director for Marin Shakespeare Company, with an extensive background in psychology, dance, and yoga. As Shakespeare for Social Justice Director, she annually directs Shakespeare shows in prison, as well Parallel Plays: original theatre based on the stories of individuals in the prison Shakespeare groups. Keating also directs the Returned Citizens Theater Troupe, in which those who have returned home to society create original theatre inspired by their experiences. She has written and performed four performance pieces and brought one of them at the United Solo Festival in New York City in 2013. Keating has worked extensively bringing movement-based expressive-arts and drama therapy practices to children and teens and to hospitals and psych wards. She is also a member of Bay Area Playback Theater. She has a private practice in the Bay Area and sees individuals by Skype. www.suraya.org.



Cecelia Kouma, Executive Director of Playwrights Project, has a B.F.A. in Theatre Arts from the University of California, Santa Barbara. Ms. Kouma has taught theatre and playwriting in San Diego and Los Angeles since 1992. She was the Associate Director of the Armory Center for the Arts for 11 years before joining Playwrights Project in 2000. She initiated Playwrights Project's community programs beginning in 2009 and piloted its Out of the Yard arts-in-corrections program in 2014; it is now conducted in five facilities. Kouma has produced plays and facilitated talkbacks at numerous schools, theatres, community centers, and conferences.



Marina Kovacević, from Belgrade, Serbia, is an artist, theatre director, teacher, prison arts practitioner, and founder of Center for Rehabilitation Through Imagination. She is also a Ph.D. candidate studying drama techniques used in the rehabilitation of inmates in Belgrade. She is the playwright of *A Fussy Woman*, realized with patients of the Dr. Laza Lazarevic Clinic for Psychiatric Diseases; *Notes from the Cell Number 12*, based on Dostoevsky's *Notes from the Underground*, with inmates in Serbian prisons; *Alan Ford*, an adaptation of the comic book, with inmates of the Belgrade county prison; and *We Are Writing About Ourselves*, with inmates in Belgrade. She is currently working on the play *Stop Violence Against Women* with female inmates in Pozarevac, Serbia. Her movie *Notes from the Cell Number 12* premiered in the Perform the World Conference in New York and became part of the inmate-rehabilitation programs in three American federal prisons in Kentucky, Michigan, and California.



Alan Mobley, Ph.D. (University of California, Irvine, 2001) is a professor of Criminal Justice and Public Affairs at San Diego State University. His teaching and writing explore the many dimensions of justice-system involvement, particularly the experience of prison and its aftermath. As a researcher and activist, he is co-founder of Convict Criminology as well as All of Us or None, and Founding Director of SDSU Project Rebound, a support program for formerly incarcerated students. Current projects include offering trainings for incarcerated men in the Way of Council, a peer-facilitated circle dialogue process, and expanding higher education offerings within California state prisons. www.centerforcouncil.org, www.waysofcouncil.net.



Kathy Myers is a Reentry Program Coordinator for the San Diego County Sheriff's Department. She manages the Stepping Up Initiative and the department's Pre-Trial Services. She also was a Reentry Supervisor in several jails, developing programs for people in custody. Prior to joining the Sheriff's Department, Myers worked with juveniles involved with the San Diego County Probation Department. Her current focus is creating and strengthening collaborative interventions for criminal justice-involved individuals with mental health needs. She holds a master's degree in Psychology from the California School of Professional Psychology, San Diego.



Daniel Orth is a Program Officer at the Kroc Institute for Peace and Justice at the University of San Diego, where he designs, manages, and implements peacebuilding programs. His current work includes the Building Trust Partnership, which supports San Diego religious leaders working to improve police-community relations, and the Nepali Emerging Leaders Program. He has previously worked for Search for Common Ground in Zanzibar and Conflict Dynamics International. For eight years he taught middle school history. Orth holds a master of arts in law and diplomacy from the Fletcher School at Tufts University and a bachelor of arts in Political Science and Economics from Tulane University.

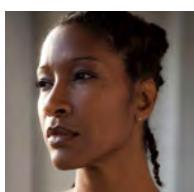


Laura Pecenco, Ph.D. is an Assistant Professor of Sociology at San Diego Miramar College and Founding Director of Project PAINT: The Prison Arts INiTiate. Project PAINT is a visual-arts program based at the Richard J. Donovan Correctional Facility in San Diego, and it is part of California's renowned Arts-in-Corrections initiative. Dr. Pecenco studies gender and art creation in prisons and conducts evaluations of prison rehabilitative programs.



Dr. Rob Pensalfini is an Associate Professor in Linguistics and Drama at the University of Queensland and the Artistic Director of the Queensland Shakespeare Ensemble. His linguistic research focuses on the structure of Australian Aboriginal languages, while as a theatre researcher his focus is the performance of Shakespeare in Australia, actor training, and prison theatre. He is the author of the book *Prison Shakespeare: For These Deep Shames and Great Indignities* as well as about 10 articles on Shakespeare and actor training. He has directed a

dozen professional Shakespeare productions and six productions of Shakespeare by prisoners, having founded Australia's first and only ongoing prison Shakespeare program in 2006. www.qldshakespeare.org.



Liza Jessie Peterson is a renowned actress, poet, playwright, educator, and youth advocate. She has worked extensively with adolescent boys and girls detained at Rikers Island for over 18 years as a program counselor for the Department of Corrections; reentry specialist; teaching artist of poetry and theatre; GED instructor for the Board of Education at Rikers Island; and life-skills workshop facilitator. She was recently featured in Ava DuVernay's Emmy Award-winning documentary *13th* (Netflix) and was a consultant on Bill Moyers's documentary *Rikers* (PBS). Peterson's book *All Day: A Year of Love and Survival Teaching Incarcerated Kids at*

Rikers Island is available online and in bookstores now.



Erika Beth Phillips co-leads Reflecting Shakespeare for The Old Globe at California State Prison, Centinela, for which she co-creates curriculum; co-leads acting, reading, and reflection sessions; and co-directs both on-yard and visiting-room final performances. Phillips spoke at the 2015 Directors Lab West regarding her work in site-specific and nontraditional space performance, and she has led citywide projects for La Jolla Playhouse's Department of Education and Outreach as well as for her own company 3rd Space Theatre Collective.

As Education Programs Manager for Playwrights Project, she has overseen school programs, including those in San Diego's Juvenile Court and Community Schools. As a playwright, her work has been seen at the San Diego International Fringe Festival (Best Site-Specific Performance Award) and the New Works Festival at California State University, San Marcos. As a performer, she has credits locally and further afield in London, New York, and Germany. www.erikabethphillips.com.



Ken Phillips earned a Master of Public Administration (M.P.A.) degree in July 2006 with an emphasis on Public/Non-Profit Organizational Management. In 2008, Mr. Phillips was employed by the California Department of Corrections and Rehabilitation (CDCR), Centinela State Prison, as Community Resource Manager. In this capacity, Phillips is responsible for oversight, direction, and development of inmate rehabilitative programs, in addition to performing all public relations functions for the institution. Prior to his employment with the CDCR, he served as Executive Director of the Imperial County Workforce Development Office. In

this capacity, Mr. Phillips was responsible for oversight of federal funds for the provision of local workforce training and assistance, and development of training programs to assist local workers and employers.



James Pillar is a theatre practitioner who, for The Old Globe, co-facilitates Reflecting Shakespeare at California State Prison, Centinela and Las Colinas Detention and Reentry Facility. For Playwrights Project, he is a Teaching Artist on the Out of the Yard playwriting program at Richard J. Donovan Correctional Facility and conducts playwriting programs in Juvenile Court and Community Schools. For La Jolla Playhouse, Pillar leads InterACTion, a partnership with the San Diego Police Department in high schools in San Diego. He was a main artistic collaborator in the creation of La Jolla Playhouse's interactive/immersive theatrical adventure *The Quest* for the 2015 and 2017 Without Walls (WoW) Festivals, and he co-directed the yearlong community project *Excavating Escondido* for the 2013 WoW Festival.



Dubravka Radusinović of Belgrade, Serbia, holds an M.A. in Psychology and is a state-licensed clinical psychologist, certified counselor, and psychotherapist. Her papers are published in scientific journals and presented at worldwide scientific conferences. She has worked as a school psychologist and a clinical psychologist in public and mental health institutions in Belgrade. She is currently working on the play *Stop Violence Against Woman* with female inmates in Pozarevac, Serbia. She is also a prison arts practitioner, program developer, and facilitator of counselling and art workshops in Serbian prisons. Ms. Radusinovic is a Ph.D. candidate in Drama Arts, Media, and Culture, with research focusing on psychology of creativity, applied theatre, psychoanalysis, and the possibilities that culture and art offer for transformation of individuals and communities. She works with The School of Life in Belgrade, the Beldocs international film festival, Cultural Periphery, and the Center for Rehabilitation Through Imagination.



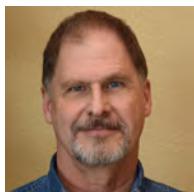
Alma Robinson is Executive Director of California Lawyers for the Arts (CLA). She has led CLA's Arts in Corrections Initiative since 2011. Partnering with the William James Association, she designed a demonstration project that provided evidence showing how arts programs support rehabilitation. As a result, the State of California funded a two-year, \$2.5 million pilot program that has now expanded to \$8 million per year for arts classes in all 35 state prisons. With the support of the National Endowment for the Arts, she produced two national conferences on arts in corrections at the University of San Francisco (2015) and Loyola Marymount University (2017). CLA was recently awarded a grant from the new Art for Justice Fund to produce Art for Justice Forums in six states in 2018: Michigan, Texas, Georgia, Alabama, New York, and California. She has a B.A. with Honors in History from Middlebury College and a J.D. from Stanford University. www.calawyersforthearts.org.



Steve Rowland is a veteran storyteller committed to social change. He has taught Shakespeare in New York and Washington prisons. He is founder of ShakespeareCentral.org, a service to collect and curate Shakespeare digital media and distribute it globally, encouraging meaningful multicultural dialogue. Rowland sees media, music, and theatre as avenues to explore American history, society, race relations, spirituality, the nature of change, and humanity's potential for good. He is the winner of two Peabody Awards, for radio documentaries about Miles Davis and Leonard Bernstein. He is also completing his film *Time Out of Joint: Teaching Shakespeare in Prison*.



Alokananda Roy is an acclaimed exponent of Indian classical dance, a reformer, a thinker, and a mother. A former beauty queen, she decided to follow her classical passion instead and later launched into the reform of hardened criminals in the jails of Kolkata (formerly Calcutta). Her art and love therapies involve dance dramas in which jail inmates act, design and make costumes, and even help organize shows, often miles away from jail compounds, even outside Kolkata. Nobody has even thought of escape, even on bus and train rides with sparse security. Many inmates within her productions have received pardon for good behavior and have set up successful careers. Her pioneering effort has been emulated across many jails in India and in neighboring countries.



Chuck Samuelson, Founder and President of Kitchens for Good, has spent a lifetime in the food-service industry as a chef, restaurateur, and consultant. Samuelson started his career as a dishwasher at 13 and rose to Executive Chef and Restaurant General Manager in his late 20s. He has owned award-winning restaurants and a catering company, been a hospitality consultant to top San Diego restaurants, and served as the Senior Manager for Food Services at Stone Brewing Company. While working in the hospitality industry, Samuelson was shocked at

the tremendous amount of food being wasted while many in the community lacked access to nutritious food. He leveraged his network and skills to build a social enterprise designed to break the cycles of food waste, poverty, and hunger in the community. His focus is to insure that Kitchens for Good is sustainable and has the revenue streams to insure long-term viability and resources to scale up and increase impact.



Lesley Schisgall Currier is the Founding Managing Director of Marin Shakespeare Company, which serves the community onstage, through arts education programs for all ages, and since 2003 through Shakespeare for Social Justice, which now operates in eight California state prisons. She is an actor, director, teaching artist, playwright, and arts administrator. She is a member of the Marin Women's Hall of Fame and a recipient of the Burbage Award from the American Shakespeare Center. www.marinshakespeare.org.

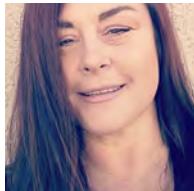


Catherine Hanna Schrock is an applied theatre practitioner, which unites her roles as activist, educator, performer, and writer. She works as both an artist and a facilitator to design creative programming for social engagement, community development, and social justice, with an emphasis on performance-based teaching and learning methods in various community settings. As an educator, Schrock works with The Old Globe and other local and international community organizations. She provides artistic residencies focused on theatre and human development for Las Colinas Detention and Reentry Facility and East Mesa Juvenile Detention Facility. Schrock holds a master's degree in Educational Theater from New York University and a B.A. in Sociology and International Development. www.catherine-hanna.net.

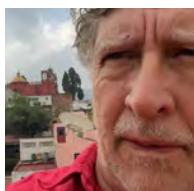


Frannie Shepherd-Bates is the Founder, Director, and Lead Facilitator of Shakespeare in Prison (SIP), a program of Detroit Public Theatre. SIP was founded in 2012 at Michigan's only women's prison and now includes programming for men and youth as well. In addition to her work in prisons, Shepherd-Bates serves as Director of Programs for Detroit Public Theatre. As a freelance director, sound designer, and teaching artist, she has worked with more than a dozen southeast Michigan theatres and schools. She has won numerous awards for her artistic and community work, and she has been featured in local, regional, national, and international media.

Gill Sotu is a Teaching Artist and a Commissioned Artist at The Old Globe. He recently performed in a reading of *Freedom, Can You Hear Me?* in the Globe's 2018 Powers New Voices Festival. He also co-wrote the piece with participants from the Fourth District Seniors Resource Center. He is the Artist-in-Residence at Makers Church and the former Artist-in-Residence at Jacobs Center for Neighborhood Innovation. An award-winning performer and poet, he wrote and performed for *HIP HOP cabHOORAY* for the 2015 San Diego International Fringe Festival, and in 2016 he opened for Talib Kweli. He has been commissioned by San Diego Symphony, Fashion Week San Diego, NBC's "ArtPulse TV," San Diego Museum of Man, and United Way. He also teaches at schools and organizations across the county.



Wendy Staggs, who was formerly an incarcerated person, has worked as a substance abuse counselor within the prison system. Having overcome her own trauma, Staggs feels a responsibility to help the ones still suffering. She has a desire to speak for those who have been silenced not only by their trauma, but by our failing judicial system. Her journey of self-discovery happened by way of the arts while incarcerated. Because of them, she is able to use her voice today and has become a very strong and driven individual who will not stop speaking out. Today, Staggs is an inaugural 2017 Beyond the Bars Fellow at UCLA, and she is currently enrolled at Mount San Antonio College studying Communications. She is also a Teaching Artist for The Actors' Gang Prison Project and a proud member of The Anti-Recidivism Coalition.



Johnny Stallings is an actor, director, writer, and teacher. He has performed solo versions of *King Lear* and *Hamlet*. He has directed six Shakespeare plays at Two Rivers Correctional Institution in Umatilla, Oregon. Stallings lives in Portland and is Executive Director of Open Hearts Open Minds. www.openheartopenminds.net.



Deborah Tobola earned a B.A. in English from the University of Montana in 1988 and an M.F.A. in Creative Writing from the University of Arizona in 1990. She began teaching in California prisons in 1992 and served as Institution/Artist Facilitator at the California Men's Colony in San Luis Obispo from 2000 to 2008. Currently, Tobola is Lead Artist at the California Men's Colony, where she teaches creative writing and theatre. In 2009, she founded Poetic Justice Project, a program of the William James Association, featuring California's first theatre company of formerly incarcerated people. Tobola and Poetic Justice Project received Santa Barbara County Action Networks's Looking Forward Award for Leadership and Vision in 2015. A published poet, playwright, and author of a children's book, Tobola's work has earned four Pushcart Prize nominations, three Academy of American Poets Awards, and a Children's Choice Book Award. She is finishing *Hummingbird in Underworld*, a memoir about working in prison.

Mickey Turtle (Yaqui/Nahua Nations) is currently the Native American Spiritual Advisor for Patton State Hospital. He volunteers in various state correctional facilities from Central California to the border of Arizona near Blythe, California, where he offers spiritual services and ceremonies. He participates in traditional ceremonies in Native communities and reservations, as this helps with training and maintains status. He grew up in a small compound called La Paz near Tehachapi, California, where his parents volunteered their lives working with Cesar Chavez and the United Farm Workers movement.



Jecoina Vinson is Chairman of the Board for Drama Club NYC, an innovative not-for-profit organization providing theatre programming to incarcerated and court-involved youth in New York City. He is an alumnus of Bard College and has been a student of theatre for over 10 years. Vinson believes firmly in the power of the arts to heal, restore, and transform individuals and communities. His passion to serve the underserved and at-risk has translated into work as a Trainer for the Department of Criminal Justice Services of New York State and as a

Supervisor for Family Services of Westchester County's SNUG Program Initiative.



Sabra Williams has received international acclaim for her work as an actor and co-founder of The Actors' Gang Prison Project, including being named by President Obama a Champion of Change in 2016 and being honored with a British Empire Medal by Queen Elizabeth II in 2018. As former Director of The Prison Project for 12 years, she oversaw the program from one California State Prison to 13 as well as programs in two reentry facilities, girls' juvenile camps, and a new correctional and probation officer program. She is currently Executive

Director of a new social justice initiative, Creative Acts. www.creativeacts.us.



Lisa Wolpe was Producing Artistic Director of the all-female multicultural Los Angeles Women's Shakespeare Company from 1993 to 2017. She produced and directed for them, and she performed as Hamlet, Richard III, Angelo, Leontes, Romeo, Shylock, Iago, and more. Wolpe has toured her solo show *Shakespeare and the Alchemy of Gender* to international venues including London, Prague, New York City, Los Angeles, San Francisco, Chicago, Vancouver, and Stratford (U.K. and Canada). She has directed and acted at theatres including Oregon Shakespeare Festival, Berkeley Repertory Theatre, Shakespeare &

Company, Arizona Theatre Company, San Diego Repertory Theatre, and more. She will play Shylock at Utah Shakespeare Festival this summer.



Dr. Sarah Woodland is a practitioner, researcher, and educator specializing in socially engaged and participatory arts. She has over 20 years of experience in the arts and cultural sectors in Australia and the U.K., with a particular focus on engaging communities from diverse social and cultural backgrounds. Woodland has been a member of the acclaimed Geese Theatre Company in the U.K., facilitating theatre and drama in criminal justice contexts. In Australia, she has collaborated with adult survivors of institutional childhood abuse and with incarcerated adults and young people to create live theatre and radio drama. Woodland teaches applied theatre at Griffith University and is a Research Fellow in the Queensland Conservatorium Research Centre, and she is passionate about her ongoing participatory theatre practice and research in Brisbane Women's Correctional Centre.

A DIFFERENT KIND OF SPACE

By Freedome Bradley-Ballentine and Mike Hausberg



About a hundred miles east of San Diego, situated in the middle of a vast desert, is California State Prison, Centinela. “It’s a billion hours from everywhere,” quips James Pillar, one of The Old Globe’s Teaching Artists. Yet within this desolate landscape, one of the Globe’s most exciting programs has bloomed.

Reflecting Shakespeare invites participants to engage with Shakespeare as a way to explore themselves. “It’s a different kind of space than the rest of the prison,” says Teaching Artist Erika Beth Phillips, who, with Pillar, has helped foster the program since its inception in September 2016. “It’s a special place where the men can take risks and be honest with themselves, because we ask some very tough questions.” The inmates engage with Shakespeare’s works through acting, writing, self-reflection, and collaboration, cultivating among the group compassion, empathy, and the ability to tell their own stories.

The program’s first group began by creating a working agreement with 10 to 15 positive values, explains Pillar. “We included things like honesty, open-mindedness, loyalty, love, joy, positivity, and integrity. The men were able to hold themselves accountable because of it.”

One of the things Pillar and Phillips noticed when they first visited the yard of the maximum-security prison was its segregation. “It’s completely broken down along racial and ethnic lines,” says Pillar. “At our first session, the men entered the room and automatically sat in those groups, and it really stayed that way for quite a while. Over time, though, that started to break down, and that was absolutely a byproduct of the men working together and becoming involved in theatre and the sense of community it offers.”

“There was a release that went along with that,” notes Phillips. “They had to transgress those unspoken rules they have to abide by to survive in prison. Once they did, they could relate to each other, man to man, human to human, without a security or political issue. There’s a huge amount of trust in the room.”

It may be surprising to talk about trust in a room full of convicted felons, but it is a product of the participants' dedication. "These guys can outwardly be very intimidating, with full-body tattoos and gang affiliations. But they wanted to do whatever they could to learn about themselves so they could do right by their families when they get out. They signed up for a self-help class; they want to be better."

Although the program is relatively new, there have already been some notable achievements. Many of the participants have benefitted from the program, but Pillar and Phillips have seen certain members grow in particular. Josue, for example, has seen his Reflecting Shakespeare group as a second family and has focused on bringing out the positivity in the characters he has played. Sal, another standout, has used the program to mentor other inmates.

As part of the program, Josue, Sal, and the rest of the men developed a half hour of material, including Shakespeare and original work. "We had finished choreographing the scene and began a run-through in the gymnasium," Pillar explains. "Five minutes in, the doors flew open and all these other guys were brought in and put into a cage in the corner. It's this huge echoing room, and there were radios on full blast, shouting, banging on the bars, it was really going off. The process is difficult enough for our participants, and suddenly having an audience seeing them perform Shakespeare and reveal personal stuff, they started to fall apart. But they as a group decided to pick up and keep going. We saw them focus hard and stay with the team, and when they got through it, the sense of accomplishment was clear. There were high fives and backslaps. That was a standout moment."

They went on to perform the piece at their culminating event. Josue performed sonnets and his own words with his family just two feet away. "Seeing that connection between him and his family, and how thrilled he was, and what a big deal it was for his family to see him do this positive thing with theatre. There it was in front of your face, and that's pretty great." ■

The Old Globe's Teaching Artists are supported by the Ann Davies Fund for Teaching Artists.

Photo: Teaching Artists James Pillar and Erika Phillips.



ARTS ENGAGEMENT PROGRAMS



BEHIND THE CURTAIN

Behind the Curtain offers participants hands-on chances to explore the magic of creating a theatrical production.

BREAKING BREAD

BREAKING BREAD

Quarterly dinners hosted at the Globe, bringing together different facets of our community and creating an opportunity for authentic relationships.



coLAB

A collaborative art-making process between community members and artists, turning stories into theatre and developing both artists and new work.



City Heights Day of the Dead Celebration. Photo Douglas Gates.



COMMUNITY VOICES

A series of free workshops dedicated to the process of creating short plays by adult residents of San Diego County in and for their communities.



GLOBE FOR ALL

A tour of free professional theatre productions that include workshops and talkbacks, reaching thousands of people across San Diego County twice a year.



The cast of Globe for All's *Twelfth Night*, 2017. Photo by Jim Cox.



PAM FARR SUMMER SHAKESPEARE STUDIO

Participants develop their own artistic muscles through storytelling, creating original material, and engaging physically with dance, movement, stage combat, and vocal and music classes.



Photos: Students perform with the Summer Shakespeare Studio, 2017. Photo by Douglas Gates.



REFLECTING SHAKESPEARE

A program that utilizes theatre-based activities, self-reflection, and journaling through the study and performance of Shakespeare at correctional facilities and residential rehabilitation programs.

UPCOMING SHOWS AT THE OLD GLOBE — SUMMER 2018



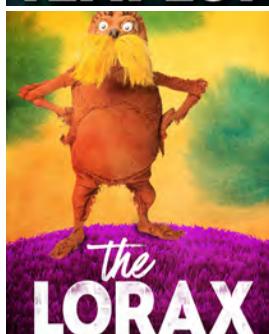
THE TEMPEST

By William Shakespeare

Directed by Joe Dowling

June 17 – July 22

Lowell Davies Festival Theatre



DR. SEUSS'S THE LORAX

Based on the book *The Lorax* by Dr. Seuss

Adapted for the stage by David Greig

Music and lyrics by Charlie Fink

Directed by Max Webster

Presented by The Old Globe and Children's Theatre Company, in partnership with The Old Vic

Originally produced at The Old Vic in London

July 2 – August 12

Donald and Darlene Shiley Stage

Old Globe Theatre

Conrad Prebys Theatre Center



BAREFOOT IN THE PARK

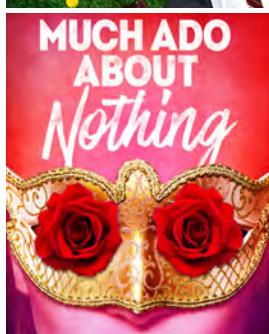
By Neil Simon

Directed by Jessica Stone

July 28 – August 26

Sheryl and Harvey White Theatre

Conrad Prebys Theatre Center



MUCH ADO ABOUT NOTHING

By William Shakespeare

Directed by Kathleen Marshall

August 12 – September 16

Lowell Davies Festival Theatre

TRANSITION AND TRANSFORMATION

By Freedome Bradley-Ballentine, Mike Hausberg, and Ben Thoron

When Justin Davis began his apprenticeship at The Old Globe's Technical Center in October 2016, he had no shopwork experience to speak of. He had a background in television and video production, and a passing familiarity with woodworking tools, but the first days were tough. "I'd think, 'I just can't do this.' I'd look at some of the guys who have been here for years, and they had a tremendous amount of experience." But one of the things he quickly learned was being comfortable with being uncomfortable. "I realized that experience allows you to work your way out of corners—the work here is like figuring out a puzzle."

Originally from Los Angeles, Davis recently moved to San Diego and was looking for community. "I was broken. I had been in the military, I had been in combat, and I just wanted to move on. There are some things in this life that you can't just move on from, that you have to address." He found assistance at Veterans Village San Diego, which helped him deal with his PTSD through therapy in a safe and nurturing environment. It allowed him to transition into civilian life, and when the opportunity came to join The Old Globe, he was ready. "I wasn't shying away from the public anymore. It gave me a starting point, and it got me into the swing of things."

There were days when he felt overwhelmed or wanted to quit, when his thoughts would turn negative and self-doubt would creep in, but the Globe staff supported and welcomed him into the fold. "There was care in giving me the correct jumping-off point. They showed me how to do things correctly and safely, and pretty quickly it turned to 'okay, now fly.'"

He quickly began doing tasks in which he had no background, allowing him to expand his skills and build his confidence. "Excellence can't be rubberstamped. It's putting all of yourself in the moment to do whatever you're doing wholeheartedly, and challenging yourself to do the best you can."

Davis put all this training to use on a rainy day in the shop when a leak was discovered above a piece of scenery that had just been painted. At first his reaction was to call someone for help, but a colleague in the shop assessed the situation and said, "Well, we'd better get up on the roof to cover the skylight!" This experience was instrumental in changing his attitude about being a problem solver instead of a bystander. "It changed my whole concept of what a problem is. I learned to call on myself first, to not limit my thinking of what I may be capable of doing in a given situation. I measure and solve problems a little differently now. I don't immediately say to myself, 'I can't do it.' I look at a thing and say, 'I have skill sets, how can I fix this?'" ■

Davis completed his apprenticeship in February, and he continues to work with the technical crew on Globe productions. The experience has been life-changing. "Doing something you enjoy makes a difference. I love going to the theatre. I love being around theatre people. I love the individual pieces we get to take ownership over. It's like we're all little ants rolling our own piece up the hill to make something that matters." ■

Justin Davis was the first person to complete The Old Globe apprenticeship program. The program, specifically set up for veterans, is funded and supported by a grant from the California Arts Council Veterans Initiative in the Arts.

THANK YOU HOTEL AND CATERING SPONSORS

The Old Globe gratefully acknowledges the following organizations for their donation in time, services, or money to the 2018 Shakespeare in Prisons Conference:



CONFERENCE BOOK SHOP

Every day during the conference, come and browse books and DVDs from your colleagues and grab a Globe keepsake or two! The shop is located in the Rehearsal Hall Green Room and is open during breakfast and lunch breaks each day.

The Old Globe's Helen Edison Gift Shop, located on the Globe plaza, is also open two hours before performances for a wider selection of Globe- and theatre-related items.

PHOTO NOTICE

Photos, audio recordings, and/or videos may be taken before, during, and/or after the conference events. By entering these premises, you hereby give The Old Globe and its photographers/videographers your free and unlimited consent to use, or exhibit in the futherance of its work, with or without identification, any recorded capture that was taken during this Globe activity and/or event. You furthermore waive any and all claims for any compensation by reason thereof or for damages that may result therefrom.

www.TheOldGlobe.org/ShakespeareInPrisons2018
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#TheatreMatters



THANK YOU SPONSORS

The 2018 Shakespeare in Prisons Conference is generously funded in part by Shakespeare at Notre Dame through **The Mary Irene Ryan Endowment for Excellence in Community Programs** and **The Ryan Memorial Foundation**. This program is also supported by **The Beyster Family**, **Stiefel Behner Charitable Fund**, **Ann Davies Fund for Teaching Artists**, and **The James Irvine Foundation**.

Program Partners include **Shakespeare at Notre Dame** (Scott Jackson, Mary Irene Ryan Family Executive Director), **Shakespeare Behind Bars** (Curt L. Tofteland, Founder and Producing Director), and **The Old Globe** (Department of Arts Engagement). Additional Partners are **San Diego County Sheriff's Department**, **Las Colinas Detention and Reentry Facility**, and **California State Prison, Centinela**.

Sponsorship of the Globe's Reflecting Shakespeare program, serving incarcerated people at Las Colinas and Centinela, is also provided by **The James Irvine Foundation** and **California Department of Corrections and Rehabilitation**. Financial support of The Old Globe is provided by **The City of San Diego**.

THE OLD GLOBE



Free programs on our Copley Plaza created to broaden our concept of audience, include communities across San Diego County, and increase access to Balboa Park.

UPCOMING AXIS EVENTS

Mariachi Reyna

Saturday, March 31 | 11:00 a.m. – 2:00 p.m.

Arts Engagement welcomes Mariachi Reyna for a special, one-day-only concert. Mariachi Reyna is an internationally acclaimed all-female mariachi band direct from Los Angeles. The event is presented in partnership with the Mariachi Women's Festival.

Happy Birthday, Mr. Shakespeare!

Saturday, April 21 | 11:00 a.m. – 2:00 p.m.

A fast-growing San Diego family tradition, *Happy Birthday, Mr. Shakespeare!* features fancy cake, sonnet karaoke, puppet theatre, and more. As always, this event is interactive, and everyone is encouraged to participate. Come eat birthday cake and perform your favorite sonnet or write a new one, and don't forget about puppet-making and performances courtesy of the San Diego Guild of Puppetry.



**For more AXIS events and information, visit
www.TheOldGlobe.org/Arts-Engagement/AXIS.**

AXIS is supported by a grant from The James Irvine Foundation.

Financial support is provided by The City of San Diego.

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