

HISTORY

Los Angeles Women's Shakespeare Company is an award-winning all-female, multi-cultural theater company that produces Shakespeare's plays. We offer educational programs, and tour our work to universities and international venues.

We have been featured on CNN, PBS, CBS, ABC, NBC, and London's International News, won dozens of awards, and were recently honored with the 2008 LA Drama Critics Circle's "Margaret Harwood Award for Sustained Excellence".

Reviewers at BackStage West said that LAWSC "Rivals Anything Found on the Boards at the RSC!"

LA Magazine called us "One of the Ten Coolest Things to Do in L.A.!"



LAWSC has produced fourteen all-female, multi-cultural productions of Shakespeare's plays since 1993, including *Romeo & Juliet*, *Othello*, *Hamlet*, *Richard III*, *Measure for Measure*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*, *The Winter's Tale*, *The Tempest*, *The Merchant of Venice*, *As You Like It*, *Othello*, and *Macbeth*³.

We have also produced a wonderful series of Gala Events featuring our company performing alongside the stellar work of brilliant guest artists including Kathy Bates, Rue McLanahan, Sharon Gless, Lynn Redgrave, Susan Ruttan, Linda Hopkins, Gates McFadden, and Polly Bergen.

We offer ongoing classes for professional actors in Shakespeare, and are currently editing a documentary film about our work.



INSPIRING OUR COMMUNITY - LAWSC OUTREACH PROGRAMS

We employ a wide range of administrative and production-related student interns from various universities including University of Southern California, UCLA, Otis College of Design, Cal Arts, Boston University, Syracuse University and other schools, training them in Theater Administration, Scenic Design and Set Building, Costume Production, and Acting. We have presented many lectures and programs featuring our unique cross-gender Shakespearean performances to University, High School, and Community Groups, offering the programs free of charge to our audiences. LAWSC has presented many workshops, lectures and performances for University, High School, and Community Groups including:

The American Association of University Women, Southern California
California Polytechnic University, Pomona, CA
Chapman College, Long Beach, CA
Clairemont McKenna College, Claremont, CA
Culver City High School, Culver City, CA
Emerson Performing Arts College, Boston, MA
Huntington High School, Huntington CA
Lincoln Center West Coast Director's Lab, Los Angeles, CA
Los Angeles Children's Museum, Los Angeles, CA
Los Angeles Public Libraries, Los Feliz, CA and Downtown Los Angeles, CA
Loyola Marymount College, Los Angeles, CA
Marymount High School, Santa Monica, CA
Pasadena City College, Pasadena, CA
Penny Lane, Los Angeles, CA
Pomona College, Pomona, CA
Santa Monica College, Santa Monica, CA
Santa Monica High School, Santa Monica, CA
Santa Monica YMCA, Santa Monica, CA
Santa Monica Public Library, Santa Monica, CA
Santa Monica City Festival, Santa Monica, CA
Shakespeare Festival L.A., Los Angeles, CA
Shakespeare Theater Association of America, Portland OR
Shakespeare's Globe Theater, Bankside, UK
Southern California Women for Understanding
St. Mary's College, Los Angeles, CA
Syracuse College, NY
The Huntington Library, Pasadena, CA
The World Shakespeare Congress, Los Angeles, CA
UC Irvine, Irvine, CA
UC Riverside, Riverside, CA
UCLA, Los Angeles, CA
Union College, NY
Wellesley College, Wellesley MA
Whittier College, Whittier, CA

TRAINING FOR KIDS & ADULTS IN THEATER, SHAKESPEARE AND PERFORMANCE

We offer ongoing theater training programs working with actors of all ages that serve to inspire and mentor local youth, and train kids alongside professional actors in acquiring skills in performance. These classes promote literacy, artistic expression, professional skills, and a sense of community, and provide an important educational resource for kids, as well as an opportunities for performance.

2008 Awards for LAWSC:

Los Angeles Drama Critics Circle Honors LAWSC with the 2008 Margaret Hanford Award for Sustained Excellence!

2008 Maddy Awards - Madeleine Shaner, Critic

Lisa Wolpe: Direction

Lisa Wolpe: Acting - Iago

Nell Geisslinger: Acting - Desdemona

**Entertainment Today's Travis Michael Holder's
18th ANNUAL TICKETHOLDER AWARDS, 2008**

LAWSC / Theatre @ Boston Court's "Othello" is honored in Ten Categories:

Winner:

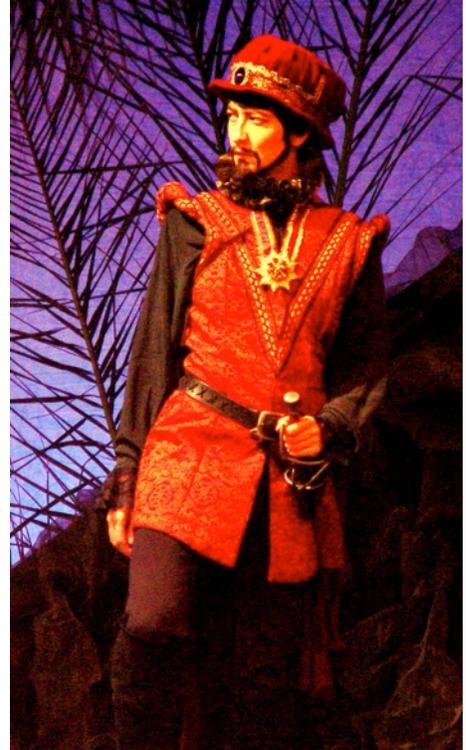
BEST FIGHT CHOREOGRAPHY: Edgar Landa

Runner-up:

!THE TOP 10 PLAYS OF THE YEAR 2008 ! BEST ACTRESS IN A PLAY: Fran Bennett, Othello; Lisa Wolpe, Iago ! BEST SUP-

PORTING ACTRESS IN A PLAY: Mary Cobb, Brabantio ! BEST ENSEMBLE CAST IN A PLAY ! BEST DIRECTION OF A PLAY:

Lisa Wolpe ! BEST SET DESIGN: Susan Gratch ! BEST COSTUME DESIGN: Soojin Lee ! BEST LIGHTING DESIGN: Jaymi Lee Smith ! BEST SOUND DESIGN: Kari Rae Seekins



MAJOR FUNDERS HAVE INCLUDED:

The ARCO Foundation, California Arts Council, California Community Foundation, City of Los Angeles Cultural Affairs Department, City of Santa Monica Cultural Affairs Department, The Flintridge Foundation, The Fund for the Feminist Majority, Los Angeles County Arts Commission, National State & County Partnership, NEA, O'Donnell & Schaffer, Peter Norton Foundation, Pfizer Corporation, Tresorelle Foundation, & The Women's Foundation.

"At Last! And about time, too! Women's voices can be heard through Shakespeare's words. I applaud and proudly lend my support to the Los Angeles Women's Shakespeare Company, whose bold work is allowing artists and audiences to fly high!"

- LYNN REDGRAVE

LAWSC TOURED NEW WORK IN 2008!

MACBETH3 PLAYED
LOS ANGELES, CA,
PITTSBURGH, PA,
LONDON, ENGLAND
& THE EDINBURGH
FESTIVAL IN
SCOTLAND!

DARKLY TERRIFYING!!!

WOLPE CONFIRMS
THAT SHE IS SIMPLY
ONE OF THE BEST
INTERPRETERS OF THE
BARD OUT THERE!

- TALKIN' BROADWAY

PLENTY OF EPIC SWEEP!!!

LISA WOLPE'S BOLDLY
TRUNCATED
ADAPTATION OF
SHAKESPEARE'S
TRAGEDY RUNS JUST
ABOUT ONE HOUR -- A
SORT OF GRAPHIC
NOVEL-ESQUE
SYNTHESIS THAT
GALLOPS ALONG AT A
BREATHLESS PACE. IN
A THOUGHTFUL
PERFORMANCE,
KATE ROXBURGH
LEND'S STATURE AND
MASCULINE GRAVITY
TO MACBETH, AND
GAVIN MCCLURE
INVESTS LADY
MACBETH WITH
FEMININE GRACE AND
GUILF.

- LA TIMES

WHAT'S UNIQUE ABOUT US?

The LAWSC features an ethnic diversity rarely seen in any other mainstream theater company and certainly unseen in traditional Shakespearean productions. In Shakespeare's day white men assumed even the female roles. Our audiences are seeing an all-female, multi-cultural cast perform the classics, skillfully portraying powerful, dynamic characters that transcend stereotypes.

LAWSC encourages women and girls to transcend gender and cultural differences, and embrace a broader awareness of their enormous capabilities not only on the stage, but also in all areas of their lives. We provide a strong and positive example of an all-female, multi-cultural collaboration that is innovative, professional, and creative. LAWSC contributes to a transformation of the perceptions of women's roles in our society by working to create a deeper, more powerful view of women's potential. Over one thousand women and girls have worked together as part of LAWSC's explorations during our thirteen-year history of producing, playing and directing all-female Shakespeare.

A RECORD OF EXCELLENCE

LAWSC is widely respected for our excellence, expertise, and passion in performance. Honors include numerous *LA Weekly*, *Dramalogue*, *Maddy*, *Ovation*, and other awards, as well as superlative reviews of all of our productions. TV coverage of LAWSC includes: **CNN** (2000, 1998 *Showbiz Today*); **PBS** *In the Life* (1999); **London's ITV Arts Channel** (1999); **NBC News** featuring Artistic Director Lisa Wolpe as an "Unsung Hero" (1998); **TNN's Entertainment Hollywood** (1997); **CBS News** (1996); **ABC News** (1995). Numerous radio program interviews include **NPR**, **KPFK** and others. Features and articles include **The Shakespeare Bulletin**; **Los Angeles Times**, **Backstage West**, **DramaLogue**, **L.A. Weekly**, **Los Angeles Magazine**, **San Francisco Chronicle**, **The Boston Globe**, **The Berkshire Eagle**, & more!



Gavin McLure as Lady Macbeth and Kate Roxburgh as Macbeth.

SHARON PERLMUTTER, CRITIC FOR TALKIN'BROADWAY.COM, & ASSOCIATE PRODUCER OF THE LA DRAMA CRITICS AWARDS, INTRODUCING LISA WOLPE LAST MONTH AS RECIPIENT OF THE 2008 "MARGARET HARFORD AWARD FOR SUSTAINED EXCELLENCE":



Fran Bennett as Othello and Nell Geisslinger as Desdemona

The best thing about being a critic -- well, no, the free tickets, thanks very much for that. *One* of the best things about being a critic is that... I'm *shy*. And when I happen to meet one of you, whose work I admire, ... When I meet a theatre performer or designer whose work speaks to me; someone who makes artistic decisions which brilliantly illuminate something about a play or the human condition; someone who manages to create that magnificent intersection between text and theatre; who brings me to that breathtaking moment where my universe becomes nothing but the play and me, and I desperately want that moment to last forever.... When I meet one of you who has done *that*, I will invariably say, "Uh, I like your work." And what I love about being a critic is that I can organize my thoughts, and carefully select upwards of 500 words to tell you that *I get it*. I get what you are trying to do and I want everyone who reads me to go out to the theatre and get it too.

And now I have 90 seconds to spell out to the L.A. Women's Shakespeare Company, and to tell you, exactly how freakin' amazing they are.

I don't know exactly what went through Lisa Wolpe's head when she founded the company back in '93. I imagine she thought, "You know, Bill Shakespeare--" (I imagine they're on a nickname basis.) She thought, "Bill has written some of the best damn roles in the English language, and I have some pretty good ideas about how I'd like to interpret them; and while there have been some great strides in non-traditional casting, if I'm going to get to play these roles anywhere other than my living room, I'm going to have to do something about it. And I'm going to take some other women on this journey with me, to fully explore Bill's plays in ways they've probably never been able to before."

Now, if you take one thing away from this, one thing about L.A. Women's Shakespeare, it's this: It is not a gimmick. L.A. Women's Shakespeare is not about, "Oh, look! A bunch of women in drag, burping out loud and scratching themselves, playing at being men. How cute." L.A. Women's Shakespeare is about putting on honest, thoughtful productions of Shakespeare's plays, without being limited by gender, and, in the meantime, doing their part to even out the cosmic scales from all that time Shakespeare's women were played by men. And the fact that the company has, at its center, what is simply one of the best Shakespearean actors of this generation, is reason to anticipate, and delight in, every new production.

I was actually introduced to L.A. Women's Shakespeare by some friends, back in '97, long before I started writing about theatre. The play was "Measure For Measure," and I discovered a perceptive production of this "problem play," containing imagery that still haunts me today. And my friends would

call me every year, making plans to see the next play. (“Who is Lisa playing?” I’d ask, and the answer always led to a discussion of, “Ooo, that’s gonna be good.”)

One year, we brought with us a young friend of theirs -- a teenage kid more interested in basketball than the Bard. And we somehow managed to get him into his seat without seeing the photos of the performers in the lobby, or knowing anything about the company. During intermission, we slyly asked him if he’d noticed anything *unusual* about the performers. He hadn’t. We took him out and showed him the photos, gleefully pointing out that the company was all female. “No way!” he said. “Not all of them.” “Yeah, all of them.” “OK, not that one. That one’s a dude.” “Nope, woman.” “OK, OK, but *that* one’s a dude.”

And while I’ll admit to a strange little joy in pulling something over on this streetwise kid, what was really remarkable about this *wasn’t* that he didn’t know the company was comprised of women. What was remarkable was that this kid watched, understood, and was entranced by *A Midsummer Night’s Dream*. And got a little reminder that the potential of women is unlimited. And that’s freakin’ amazing.

I am very proud to present the Margaret Harford Award for sustained excellence in theatre to L.A. Women’s Shakespeare. - SHARON PERLMUTTER, CRITIC FOR TALKIN!BROADWAY.COM



LAWSC Actress & Fight Captain Cynthia Beckert in rehearsal.

L.A. Women's Shakespeare Company

Los Angeles Drama Critics Circle Honors
LAWSC with the 2008 Margaret Harford
Award for Sustained Excellence, 2008!

REVIEWS – LISA WOLPE

The Los Angeles Women's Shakespeare Company, led by director/actress/producer Lisa Wolpe, has presented fourteen extraordinary all-female multicultural Shakespeare productions since 1993. Television coverage of LAWSC's work includes TNN's "Entertainment Hollywood", NBC News' "Unsung Hero", PBS' "In the Life", London's Arts Channel, CNN's "Showbiz Today" and other special programs.

OTHELLO (2008) A match made in heaven ... stellar production values ... outstanding set, lights, sound and costuming. ... this partnership is an elixir of the purest theatricality! The focal point of this richly appointed presentation is the steadfast, magnificently shaded performance of Fran Bennett... the supporting cast is exceptional! - BACKSTAGE WEST

Villainous Iago Steals the Show...Lisa Wolpe is a standout bad guy in an all-female 'Othello' at the Theatre @ Boston Court. - LA TIMES

Some writers, in deference to gender neutrality, use the word "actor" to refer to performers of either gender. One almost needs to use that particular convention when reviewing the work of the Los Angeles Women's Shakespeare Company, as describing Lisa Wolpe as a brilliant Shakespearean "actress" is unduly limiting. Wolpe is a fine interpreter of the Bard, and the fact that she has created a company that enables her to address many of Shakespeare's greatest roles, regardless of gender, is our gain.



Lisa Wolpe as "Iago"

In Othello, playing at Boston Court, Wolpe takes a turn as Iago. It's difficult to pay attention to Iago's initial dialogue, as your brain is taking a moment to process how perfectly Wolpe creates a male character. It's the same feeling you get when you first hear a British performer flawlessly pull off an American accent - you just marvel at the fact they're actually doing it, before you can take it for granted and watch the story... It isn't about a swagger or a lowering of voice. Just watching the way Iago sits and holds his cigarette tells you not only that he's a man, but a man of a certain class (not that high), a man of a certain attitude (that the world should give him what he believes is his due), and a man of thoughtfulness. Wolpe approaches Iago with a level of understanding - if not actual sympathy - for the villain, creating a character who is conniving, but also delightfully human. Her Iago knows he's never going to be a dominating physical presence, so he smoothly talks other people into thinking that what he wants is in their best interest. And when Othello promotes Cassio over Iago, Iago feels unjustly betrayed, and thinks that revenge is his right. Wolpe's Iago is complex, but her interpretation is never confused. It's a splendid performance, well-served by Wolpe's own direction. - TALKIN' BROADWAY

Artfully conceived and psychologically astute - this is an "Othello" to savor. -VARIETY

TOPS EVERY OTHELLO WE HAVE EVER SEEN! Topping the LAWSC production is the performance of Lisa Wolpe as Iago. Wolpe has played them all, from Romeo to Lear, from Shylock to Richard III, and in all she has been outstanding, but here she outplays even herself! - NITELIFE

MACBETH3 (2008) (Los Angeles, London, and Edinburgh Tour) DARKLY TERRIFYING!!! Wolpe confirms that she is simply one of the best interpreters of the Bard out there! - TALKIN' BROADWAY

PLENTY OF EPIC SWEEP!!! Lisa Wolpe's boldly truncated adaptation of Shakespeare's tragedy runs just about one hour -- a sort of graphic novel-esque synthesis that gallops along at a breathless pace. In a thoughtful performance, Kate Roxburgh lends stature and masculine gravity to Macbeth, and Gavin McClure invests Lady Macbeth with feminine grace and guile. - LA TIMES



Lisa Wolpe as "Shylock"

AS YOU LIKE IT (2007) Since 1993 the L.A. Women's Shakespeare Company has turned the tables on tradition, reversing the original concept of male actors playing the Bard's female roles by casting only women in its productions. LAWSC attracts hugely talented performers eager to pencil in sideburns, adopt a wide-legged swagger, add a well-placed sock, and find a new kind of artistic empowerment. This time it's even more interesting, not only because of the already gender-bent nature of the material but because the Forest of Arden has astral-projected into the American West of the 1880s. Lisa Wolpe directs with an assured hand, cleverly adding period music and dance ... Among many unswervingly committed performances, Wolpe is riveting in her simplicity as the melancholy Jaques, - LA WEEKLY

...Whether you're a scholar or a mere groundling, you're likely to have a rollicking good time in this revisionist production. The decision to set the action in the Wild West is surprisingly apt... director Lisa Wolpe masks the deficits and maximizes the fun in this high-spirited entertainment...As the deceptively "melancholy" Jacques, Wolpe is the evening's standout, particularly in her authoritative rendering of the "Ages of Man" speech — the most lucid interpretation of that particular passage in memory. - LA TIMES

THE MERCHANT OF VENICE (2005) (2005 OVATION Award Nomination, Lisa Wolpe "BEST ACTRESS") Los Angeles Women's Shakespeare Company, after eleven years of stand-out productions, has nothing left to prove. The gender question has no bearing on the quality of the work in this terrific production... Lisa Wolpe, who founded the company, and is producer, director, and a superb actor, has played a diversity of Shakespeare's male roles, all with a dedication to excellence and a palpable celebration of language. Her Richard III was memorable, as was her Hamlet, and her current Shylock may be the most outstanding of any viewed in a multitude of productions, here and in England. - BACKSTAGE WEST

THE TEMPEST (2003)! "We are such stuff as dreams are made on"... the quote could well be the motto for the Los Angeles Women's Shakespeare company's all-female production of the same: the show is a rich and lavish fantasy adroitly brought to the stage by director Lisa Wolpe...Natsuko Ohama conveys Prospero's inner revelations with grace and subtlety - Ohama could have played the part completely with her eyes, uttering nary a word and still achieving the required emotional hues... The irrelevancy of gender is testament to this fine production's mounting of the material, which makes it clear for the onset that it is not a novelty act or some cabaret drag show. This is Shakespeare, expertly performed! - DOWNTOWN NEWS

Fine performances and the steady hand of director and company founder Lisa Wolpe contribute to the success in staging one of Shakespeare's most difficult works...Contemplating the universal hierarchy of humanity and the gods, of the mysteries of the divine, of the powerful legacy of paganism and the endless pageant of human struggle is in itself rewarding. Director Wolpe and her fine ensemble deserve much credit for offering us this opportunity for contemplation. - BACKSTAGE WEST

THE WINTER'S TALE (2001) As vengeful King Leontes, Lisa Wolpe has a startling grasp on Shakespeare's text and the function of each line she speaks. Summoning such crystalline emotion as to leave us breathless, she gives an awe-inspiring depiction of love turned to tyranny. - BACKSTAGE WEST

Lisa Wolpe sets immediate high standards with a masterful performance of Leontes, the Sicilian monarch driven by sudden jealous rage to "destroy his loving wife (Kimberleigh Aarn). Unlike Othello, Leontes is not "the victim of an evildoer's manipulation, but rather overtaken by some inner, all-consuming darkness. As in many other portrayals, the reasons remain opaque, but Wolpe makes utterly credible both the king's cruelty and his subsequent remorse once the veil of madness has lifted. - LA TIMES

TWELFTH NIGHT (2000) LAWSC With the huge John Anson Ford Amphitheater to play in, the Los Angeles Women's Shakespeare Company has great fun with one of the Bard's most fanciful comedies. The entire cast makes much of the fact they are all women, a conceit that broadens the comedy and sharpens the jokes. - LA WEEKLY

LAWSC REVIEWS – LISA WOLPE – 4 PAGES

From Hamlet to Romeo, Wolpe has played many leading Shakespearean roles for the company since its inception. Wolpe is an ideal Viola, at times demurely feminine, at times convincingly boyish. As Shakespeare must have intended, her portrayal expands into a larger social commentary on the expectations of gender, the vagaries of personal identity - and the thin line that separates the two. - LA TIMES

MUCH ADO ABOUT NOTHING (1999) Los Angeles Women's Shakespeare Company makes the most of Shakespeare's silly romantic comedy under Natsuko Ohama and Lisa Wolpe's direction. Their take on the language is particularly lucid, so that not only do the actors understand and relish their lines, the audience does too...Will Beatrice and Benedick ever get together? The fun is in the journey, provided by a consistently vibrant and polished cast...That all the roles are played by women is merely momentarily disconcerting, and the ethnic variety only adds to the interest. What does it matter, after all, when they are all so good? - LA WEEKLY

LAWSC does a noble job of bringing Shakespeare into the mainstream. Much ADO About Nothing is no exception. A bevy of superb actors, some familiar, some not so, have once again tackled a play that isn't widely known...These marvelous women have turned out a sharp, funny, farce comedy with the creative dexterity that has become their trademark. This is elegant fare...performances are on a par with the best Shakespearean productions anywhere...You go, girls!! - NITELIFE

Sure, Gwyneth Paltrow may have won an Oscar this year for her gender-swapping role in "Shakespeare in Love", but she's got nothing on the ladies of the Los Angeles Women's Shakespeare Company who've been wearing the corsets - and the trousers - since 1993. LAWSC's latest production showcases the inimitable talents of an all-female ensemble cast, and an ethnic diversity rarely seen in any other mainstream theater company and certainly unseen in traditional Shakespearean productions, where in the Bard's day white men assumed even the female roles. - PACIFIC CITIZEN

A MIDSUMMER NIGHT'S DREAM (1998) LAWSC offers a superlative production of the Bard's classic... Wolpe's comedic staging is impeccable... - LA WEEKLY

LAWSC's Artistic Director Lisa Wolpe has outdone herself again, as creative visionary, as director, and as the young hero Lysander; There is a palpable spirit and joy that radiates in waves from everyone in this not-to-be missed presentation, one of the true theatrical highlights of the year in Los Angeles... a phenomenal mounting of Shakespeare's most beloved play. -PICK OF THE WEEK, ENTERTAINMENT TODAY



Lisa Wolpe as "The Player King" in Hamlet

An enchanting production of the Bard's frothiest comedy...as director, Wolpe demonstrates an adroit and highly polished sense of humor; her production crackles with hilariously depicted physical comedy. CRITIC'S PICK - BACKSTAGE WEST

MEASURE FOR MEASURE (1997) Lisa Wolpe's performance as Angelo can be measured only by the highest rule - it is intense, focused, inspired and magnificent. -NITELIFE TODAY

By now it comes as no surprise that when this dauntless company sets itself a task, accepts a challenge, it will be equal to the effort. With blithe disregard of barriers - of sex, color, whatever - the Women's Shakespeare Company just gets on with it. Required only are talent, training, energy and conviction. Staging is creative, ingenious and impeccable...Measure for Measure is a triumphant re-affirmation of the critical success won by this company in the five years since it's founding, and a gratifying, heart-warming, rewarding experience of theatre. CRITIC'S CHOICE - DRAMALOGUE
Among this engaging cast, two performers stand out. As Isabella's lecherous tormentor Angelo, Lisa Wolpe affords a chilling glimpse of moral decay cloaked in sanctimony - the universal garb of corrupt politicians, past and present. - LA TIMES

LAWSC REVIEWS – LISA WOLPE – 4 PAGES

RICHARD III (1996)

The best Richard III this critic has seen in years...an evening of Shakespeare at his finest. - DRAMALOGUE

What would the Bard say if he saw this all-female production of Richard III? Certainly he would rave about Lisa Wolpe's outstanding performance of the title role... She is so good, in fact, that the other actors onstage with her often get lost in the background. - BACKSTAGE WEST

The best reason to see this Richard III is it's taut, superb acting. Lisa Wolpe delivers an overwhelming, hypnotic portrayal of the dominating central figure. Her inspiration and energy never flag as she imparts shape and depth to Richard's Machiavellian nature, whether he be carrying out his villainous sexual stratagems ... Even hardened skeptics will be convinced by this brilliant, revelatory staging by the Los Angeles Women's Shakespeare Company... - LOS ANGELES VIEW

Wolpe is a mesmerizing and miraculous Richard, giving him such a slithery, most gleeful joy in his deathly web of twisted and world-class scheming that it makes one want to - appropriately - go home and take a shower. Thanks to the determination of Lisa Wolpe and her Los Angeles Women's Shakespeare Company, even theatrical perfection recognized for several centuries can obviously be improved upon. - ENTERTAINMENT WEEKLY

A gem...Lisa Wolpe, in the title role, is at once beguiling and obscene, conveying all the necessary slime, sex and charm to bring the beast off the page.

Judith Lewis, L.A. Weekly

HAMLET (1995) A glorious rendition...with superb production values and a gifted cast... Kudos go to co-directors Wolpe and Ohama, not only for their brilliant casting, but also for their remarkable staging...a production that matches anything found on the boards at the Royal Shakespeare Company. -CRITIC'S PICK - BACKSTAGE WEST

Los Angeles Women's Shakespeare Company has once again tackled one of the Bard's masterpieces and conquered it with bravura. This time out it's Hamlet, featuring a title role that is universally regarded as one of the most psychologically complex character studies of all time...Wolpe fully embodies Hamlet and brings a veritable rainbow of emotions to the role. This is a Hamlet to be studied and savored, a revelation for newcomers to the text and a fresh awakening for veterans. - DRAMALOGUE

Hamlet proves anew how viscerally effective women can be in the great Shakespearean roles. A case in point is Lisa Wolpe. Intense and boyish, Wolpe mitigates the Dane's melancholy with a highly developed sense of irony that persists until the last gasp. It's a convincingly sexy performance, whatever your gender. - LA TIMES

OTHELLO (1994) Director Lisa Wolpe has led her large cast with a sure hand...Not only does this distinctive version of Othello prove that "a man should be what he seems," but it also illustrates that a woman can be whatever she wants to be - DRAMALOGUE

This production by the Los Angeles Women's Shakespeare Company proves definitely that women can stage classic, gripping Shakespeare with the best of them.. . Othello shows that authentic human drama can easily cross the gender gap. -CRITIC'S PICK - BACKSTAGE WEST

This is simply good, solid Shakespeare, thoughtfully staged and performed...Shakespeare lovers should hie themselves posthaste to the Odyssey for an evening of the real thing. - LA TIMES

The company under Lisa Wolpe's direction delivers a compassionate, emotional and well-orchestrated production...This intelligent and well-paced production flourishes under Lisa Wolpe's direction. - LA VILLAGE VIEW

ROMEO AND JULIET (1993) LAWSC Directed by Lisa Wolpe - A watershed effort...staged with imagination, taste and passion by Lisa Wolpe, who also plays Romeo. A stirring production, rife with rich performances... a gilt-edged ensemble. The gender gap is erased by actors who enact their roles with style and individual characterization. - DRAMALOGUE