

|  |    |
|--|----|
| Introduction: "Tis time to fear when tyrants seem to kiss."  | 1  |
| Louis Fantasia   |    |
| Chapter One: A Letter to My Co-Citizens  | 11 |
| Mira Furlan  |    |
| Chapter Two: Here or There: Staging Tyranny in <i>Richard III</i>  | 17 |
| Rebecca Lemon  |    |
| Chapter Three: Orson Welles, Shakespeare, and American Political Theater in the 1930s: The Case for Intermediality                               | 31 |
| Mary Samuelson   |    |
| Chapter Four: Earle Hyman: The Silent Prophet of Protest   | 47 |
| Baron Kelly  |    |
| Chapter Five: "A visor for a visor": Two Approaches to Staging <i>Romeo and Juliet</i> in a Divided Country                                      | 55 |
| Ann M. Shanahan  |    |
| Chapter Six: The Story of Cressida's Body: The Rebellion of Survivorship in <i>Troilus and Cressida</i> (and Our Responsibility in Storytelling) | 65 |
| Olivia Buntaine  |    |

|   |     |
|---|-----|
| Chapter Seven: "In Boy, go first. You houseless povertie ... " Social Justice and Transformation in <i>King Lear</i><br>Charles Duff                        | 71  |
| Chapter Eight: Shakespeare in Blue: The Evolution of Marin Shakespeare<br><i>Shakespeare in Prison</i> Program<br>Suraya Keating & Lesley Schisgall Currier | 83  |
| Chapter Nine: "I know you what you are": A Quiet Rebellion<br>Joyce Halsey  | 95  |
| Contributors  | 105 |