

GOODNIGHT

*Desdemona*

{ GOOD MORNING

*Sublet* }

BY  
ANN-MARIE MACDONALD

DIRECTED BY  
SUSAN GAYLE TODD

AT THE MAGNIFICENT  
CATHEDRAL of JUNK

# The Players

Leslie Guerrero \* Chorus, Mercutio  
Chris Humphrey \* Constance Ledbelly  
Noelle Fitzsimmons \* Student, Juliet  
Lauren Schultz \* Iago, Romeo  
Vicki Yoder \* Tybalt, Othello, Professor Claude Night  
Christa French \* Ramona, Desdemona  
Ally Curtis \* Soldier, Juliet's Nurse, Servant, Ghost  
Hector the Turtle\*

... and The Magnificent Cathedral of Junk as herself.

# The Crew

Sound Design \* Chris Humphrey, Quanzi Villarreal  
Lighting Design \* Quanzi Villarreal  
Junk Monsters \* Margaux Binder, Eunice Sherwood  
Crew \* Margaux Binder, Quanzi Villarreal  
Fight Choreography \* Mallory Mckenney  
Official Needler \* Rae Petersen  
Dresser \* Sandy Givens  
Graphic Design \* Ally Curtis  
Front of House \* Rachel Briles, Sandy Givens  
Susan Gayle Todd  
\* The Weird's Hot House Crew \*  
Rachel Briles, Hollie Baker, Melissa Johnson, Nami Diabate  
Suzanne Jillian, Lauren Bilbe, Laura Smith

\*No turtles were harmed in the production of this play.

# The Play

*Goodnight Desdemona (Good Morning Juliet)* opens in the Darrell Royal University office of Constance Ledbelly, a quivering academic with heretical ideas about Shakespeare's revered *Othello* and *Romeo and Juliet*. She soon finds herself swept into the fantastical world of the plays where she seeks to confirm her notions of the "txt," while making a few novel discoveries of her own.

## DIRECTOR'S NOTES

Now in our fifth year, the Weird Sisters are stronger and more dedicated than ever to all-female theater. Although I am featured as "director" of this production, it is by no means my sole vision. My role would probably better be described as "facilitator of collaboration." All of the cast and crew deliberate and concoct, and their exploration issues in a "rich Sargasso stew" of images and ideas.

*Goodnight Desdemona (Good Morning Juliet)* is a rollicking and goofy comedy. It is also an important contribution to the rising field of feminist Shakespeare adaptation. In addition to the story's many themes that resonate with women's and gender issues (inequity in the academic workplace; relationships; fantasy; homophobia; and anti-feminism, to name a few), *GD (GMJ)* also illuminates the feminist desire to re-imagine Shakespeare's texts and to explore other possibilities and outcomes for female characters who are typically marginalized, stereotyped, erased, or silenced by play's end. Our protagonist, Constance, questions assumptions about Juliet and Desdemona, and as she intervenes and alters Shakespeare's revered plays, she feels guilty and conflicted: "Have I permanently changed the text? -- / You're floundering in the waters of a flood; / the Mona Lisa and a babe float by. / Which one of these two treasures do you save? / I've saved the baby, and let the Mona drown." As both aficionado and adapter of Shakespeare, I understand the dilemma. However, since the time that the Weirds scrambled *Macbeth* five years ago to centralize Lady Macbeth and the Witches in *The Weird Sisters, Hand in Hand*, I am convinced that the original Shakespearean canon is not in danger; the "Mona" has survived many a flood, and will continue to flourish. But the feminist urge to "save the baby"--to challenge representations of women in the canon is, as Constance says, "an irresistible—if wholly repugnant—thought." --SGT

# *Special Thanks*

In no particular order, the Weird Sisters would like to thank the following:

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Mercury Mambo for sharing their space with us for rehearsals;

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& Anyone who provided chairs, props or mosquito spray;

The Weirds just wouldn't be the same without you!

# *Extra Special Thanks*

Vince Hannemann, Artist and Architect of the Cathedral

★ Thank you for sharing your space with us; ★

we'll carry a little piece of the junk in our hearts, always.

Original Premier Production Produced by  
NIGHTWOOD THEATRE, Toronto, Ontario, Canada

Performed by Special Arrangement  
with Lorraine Wells & Company Talent Management, Inc.,  
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# *We be women, not mice.*

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