

‘Why don’t you just try acting?’:

The Theatre of Marginalised Communities and the Encounter Between US and UK

Actor Training

Link to sign up: <https://www.eventbrite.com/cc/bada-symposium-4807327>

Sunday 15 th March 2026	
9.30-10.00	Coffee and Registration
10.00-10.15	Welcome
10.15-11.45	<p>Stonewall to Soho: Transatlantic Exchanges in Queer Theatre and Performance (Convened by Jay Paul Skelton)</p> <p>The Art of the Culture War: Lessons from the Battlefields (Phoebe Patey-Ferguson)</p> <p>A decade ago, teaching at UK-based university about the US culture wars in the 1990s and the concurrent state censorship of queer art, the subject felt like a faraway historical moment. Today, it reads like a playbook doomed to be repeated on both sides of the Atlantic. As Carol Jacobsen argued in 1991, when ultraconservatives transform expressions of sexual pleasure and desire into sites of moral panic, "their strategy is a calculated offensive meant to buttress the masculinist power structure." Through examining the 2024 moral panic around - and subsequent censorship of – REIN, a radical queer feminist performance work in Scotland, alongside historical battles over artistic freedom, this paper reveals how collusion between a far-right press, right-wing politicians, and fearful arts institutions attack queer artistic expression. While these fights emerge in specific cultural and historical contexts – there are alarming commonalities which can allow us to understand what tactics might need to be brought into action to continue to defend and expand queer performance on both sides of the Atlantic.</p> <p>Phoebe Patey-Ferguson specialises in the social contexts of contemporary performance, focusing on queer and trans practices in festivals, nightlife and Live Art. Their work considers how countercultural practices by marginalised artists generate community, resist assimilationist narratives and embrace radical methodologies. As a lecturer and Programme Director of MA Queer Performance at Rose Bruford College, they are dedicated to developing queer pedagogical approaches to studying and creating performance. Phoebe co-edited a special issue of Contemporary Theatre Review on Live Art (2024), co-convenes the Queer Futures Working Group of the International Federation of Theatre Research (IFTR), is the co-research lead for The Night Club: an international queer performance research network and is co-chair of the board for Duckie.</p> <hr/> <p>Queer Practice, Queer Pedagogy: A Transatlantic Conversation on Voice and Actor Training (with Becca Barrett and Richard Delaney moderated by Jay Paul Skelton)</p> <p>This conversation between two leading US- and UK-based scholar-facilitators examines how queer perspectives reshape what and how we train performers. Richard and Becca will reflect on bodies, voices, and the presence of authority in the training room, and ask how both practice and pedagogy can make space for difference, risk, and transformation.</p> <p>Becca Barrett is a voice practitioner and performer who specialises in gender-affirming voice pedagogy and consent-based practice. Becca is the lead voice and singing practitioner on the MA Musical Theatre programme at The Royal Central School of Speech and Drama and works as a freelance Production Voice Coach on theatre productions in the UK and US. They are a co-founder of On Voice, a voice coaching collective dedicated to accessibility and</p>

	<p>inclusion, and work in partnership as a coach for the Terry Knickerbocker Studio in NYC. Their research on consent-based practice in voice teaching has been presented at conferences across the UK and they sit on the peer review board for the Voice and Speech Review, the leading research publication for voice practice.</p> <p>Richard Delaney is Programme Leader for BA (Hons) Acting: Contemporary and Devised at The Royal Central School of Speech and Drama (RCSSD). He brings over two decades of experience as an actor, theatre-maker, and movement director, now channelled into academic leadership and actor training. His teaching career spans leading UK conservatoires and universities including Central, LAMDA, East 15, Mountview, Brunel, St Mary's, and ALRA, amongst others. Richard has just started his doctoral research at RCSSD, exploring queer phenomenology and psychophysical actor training, with a focus on disorientation, reorientation of embodiment, and failure as pedagogy.</p> <p>Jay Paul Skelton is a lecturer on the MA/MFA Actor Training and Coaching programme and Business Programmes Manager for Central for Business at The Royal Central School of Speech and Drama. He also taught at RADA, Rose Bruford, Kingston University, and the University of Notre Dame London. He was Producing Artistic Director of the Notre Dame Shakespeare Festival, the professional theatre in residence at the University of Notre Dame (US) from 2005-2012. He has directed, produced, or written over 125 productions in London, Edinburgh, New York, Chicago, and Boston. He is the co-editor with Siiri Scott of <i>Stanislavsky and Race: Questioning the "System" in the 21st Century</i> published by Routledge in 2023.</p> <hr/> <p>Surviving the Crossing: A Queer Migrant Dialogue Between London and New York (Edu Díaz and Alejandro Postigo)</p> <p>This practice-as-research presentations takes the form of a live, staged exchange between Alejandro Postigo (London-based Spanish queer performance-maker) and Edu Díaz (New York-based Spanish actor and theatre practitioner). Part dialogue, part informal performance lecture, the encounter explores queer migrant survival, acting practice, and cultural translation across UK and US theatre contexts.</p> <p>Edu Díaz is a Fulbright-awarded actor and theatre-maker from the Canary Islands based in New York City. His work blends clown, drag, puppetry, and physical theatre to reimagine stories of identity, displacement, and resilience. He is the creator and performer of <i>A Drag Is Born</i>, an award-winning solo work presented internationally, including at the Edinburgh Fringe, where it received the <i>Keep It Fringe Award</i>. Trained in Spain and the United States, Díaz works across theatre and performance, engaging queer storytelling as a tool for survival and visibility across cultural and linguistic borders.</p> <p>Alejandro Postigo is a Spanish queer performance-maker and academic based in London. His practice centres on the international revitalisation of Copla, Spain's politically repressed song tradition, through cabaret, musical theatre, and practice-based research. He is the creator and performer of Copla: A Spanish Cabaret and Miss Brexit, both presented internationally and widely reviewed. Alejandro has performed at venues including the Royal Opera House, Southbank Centre, Sadler's Wells, and the Edinburgh Fringe. He is Associate Professor in Musical Theatre at the London College of Music (University of West London) and regularly present his work at international conferences.</p>
11.45-12.00	Break
12.00-1.00	'Method-building?': Working, living and coping with Sam Wanamaker's Globe mission

	<p>Speakers: Patrick Spottiswoode (Founder, Globe Education, Shakespeare's Globe) and Zoë Wanamaker (actress and daughter of Sam Wanamaker)</p> <p>Patrick Spottiswoode Shakespeare's Globe in 1984. He founded Globe Education in 1989, 8 years before the Globe opened. Globe Education, at its height, offered programmes for over 120,00 people a year from pre-school to postgraduate as well as for the general public. He curated numerous festivals including "Shakespeare and the Jews", "Shakespeare and Islam" and "Shakespeare is German". His series, Read Not Dead, staged and recorded over 300 plays by Shakespeare's contemporaries as performances with scripts. Patrick retired in 2019. He is on the board of the Rose Theatre Trust and Bright Torches and is Deputy Chair of the Globe Council.</p>
1.00-2.00	Lunch
2.00-4.00	<p>Jewish Methods: How Jewish-American Practitioners Influenced Contemporary British Actor Training (Convened by Conrad Cohen)</p> <p><u>'Judaizing' Method Acting: The Necessity of a Jewish Pedagogy for the Meisner Technique</u> (Conrad Cohen)</p> <p>The Meisner technique is one of the most prevalent acting practices found throughout British drama schools today. However its application is limited without a significant understanding of the context in which Meisner developed his actor training practice, especially as the son of Jewish refugees who grew up amongst New York's Yiddish-speaking community. Like many methods of Jewish-American acting teachers, there seems to have been an appropriation of their work in ways which do not truly reflect their pedagogy possibly due to a lack of acknowledgement of their ethnic positionality as marginalised Jewish immigrants, and possibly even leading to antisemitically-laced prejudice against them and 'the Method'. This workshop-paper explores how a more direct acknowledgment of Meisner's Jewish heritage can offer a robust and reparative application of his acting techniques.</p> <p>Conrad Cohen is a Scottish and Jewish theatre director, actor, teacher and independent scholar. He is Teaching Manager at the Royal Shakespeare Company where he manages their pedagogy and courses on the teaching of Shakespeare. He is also a Tutor at the British American Drama Academy, Senior Lecturer at the Performers College, and Visiting Lecturer at the Royal Central School of Speech and Drama, where he completed an MFA in Actor Training and Coaching achieving a distinction. He trained as an actor at the American Academy of Dramatic Arts in New York, holds a PGCE in secondary education and a BSc (Hons) in Mathematics. His latest article, published in the Theatre, Dance and Performance Training Journal, explores how combatting antisemitism offers necessary anti-racist approaches to actor training. https://www.linkedin.com/in/conradcohen/</p> <p><u>Doreen Cannon Changed My Life (and the nature of actor training in London drama schools)</u> (Margaret Coldiron)</p> <p>I wanted to come to London to learn to be a real Shakespearean actress, so I skipped my Law School Admission Test and went to New York City to audition for the Drama Centre, London. That was when I first met Doreen Cannon, then Head of Acting at the school. She was a formidable personality and a very demanding teacher. It was</p>

challenging, but I survived the audition and the training and went back to the US as a real Shakespearean actress.

The ethos of drama schools and drama training in London in the 1960s and 70s was utterly different from today, and Doreen Cannon is, I believe, the reason for that. I was privileged to take over her work at Drama Centre when she moved on to teach at RADA. The idea that an infamous, loud-mouthed American should teach method acting at that venerable institution was, at that time, an astonishingly revolutionary notion. Unsurprisingly, she transformed the training. Her methods, derived from her work at HB Studios with Herbert Berghof and Uta Hagen, have influenced all the major London drama schools through the people she trained, and the people trained by her former students. We all carry her with us in the work that we do, whether performing, teaching or directing.

This paper will examine the life and legacy of Doreen Cannon as one of the most significant figures in British actor training in the twentieth century. It may indulge in some shameless autobiographical activities along the way, but it will achieve its objective.

Margaret Coldiron is a theatre director, performer, teacher and a specialist in Asian performance and masks. After taking a degree in English and Comparative Literature at William Smith College, she trained as an actress at the Drama Centre, London and performed with various companies in the US including the National Shakespeare Company. She has taught and directed for many professional actor-training programmes including the American Conservatory Theatre, University of Missouri-Kansas City, Atelier Teatro Fisico (Turin), East 15, Mountview, Arts Ed., Central School of Speech and Drama and the Drama Centre, London. She has an MA in Text and Performance Studies from King's College and RADA and a PhD in Drama from Royal Holloway. She is associate director of *Thiasos*, a theatre company specialising in intercultural productions of ancient Greek plays and has published widely on Asian and intercultural performance and actor training.

The Heart of the Method (Lola Cohen)

The development and history of Lee Strasberg's Method and legacy will be discussed alongside a demonstration of the Method exercises.

Lola Cohen is a lifetime member of the Actors Studio. She trained with Lee Strasberg during the last five years of his life and has taught Method Acting for 40 years at The Lee Strasberg Theater and Film Institute in New York and Los Angeles. Lola was an instructor in NYU Tisch School of the Arts/Strasberg Institute acting program for many years. After Lee's passing, she continued her training with Method actress/teacher Kim Stanley and the acclaimed director and Eugene O'Neill expert, Jose Quintero. She has trained and directed multitudes of actors in scenes and plays during her career in the theater. As a member of Bob Dylan's *Rolling Thunder Review*, Lola made her film debut in *Renaldo and Clara* in 1975. Lola's directorial theater credits include, *A Midsummer Night's Dream* for the Woodstock Youth Theater; Jean Genet's, *The Maids* at the Strasberg Institute and Lewis John Carlino's, *Snowangel* while Artist-in-Residence at SUNY-Ulster. Lola is also an Associate Adjunct Professor of Law at Brooklyn Law School where for the last twenty years has taught her class "Communication Skills for Attorneys". Lola's first book, *The Lee Strasberg*

	<p><i>Notes</i> was published by Routledge in 2010 in close cooperation with the Institute and the Strasberg family. Lola's second book, <i>The Method Acting Exercises Handbook</i> was published in 2017 and is translated into Russian, Polish and Chinese. Lola has lectured at Pratt Institute, The National Film School of Denmark, The Stanislavski Museum/Moscow and has taught Master Classes at The American University in Washington, D.C. from where she was graduated with a Bachelor of Arts degree in education. Lola was designated a Fulbright Specialist Scholar in 2017 and taught at the Russian State Institute for the Performing Arts, (RISPA) in Saint Petersburg. She has conducted additional Master Classes internationally at Beijing Film Academy, CH; Les Ateliers Professionnels De l'Acteur, Paris, FR; Accademia 09, Milan, IT; Act One For All, Lisbon, PO; Rose Bruford College, UK; Tell to Joy Theater, Copenhagen, DK; and the Chekhov International Theater School, Melikhovo, RU where she directed <i>The Seagull</i> and served on the faculty.</p>
4.00 – 4.15	Break
4.00-5.15	<p>Shakespeare in Washington: Past, Present, and Future (Zoom)</p> <p>Drew Lichtenberg is the Artistic Producer at Shakespeare Theatre Company in Washington, D.C., where he has been dramaturg in residence since 2011. His multifaceted artistic process has taken him to theatres around the world, including the Royal National Theatre, Royal Shakespeare Company, Almeida, and Young Vic in the United Kingdom, the Roundabout Theatre, Public Theater, Brooklyn Academy of Music, and La Mama Experimental Theatre Club on and off-Broadway, and to regional theatres around the country, including the Oregon Shakespeare Festival, McCarter Theatre Center at Princeton University, and Yale Repertory Theatre. For the last ten years, he has worked with the Lorraine Hansberry Literary Trust as a dramaturgical consultant and his theatrical criticism has appeared frequently in <i>The New York Times</i>, among other journals. He is currently on the faculty of Johns Hopkins University and Catholic University of America, and has taught previously at Eugene Lang College at the New School and David Geffen School of Drama at Yale University. Publications include <i>The Piscatorbühne Century: Aesthetics and Politics in the Modern Theater after 1927</i> (Routledge, 2021) and he is the co-author with Deborah C. Payne of <i>Shakespeare in the Theatre: Shakespeare Theatre Company</i> (Arden/Bloomsbury, 2024).</p> <p>Deborah C. Payne, Professor Emerita of Literature at American University, has published extensively on seventeenth- and eighteenth-century theatre history and performance studies. In addition to her scholarship, Professor Payne has provided dramaturgical support for theatre companies in Washington, D.C. Among her publications are <i>The Cambridge Companion to English Restoration Theatre</i> (Cambridge University Press, 2000); <i>Four Libertine Plays from the Restoration</i> (Oxford University Press, 2005); <i>Revisiting Shakespeare's Lost Play: Cardenio/Double Falsehood in the Eighteenth Century</i> (Palgrave Macmillan, 2017); <i>The Business of English Restoration Theatre, 1660 – 1700</i> (Cambridge University Press, 2024), and – co-authored with Drew Lichtenberg – <i>The Shakespeare Theatre Company</i> (Arden/Bloomsbury, 2024). At present, Professor Payne is working on two books projects, the first a reexamination of early modern acting styles, and the second an in-depth study of theatre and performance in London during World War II.</p> <p>Simon Godwin, Artistic Director, Shakespeare Theatre Company. Selected credits: David Eldridge's adaptation of Ibsen's <i>The Wild Duck</i> (TFANA and STC); <i>Uncle Vanya</i>, <i>Comedy of Errors</i>, <i>King Lear</i>, <i>Much Ado About Nothing</i> and <i>Macbeth</i> (Ralph Fiennes and Indira Varma) (STC), <i>Timon of Athens</i> (TFANA, STC, RSC). Simon</p>

	served as Associate Director of the National Theatre of London from 2015 to 2025 where he directed <i>Antony and Cleopatra</i> (Ralph Fiennes and Sophie Okonedo), <i>Romeo & Juliet</i> (Sky Arts in U.K./PBS in U.S.) starring Josh O'Connor and Jessie Buckley. Simon has previously served as Associate Director of the Royal Court Theatre, the Bristol Old Vic, and the Royal and Derngate Theatres in Northampton. Awards: Evening Standard/Burberry Award for an Emerging Director; 2023 Harman/Eisner Residence Artist at the Aspen Institute.
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Monday 16 th March 2026	
9.45-10.15	Coffee and Registration
10.15-12.00	<p>Beyond the Hollywood Ten: 'Un-American' Americans and the British Theatre Industry (Convened by Hannah Merlander)</p> <p><u>Sam Wanamaker: Cultural Entrepreneur (Paul Prescott)</u> Long before he became synonymous with Shakespeare and pseudo-Elizabethanism, Sam Wanamaker was an extraordinary cultural entrepreneur bringing Russian, German and American influences to the British stage. This talk considers his innovative and shape-shifting work as an actor, director and theatre manager in the two tumultuous decades after his exile from the US.</p> <p>Paul Prescott was formerly Professor of Theatre and English at the University of California, Merced, and currently works in the Institute of Advanced Teaching and Learning at the University of Warwick. He has published widely, mostly on Shakespeare and Performance, has dramaturged for the National Theatre, and is the co-founder of the annual Shakespeare in Yosemite festival.</p> <p><u>"More English than the Brits": Hollywood's Exiles in 1950s Britain (Rebecca Prime)</u> During the 1950s and early 1960s, London was home to a significant group of blacklisted American filmmakers: the directors Cy Endfield, Joseph Losey, and Bernard Vorhaus; the screenwriters Harold Buchman, Lester Cole, Carl Foreman, Ian McLellan Hunter, Howard Koch, Donald Ogden Stewart, and Frank Tarloff; the writer/producer Adrian Scott and his wife (the television writer Joan LaCour Scott); the producer Bob Roberts; the actors Phil Brown and Sam Wanamaker; and the composer Larry Adler. For many in the exile "colony," the theatre provided an entry point into Britain's creative industries, presenting them with much-needed employment opportunities and in some instances, flourishing new careers. This presentation will provide an overview of the blacklisted community in London and their work in theatre, television, and film during the years of their political exile. Through a focus on three of the most successful of the exiles—Cy Endfield, Carl Foreman, and Joseph Losey—it will discuss the creative impact of exile and how these filmmakers' sense of displacement shaped their aesthetic engagement with British culture.</p> <p>Rebecca Prime is a writer and editor based in Washington D.C. Her book, <i>Hollywood Exiles in Europe: the Blacklist and Cold War Film Culture</i> (Rutgers University Press, 2014), received the Best First Book Award from the Society of Cinema and Media Studies. She was named an Academy Film Scholar by the Academy of Motion Picture Arts and Sciences and received a Public Scholars Fellowship from the National Endowment for the Humanities for her current book project, <i>Hoover vs. Hollywood: Race, Revolution, and the Most Dangerous Film of 1968</i> (forthcoming from Haymarket Books). She is the former Editor of <i>Film Quarterly</i> and has written for</p>

publications including *The Los Angeles Times* and *The Washington Post*. She holds a Ph.D. in Cinema and Media Studies from UCLA.

Paul Robeson - the artist must take sides (Hakim Adi)

Abstract

Hakim Adi is currently a Senior Research Fellow at the Department of International History at the London School of Economics and Professorial Research Associate at the Centre of Pan-African Studies at the School of Oriental and African Studies.

Hakim was the first historian of African heritage to become a professor of history in Britain. In August 2024 he was the recipient of the ‘Outstanding African Studies Award’ by the African Studies Association (UK) in recognition of his ‘exceptional contribution to the field of African Studies, for expanding and disseminating knowledge on Africa.’ In April 2025 he was awarded the Amilcar Cabral Centenary Medallion by the Fundação Amilcar Cabral (Cape Verde) for his work honoring the memory of Amilcar Cabral.

He has appeared in many documentary films, on TV and on radio and has written widely on the history of Africa and the African Diaspora, including three history books for children. His publications include: *West Africans in Britain 1900-60: Nationalism, Pan-Africanism and Communism* (Lawrence and Wishart, 1998); (with M. Sherwood) *The 1945 Manchester Pan-African Congress Revisited* (New Beacon, 1995) and *Pan-African History: Political Figures from Africa and the Diaspora since 1787* (Routledge, 2003).

His most recent books are *Pan-Africanism and Communism: The Communist International, Africa and the Diaspora, 1919-1939* (Africa World Press, 2013), *Pan-Africanism: A History* (1804 Books, 2023), and, as editor *Black British History: New Perspectives* (Zed, 2019), *Black Voices on Britain* (Macmillan, 2022) and *Many Struggles: New Histories of African and Caribbean People in Britain* (Pluto, 2023). His most recent publication, *Africa and Caribbean People in Britain: A History* (Allen Lane, 2023) was shortlisted for the prestigious Wolfson History Prize in Britain in September 2023. <https://www.hakimadi.org/>

“A guest in your country”: Bertolt Brecht between Europe and America (Tom Kuhn)

From the moment of the Nazi seizure of power in Germany in 1933 Brecht went into exile, first in Europe (Denmark) and then, as the war progressed, from 1941 in the United States (California). Despite being cut off from much practical theatre work, he not only wrote many of his most famous plays in this period, his theatre and acting theory also progressed by leaps. In this paper I will describe these developments and try to assess how far his immediate cultural (and geographical) context affected his ideas. In 1947 he was hauled before the House Un-American Activities Committee and cross-questioned about his politics. The next day he flew back to Europe and eventually settled in East Berlin. In 1948 he published his manifesto for the theatre, *The Small Organon*. Again, we have to ask what influence his American experience had on this great theoretical essay and to what extent there was dialogue between the American and the European theatre.

Tom Kuhn is an Emeritus Fellow of St Hugh’s College Oxford, where he was for many years Professor of C20 German Literature. He has worked especially on Bertolt Brecht, and is the principal editor (and one of the translators) of the English-language edition of Brecht’s works. Major publications include *Brecht on Theatre* and *Brecht on*

	<p><i>Performance</i> (both 2014), <i>The Collected Poems of Bertolt Brecht</i> (2018), and <i>Brecht and the Writer's Workshop: Fatzer and Other Dramatic Projects</i> (2019). He has also collaborated extensively with musicians, visual artists and theatre makers, and has commissioned and produced new work.</p>
12.00-2.00	Lunch and time to move to the Globe (please be at the Globe by 1.45pm)
2.00-2.10	Welcome
2.10 – 3.30	<p>‘Lifting It Up’: Hip-hop, Shakespeare and the Poetics of Black Speech (Jonzi D, Sideeq Heard, Tristan Fynn-Aideunu and Miriam A. Hyman/ Robyn Hood, moderated by Hanh Bui, interim Head of Research at Shakespeare’s Globe)</p> <p>Jonzi D is an MC, dancer, spoken word artist and director who is the foremost advocate for hip hop who has changed the profile and influenced the development of the UK British hip hop dance and theatre scene over the last two decades. Since founding Breakin’ Convention in 2004 Jonzi has triumphed in raising the profile and giving a platform to hip hop disciplines, which has gained worldwide recognition as being at the vanguard of the development of the art form. Through professional development projects Open Art Surgery and Back to the Lab, Jonzi has supported hundreds of hip hop dance and rap/poetry artists on their journey to creating theatre. His critically acclaimed works include 1995’s <i>Lyrikal Fearta</i>, 1999’s <i>Aeroplane Man</i>, 2006’s <i>TAG... Just Writing My Name</i>, 2009’s <i>Markus the Sadist</i> and 2013’s <i>The Letter: To Be Or To MBE?</i> about his choice to decline an MBE from the Queen. Jonzi’s has been featured in HBO’s Def Poetry Jam, had his short films <i>Silence da Bitchin’</i> & <i>Aeroplane Man</i> screened on Channel 4, toured his work extensively all over the world and delivered his own TED Talk about the influence and evolution of hip hop culture. In 2020 Jonzi directed <i>Our Bodies Back</i> which won ‘Best Artistic Film’ as part of the Detroit Black film festival, followed up by the sequel, <i>AUTOCORRECT</i> in 2022. He also wrote <i>Here/Not Here</i>, a short film directed by Bim Ajadi which won the ‘Best Film’ category in Deaffest 2022. In 2023, Jonzi D was awarded a citation from Al Taylor of the 71st District - New York State Assembly in recognition of his efforts for advancing and advocating hip hop culture in the UK and abroad, and the De Valois Award for Lifetime Achievement by the Dancing Times Critic’s Circle. In 2024, Jonzi D was nominated for his artistic direction of Breakin’ Convention, cementing the festival’s two decades as a mainstay in the world of theatre and beyond.</p> <p>Sideeq Heard is a director, actor and rapper. He was the Associate Director of the Tony Nominated Broadway production of <i>Fat Ham</i>. He won “Best Director” at the Reel Sisters of the Diaspora Oscar qualifying film festival for “Here is a Man: The Donny Hathaway Story” Recent directing credits include: “Primary Trust” at Cleveland Playhouse. “Fat Ham” at the Royal Shakespeare Company (UK), <i>Dingaling</i> at The New Group (workshop), “Fat Ham” at The Old Globe, “Fat Ham” at The Geffen Playhouse, <i>Hamlet, Rhyme Deferred</i>, “<i>The Waiting Room</i>” a devised piece in partnership with Artreach Inc. at The Eugene O’Neil Center, <i>A Curious Thing</i> and <i>Word Becomes Flesh</i>. Former Associate Artistic Director of JAG Productions. He was the Associate Director on The Classical Theatre of Harlem’s award-winning adaptation of <i>Twelfth Night</i>. Sideeq is the creator, director and co-writer of <i>Men Like Us</i>, a digital series that follows the lives of three queer black men on their journey to self-actualization. Stream Sideeq’s new single “Soft Life” on all streaming platforms.</p>

	Next Up: Egg Play by Jeremy O' Brian at The National Black Theatre Winter 2026. MFA NYU Grad Acting. BFA Howard University.
3.30-4.00	Break
4.00-5.00	<p>Phylicia Rashad and Josph Mydell in conversation Introduced by Ben Naylor</p> <p>Phylicia Rashad is an accomplished actor and stage director who became a household name when she portrayed Claire Huxtable on <i>The Cosby Show</i>, a character whose enduring appeal has earned her numerous honors and awards. She has appeared in <i>The Gilded Age</i>, <i>The Chi</i>, <i>Diarra from Detroit</i>, NBC's <i>This Is Us</i> (Emmy nominations), in the popular Fox TV series <i>Empire</i>, in Tarell Alvin McCraney's Peabody Award-winning series <i>David Makes Man</i>, on the OWN Network, <i>The Good Fight</i>, <i>Little America</i>, and <i>The Crossover</i>.</p> <p>While television was a catalyst in the rise of Ms. Rashad's career, she has also been a force on the stage, appearing both on and Off Broadway, often in projects that showcase her musical talent such as <i>Jelly's Last Jam</i>, <i>Into the Woods</i>, <i>Dreamgirls</i> and <i>The Wiz</i>.</p> <p>In 2016, Ms. Rashad was inducted into the Theater Hall of Fame and received the 2016 Lucille Lortel Award for Outstanding Leading Actress in a Play for her performance as Shelah in Tarell Alvin McCraney's <i>Head of Passes</i> at the Public Theater. Ms. Rashad performed the role of the Duchess of Gloucester in <i>Richard II</i>, the 2020 <i>Shakespeare on the Radio</i> collaboration between The Public Theater and New York public radio station, WNYC.</p> <p>On Broadway, Ms. Rashad has performed in Dominique Morriseau's <i>Skeleton Crew</i> (Tony and DramaDesk Awards), <i>August: Osage County</i>, Tennessee Williams' <i>Cat on a Hot Tin Roof</i> (a role that she reprised on the London stage), August Wilson's <i>Gem of the Ocean</i> (Tony Award nomination) and in Shakespeare's <i>Cymbeline</i> at Lincoln Center. Ms. Rashad received both the Drama Desk and the Tony Award for Best Actress in a Play for her riveting performance as Lena Younger in the 2004 Broadway revival of Lorraine Hansberry's <i>A Raisin in the Sun</i>.</p> <p>Among Ms. Rashad's film credits are <i>The Beekeeper</i>, <i>Creed</i>, <i>Creed II</i>, <i>Creed III</i>, <i>Just Wright</i>, Tyler Perry's <i>Good Deeds</i>, <i>For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf</i>, and <i>A Fall From Grace</i>. Other recent film projects include <i>Black Box</i>, <i>Soul</i>, and the Netflix holiday musical, <i>Jingle Jangle</i>.</p> <p>Ms. Rashad made her critically acclaimed directorial debut at the Seattle Repertory Theater with August Wilson's <i>Gem of the Ocean</i>. In 2025 she directed Brandon-Jacobs-Jenkins' <i>Purpose</i> (Pulitzer Prize) on Broadway after a successful run at Steppenwolf. Rashad's directing credits include Stephen Adly Guirgis' <i>Our Lady of 121st Street</i>, <i>The Roommate</i>, <i>Blues for an Alabama Sky</i>, <i>Ma Rainey's Black Bottom</i>, <i>Joe Turner's Come and Gone</i> (2014 NAACP Theatre Award for Best Director), <i>Immediate Family</i>, <i>Fences</i>, <i>A Raisin in the Sun</i>, and <i>Four Little Girls</i>.</p> <p>Respected in the academic world, Ms. Rashad recently completed her tenure as Dean of the Chadwick A. Boseman College of Fine Arts at Howard University. In February 2023, she was appointed Howard University's inaugural holder of the Toni Morrison Endowed Chair in Arts and Humanities.</p>

	<p>Ms. Rashad has conducted Master Classes at many colleges, universities, and arts organizations including Howard University, New York University, Carnegie Mellon, The Black Arts Institute of the Stella Adler Studio of Acting, and the prestigious Ten Chimneys Foundation. Ms. Rashad also holds the distinction of being the first recipient of the Denzel Washington Chair in Theatre at Fordham University.</p> <p>Rashad's commitment to excellence in the performing arts has been recognized by the numerous colleges and universities that have presented her with Honorary Doctorates.</p> <p>Ms. Rashad has also received countless esteemed awards including the BET Honors Theatrical Arts Award, Chicago Shakespeare Theatre's Spirit of Shakespeare Award, and the Inaugural Legacy Award of the Ruben Santiago Hudson Fine Arts Learning Center.</p> <p>She serves on several important boards including Brainerd Institute Heritage (which is steering the restoration of Kumler Hall at the historic site of Brainerd Institute in Chester, South Carolina) and DADA, the Debbie Allen Dance Academy.</p> <p>Since 2017, Ms. Rashad has been the Brand Ambassador of the National Trust for Historic Preservation African American Cultural Heritage Action Fund.</p> <p>Phylicia Rashad graduated Magna Cum Laude from Howard University and is the mother of two adult children.</p> <p>-----</p> <p>Joseph Mydell (MIO '84) is the Patron of BADA. Olivier award-winning, Joseph Mydell has been acting for more than four decades and won his Olivier award for his performance as Belize in ANGELS IN AMERICA at the National Theatre in 1994. Since then he has gone on to work extensively on both stage and screen.</p> <p>He has recently been seen starring opposite Tilda Swinton in Joanna Hogg's, THE ETERNAL DAUGHTER for A24; THE PILGRIMAGE OF HAROLD FRY opposite Jim Broadbent and CONCLAVE from BAFTA Winning director Edward Berger, starring alongside Ralph Fiennes.</p> <p>Recent film credits include THE SON, with Hugh Jackman; WOMAN IN GOLD for Simon Curtis and TONIGHT YOU'RE MINE for Sigma Films.</p> <p>Some of Joseph's previous TV credits include: PRIME TARGET (Apple TV+); BRASSIC (Sky); ALEX RIDER (Amazon); MRS WILSON (BBC); HOMELAND (Showtime) and TRIAL AND RETRIBUTION (ITV) among many others. He was recently seen opposite Steve Cogan in BBC One's, THE RECKONING.</p> <p>His stage work is second to none and he has worked on over 40 stage productions throughout the world, UK and West End. Most recently; OEDIPUS (The Old Vic); THE VISIT (National Theatre); DEATH OF A SALESMAN with Wendell Pierce (Young Vic); THE TRAGEDY OF RICHARD II (Almeida); HAMLET (RSC) and EVENING AT THE TALKHOUSE (National Theatre).</p> <p>Joe has also written and directed a documentary <i>Ira Aldridge: The Black Tragedian</i> about the 19th Century Shakespearean actor.</p>
5.00-7.30	Break

7.30-10.00	Performance of <i>Deep Azure</i> at Shakespeare's Globe (participants will need to purchase a ticket separately: https://www.shakespearesglobe.com/whats-on/deep-azure/)
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