

## IN THIS ISSUE

<b>In This Issue</b>	<b>1</b>
<b>As We Liked It</b>	<b>2</b>
<b>Meet Our Players: Bill Pirkey</b>	<b>4</b>
<b>Summer Workshops!</b>	<b>6</b>
<b>Hope for the Future</b>	<b>8</b>
<b>Teacher of the Year</b>	<b>9</b>
<b>Wonderful Women</b>	<b>9</b>
<b>Sharing the Love: Ten Years in the Making</b>	<b>11</b>
<b>Condolences</b>	<b>15</b>
<b>Available Now</b>	<b>15</b>
<b>Coming Soon</b>	<b>17</b>

## AS WE LIKED IT

Written by Sherri Raeford

Edited by Chappell Upper

Sherri Raeford is pictured to the right.



If you would have told me in February of 2020 that we would be producing virtual theatre with actors in separate boxes performing from their private homes I would have thought that you were in an alternate universe. Life has a way of leading us in directions that we never expect or visualize. When we realized that we had to think outside of the box by being in boxes, we first stumbled through a production of *ShakesCollage* on Zoom. We had no prior experience with Zoom, so we were literally flying by the seat of our pants. When I look back on it now, it seems rather crude and I realize how much we have learned.

Next, we bravely and somewhat naively went right into a production of *The Tempest* and I quickly realized that a director on Zoom without an editor was a ship without a sail. Bill Pirkey, one of our board members bravely volunteered to edit the show and that was the beginning of a collaboration that carried us throughout the year. After *The Tempest*, Bill worked as the technical director and editor for *A Midsummer Night's Dream* directed by Jenni Pirkey, *Julius Caesar* directed by Chauncey Miller, and *Hamlet* directed by Stephanie Nusbaum. It was our goal to learn more with each show and to apply what we had learned and more to the next. Bill was the true key to this process as he experimented more and more with editing and the technical requirements for each actor. Bill graciously adjusted to each director as he worked to help them achieve their vision.

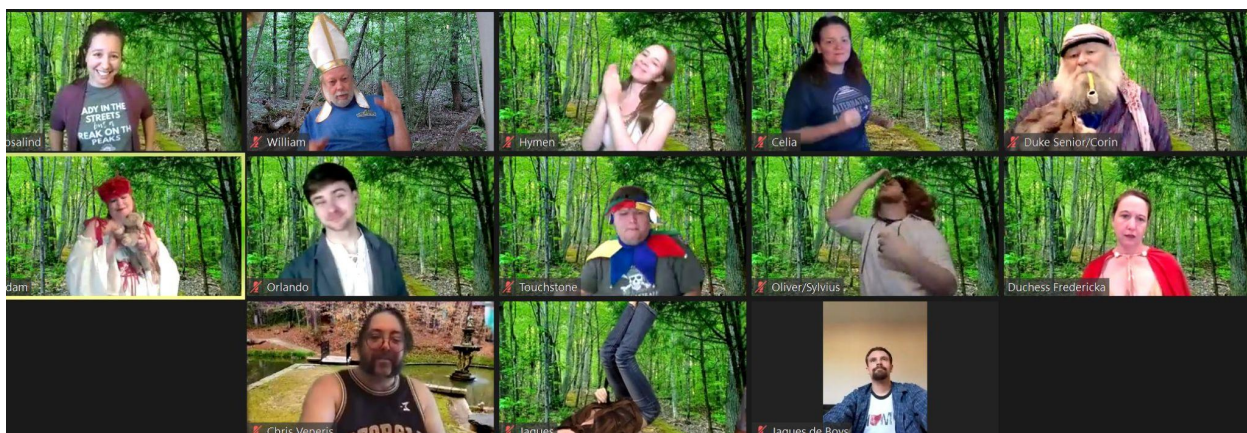
My involvement with each show varied. After seeing the progression, I realized that I wanted to direct again and apply all that we had learned with a production of *As You Like It*. With *The Tempest*, I had the actors looking straight at the camera but with *As You Like It*, we had progressed to the actors looking "towards" each other and more variation with framing and blocking. I encouraged actors to experiment with other ways of communicating with the camera other than sitting in a chair. I was absolutely delighted when Jess Jones-Gausla made the choice as Jaques to sit on the floor, which gave her the appearance of sitting out in the woods on a rock. Her physicality was so refreshing after a year of perfectly framed yet somewhat stagnant faces. There were times I truly felt like we were in the forest of Arden. Then several of the other actors made the choice to stand which gave their characters more energy and freedom to play. Truly, the group took the theme and absolutely ran with it, making me feel like I had truly come full circle in my Zoom process. At first, it was a necessary evil that had replaced live theatre.

Seeing the final result, I was still thinking about ways to make it better the next time, but would there be a next time? After all, I had spent the entire year missing live theatre every single day.

Bill and I were truly beginning to enjoy the process and the challenges that were presented. I wanted *As You Like It* to be playful, slapstick, and fun with humor reminiscent of Monty Python, *The Princess Bride*, and Broadway's *Something Rotten*. The actors made bold choices in creating the vision and Bill's expertise was invaluable in editing and special effects. I enjoyed using my own photography as backdrops in this show and included some shots of our local Castle McCullough. Jenni Pirkey, as production assistant, added the music and sound that added to the frolicking pace of the show. By this point, Jenni was also doing a great job adding credits and graphics to the final productions and we had truly formed a Zoom production team.

I truly appreciate everyone who worked and played with us to keep the radiance alive.

It was a year that we not only survived but thrived.



The cast of *As You Like It* prepares with a rehearsal. Pictured from left to right: (top row) Stephanie Nusbaum, Steve Raeford, Carrie Moscoe, Maggie Swaim, Mike Burke, (middle row) Jenni Pirkey, Eric Gal, Michael Mickiewicz, Zachary Dunlap, Jane Lucas, (bottom row) Chris Veneris, Jess Jones-Gausla, and David Kleshinski.





## MEET OUR PLAYERS: BILL PIRKEY

Introduction and Interview by Chappell Upper

Bill Pirkey is pictured posing with a tree to the left and with a mask below.

*"... (the lady) doth protest too much, methinks"*

*Hamlet, Act III, Scene II*

*Bill's favorite Shakespeare quote*

Bill Pirkey is precise. He's had to be exact working as the editor and technical director of all of Shared Radiance's Zoom productions since the beginning of the COVID-19 pandemic in March of 2020. When I asked him about his favorite Shakespeare quote, he pointed out that it's incorrectly but commonly paraphrased as "methinks thou doth protest too much." He even brought up his desire to "strive for perfection"

during this very interview. There's no doubting Bill's meticulous craftsmanship.

It can be easy to forget accuracy comes at a demanding cost, especially when working behind the scenes. Long hours of agonizing over details, numerous attempts to create a special effect that's just right, and continuing work on a show when everyone else has gone home don't exactly make technical theatre a glamorous job. As any good thespian knows, people working in any sort of technical capacity are often overworked and underappreciated.

However, Bill's precision is what makes him a good editor and technical director. In fact, it shines through in everything he does. It shines through in his efforts as a Shared Radiance board member and as a husband to fellow Shared Radiance member, Jenni Pirkey. It shines through in the interview below. My statements are preceded by a "C" and Bill's statements are preceded by a "B."



C: *What's your favorite color?*

B: Not answering that...it's a password security question. People need to stop replying to memes on Facebook just because their friends do. These are share bait posts that are used to scrape profiles (and send out fake friend requests) or collect password security questions.

C: *If you were an animal, what would you be and why?*

B: I want to be one of Jenni's cats. They always get spoiled and cuddles whenever they ask.



C: [What's your Shared Radiance story?](#)

B: I was better known as "Mr. Jenni". Then, during the first SHINE Jenni did, I helped out with the "technology" and suddenly became Sherri's tech guru: sound, video, and computer. I began to appreciate what Sherri did with ShakesCollage, wishing I had a similar first encounter with his writings when I was in school. I might have appreciated Shakespeare more! I enjoy watching Jenni perform, and help her and SharedRadiance whenever I can. Eventually, Sherri invited me to the Board, so I had input into the company's strategic direction. I enjoy working with Sherri and the Directors, especially being challenged with the Zoom productions. While I'm glad we can get back to live theatre, there is still a long way we can go with recorded performances.

C: [Who are you outside of the theatre?](#)

B: I am an IT Sourcing Director for Labcorp. I enjoy spending time with Jenni, and like visiting places, including Disney World and Emerald Isle. For my hobby, I collect N-scale model trains in preparation for building a layout in our basement.

C: [You've spent the COVID-19 pandemic as the editor of all of Shared Radiance's Zoom productions. Can you tell us a little bit about the editing process?](#)

B: I first need to understand the Director's "vision" and any technical effects that they are looking for. During the readthrough I make notes to present ideas, and then I need to figure out the recording sequence to implement the effects. Recording night is high stress, I need to make sure I get what I need without bothering the actors (too much!). Then I buckle down, working cut to cut, putting the final product together. Because I work cut to cut, the first time I see the full production straight through is at the premiere!

C: [What drives you?](#)

B: A strive for perfection. If I see something that could be better, I'm not afraid to speak up to suggest how to improve it. If I have the means to fix it, I will. That sometimes gets me in trouble. Sorry, not sorry.

C: [You and Jenni love all things Disney. Who's your favorite character and why?](#)

B: Goofy. Because he tries hard, means well, and has a pure heart. And despite all the chaos he creates, things always work out at the end of the cartoon.

C: [What's something you're looking forward to?](#)

B: Our next Disney trip. Long-term: retirement, when we can just relax and do things without having to worry about time off.

C: *Is there anything else you'd like our readers to know? Do you have any final words?*

B: Thank you for the chance to become part of this wonderful company, and for accepting me as one of the "family". I look forward to the new things Shared Radiance will do!



## SUMMER WORKSHOPS!

Written by Sherri Raeford and Peyton "Gil" Mitchell

Edited by Chappell Upper

We are happy to announce that Peyton "Gil" Mitchell is offering summer workshops. He is based in Staunton, Virginia, but is working with us through ZOOM. Many of you remember Peyton from the NC Shakes days and the original teen ensemble. He also appeared in several of our shows and worked as a fight choreographer for us. He is fantastic and we are excited to work with him. Mr. Mitchell's bio reads:

"Peyton "Gil" Mitchell is a graduate student pursuing his Master of Letters in Shakespeare and Performance at Mary Baldwin University. He has trained extensively in rhetoric and scansion and is writing his thesis about the application of historical fencing practices to stage combat. Professionally, Gil has held several contracts with the American Shakespeare Center, as a production assistant, armory manager, and assistant director. Most recently, he was contracted as a Journeyman for the Fireside Shakespeare Company, playing an ensemble role in King Lear, as well as Master in The Sea Voyage by John Fletcher. Gil has achieved his Actor Combatant status from the SAFD, and plans on achieving his Advanced Actor Combatant by the end of this summer."

### *Workshop Schedule*

Rhetoric I	June 22nd from 7:30 to 8:30 PM	These workshops focus on the rhetorical devices that Shakespeare used when writing his plays. With examples from the text, participants will learn to identify and engage with a variety of rhetorical devices, not just in Shakespeare, but in any work of	These workshops are good for teachers, actors, directors, and writers.
Rhetoric II	June 24th from 7:30 to 8:30 PM		

		English literature. The first one covers the "basic" rhetorical terms, while the second gets into more esoteric stuff.	
Scansion	June 29th from 7:30 to 8:30 PM	While rhetoric is broader, this workshop will primarily engage with Shakespeare's scansion in particular. Have you ever seen a good actor perform bad Shakespeare? It's probably because they didn't understand the scansion! Participants will learn about meters, and how to perform them on stage.	This workshop is good for teachers, actors, directors, and fans of poetry.
Using Shakespeare's Text	July 1st from 7:30 to 8:30 PM	This workshop focuses on analyzing how Shakespeare's text was initially written to be performed. Participants will learn about audience interaction, cue scripts, embedded stage directions, and script analysis-- a collection of the odds-and-ends of Shakespeare that are fun, but don't often get their own workshop!	This workshop is good for teachers, directors, and students.
Who Wrote Shakespeare's Plays?	July 13th from 7:30 to 8:30 PM	This workshop gives an overview of the textual culture surrounding Shakespeare. Participants will learn about early modern playwriting, performing, and printing practices, and how they have affected Shakespeare's work into the modern-day. Answers to the age-old questions "What even IS a Folio?" and "Who wrote Richard II?" are in this workshop!	This workshop is good for teachers, directors, and students.

The great thing is that you can pick and choose. Each one stands alone. The first of the workshops are already underway, but it's not too late to sign up for the remaining ones! If you're interested, follow this [link](#) to register. Each workshop costs \$10. We hope to see you there!



## HOPE FOR THE FUTURE

The return of ShakesCollage and Live Mainstage Shows

Written by Chappell Upper

Hope seems like a tentative word these days, doesn't it? You want to hope things will return to "normal," whatever that means, but it seems like too much when everyone has spent the past year and a half monitoring a situation preventing them from making any long-term decisions, not to mention all the crazy ups and downs we've experienced during that time as a collective society. Remember the 2020 election? Remember the calls to activism in the face of devastating and eye-opening events? Remember the Australian wildfires?

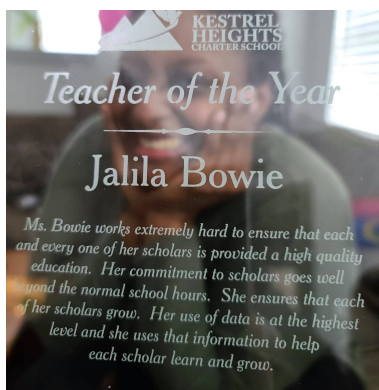
Well, "hope" is the word we'll be using as we look forward to the upcoming fall, as unbelievable as it may seem. Auditions to fill roles that opened up while things have been on hold were recently announced for both *ShakesCollage* and *The Merry Wives of Windsor*. By the time this newsletter is published, the deadline for submitting auditions for *The Merry Wives of Windsor* will probably have come and gone. *ShakesCollage*, however, will continue to accept auditions until the open roles are filled. If you or someone you know might be interested in joining our school tour, follow this [link](#) to learn more about it.

Providing everything goes smoothly, rehearsals for our outdoor, mainstage shows will pick up in the fall with fully vaccinated casts, crews, and creative teams. Further precautions for the school tour will be determined as schools return to in-person classes. It's important to remain sensitive to everyone's needs, so, as always, we will continue to monitor the situation and strive to make the best choices possible. We will also continue to hope.



## TEACHER OF THE YEAR

Congratulations to Jalila Bowie! Written by Sherri Raeford and Chappell Upper



Congratulations to Jalila Bowie, an extraordinary and phenomenal woman. Jalila Bowie has been a Shared Radiance actor, writer, and practitioner for several years and we are so proud of her accomplishments. We are very fortunate that she finds time to share her talents with us. She is a busy and accomplished woman. Education has always been important to Shared Radiance and we are glad to see Jalila uphold this value. From all the students and teachers in Shared Radiance, congratulations!



Jalila Bowie smiles behind her Teacher of the Year Award. The engraving reads "Ms. Bowie works extremely hard to ensure that each and every one of her scholars is provided a high quality education. Her commitment to scholars goes well beyond the normal school hours. She ensures that each of her scholars grow. Her use of data is at the highest level and she uses that information to help each scholar learn and grow."



## WONDERFUL WOMEN

The story of Dr. Laura Bates and  
Elizabeth Smith Friedman

Written by Dan Manross

Dan Manross is pictured to the left.

*"We know what we are, but know not what  
we may be."*

*- Hamlet Act IV Scene V*

"Wonderful women! Have you ever thought how much we all, and women especially, owe to Shakespeare for his vindication of women in these fearless, high-spirited, resolute, and intelligent heroines?" Such is the quote by Dame Ellen Terry, an English actress of the late 19th century.

Just as Ms. English alludes, our next Shared Radiance live performance, *Merry Wives of Windsor*, has three clever female protagonists working together to foil the devious plans of John Falstaff. Please be sure to join us.

This article, however, is not about the exploits of Shakespeare's fictional women but about two real women (as our grandson says "for reals?") whose experiences with Shakespeare changed lives and shaped history. I was introduced to these women in large part due to the pandemic-induced quarantine. Time in isolation brought about lots of reading and viewing opportunities.

Two women from different generations and different upbringings brought about life-changing events and one of the things they had in common was a love of Shakespeare.

I learned about the first real-life heroine, Dr. Laura Bates, by reading her book, *Shakespeare Saved My Life, Ten years in Solitary with The Bard*. Dr. Bates, professor of literature at Indiana State University, believed that all persons have the right to receive an education. She took her resolve into the dark and scary confines of the SHU- security housing unit (solitary confinement) of the maximum-security prison in Wabash Valley Indiana.

In time she was the center of a literary enclave of murderers, rapists, and career criminals with no chance of a life outside of prison. Yet they found identity, peace, and discipline discussing, examining, and dissecting the plays of

Shakespeare. Their uncanny understanding of the plays is shared through the author's accounts. She was permitted to sit in a steel corridor with 4 prisoners on each side in their private steel enclosed rooms. Prisoners sat on the floor of their cell to be able to peek/speak through the slot to participate.

The main character of her book spent 10 1/2 years in solitary and more than two years without ever having a conversation with another person. Larry became an avid connoisseur of everything the Bard had written even with his mid junior high level of education. Larry was convicted of murder at 17 and sentenced to life without parole. Through Dr. Bates' tutelage, he sought to earn a Ph.D. in prison and wrote "The Prisoners Guide to the Complete Works of Shakespeare" that Dr. Bates used with thousands of prisoners over 25 years as well as her university students. Larry had said that Shakespeare literally and figuratively saved his life and gave him purpose even though he would never see outside his prison walls.

Our second heroine is Elizabeth Smith Friedman. Her love of Shakespeare may have changed the outcome of WWII. As I learned from watching The Codebreaker on PBS, Ms. Friedman, in 1916 at the age of 23, was one day away from returning back to her Quaker parent's home in Indiana when her life took a fortuitous turn. She had graduated from college and taken a teaching job at a small Indiana school. After teaching for a year she decided to try another career looking for work in Chicago. Having no success, she grudgingly decided to return home.

On her final day in Chicago, she went to visit the Newberry Library to see a rare treasure- Shakespeare's first folio printed in 1623. In a rare twist of fate, the librarian remembered that she had seen Elizabeth studying Shakespeare often and directed her to a gentleman who was also an aficionado of Shakespeare. Mr. George Fabyan, a wealthy tycoon, had amassed a group of highly intelligent minds at his estate as an early "think tank" to solve world problems. He wanted Elizabeth to help him solve a long-standing hypothesis concerning Shakespeare. He was insistent that Shakespeare was not the author of any of his plays and believed the works had secret codes and ciphers within the text to prove such. For centuries, scholars believed that Francis Bacon, a contemporary of Shakespeare, was the true author of Shakespeare's writings. She was to use the Bacon Bilateral Cipher to prove the hypothesis.

Long story short – she determined there was no truth to the theory or accusation but used her newfound skills as a decoder of Shakespeare to develop and become one of the world's finest Cryptanalysts. Her skills developed into a lifelong profession that allowed her to break radio codes in WWI, break up drug smuggling codes of the Mafia during the Great Depression and be the first to break the Nazi German U-boat codes in WWII helping to stop the torpedo killings of thousands and change the course of the war. Until long after her death in 1980, she was never given credit for her work, being a woman. The FBI and Navy took full credit until 2008 when documents of her work were declassified.

"All the world's a stage and all the men and women merely players"... but it appears that how we enter and exit can have a lasting effect on our daily audiences.

## SHARING THE LOVE: TEN YEARS IN THE MAKING

Fiancés Stephanie Nusbaum and David Kleshinski reflect on their time together.

Introduction and Interview by Chappell Upper Photography by Steve Raeford  
Edited for Length



*David Kleshinski and Stephanie Nusbaum pose together at their engagement photo shoot.*

It usually takes a lot to make Steve Raeford upset in any way, but David Kleshinski managed to do it. What did David do that was so bad? Did he bully orphans? Did he murder puppies? Did he declare war with the intent of world domination? No. David convinced Stephanie Nusbaum to leave the Triad area and move in with him. This might make David seem like a bad guy, but after sitting down with the happy couple, I can confidently say he is as lovely as his wonderful bride-to-be.

Why take my word for it though? Read the interview below to decide for yourself. My statements are preceded by a “C,” Stephanie’s are preceded by an “S,” and David’s are preceded by a “D.”

C: [What Shared Radiance projects have you been involved in?](#)

S: Together? We’ve done Shakespeare’s Lovers. You (David) played the Lysander to my Hermia and the Romeo to my Juliet.

D: We performed *The Tempest* (on Zoom). As far as appearing on stage together, that’s it, but I’ve often just kind of been in the background.

C: [I know this might be a much longer list, but what projects have you been involved in individually?](#)

D: Take it away!

S: Shoot. I was in the first three or four productions we did. *Midsummer*, *Tempest* with Chauncey (Miller) - oh! We pulled Bobby (Pittman) in to do *Twelfth Night*. That was a good one. *Serial Killer's Daughter* - four times. Directed *Hamlet* (on Zoom). *ShakesCollage*. *As You Like It* (on Zoom). *Julius Caesar* (on Zoom).

D: I was in the last one we did - *As You Like It*.

C: [How long have you been together?](#)

D: Let's see. It's been -

S: - ten years -

D: - with - I don't think any official, declared anniversary. We met in May? June? Somewhere in this time, 2011. A year together when we were both living in Columbus, Ohio and four years living apart between me living in Asheville and you (Stephanie) living in Florida or Greensboro and now five years of living here in Asheville. Now we've been together, living in the same city as long as we've been -

S: - apart!

C: [Did you guys meet in Columbus?](#)

S: We did. I worked with his cousin and she introduced us. We started dating in college - your senior year, my junior year. And the rest is history.

C: [Where are you in your relationship now?](#)

D: Where's that ring?

S: Engaged! Planning a big party!

D: Engaged with a planned wedding date of June 4th next year, so it will be eleven years together by the time we're actually married.

S: We had to make sure.

D: We bought a house last year in April 2020. Looking forward to the next steps.

C: [Can you tell us a little bit about the proposal?](#)



S: We bought the stone together in October of last year. We went with a custom design, so in my mind, it was going to take three, four, five months to get, but he had the ring by December 24th, Christmas Eve.

D: I dragged it out. I dragged it out because I didn't have any plans to propose at least until the holidays were over.

S: We were furloughed from work for six weeks together, which was really sweet. Unknowing to me, I went and got my nails done just because I needed them. It was furlough and why not? Treat myself. David's like \*gasp\* "She knows!" Called my dad, talked to him. Then we were on vacation in Florida, Crystal River. I always had this dream to swim with manatees, and it was ah-mazing. We got to kayak with manatees. When I say Crystal River I mean it was like see-through to the bottom and manatees swimming all over the place. Then we got to our last day. He was going to propose in the morning. We had this cute little coffee station and this little deck going out to the river and we spent every morning there. I woke up with a swollen eye from allergies, so he decided not to do it then. Our last night we went to go watch the sunset because that's what everyone says you have to do in Crystal River. He started saying all these cute things about how he loves me - sorry, this gets gushy - and about how I make him feel complete. I still had no idea. I was like "What are you saying?" I was just trying to be all jokey and then he started shaking and I was like "Oh my gosh, you're really, really cold." He was like "Well that's part of it." Then right before sunset he stood up and got down on one knee. I cried I laughed, I made all sorts of weird sounds, I'm sure. I said yes.

D: The ring was well-traveled by the time I was down on one knee. It had been with that morning. It had been with us for the trip. It was in my back pocket, so to speak when we woke up that morning at 6 AM and she said "Oh, my eye is swollen. Can you go to Publix and get me some medicine?" I thought "We'll backburner the proposal for later in the day." Again, it was with me on a boat on a dock and everywhere. I had numerous opportunities where I thought "Should I do it now?" It didn't feel right. I got stuck on this whole sunset idea. That's where I'm gonna go for it.

C: [What are your favorite parts of each other?](#)

S: I love that you keep me grounded. I tend to be very flighty and jump at the first idea to go and move. You keep me grounded and comfortable. This is going to sound so cliché, but you make me laugh. I think we tend to out-laugh each other and try to make the other laugh harder and dork each other up, so you never leave a moment to make me laugh. You're really sweet to my family. You're so supportive and you make me happy. I love that you're part of my family.

D: You're part of ours too. Kind of all things in balance, if I keep you grounded you make me a lot less boring. It's true. I tend to steer more towards the introverted side. I'm pretty content just sitting at home, being in my own world, keeping quiet. You're not afraid to take risks, to put yourself out there, and have a lot of fun, which I'm really grateful for. You're the least afraid to fail of anyone I know. That's good for me. Life is all about growth and change. If I stay put, I might still be in Columbus, Ohio working at a country club. I might not be here.

S: You're going to make me cry.

C: *If you were a Shakespeare couple, who would you be?*

D: Which one doesn't suck?

S: I really like Hermia and Lysander. I think I've always been very Hermia-ish and she's very much "act, then think," but I think Lysander is definitely one who thinks things out. He plans everything. We don't fight as much, but usually, you don't get put under spells.

C: *Do you have any final thoughts you'd like to share?*

S: Just thank you to the whole Shared radiance family for being there for us through all of our ups and downs and travels and non-travels.

D: It's been really fun. I've had the pleasure of being involved with a couple of productions with the company. Stephanie's more what you might call a principal actor, but with me, I've always played smaller supporting roles. Even just in my supporting role as Stephanie's boyfriend, when she was doing a lot more work in the Triad area, I had the opportunity to watch the company grow from doing some small shows in Sherris' backyard and it's like "Who we got?" To see it grow over the years, to see it get the support and recognition that it's getting now, that it rightfully deserves, that's kudos to all your hard work. Well done. Thank you for doing what you do and keeping the arts alive.

S: Shared Radiance will always be home to us, to both of us.

D: It will always be a special place.

S: Sherri's house will always be a second home.



## CONDOLENCES

### Remembering Sue Farlow

Written by Sherri Raeford

The world lost a beautiful, loving, unique, and talented woman in the passing of Sue Farlow. She was a friend, an actor, and also the liaison for Shared Radiance to Pat Riveiere's Seel in the development and production of Serial Killer's Daughter. She was also a kind friend who always followed our happenings with encouragement even though she had moved out of state. She always commented on our posts that she would be with us "in heart." For those who worked with her, I am sure you remember her excitement in being a part of the production of SKD. She was a highly respected and loving educator and a writer, who loved poetry and literature. I met some interesting and successful writers because of her connections.

She was a champion for her students and for human rights and the well-being of others. She will be missed.



## AVAILABLE NOW



### THE TEMPEST

BY WILLIAM SHAKESPEARE

DIRECTED BY SHERRI RAEFORD

ZOOM: Now Available on [YouTube](#)

Edited and Tech Directed by Bill Pirkey

IN-PERSON PRODUCTION: To Be Determined

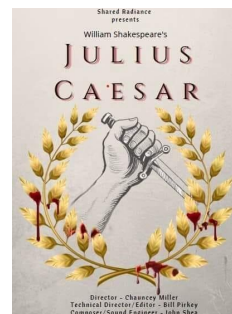
## Julius Caesar

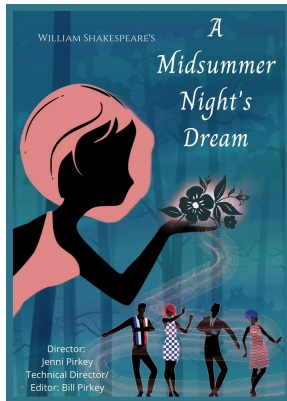
A Zoom Experience  
By William Shakespeare  
Directed by Chauncey Miller

Now Available on [YouTube](#)

Edited and Tech Directed by Bill Pirkey

Poster by Stephanie Nusbaum





## A Midsummer Night's Dream

A Zoom Experience

By William Shakespeare

Directed by Jenni Pirkey

Now Available on [YouTube](#)

Edited and Tech Directed by Bill Pirkey

Poster by Stephanie Nusbaum

## Hamlet

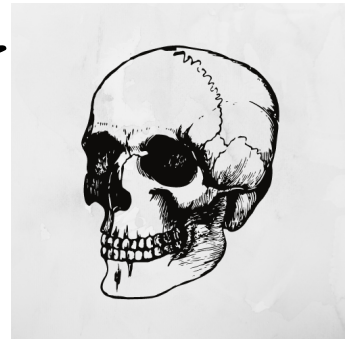
A Zoom Experience

Written by William Shakespeare

Directed by Stephanie Nusbaum

Edited and Tech Directed by Bill Pirkey

Now Available on [YouTube](#)



## Shine 2021

An Evening of Variety Celebrating Love

Directed by Sherri Raeford

NOW AVAILABLE ON [YOUTUBE](#)

EDITED AND TECH DIRECTED BY BILL PIRKEY

ASSISTANT PRODUCED BY JENNI PIRKEY

## As You Like It

A Zoom Experience

Written by William Shakespeare

Directed by Sherri Raeford

Edited and Tech Directed by Bill Pirkey

Now Available on [YouTube](#)





## COMING SOON

### *Sisters of Mine*

*Written by the Shared Radiance*

*Writing Ensemble*

*Directed by Sherri Raeford*

To Be Determined



### **THE MERRY WIVES OF WINDSOR**

**BY WILLIAM SHAKESPEARE**

**DIRECTED BY CHAPPELL UPPER**

October 2021

### **Serial Killer's Daughter**

**Written by Pat Riviere-Seel**

**Adapted for Ensemble by Sherri  
Raeford**

**Directed by Stephanie Nusbaum**

Shared Radiance West

To Be Determined



[READ MORE ON OUR  
WEBSITE](#)

SHARED RADIANCE PERFORMING ARTS COMPANY

**Artistic Director, Editor, and Writer . . . Sherri Raeford**

*sherri@sharedradiance.org*

**Assistant Managing Director, Editor, and Writer . . . Chappell Upper**

*chappell@sharedradiance.org*

**Photographer . . . Steve Raeford**

**Technology Consultant . . . Bill Pirkey**

### Board of Directors

Susan Garrett

Jackie Jackson

Carolyn Swaim

Linda Jackson

Bill Pirkey

Martha Yarborough

### ShakesCollage Ensemble & Ambassadors

Jenni Pirkey

Joey Upper

Sherri Raeford

Chappell Upper

Studio 609  
609 NC HWY 62 E  
Pleasant Garden, NC 27313

Follow **Shared Radiance** on

[Facebook](#)

[Twitter](#)

[Instagram](#)

[YouTube](#)

[Amazon Smile](#)

And donate through [Network for Good!](#)

