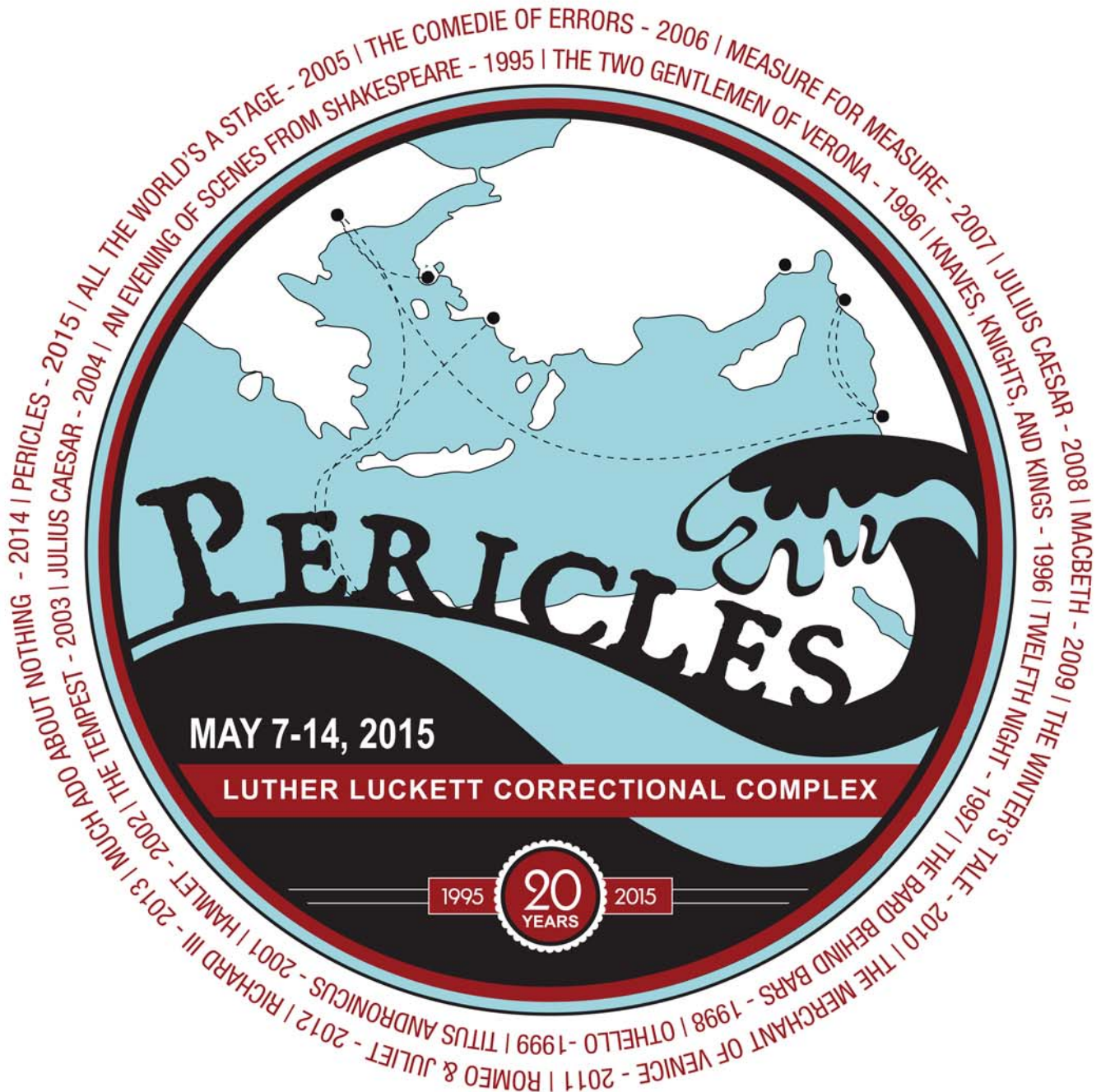


PLAYBILL



Shakespeare BEHIND BARS

Shakespeare BEHIND BARS

Scenes from Much Ado About Nothing 2014





PERICLES PRINCE OF TYRE



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Shakespeare Behind Bars, Inc.

HOLLY STONE

CURT L. TOFTELAND

MATT WALLACE

AND

LUTHER LUCKETT CORRECTIONAL COMPLEX

PRESENT

PERICLES PRINCE OF TYRE

BY WILLIAM SHAKESPEARE

STARRING

RODERICK BLINCOE HAL COBB GEORGE COHEN CONNER GALENSKI
GLENN GUNTLE JERRY GUENTHNER STEPHEN HAYNES
MICHAEL MALAVENDA STEPHEN MARSHALL ROBERT MEADOWS
JEREMIAH NORTH JAMES PRICHARD STEPHEN RIDDLE JOHN SHEESLEY
JOHN SNYDER TOM SULESKI WILLIAM WHITEHOUSE CHARLES YOUNG

COSTUME DESIGNER

DONNA LAWRENCE-DOWNS

STAFF SPONSOR

JERRY ALTER, CTO

ASST. DIRECTOR/STAGE MANAGER

JOHN SNYDER

ORIGINAL MUSIC/SOUND DESIGN

TOM SULESKI

DIRECTED BY

MATT WALLACE

SHAKESPEARE BEHIND BARS 20TH SEASON – PERICLES, PRINCE OF TYRE

GOWER, Chorus of the play

Jerry Guenther

TYRE

PERICLES, the Prince of Tyre

John Snyder

HELICANUS, lord of Tyre

Hal Cobb

ESCANES, lord of Tyre

Stephen Riddle

LORDS OF TYRE

William Whitehouse, Conner Galenski

TYRIAN SAILOR

Stephen Riddle

ANTIOCH

ANTIOCHUS, king of Antioch

Michael Malavenda

DAUGHTER, princess of Antioch

Charles Young

THAILIARD, nobleman of Antioch

Jeremiah North

MESSENGER

Tom Suleski

TARSUS

CLEON, governor of Tarsus

Stephen Marshall

DIONYZA, wife to Cleon

Hal Cobb

LEONINE, servant to Dionyza

Jeremiah North

A LORD OF TARSUS

Stephen Haynes

PIRATES

John Sheesley, William Whitehouse, Stephen Haynes

PENTAPOLIS

SIMONIDES, king of Pentapolis

John Sheesley

THAISA, daughter of Simonides and wife to Pericles

William Whitehouse

MARINA, daughter of Pericles and Thaisa

James Prichard

LYCHORIDA, nurse to Marina

George Cohen

FISHERMAN/SAILORS

Conner Galenski, Stephen Haynes, Glenn Guntle

EPHESUS

LORD CERIMON, a wiseman/physician in Ephesus

Charles Young

DIANA, goddess of chastity

Glenn Guntle

FIRST GENTLEMAN OF EPHEBUS,

Robert Meadows

SERVANT

Michael Malavenda

MYTILENE

LYSIMACHUS, governor of Mytilene

Stephen Haynes

PANDER, owner of brothel

Stephen Marshall

BAWD, mistress of brothel and wife to Pander

Roderick Blincoe

BOLT, servant to Pander and Bawd

Robert Meadows

GENTLEMAN, visitors to brothel

Michael Malavenda, Glenn Guntle

SAILOR FROM MYTILENE

John Sheesley

PRODUCTION TEAM

Director/Facilitator

Matt Wallace

Staff Sponsor

Jerry Alter, CTO

Costume Design

Donna Lawrence-Downs

Original Music/Sound Design

Tom Suleski

Assistant Director/Stage Manager

John Snyder

Projection/Sound Board Operator

Ryan Hardin

Playbill

William Whitehouse

THE JOURNEYMEN

Daniel Beasley

Jeremy Duncan

Brent Henderson

Tre-Shaun White

Aryn Winters

JUNIOR MENTORS

CJ Galenski

Travis Smith

SBB ADMINISTRATIVE PERSONNEL

Founder/Producing Director

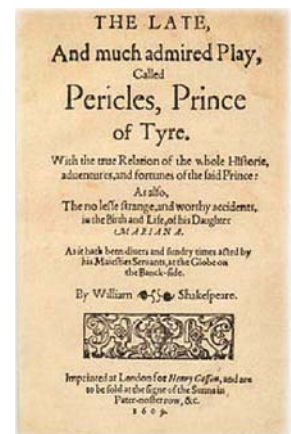
Curt L. Tofteland

Artistic Director

Matt Wallace

Director of Technology and Communications

Holly Stone



THERE WILL BE ONE TEN-MINUTE INTERMISSION

Special Thanks To:

Luther Luckett Correctional Complex

We deeply appreciate the entire security, program and support staff of LLCC for their assistance and cooperation in making this production possible:

Gregory Howard, *Warden*
Jesse Stack, *Deputy Warden*
Programs
Merv Haddix, *Deputy Warden*
Security
Kevin Hayes, *CUA1*
Clay Entrican, *CUA1*
Casey Heilman, *Chaplain*
Sherri Grissing, *Administrative*
Specialist
Tim Crutcher, *Senior Captain*
Jennifer Westphal
Marty Clute
Tim Forgy, *First Shift Captain*

James Higgins, *Second Shift*
Captain
David Herdon, *Third Shift Captain*
Roger Liter, *KCI Print Shop*
Operations Manager
KCI Print Shop Staff
Cathy Buck
Harold Blandford



&
J. Michael Brown, *Secretary,*
Justice and Public Safety Cabinet
LaDonna Thompson, *Commissioner,*
Department of Corrections
Bart Cohen, *Showtime Sign and*
Design
Bellarmine University
Robby Henson and Voices Inside
Dr. Jack Heller
Dr. Niels Herold
Paul Reichstein
Erroll Rogers
Kentucky Shakespeare

Welcome

LaDonna Thompson, Commissioner



On behalf of the Department of Corrections, I would like to personally welcome you to

this year's production by the thespians from Shakespeare Behind Bars. It has been my very distinct pleasure to attend the performances for several years. I am very proud of the work that is put into each year by the entire cast and crew and I am delighted by the excellent results that the players consistently present.

I would like to thank the volunteers and sponsors who work so closely with the group

to ensure they are able to provide us with a wonderful opportunity to experience Shakespeare in the most traditional way. I have appreciated each play, the opportunity to spend a bit of time with the cast and crew, and every year I leave looking forward to the next year!

I hope you will enjoy the performance as much as I always do.

Quote from guest "Much Ado about Nothing"

"That's why this program is so important, because it provides release from mental/emotional incarceration. It provides the potential for rehabilitation. It doesn't shame the individual for what s/he has done (being in prison is shameful enough for them). It places them in a community of others who struggle and who seek (perhaps) forgiveness, acceptance, and rehabilitation."

Gregory Howard, Warden



Welcome! We are delighted that you have chosen to be a part of Shakespeare Behind Bars 20th season at Luther Lockett Correctional Complex. This year's production of *Pericles, Prince of Tyre* has been a much anticipated event by staff and inmates alike. Everyone is enthused to be a part of such an awe-inspiring performance. They have worked extremely hard on the production and hope that you enjoy it.

To the first-time attendee, I wish to thank you for taking the time to experience a distinctive performance in a unique venue. I hope that you enjoy the production.

For our loyal and faithful SBB supporters, thank you for attending and continuing to believe in the program and its core principles. Without your ongoing support, none of this would be possible.

A special acknowledgement and kudos is given to Artistic Director Matt Wallace, for

discerning and understanding the connection of the men and the characters that choose them with each production. Without Matt and his continued confidence in the program, its value and each year's production, SBB would not be as successful as it is in providing vital coaching and mentoring to the men in their rehabilitation process.

Recognition and appreciation for a job well done is given to LLCC's staff and the program's staff sponsor, Mr. Jerry Alter, who tirelessly works each year to ensure that the Shakespeare Behind Bars Program, the Journeymen Program and the annual SBB production are supported and continue on their paths without hindrance.

As many of you know, Shakespeare's last plays deal with the concepts of faith and redemption as well as the notions that happiness is usually tempered with sorrow, and that the great wins usually come with some great losses. Difficult topics to contemplate for anyone, but the cast members of this year's production have worked to live in their moment, experience each of those ideals, and develop from the exploration. They each permitted the trials and tribulations of their respective roles to impact not only their

character, but themselves, and grew from this unique acting experience. The men pulled together to support one another, worked hard to find themselves within the various roles and to uphold the program's philosophies. They are dedicated to finding their hidden talents and aptitudes while incarcerated, as well as to transforming into the people that they wish and want to be now as well as when they are released. Thank you to the inmates involved in the Shakespeare Behind Bars program, as well as those participating in the Journeyman program. Each of you are commended for having the courage and valor to step out of your natural disposition and commit to finding your hidden abilities that permit you the opportunity to explore personal transformation and your inherent good.

I now invite you to enjoy the talents of performers in the production of *Pericles, Prince of Tyre*, and Luther Lockett Correctional Complex's hospitality.

Jesse Stack, Deputy Warden/Programs



I would like to welcome everyone to the 2015 Shakespeare Behind Bars production of *Pericles, Prince of Tyre*. We, here at LLCC are very excited to have you and appreciate your support of this wonderful program. For those of you who have never seen

a Shakespeare Behind Bars production we hope you enjoy your experience with us. These men work very hard to put this together and I am sure you will be very impressed with their level of commitment and preparation! If you are a returning attendee, thank you again for your continued loyalty, without you this would not be possible.

I would also like to take the time to thank Director Matt Wallace for his dedication to this program. Matt has been working with Shakespeare Behind Bars for a number of years and gives up his personal

time to ensure these productions are successful. We are very fortunate to have him here at Luther Lockett and look forward to his continued involvement.

Last but certainly not least, I want to thank the rest of the staff here at LLCC who helped make this possible. It takes long hours and even nights and weekends to put it all together and your dedication does not go unnoticed. Once again, we are excited to have each one of you here.

Thanks again for coming and I hope you enjoy the show!

Jerry Alter, Staff Sponsor



First of all I would like to welcome all of you to the 20th season of SBB. Twenty seasons of Shakespeare Behind Bars has seen many ups and downs. We have seen inmates come and go with just over 5% reoffending once released. We have faced

the challenge of filling roles due to inmate transfers, many times with only weeks to go before performance. Most inmates have played more than one role every year due to the size of the group.

How does this all come together? It does because we have inmates who want to change their lives and they use this program as an avenue to accomplish the change. But more importantly we have a "Director" who is committed to the program. He sees the benefits that SBB offers inmates. He sacrifices his personal time and

rearranges his schedule to be here for rehearsals and is always willing to go above and beyond to make the program a success.

As the Staff Sponsor I have enjoyed working with the inmates and Matt and want to thank them for their dedication to the program. I also want to thank all of you for coming out and supporting this worthwhile program. Enjoy the show!

Director's Notes



Welcome to this evening's performance of *Pericles* and the 20th season of the Shakespeare Behind Bars at Luther Lockett Correctional Complex!

Shakespeare Behind Bars began in 1995 here at LLCC as a program of Kentucky Shakespeare where it operated for 15 years. Then in 2010, the program became its own not-for-profit 501c3 charitable organization and over the past five years has expanded to facilitate a dozen programs in two states.

Shakespeare Behind Bars by the numbers:

- 20 years
- 21 productions
- 144 members of LLCC program
- 77 members released
- 95% of those released have not committed another crime
- Hundreds of juveniles served

We would not still be here and thriving without the unparalleled support of Luther Lockett Correctional Complex, the Department of Corrections, and the Justice and Public Safety Cabinet. Thank you to Warden Howard, Deputy Warden Stack, Commissioner LaDonna Thompson, and Secretary J. Michael Brown.

We must also thank our generous donors and supporters throughout the years. If you are not yet an SBB donor, we invite you to join us by making a tax-deductible contribution to enable us to continue to expand and facilitate change in the lives of the incarcerated. And if you know of someone who may be interested in supporting our mission, please pass it on.

Tonight as a pre-show performance, you will see the culmination of work of our 2015 class of Journeymen, our 18-21 year old ensemble. Special thanks to the Kentucky Department of Education and VSA Kentucky, the state organization on arts and disability, for sponsoring the program.

For our 20th season, *Pericles, Prince of Tyre*, is the perfect choice. It's a new play for SBB, for our men, and for many of our audience members. As we celebrate our 20 year journey of Shakespeare Behind Bars, we explore this epic adventure, travelling to many faraway lands, meeting a diverse range of characters. It's an ensemble piece in which you'll see nearly all of the cast play multiple roles. And as you'll see, for the 20th season, I thought it would be fitting to approach the production elements in a new way. So how to tell this epic tale? Let's start with the text. I want you to experience some of the magic I get to experience on a daily basis. We start with nothing but powerful text and transport ourselves through honesty, imagination, passion, commitment, nobility, and a whole lot of good will.



Shakespeare Behind Bars thanks you for your support. Here's to another 20! Thanks for being here.

A handwritten signature in black ink, which appears to read "Matt Wallace".

Matt Wallace, Artistic Director

THE STORY PERICLES, PRINCE OF TYRE

(WRITTEN C. 1592)

ACT 1

Once upon a time, a very long time ago, when time was neither here nor there...

Pericles, Prince of Tyre, comes to Antioch to guess a riddle propounded by the King. If he guess rightly, he will win the hand of the princess. If he guesses wrongly, he will be put to death. The riddle teaches him that the Princess is living incestuously with her father.

Horried, Pericles returns home but is forced to flee to Tarsus to escape the King's vengeance. At Tarsus, city of Cleon and Dionyza, he relieves a famine. Setting sail again, he is shipwrecked off the coast of Pentapolis, where he goes jousting at the court of King Simonides and wins the hand of Thaisa, the King's daughter.

Some months later, word came that Antiochus is dead and Pericles the new King. He sails to claim his kingdom but tragedy overtakes him on the voyage. The ship is caught in a storm and his wife Thaisa dies in childbirth. Her body is placed in a casket and buried at sea. The casket drifts ashore at Ephesus and the body is restored to life by a physician with magical power. Thaisa, thinking her husband dead, becomes a votaries of the goddess Diana. Meanwhile, Pericles reaches Tarsus and leaves his infant daughter Marina to be brought up by Cleon and Dionyza. Certain that his wife is dead, he withdraws from the world.

ACT 2

The years pass. Marina grows up and outshines the daughter of Dionyza. Jealous of Marina, Dionyza arranges the girl's murder but the plan goes awry and Marina is carried off by pirates and sold to the brothel at Mytilene. There she remains a virgin by converting her clients, among them Lysimachus Governor of Mytilene, who falls in love with her. Pericles, grief stricken at the loss of his child as well as wife, reaches Mytilene in his wanderings. He meets Marina there and learns she is his daughter. In a vision, the goddess Diana bids him to go to her temple at Ephesus where he finds Thaisa and the family is reunited.



Tom Suleski 20th Season



Shortly after I got to Luther Luckett in 1995, I watched a performance of Shakespearean scenes given by members of the Books Behind Bars program. From this program, Shakespeare Behind Bars was born. I expressed interest in helping out with any stage crew work that needed to be done and I was invited into the group. My roles have been stage manager and musician, behind-the-scenes work, if you will. Although most current members would not remember this, I have performed in a few scenes on-stage as a musician in the early years of SBB's existence. I truly do prefer the supporting role I have, though.

I have witnessed amazing growth in people through SBB,

including in myself. I've come to embrace the teamwork in this troupe. Yes, there is the occasion ego flair-up, but mostly there is cooperation and synergy. And, dare I say it, caring and love. We care about one another and what is happening in each other's lives. We support one another when outside issues seem to be crushing us. Usually, our criticisms are meant to be constructive. I think that is what makes SBB unique; just ask stage actors who live and work outside these prison fences.

In the twenty years that SBB has been alive, it has transformed many lives – not only its member's lives, but also those who have come to observe our process

and watch our productions. I don't think there are many prison programs that can say that. My life has been forever altered by my participation in SBB. I have grown and found a sense of inner peace and strength in supporting this "band of brothers". I hope that you, too, are changed for the better by what you see and hear here tonight. May our humble production of *Pericles, Prince of Tyre*, touch your heart and touch your soul.

Peace be with you.

Robert Meadows 2nd Season



Wow! Another year has come, leading us into another wonderful play by William Shakespeare, this year Matt chose *Pericles*. The *Indiana Jones* of all the Shakespeare plays. This year's play will be completely different than the previous plays that a lot of you folks have seen. It is also completely different for us; some of us did not really like the new format. But it just takes some getting used to. It had to grow on a few of us. But it took us all by surprise.

My main role this year is Bolt, with another smaller role as a Lord. The role as Bolt is dramatically different from last year's role as Hero. In *Much Ado About Nothing*. Last year I was an innocent young

female who was put in bad situations due to rumors and gossip. That is something we could all learn from gossip and rumors lead to nothing but trouble. This year with Bolt I work at a brothel, so I am the rough one who handles the females. I am no longer the innocent one; it took me a while to get into character. But with Matt and the groups help I think I am doing a better job, at making Bolt come to life.

That is why I choose Bolt. It is so much different from last year's role. I knew I would have to dig deep in myself to make it real. Like Matt says "let the text speak through you".

This being my second year in Shakespeare Behind Bars, once again has been a great

learning experience. As always with Matt pushing and driving us to be better people, as well as becoming better actors.

This year I had all nine months to study. Where with last year I only had maybe two months if that, to cram and memorize as much as possible. In that very short time I was able to learn a lot, once again with the groups help. So I hope you all enjoy watching us perform *Pericles* as much as we have had practicing and preparing for you to see the play. Thank You!

George Cohen 8th Season



Last year's play was to be my last performance, as I am preparing to go home in the next few years. I had already said my goodbyes to the troupe and had begun my new journey in other greatly needed adjustments to my life in preparing for the outside world.

My sole focus for the next couple of years is to help me mentally prepare for the unforeseen problems of everyday life in the outside world, as I have begun treatment for my behavioral problems. I have learned that not only can professional therapy help a person to understand himself better, but the help of friends can be a therapeutic remedy as well.

I had already begun to miss my friends and the enjoyment of the outside guests along with our families, that cheer us on year after year during our performances, the hand-shakes and the encouragements that help us to escape from our daily reminders of the real reasons that we were put in here, Shakespeare

has been a wonderful therapeutic outlet for me in so many ways.

The Shakespeare Behind Bars performance last year had a profound impact on my life; something that I have not been able to find in a "therapeutic setting," finding the core reason for my own turmoil and pains. Shakespeare has helped me look deep into my own soul to unleash so many pains that I have been hiding from myself for so many years; pains that I have felt and the way I lessen my pains by projecting them onto other people and all the hurt that I have caused for so many others. I have to be responsible for my own and take full responsibility for all the things that I have done and quite blaming my past.

I would like to personally thank everyone from within the circle of Shakespeare Behind Bars and especially to the (outpouring) of so many wonderful people that give us the encouragement to grow and atone for our wrong doings. I cannot ask for forgiveness

but I can ask for help with my growth to be a better person, because of the patience Shakespeare Behind Bars, Matt Wallace, Curt Tofteland and family have shown me.

This year we found ourselves in a quandary, some of our troupe has been shipped to other facilities, which was out of our control. This had the guys scrambling here and there to change up roles and find fill-ins. As Shakespeare Behind Bars has helped me out so many times in the past 8 seasons I felt that it was my duty and honor to except the role of Lychorida when some of the veterans asked me to come back to help with the play this season, I felt this was a way to show my support for helping me all those years. Thank you to everyone.

Glenn Guntle Apprentice



I'm 27 years old and this is my first year with Shakespeare Behind Bars. At first I didn't know what to expect and was skeptical of Shakespeare, but I could see how it changed people and it made me start asking some of the guy's that had been doing it, "what is this all about?" Once I got started I realized that you can do a few unique things with Shakespeare. First you can see

how he connected with the words and how he uses them to draw you in. Second is that by connecting with your characters or your roles, you can see who you are on the inside. So in a way it's helping me to see who I am and the person I want to be. Third the support and acceptance from the others in this group is the best thing we have as we go through our day to day life. We call it our circle and it's some-

where we come together away from the world and can really connect with each other and Shakespeare's words. I hope to stay a part of this amazing group for years to come and help other young men like me use Shakespeare to change their lives.

James Prichard 9th Season



I am both blessed and exited to be a part of the twentieth season of S.B.B. This year will be my ninth production with the group and I have enjoyed every year. I have learned so much about myself through the characters that Shakespeare put in his plays. Shakespeare's plays are riddled with themes of loss, forgiveness, hope, and faith. Through the diversity of this group I have learned more about humanity and the struggles that reach across that diversity. No matter where we have come from or where we are going we all have similar hopes, dreams, and desires. We all long for forgiveness and none of us want to be remembered for the worst things we have done. The group is a safe place for people to express themselves in ways they may never have before. It is an outlet for feelings and emotions otherwise bottled up. Through expressing ourselves in this safe circle we open up and become vulnerable. This

vulnerability is uneasy especially in a prison setting. Putting yourself out there and trusting in the work and the group draws us all closer together. Through this camaraderie I have met some of the best goodhearted people I have ever known. People that I can call true friends, something I never really had before prison. I'm learning what a friend is and how to be one in return. My learning of self has branched into all aspects of my life. I would not be the person I am today in part to this group.

My role this year is different than anything I have experienced before in the group. I have played male roles that were on the receiving end of some tragedy or victimization. Last year I played Beatrice a very strong and powerful woman who wouldn't let herself be a victim. This year as many victims of crime, Marina has no choice in the matter, and gives me a new perspective, feeling some of the

victimization a female might feel in these situations. The feelings of potential death, and having to realize she may have lost both parents. Both of these issues strike at the heart of my journey and life. Feeling these emotions are very difficult but deepen my understanding of what the people I have hurt may have felt.

Whether this is your first time, or tenth, you are in for a treat. We have all worked hard on giving you the best truth we can for these characters. I would like to thank all our donors and supporters of this program and of the arts. This work is very important not just to us but to the other 10 programs it reaches out to. Thank you and enjoy.

Charles Young 5th Season



This year's ensemble piece *Pericles* presented several challenges for me. None more apparent than to find the truth in three different character's roles. This is my first female role, It's really small but profound, the actions of her father leave scars for life, (just as my past actions did to my family, my victim and my victim's family), please forgive me!

I also am a Knight trying to win a princess heart, this made me remember how important it is to always try to make a good first impression on people in life (very valuable).

Last but not least there is Lord Cerimon, a wiseman/physician. I struggled up until I had a visit with my mom one weekend. She told me that throughout all

of my mischief I always cared about people. Once again my mother made it clear to me that I can portray, Cerimon with truth behind his character.

A special thanks to my mother and Aunt Ella for their unwavering support! I love and miss my family very much!

Roderick Blincoe 12th Season



Bawd. Head mistress to the brothel and wife of Pander, the owner. Imagine how women survived back in that era. I would think if one wasn't born of royalty, then she would more than likely be viewed as a man's property. She would be at the very least, a commodity, to be used at the whim of her provider, unless she was lucky enough to be completely independent.

Now picture if you will, Tyler

Perry's Madea, or Aunt Ester from Sanford and Son. Place either character in an Elizabethan setting. I did and I strongly believe that everyone knows someone with Bawd's characteristics. It's that distinctive personality trait, which made me want to attempt to portray this earthly individual.

True she is the madam of the town brothel. That in itself would suggest Bawd, to be a woman with very low standards. However,

when one looks at the time frame, I'm able to see this Bawdy character from a totally different perspective. To me, she would be an Elizabethan Madea, with a twist. Stemming from fearfully living in a male dominated era. Yet, having no choice but to commit to that lifestyle and making the most of what she had to work with.

Jeremiah North Apprentice



Hello, my name is Jeremiah North; you will be seeing me play multiple parts today. I play Thaliard who is a servant to Antiochus, Leonine a murderer and the Third Knight. I'm an apprentice this year with Michael Malavenda as my sponsor. I'm very thankful for all the SBB members for giving me the chance to be a part of the team. Many people ask why did you choose to play these parts? The answer is simple, I didn't, they

chose me. Thaliard is a man who out of fear has to do what the king says and as for myself I'm an independent guy. So to play a submissive Thaliard allows for me to dive into an area I myself fear. Leonine is a man at conflict with himself to do good or evil, to me I'm at a constant struggle with myself to do good or evil and I have to keep it in check. So Leonine is more of a mirror image for me. The third knight allowed for a chance to

be something more. He may not have a name or a large part, but to me a knight stands for what SBB is about, nobility and that every part matters. Well that is all and I hope you enjoy the show.

Conner Galenski Apprentice

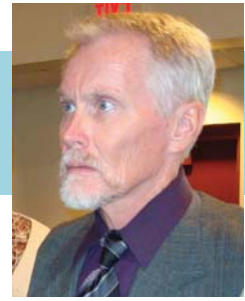


Hi, my name is Conner Galenski and the parts I'm in this play are 1st Fisherman and the second lord of Tyre. Being the 1st Fisherman opens my eyes

because he is the type of person who helps another person in need without even hesitation. That's exactly how I need to be with positive people. If I can do that

it would be a good step forward.

Hal Cobb 20th Season



For the 20th anniversary season of Shakespeare Behind Bars, perhaps my last season, I was hoping to channel my pent up prison frustration and angst through a crazed and ranting *King Lear*, or at least to wallow in my melancholy as Jacques in *As You Like It*. Alas, we were given “the Indiana Jones of Shakespeare,” *Pericles*, *Prince of Tyre*, an ensemble piece. To say I was vastly underwhelmed is being polite. Some of us balked at the idea of doing our first co-authored piece in SBB history, as if it were somehow being unfaithful to the Bard. We set out to find all the problems with the early acts attributed to George Wilkins and found plenty of disgruntled scholars to support our resistance.

But as we read the entire play we began to discover quite a terrific story. The average audience member is not going to know or care about the academic arguments *Pericles* may evoke. They just want to experience a great, moving story. If there are problems, they are ours to overcome. It's our task to discover the truth

in the text and within ourselves and tell the story as best we can.

The character listing in the RSC edition describes Helicanus as “a grave and wise counselor.” Well, nobody in our company is closer to the grave (or greyer) than I am. On my first read, he was the one I thought would be appropriate for me. The text would provide the wisdom. I found personal similarities with Helicanus. He's perhaps a bit too verbose at times with a sense of humor not everyone appreciates, but he's well-intentioned and good-hearted like *Hamlet's* Polonius. No other role stood out for me (although Bawd would be a blast to play) until I was gob-smacked with the revelation scene between Pericles and Marina in Act 5. Estranged from my only daughter, it tugged at my heart strings, but I've had the opportunity to explore those connections and emotions in both *The Tempest* and *The Winter's Tale*. Besides, pushing 60 and looking for age appropriate roles, I'm a little too old to play Pericles.

I've discovered the role of

Helicanus parallels my role in this year's company. As a senior statesman, I've been honored to support other players taking on more challenging roles than they've ever before tackled. In many cases, they're navigating areas in character and personally that SBB has allowed me to explore and conquer in the past, and I find it my joy to encourage and help in any way possible.

Dionyza came my way after an unexpected transfer meant a reshuffling of roles within the company. As a not too distant ancestor of Lady Macbeth, her delicious shoes were easy to slip into. Watch out for a fierce mother's drive to protect her child.

Michael Malavenda 6th Season



I play Antiochus, an evil King with mental health problems and a diseased soul, things that cannot be cured by a pill. His troubled thinking leads him to do the things he does. Killing his daughter's suitors is just another outlet for the demons deep within him as well as a way to keep his own sin and secret safe. The

God's kill him and his daughter for not choosing to do the right thing.

Like Antiochus, I was on a path that was not good. I had my own demons and dark places that I hadn't dealt with that lead me to harmful choices. The part I play shows me that if I don't continue to change the way I used to

think, I will spend all my life in prison or worse. I have to do the right things in my life, keep my head up, and stay on the right path.

John Snyder 8th Season



Welcome to our 20th season production of *Pericles, Prince of Tyre*. One of Shakespeare's latter works, this multi-themed story, full of adventure and misadventure has challenged us all since we were given our scripts last June.

With a rather large bit of encouragement from my fellow ensemble members, I have chosen to play the role of Pericles. If you ask me to choose a reason why, I am not sure I could give one concise answer. As we have learned throughout our years of ensemble work, picking roles that "speak"

to us always seems to yield far more benefit than we originally expect. This has certainly been the case with *Pericles*.

During this nine month process I have learned that we don't need courage to face what we already know. It is that uncertainty about the future that gives birth to doubts and fears. It is that fear of the unknown that keeps us from reaching out, from taking chances, and from exploring new possibilities. It keeps us from pushing ourselves to reaching our full potential and is the product

of our memory which dwells in the past. *Pericles* has taught me that sometimes the smallest challenges hold the greatest lessons and that true character is not made in a crisis, it is only exhibited.

Life is not about getting to a destination, it's about how we live along the way. The Journey...

Thank you for being part of our Journey tonight.

Enjoy!

William Whitehouse 4th Season



The process of *Pericles* has been an interesting one. My first original character choice was Simonides. I loved his demeanor towards others. He is a faithful, loyal, and well respected person. He speaks his mind with compassion and love, every characteristic this man has I want in life and I could have taken the easy way out and gone after this character and had pretty much an easy season. But then a role of his daughter Thaisa came up and I knew someone (John Sheesley) would actually benefit from the role I originally chose, more than I could ever get out of it and after seeing the growth he has made with this role during rehearsals it was obvious he was meant for it. His Father characteristics are awesome and I really enjoy being in the scene with him.

Back to, Thaisa. What drew me to the role of her is that she is a well-educated person who knows different languages and very well

mannered. You see this is unusual at this time. Men were normally the people who were more educated back then. When she comes of age there are suitors from many parts of the world presenting their shields and jousting for her love. She then has to make a choice of who is going to be her husband and the possible future king of Pentapolis. The relationship between her and her father is so unlike what was back in that day. Normally the king would choose for the daughter of who he thought was best suited. But Simonides trusts his daughter to make the right decision and I believe that is a characteristic we all can learn from in everyday situations. To trust our loved ones and allow them to make the right choices in life.

As for the relation to Thaisa every one of us who are locked up in here can relate to losing a loved one whether it will be death or being away from them because of our crime. We tend to feel

that we will never see them again and in some cases it is true.

I felt her pain of knowing that she would never see her loved ones again or that she would never know what her child would grow up to be, to never enjoy the benefits of being a mother and caring for the one thing that is a piece of you. Then dedicating her life to her Goddess in one day of being reunited with them again.

But there is always that hope of knowing that one day we will be reunited with them once again whether it will be, on the streets or up in heaven with our Father.

I now leave my future up to God and trust he will lead me down that path, so one day I can have that life I have always dreamed of surrounded by my loved ones.

May God bless everyone of you and guide your steps into his everlasting and unfailing arms.

John Sheesley 3rd Season



This is my third year in SBB. My first year I played a 9 year old prince. Last year I played an older prince who was back from war, partying with his friends and waiting to be crowned. This year I play Simonides, an old king looking for a husband, to his most valuable possession – his daughter.

William Whitehouse had first considered this role, but he suggested it to me after reading and knowing my relationship with my own daughters. As you know, he ultimately took the role of my daughter Thaisa. I'm grateful to him for the suggestion. It's appropriate that he's playing my daughter now as in many ways he's like a daughter – err ah – son to me.

I like and feel close to the character of Simonides because of the relationship with his daughter and the way he relates to others. His sense of humor appeals to me - very dry and

dead pan. But most important is the way he relates to Thaisa.

Past the time when the play was set, Ancient Greece, in Shakespeare's own time it would be unusual to see a daughter treated the way Simonides treats Thaisa. He's raised her to speak her mind. She's bold, educated, intelligent and is more valuable to him than the mere bargaining chip that most princesses were. In that day and age, only a father's love would grant a daughter the independence necessary to become the strong character we see in Thaisa.

After Pericles and Thaisa leave Pentapolis, we don't see Simonides again. We only learn of his death in the last few lines of the play, when Pericles wants to go back to Pentapolis to see him. We can only speculate what happened to Simonides after he watched the boat leave Pentapolis with his little girl. I think he learned of Thaisa's

death and was too heartbroken to go to Tyre and see Pericles. He never learned of Thaisa's survival. Otherwise, he would have gone to get her from Mytilene. He probably longed to see Marina in Tarsus, but couldn't make the trip. But he didn't blame Pericles for Thaisa's death, as Pericles praises him at the end.

Instead I think Simonides continued on, saddened, but secure in the inner knowledge that he did his best to raise his daughter to be strong, educated, intelligent, independent and a unique character in her time.

That's the most any father can hope for his daughter.

Stephen Haynes 3rd Season



I am honored to be a part of Shakespeare Behind Bars, but especially now in its 20th anniversary season. I know a lot of other inmates, as well as some staff here, that don't get what we do, but there are others that see the good that comes from S.B.B.

A higher level of literacy, conflict resolution, a sense of responsibility as well as accountability for our actions, and probably a hundred other things that I am not smart enough to articulate account

for the low recidivism rate of S.B.B. alumni over the years. We are not in S.B.B. to learn how to be actors. We are in S.B.B. to learn how to be better people.

Like everyone else in S.B.B. this season I have several small roles, but the main character that I have is Lysimachus. I did not choose a character initially this year, because I wanted everyone else to have the role they wanted. I knew there would be small roles left after everyone decided what

they wanted. Shakespeare didn't just put those parts in there for fillers. They are important too and add quite a bit to the telling of the story. Even though I didn't choose the role of Lysimachus based on any initial connection to the character, I certainly can identify with his lack of good judgment, as well as his desire to redeem himself in the end.

Jerry Guenther 18th Season



Hello, my name is Jerry Guenther. My friends call me G or Big G. I have been in SBB for 18 years now and this year I will be playing the part of Gower. He is the story teller of this year's play. In act IV Gower says, "I do beseech you to learn of me, who stand in the gaps to teach the stages of our story". I guess like Gower I can stand in the gaps to teach you a thing or two about SBB. I guess all of you know by now this is our 20th season. A lot of things have changed around here since we began but what makes us extraordinary has not. Nobility!!! Nobility is the bridge between the pain we have caused and the redemption we seek. Our nobility lies in the attempt. We attempt to change and to be better human beings. It exists in the courage to risk exposing your inner truth even though that truth can be extremely ugly sometimes. It exists in making goals and carrying them out, sometimes for some of us it is the first thing we ever accomplished. Our nobility lies in a never give up attitude. Our nobility exists in the

depths of our individual journeys. It exists in a state of being where a person sees others as an extension of self. It means to be a mentor and a beacon of light in a dark place. It means to be the right guys, in the right place, doing the right things in the right ways and showing others by example how to do the right things too. It means you place others before yourself and it means you value human life, justice, dignity, and freedom.

I choose to love and trust every member of SBB I always have and I always will. It has been my family away from home for all these years and it has always been the safest place on earth for me. Each one of these men have stood in front of me and shared his truth. Each one of these men have made a commitment to change and each one have begun a journey to self-enlightenment. I have enjoyed watching each and everyone of these men open up and share his inner truth. It is a truth that I wish everyone could witness. Call it divine providence or what

you like, but I believe everyone will eventually see all the hard work these men have done. Everyone might not see it exactly when it happens, and we should not expect them to, but be patient and everyone will eventually see the goodness that lives in you and all will see the man God has created you to be. How do I know that??? Because I have been in SBB for 18 years, and I know that nobody wants to be remembered for the worst thing they have ever done. I also know between the pains we once caused and redemption we all seek is a bridge, and that bridge is SHAKESPEARE BEHIND BARS.

May God bless you all and enjoy your evening!!!

Stephen Riddle 8th Season



This year I am playing two characters. Escanes and the Tyrian Sailor. I picked Escanes because he is like the right hand man to Helicanus and that is what I always

have been, a follower and that is what Escanes is. I picked the Tyrian Sailor because a sailor is gone a lot out to sea and they're not really tied down to one place for

very long and that was me. I never stayed in one place for very long.

Stephen Marshall

12th Season



In the 12 years that I have been in Shakespeare Behind Bars I have learned a lot about myself. For that is what I believe this program is all about. I couldn't tell you how it has helped everyone else; I can only give you what it has done for me. So instead of writing a long article about my praises of the program and how it has affected me, I will show you in just two poems that I have written since being incarcerated. The first poem was written during a four and a half month period in segregation (The hole) in 1998. Five years before I joined the program.

State of Rage

In this cesspool we call life,
we can't learn for all our strife.
Into a darkened state of rage,
all we can do is turn the page.
If we move on before the dawn,
We won't have to worry about
being a pawn.
All there is, is torture and pain,
for life is going down the drain.
When you see a bright flash,
you won't have to scurry,
Because your life will be over in
somewhat of a hurry.
You won't feel much,
but a burning sensation,
Then you will get a
much needed congratulations.
Your life is finally over.

I was not in a very good place mentally, but thanks to this program I am definitely in a better place. My final poem was written one night just last year.

Life

What have I done? I've messed my life up; I have forsaken everyone I have ever held dear. Now, this little box that I call home has no home in it. It is only fiction. Your real home is in your head, as is your escape; your memories seem fleeting the longer you stay. They blur and become unfocused. You begin to realize that you have no way out. Sleep for you does not come easy, always thinking, beating yourself up for making stupid mistakes. Do you ever weep? Can you ever keep? This is no life to live, are you willing to forgive? To give away your love, to the one who doesn't deserve it. Will you give your time to help another human being? Someone that doesn't expect it, or one that will not respect it. Will you give of yourself to guide another who seeks the path toward freedom? Will you light the way for someone who does not know they want to follow the path? Life in a box does not have to be restrictive, you are only held in by the walls that you create. Live for yourself, not by yourself. Life is what you make it, it is not held in a

clamshell. It is everything, and it is nothing. It is blue, and it is green, it is light, and it is dark. Take the good with the bad. Put it on a scale, it is not the weight of life that is heavy. It is you that makes life heavy. Enjoy, be free, and lighten up. Live life to the fullest; make out of it what you can. Do not let life make you.

So that is the end of my story. From darkness to enlightenment. I hope that I explained well enough how much this program has helped me. Not to mention how much I hope that this program works for every other man in this group, and the ones who are to come in the future as it has helped me.

"O you gods! Why do you make us love your goodly gifts And snatch them straight away?"

Pericles, Act 3, Scene 1

"Few love to hear the sins they love to act."

Pericles, Act 1, Scene 1

"Kings are earth's gods; in vice their law's their will."

Pericles, Act 1, Scene 1

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Funds recieved June 1, 2014 - May 1, 2015 in support of 2014-2015 Season

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Quotes from guests *Much Ado about Nothing*

“My colleague and I attended the Tuesday night performance of *Much Ado*, and I wanted to tell all of you what an impact you and your performance have had on us. We have taught the play for a very long time, and you made us think about lines, scenes, and relationships differently because of your performance; that was both unexpected and very exciting.”

“You all have helped us teach our students about humanity, incarceration, redemption, forgiveness, and Shakespeare. I think one of the greatest compliments we can give other people is to let them know that they have made a difference in our lives. You have made a difference in the lives of both us and our students. Please keep continuing the hard work of performing Shakespeare and of growing as people and trying to better yourselves. We are rooting for you.”

“SBB keeps on being totally amazing. I’m so grateful for the unforgettable experience.”

THANKS FOR YOUR SUPPORT!

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Quotes from guests *Much Ado about Nothing*

"I see SBB as a program to provide release from mental and emotional incarceration, so that when (some) these men are physically freed, they will find themselves worthy enough to turn away from banal temptations and the destructive patterns previously embedded in their souls by harsh upbringings. One of my most favorite aspects of the performance was the Journeymen's opening performance the layering of various Shakespearean sonnets and soliloquies contrasting prison and freedom."

"We have not stopped talking about the performance of *Much Ado About Nothing*. We were both quite unexpectedly moved that evening and wanted to let you know what a great job you and your guys did. Reading the program days afterward only added to the admiration that we have for all involved in your program. We have become cheerleaders for SBB and are telling everyone we know about it. Thanks again for what you do for those who are incarcerated."



Shakespeare BEHIND BARS

WWW.SHAKESPEAREBEHINDBARS.ORG

Founded in 1995, Shakespeare Behind Bars is the oldest program of its kind in North America. SBB programming serves incarcerated adults and youth using exclusively the works of William Shakespeare. SBB is the subject of Philomath Films award-winning documentary *Shakespeare Behind Bars*, which received its world premiere at the 2005 Sundance Film Festival.

MISSION

Shakespeare Behind Bars offers theatrical encounters with personal and social issues to incarcerated and post-incarcerated adults and juveniles, allowing them to develop life skills that will ensure their successful reintegration into society.

VISION

Shakespeare Behind Bars was founded on the belief that all human beings are born inherently good. Although some convicted criminals have committed heinous crimes against other human beings, the inherent goodness still lives deep within them and can be called forth by immersing participants in the safety of a circle-of-trust and the creative process.

Within the circle-of-trust, Shakespeare Behind Bars seeks to transform inmate offenders from who they were when they committed their crimes, to who they are in the present moment, to who they wish to become.

Shakespeare Behind Bars offers participants the ability to hope and the courage to act despite their fear and the odds against them. Participation in the Shakespeare Behind Bars program can effectively change our world for the better by influencing one person at a time, awakening him or her to the power and the passion of the goodness that lives within all of us.

CORE VALUES

The Shakespeare Behind Bars program allows each participant the opportunity to:

1. develop a lifelong passion for learning, especially those participants who are at high risk of not completing or continuing their education;
2. develop literacy skills (reading, writing, and oral communication), including those participants who are classified as learning disabled and/or developmentally challenged;
3. develop decision making, problem solving, and creative thinking skills;
4. develop empathy, compassion, and trust;
5. nurture a desire to help others;
6. increase self esteem and develop a positive self image;
7. take responsibility for the crime/s committed;
8. become a responsible member of a group, community, and family;
9. learn tolerance and peaceful resolution of conflict;
10. relate the universal human themes contained in Shakespeare's works to themselves including their past experiences and choices, their present situation, and their future possibility;
11. relate the universal themes of Shakespeare to the lives of other human beings and to society at-large;
12. return to society as a contributing member.



SBB | KENTUCKY

ADULT PRISON PROGRAMS
Luther Luckett Correctional Complex

THE JOURNEYMEN
(PROGRAMS FOR AGES 18-21)
Luther Luckett Correctional Complex
Eastern Kentucky Correctional Complex
Green River Correctional Complex

**MULTIDISCIPLINARY JUVENILE
ARTS PROGRAMS**
Audubon Youth Development Center

SHAKESPEARE BEYOND BARS
(PROGRAMS FOR AT-RISK YOUTH)
Uspiritus
Home of the Innocents

SBB | MICHIGAN

ADULT PRISON PROGRAMS
Earnest C. Brooks Correctional Facility
West Shoreline Correctional Facility

SHAKESPEARE IN THE HOUSING UNIT
(EXTENDED PRISON PROGRAMMING)
Earnest C. Brooks Correctional Facility

THE JOURNEYMEN
(PROGRAMS FOR AGES 18-21)
Earnest C. Brooks Correctional Facility

Shakespeare Behind Bars
is proud of a 5.1% recidivism rate,
with over 50 members on the streets.



Shakespeare Behind Bars
PO Box 33293
Louisville, KY 40232-3293

From our founder, Curt L. Tofteland



When I'm questioned why I've chosen to work in corrections over the past 20 years, I reply that I have addiction issues . . . this reply usually elicits a short pause from the questioner . . . followed by a knowing nod and a wry smile and a voiced "ahhhhhh" . . . followed by a series of questions inquiring after what my addiction of choice is . . . "alcohol?" . . . "cocaine?" . . . "crack?" . . . "meth?" . . . "heroin?" . . . after an appropriate pause from me, I reply, "miracles . . . I'm addicted to miracles."

Shakespeare Behind Bars is not a prescriptive program but rather a transformational process.

Each of us comes to the circle of trust with the intention of working on ourselves. The only fixing that takes place is within our individual selves.

Each time I sit in a Shakespeare Behind Bars circle, I witness miracles manifesting themselves in myself, as well as in others.

As we collectively live into changing ourselves, miracles appear and bless all those who witness them.

As for me, and we speak in the "I" in the circle, I am a better human being for participating in this human transformational experience.

The biggest epiphany that I have had over the past 20 years of Shakespeare Behind Bars

revolves around the word EMPATHY. Because I was raised in an empathic family within an empathic community, I believed that empathy was

innate to the human psyche. What I discovered through my life experience is that empathy is not innate to human beings but rather learned.

This led me to the question of how to call forth empathy?

With this question, I sought to create a place where I could explore the good, the bad, and the ugly of the human condition in pursuit of becoming a more empathic human being.

In the Shakespeare Behind Bars circle, we use art, theatre, and the works of William Shakespeare to explore what it means to be a human being. We sit in the circle of healing to ask ourselves four questions:

1. Who am I?
2. What do I love?
3. How will I live my life knowing I will die?
4. What is my gift to humankind?

Living into the four questions each day helps me to define myself as a human being. Sitting in a circle of trust with others who are each in pursuit of their own answers to the four questions brings forth miraculous transformation.



Curt L. Tofteland, Founder/Producing Director

CURT L. TOFTELAND brings thirty seven years of professional theatre experience to his current role as a freelance theatre artist - director, actor, producer, playwright, writer, teacher, program developer, and prison arts practitioner.

Curt is the Founder of the internationally acclaimed Shakespeare Behind Bars (SBB) program, now in its 20th year of continuous operation. From 1995-2008, Curt facilitated the SBB/KY program at the Luther Luckett Correctional Complex in LaGrange, Kentucky. During his thirteen year tenure, Curt produced and directed fourteen Shakespeare productions. Two participants in the SBB/KY program have garnered three Pen Literary Prison Writing Awards.

During the 2003 SBB production of *The Tempest*, Philomath Films chronicled the process in a documentary that premiered at the 2005 Sundance Film Festival and forty+ film festivals around the world winning a total of eleven film awards.

Additionally, Curt has worked as a prison arts practitioner in the Kentucky Correctional Institution for Women - where he taught college classes for the Jefferson Community and Technical College and created a Ten Minute Playwriting Program, and the Kentucky State Reformatory - where he taught JCTC theatre classes.

In the summer of 2010, Curt partnered with filmmaker/director/producer Robby Henson and playwright Elizabeth Orndorf to create *Voices Inside* - a 10-minute playwriting program - funded in part by the National Endowment for the Arts, at the Northpoint Training Center in Burgin, Kentucky. Now in its fifth year of funding by NEA, the program has generated inmate-authored plays that have gone on to be professionally produced at Theatrelab, an Off-Off-Broadway theatre, and the T-Shrieber Play Festival, both in New York City, and given readings at Actor's Theatre of Louisville. Participants in the *Voices Inside* program has garnered four Pen Literary Prison Writing Awards and one participant's play was a finalist

in Actors Theatre of Louisville's 2015 National 10 Minute Playwriting Contest. Curt is an Executive Producer of a documentary currently in production on Spoken Word Poets in Prison with filmmaker Robby Henson. The documentary features spoken word poets in prisons in Kentucky and Michigan.

On February 12, 2011, Curt created the Shakespeare Behind Bars program at the Earnest C. Brooks Correctional Facility in Muskegon Heights, Michigan. On November 19, 2012, Curt launched the first Michigan co-gender juvenile Shakespeare Behind Bars (Ottawa County Juvenile Detention Center) / Shakespeare



Beyond Bars (Ottawa County Juvenile Justice Institute) program. On April 10, 2014, Curt launched the Shakespeare Behind Bars Journeymen program for 18-21 year-old inmates at the Earnest C. Brooks Correctional Facility. This program is the first SBB program that brings together Level II and Level IV inmates. On July 3, 2014, Curt created the Shakespeare Behind Bars in the Housing Unit at the Earnest C. Brooks Correctional Facility. This program is the first SBB program in an inmate housing unit. On August 20, 2014, Curt launched three separate groups of the Shakespeare Behind Bars program at the West Shoreline Correctional Facility in Muskegon Heights, Michigan. This program is the first SBB program in a Level I correctional facility.

Curt currently facilitates eight Shakespeare Behind Bars programs

in two Michigan prisons serving two hundred and fifty prisoners each week.

Curt has been invited to share his Shakespeare Behind Bars experience through screening the documentary, facilitating a post-screening audience talk-back, teaching master classes, and visiting classrooms at forty-two colleges and universities (sixty-four visits) across the United States; he has been a key presenter at the Modern Language Association (MLA) and the Shakespeare Association of America (SAA); he has thrice been a key presenter at the Shakespeare Theatre Association (STA) Annual conference; he has been a five time key presenter at the Kennedy Center American College Theatre Festival (KCACTF), Region III, and once each at KCACTF Region IV, VI, VII and VIII; he has been a VIP guest and presenter at ten professional Shakespeare Festivals in North America including: twice at the Stratford Shakespeare Festival (Stratford, Ontario); Utah Shakespearean Festival (Cedar City, UT); American Players Theatre (Spring Green, WI); Actors' Shakespeare Project (Boston, MA); Chesapeake Shakespeare (Ellicott City, MD); Great River Shakespeare Festival (Winona, MN); Grand Valley Shakespeare Festival (Grand Valley, MI); Independent Shakespeare Company of LA (Los Angeles, CA); Kentucky Shakespeare Festival (Louisville, KY); Oklahoma Shakespeare in the Park (Oklahoma City, OK - in association with Oklahoma City Museum of Art); Shakespeare Santa Cruz (Santa Cruz, CA - in association with the William James Association); and he has taught the SBB process internationally, in Switzerland, at the International School of Lausanne and the College du Leman in Geneva.

Curt is a founding member and a keynote presenter at the inaugural Shakespeare in Prison Conference hosted by the University of Notre Dame in November 2013. He was a featured presenter at the Marking Time: A Prison Arts and Activism Conference at Rutgers University in October 2014.

Curt has been the keynote speaker at

the Distinguished Lecture at University of Wisconsin-Waukesha; Jepson Leadership Forum at University of Richmond, Gates-Ferry Distinguished Visiting Lectureship at Centenary College; Personal Effectiveness and Employability Through the Arts (PEETA) International Symposium, Rotterdam, Netherlands; the European League of Institutes of the Arts (ELIA) Joint International Symposium with Columbia College, Chicago, IL; National Arts Club in New York City; Utah Shakespearean Festival's Wooden O Symposium; Roderick and Solange MacArthur Justice Center at Northwestern University School of Law panel discussion about the First Amendment in Prison: Marking the 50th Anniversary of Dr. Martin Luther King Jr.'s Letter from a Birmingham Jail; and the Shakespeare Connection Conference at the Grand Valley Shakespeare Festival.

Curt has delivered three TEDx Talks. In 2013, at TEDx Berkeley, on the subject of building circles-of-trust; in 2012, at TEDx Macatawa in Holland, Michigan, on the subject of revenge and mercy; and in 2010, at TEDx East (New York City), on the subject of shame. Additionally, Curt was a speaker at the 2012 IDEA Festival in Louisville, KY; at the Vibe Wire Youth, Inc. FastBREAK Breakfast Speaker Series in Sydney, New South Wales, Australia.

Curt is the recipient of three distinctive fellowships, two from the Fulbright Foundation and one from the Petra Foundation, for his work as a prison arts practitioner using Shakespeare in corrections. Curt's 2011 Fulbright Senior Scholar Fellowship took him to Australia to share his SBB experience as a co-facilitator with Queensland Shakespeare Ensemble's prison program at the Borallon Correctional Centre in Queensland. Curt's 2015 Fulbright Alumni Initiative Grant took him back to Australia to direct plays written by prisoners from the Voices Inside program, produced by Queensland Shakespeare Ensemble, and performed for prisoners in the Southern Queensland Correction Centre in Gatton and two other prisons.

In 2015, Curt was named a Creative Fellow at the University of Auckland in New Zealand. The Fellowship

took him on a two week tour of New Zealand where he toured prisons, gave keynote addresses, and served on prison arts practitioner panels.

Curt is the Executive Producer of *Prospero's Prison*, a film by Tom Magill, an award-winning Northern Ireland filmmaker and founder of Educational Shakespeare Company.

Curt is a published poet and essayist who writes about the transformative power of art, theatre, and the works of William Shakespeare. He has three published essays - "As Performed: By Shakespeare Behind Bars at the Luther Luckett Correctional Complex in LaGrange, KY, 2003" in *The Tempest, Chicago: Sourcebooks Shakespeare 2008* and "The Keeper of the Keys: Building a Successful Relationship with the Warden" in *Performing New Lives: Reflections on Prison Theatre*, London: Jessica Kingsley Publishers 2010. His third essay, published in the 2012 edition of the Shakespeare Survey, is co-written in with SBB/KY founding member Hal Cobb - "Prospero Behind Bars". His essay - "Shakespeare Goes to Prison: Holding the Transformative Mirror up to Nature: Responsibility, Forgiveness, and Redemption" won the University of Wyoming 2010 National Amy and Eric Burger Essays on Theatre Competition. Additionally, Curt continues to write his own book, *Behind the Bard-Wire: Reflection, Responsibility, Redemption, & Forgiveness . . . The Transformative Power of Art, Theatre, and Shakespeare*.

From 1989 to 2008, he was the Producing Artistic Director of Kentucky Shakespeare Festival. During his twenty year tenure, Curt produced fifty Shakespeare productions, directed twenty-five Shakespeare productions, and acted in eight Shakespeare Productions. As a professional director and an Equity actor, he has 200+ professional productions to his credit. Additionally, he has presented 400+ performances of his one man show *Shakespeare's Clowns: A Foole's Guide to Shakespeare*.

Curt is a founding member and past president of the Shakespeare Theatre Association, an international service organization for theaters which produce the works of William Shakespeare.

Curt has professionally guest directed at Queensland Shakespeare

Ensemble (Brisbane, Queensland AUS), Illinois Shakespeare Festival (Bloomington/Normal, IL), Theatre at Monmouth (Monmouth, ME), American Shakespeare Center - Blackfriars Playhouse (Stanton, VA), Actors Shakespeare Project (Boston, MA), Oklahoma Shakespeare (Oklahoma City, OK), Foothills Theatre Company (Worcester, MA), Hope Summer Repertory Theatre (Holland, MI), Fort Harrod Drama Productions (Harrodsburg, KY), Actors Theatre of Louisville (Louisville, KY), Stage One (Louisville, KY), Bunbury Theatre (Louisville, KY), Farmington Lunch Time Theatre (Louisville, KY), Kentucky Contemporary Theatre (Louisville, KY), and New Composer Residency (Louisville, KY).

In 1989, Curt designed, wrote, and hosted the award-winning creative thinking series, *Imagine That* for Kentucky Educational Television.

Curt is the recipient of a number of prestigious honors and awards, including a Doctor of Humane Letters from Bellarmine University, an Al Smith Fellowship in playwriting from the Kentucky Arts Council, the Fleur-de-lis Award from the Louisville Forum, the Mildred A. Dougherty Award from the Greater Louisville English Council, and a Distinguished Alumni Award from the University of Minnesota.



Matt Wallace, Facilitator/Artistic Director



Matt is in his seventh season as Artistic Director of Shakespeare Behind Bars. He is Director and Facilitator of the program at Luther Luckett Correctional Complex, where he has directed the last seven seasons including *Much Ado About Nothing*, *Richard III*, *Romeo and Juliet*, *Merchant of Venice*, *The Winter's Tale*, and *Macbeth*. He has been Program Director and Facilitator of the SBB Multidisciplinary Juvenile Arts Program at the Audubon Youth Development Center. He created the SBB Shakespeare Beyond Bars programs at Louisville Day Treatment Center, Home of the Innocents, and Uspiritus – Brooklawn Campus. Two seasons ago he founded and facilitated the new Journeymen Programs for 18-21 year olds at Eastern Kentucky Correctional Complex and Luther Luckett Correctional Complex, a partnership with the Kentucky Department of Education and VSA Kentucky, the state organization on arts and disability.

Matt is the Producing Artistic Director of Kentucky Shakespeare, a non-profit, professional theatre company designated the Official Shakespeare Company of the Commonwealth of Kentucky. Its mission is to enhance community life through accessible, professional theatre experiences that educate, inspire and entertain people of all ages. Kentucky Shakespeare is the oldest free Shakespeare festival in the country and the most comprehensive touring arts provider in the Commonwealth. Last season he directed multiple outreach programs, the Shakespeare in the Parks *Hamlet* tour and *Hamlet* and *A Midsummer Night's Dream* in Central

Park and this year directs the Shakespeare in the Parks *Macbeth* tour and *The Tempest* and *Macbeth* for the 55th season of Kentucky Shakespeare Festival in Central Park. Matt was previously an Artistic Associate with Kentucky Shakespeare Festival for nine years, performing in main stage productions in the park, touring the state, and directing in Central Park (*Hamlet*, *Twelfth Night*, 50th anniversary production of *Richard III*).

Matt was the Director of Children's Theatre and Audience Development at Derby Dinner Playhouse for five years where he created the Derby Dinner Playhouse Performing Arts Academy which now serves over 1,000 students a year. He also performed in over 40 productions at the Playhouse.

In Chicago, he served as Artistic Director of Dolphinback Theatre Company where directing accomplishments included the world premiere rock musical *The Sound of One*, the United States Premiere of *Anna Weiss*, the Chicago Premiere of *One Flew Over a Cuckoo's Nest*, and bringing in Pulitzer Prize and Tony nominated playwright Lee Blessing to workshop and premiere his play *Rewrites*. Matt was also Booking Manager and Company Member with Chicago's HealthWorks Theatre, working in HIV/AIDS prevention and violence prevention theatre for several years. While he was at HealthWorks, the company was awarded the 2000 Award of Excellence in Prevention Education by Mayor Daley and the Chicago Department of Public Health.

As an educator, Matt has taught with other companies including Children's Theatre of Charlotte, the Kentucky Governor's School for the Arts, and Horse Cave Theatre. He has been judge and respondent for the Kennedy Center American College Theatre Festival, Illinois Theatre Association, Kentucky Thespian Society, and English Speaking Union Shakespeare Competition.

As an actor, Matt has performed professionally at Chicago theatres, across the Midwest, and throughout this region for over twenty years. Favorite stage credits include Benedick in

Much Ado About Nothing, Charlie in *The Foreigner*, Guildenstern in *Rosencrantz and Guildenstern Are Dead*, Antonio in *The Merchant of Venice*, and Starkwedder in *The Unexpected Guest*. Film and TV credits include roles in the Oscar-winner *Forrest Gump*, *Clancy*, *The Perfect Gift*, *1 Message*, *The White Box*, *Pieces of Easter* and *Nikki and the Perfect Stranger*.

Matt has been published in Shakespeare Magazine and in the Selected Papers of the Ohio Valley Shakespeare Conference with Dr. Niels Herold. He has co-written the book and lyrics for several musicals for young audiences with his wife Tina Jo and they have had their work produced professionally by theatres across the country including recent productions in New York, Pennsylvania, Georgia, Indiana, Illinois, Tennessee, and Arizona.

Matt has given presentations and facilitated workshops on Shakespeare Behind Bars for organizations including the Kentucky Governor's School for the Arts, the Kentucky Educational Collaborative for State Agency Children Conference, the Kentucky Council for Exceptional Children Conference, and Xavier University in New Orleans.

He holds a BFA in Regional Theatre from the Webster University Conservatory of Theatre Arts in St. Louis. Matt was the recipient of a 2014 Alden Fellowship from the Community Foundation of Louisville, as also recognized by the Louisville Courier-Journal Velocity 2011 Generation Next Issue as a Louisville Leader to Watch, and by Insider Louisville in 2014 as an Emerging Leader You Should Know. For his work with SBB the Kentucky Council on Crime and Delinquency awarded Matt the 2010 Volunteer of the Year Award for Outstanding Service and Commitment to the Kentucky Criminal Justice System.



Holly Stone, Director of Technology & Communications



Holly is a freelance artist, graphic/web site designer, and photographer who works primarily with artists, musicians and arts organizations, including SBB, Kentucky Shakespeare, Looking for Lilith Theatre Company, Derby Dinner Playhouse and Jane Rose and The Deadend Boys (Nashville, TN). She has been working with the Shakespeare Behind Bars team for over 15 years, doing marketing, graphic design, photography, web design and IT. She has served on the

Board of Directors since 2010.

Holly grew up on free Shakespeare, began volunteering and apprenticing with Kentucky Shakespeare Festival as a teenager. From 1999-2010, she worked full-time as the Director of Technology & Design/Communications, performing many roles, including marketing, graphic & web design, photography, server and network administration, database design and general administration.

As an Associate Company Member of Looking For Lilith Theatre Company, Holly serves on the PR & Marketing Committee and participates in the research and devising of original works, uplifting the underheard voices and stories of women. She is currently a Scenic Artist for their production of *Basil Kremendiehl's Sidewinders* and is on the research and devising teams for a new play focusing on local environmental issues in the Rubbertown area, to be produced in

conjunction with the 2015 YES! Fest.

Holly has been working in and around the theatre community for over 20 years as an administrator, stage manager, scenic artist, house manager, production manager and actor, among various other technical positions. She has worked and volunteered with many other Louisville theatres over the years, including Stage One Family Theatre, Bunbury Theatre, Actors Theatre and U of L. She also served on the Board of Directors and was the resident Stage Manager for Dayton Theatre Guild in Dayton, OH.

Holly studied art and theatre at the Youth Performing Arts School/duPont Manual, Louisville Visual Art Association, Young Actor's Institute and Wright State University's Theatre Design and Technology Program. She and her husband Pete are also proprietors of The Salvage Emporium, which specializes in jewelry, yard art and other curiosities handcrafted from salvaged items and materials.

Donna Lawrence-Downs, Costume Designer



DONNA LAWRENCE-DOWNS joined the SBB team in 2010 and last designed costumes for *Much Ado About Nothing*.

Donna has been part of the Louisville Theatre family for over 20 years. She was costume shop manager, draper and resident designer for Stage One for 21 seasons. She has also been costume shop manager and resident

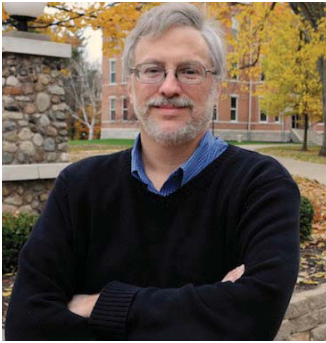
designer for Music Theatre Louisville for 15 seasons. She has been lucky enough to work with many theatres in town, including Pandora Productions, Center Stage, Walden Theatre, Louisville Ballet, Kentucky Opera, Assumption High School, Bunbury, Actor's Theatre and Derby Dinner Theatre. Previously, Donna also had the wonderful experience of designing Shakespeare Behind Bars productions of *Romeo and Juliet*, *The Winter's Tale*, and *The Merchant of Venice*.

Included among the over 280 shows that Donna has designed are: *Alice in Wonderland*, *Sideways Stories from Wayside School*, *The Jackie Robinson Story*, *The Diary of Anne Frank*, *A Year With Frog And Toad*, *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, *Hello Dolly*, *Schoolhouse Rocks Live*, *Oedipus Rex*, *Take Me Out*, *You're a Good*

Man Charlie Brown, *Cabaret*, *The Full Monty* and *The Secret Garden*. Donna's designs for *The Great Gilly Hopkins* were seen on the Broadway stage at the New Victory Theatre. Donna has also had the chance to work with award-winning costume designers Jane Greenwood, Martin Pakladinez, Marie Ann Chimet and Andre Barber as a draper for Opera Theatre St. Louis. Donna has also designed and built several local school mascots and done several commercials for Kentucky Lottery and Caesar's (now Horseshoe) Casino.

Donna owns her own costume shop and recently opened Life Is Sweet Homemade Treats with her husband Johnny.

Dr. Jack Heller, Huntington University



Like many people reading this program, I first heard of Shakespeare Behind Bars from the 2005 documentary about the program. The film introduced me to a band of brothers whom I have gotten to know over the years—Big G, Hal, Gene, and Ron. I first saw a live performance with all of them in 2007, in the prison visitor's room ringed with vending machines, when it had been the playing space for *Measure for Measure*. I often go to see live theatre, and that space did not seem promising for a show. But everyone who saw it will remember the remarkable performance Larry had done of Isabella. I was hooked, and in the fall of 2007, I began visiting the men while they were working on *Julius Caesar*.

For the first several years of my interactions with SBB, I would work on some talks about their plays, contribute resources to the Lockett library, and bring Huntington University students to interact with the men. Then in 2010, we began an annual week-long seminar to introduce the plays to the men ahead of their early rehearsals in September. The first seminar was on *The Merchant of Venice*, and I have great memories of seeing Gene's take on Shylock, Derald claiming the role of Juliet, James developing as

an actor, Hal playing Dogberry, Big G embodying Richard, and all of us wrestling with the value of *Pericles*.

In the summer of 2013, as we were working on *Much Ado about Nothing*, I asked the men if they thought I should try to facilitate a Shakespeare program in Indiana. With their encouragement and advice from Matt, Curt Tofteland, and Laura Bates (facilitating a program in western Indiana), I contacted the officials at Indiana's Pendleton Correctional Facility, a maximum-security prison. They responded favorably, and I was able to begin Shakespeare at Pendleton in October 2014.

For the first ten months of Shakespeare at Pendleton, we have had a lot of coming and going as men were trying it out, to see if it met their interests. I found a co-facilitator with Stacy Erickson of Manchester University in Indiana. We developed a core group of about nine men which has now grown to about sixteen regular participants. After we worked together to establish our goals, I worked with the men to choose a play they wanted to work on. I wanted to know what kind of story they wanted to tell, one that would express their values, fears, and challenges. They wanted a story that addressed opportunities and choices (values) and exposed closed mindedness (a fear). After talking through several potential plays, the men decided that *Coriolanus*, Shakespeare's last tragedy, would be our first play. Part of the appeal of *Coriolanus* has been the challenge of the new—that they had never heard of it before. It is an excessively masculine play, full of

anger, name-calling, battle, and banishment. Any sign of conciliation is seen as unmanly and weak. The lead female character, Volumentia, has the play's most memorable line: "Anger's my meat! I sup upon myself, And so shall starve with feeding!" It is a play most of the men are connecting to viscerally.

We spent months going through the play slowly, seeing how the story develops. After we finished this, the Pendleton men committed to working on a performance of the play. As I am writing this (on March 14), we are six weeks from our performance, scheduled to occur on April 23rd, Shakespeare's birthday. We have a lot of work to do, a lot of challenges to meet, but I anticipate a performance we will all feel proud of. I am already proud of the work I have seen the men do along the way.

The inspiration for me to start the Pendleton group has been my time interacting with Shakespeare Behind Bars men, both in Kentucky and in Michigan, for the last eight years. Thank you for being a part of my life and for allowing me to be a part of your lives. It has been a tremendous privilege, and I look forward to seeing the great work I know you are doing with *Pericles*.



Paul Reichstein, Australian Actor, Director and Prison Arts Educator



As an actor and a director, I have spent most of my journey with Shakespeare discovering his tales and exploring his characters on the main stages of Australia's theatre scene. Up there with the lights and artificial magic it's too often easy to forget that the journey with Shakespeare is a journey towards human truth and universal commonality – it's ultimately about what connects us. In this connection we try to find who we are because at the core of his work there are revealing and very illuminating truths about this thing we call the 'human condition'. Hamlet was the poster-child for it. I came to Luther Luckett because I wanted to see what ordinary people could bring to the words - not scholars of his work, not Shakespearean actors with illustrious careers - but the type of person who has a passion for theatre and solid story telling and who is hell bent on sharing a truthful moment. For all of us who have invested in Shakespeare we search for those moments where we see, hear and feel his poetry resonate and I hoped I might find Shakespeare Behind Bars the ideal place for this to occur.

I was not let down and I have

never found Shakespeare's words resonate as powerfully as I did behind the walls of Luther Luckett and in the hands of the beautiful band of brothers who I met there.

I had the opportunity to spend four weeks seeing the company rehearse and set sail on an incredible journey towards Shakespeare's Mediterranean world of *Pericles*. During these days I saw sharing, learning, communal love and respect and a completely authentic commitment to truthful story telling. I saw more of these things here at Luther Luckett than what I usually find in what we call 'professional' rehearsal rooms.

What I found here was a 'fellowship' and perhaps that's an appropriate term for what is forged when a bunch of people create, play and explore together with a willingness to open up and present who they are - or who they wish to be. In their characters I would watch the men dig deeper for genuine connections. Sometimes they found it liberating, sometimes terrifying, but always truthful. I saw individual growth, deep confrontation and moments of beautiful insight. Mostly what I saw was community and passion and in the process of observing I was forever changed and my approach to Shakespeare and appreciation of him is forever richer.

I believe wholeheartedly that Shakespeare would be most thrilled that his work was finding its way into incarcerated environments. Because here there are men who have lived and come face to face with what is fallible in themselves as people and trust me they have

done so more than we have on the other side of the razor wire. These men have had to live with the past and in turn they bring credibility to his Shakespeare's words that the average drama school graduate struggles to find and truly honor.

The environment shifted something in me that I struggled to settle with when I took myself home at night. Six months later it still hasn't settled. Theatre is ultimately pretend, although it seeps in from time to time and we take a while to shake it off when it burrows deep enough. This prison work digs straight to the core and I now take it with me where ever I go. I hope for those who are lucky enough to see Shakespeare Behind Bars work its magic in its 20th anniversary that they too will find what the inmates aim to – that which is imperfect yet authentic, flawed yet honorable, uncertain and yet human in us all.

If Shakespeare (and Hamlet) were about holding a mirror up to nature, then each of these men boldly set out to look deep into that mirror and to honour and stand bravely before what they find. It's for this reason that with the men of Luther Luckett, Shakespeare's words and stories are the perfect fit.



A 20 year Retrospective, Hal Cobb



"...the purpose of playing, whose end, both at the first and now, was and is to hold as 'twere the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

The Tragedy of Hamlet, Prince of Denmark, (Act 3, scene 2)

Had I heard Hamlet's Advice to the Players in 1995 I could not have begun to comprehend it. After nearly two decades of exposure to the Bard with Shakespeare Behind Bars, I feel like I'm just beginning to scratch the surface. And yet I'm asked to recount 20 years of history for the most impactful program of my incarceration. The story of SBB is not mine alone to tell because like our productions, it is a collaborative experience. Just the tale of any given season could fill volumes. I can only reflect my small angle of the multifaceted gem called Shakespeare Behind Bars.

Ultimately, Shakespeare Behind Bars is about truth. In full disclosure I must admit that after our initial full fledged production bookended by evenings of scenes and monologues, I stepped away from SBB for a few years. Actually, I resigned in a huff. Curt never accepted my resignation, but kindly told people I had chosen to take a vacation. At the time I thought I was leaving because SBB wasn't becoming the theater company I had in mind. I wanted Curt to crack the whip, he wanted to give people options, opportunity for growth, the possibility of change.

I come from a background of dictatorial directors who imposed their vision, told us why we were doing it, who we were, what to think, where to stand, when to turn and exit stage left. It wasn't about telling the truth, it was about making it up. Acting had been an escape for me, the chance to be anybody else but me, and I found safety behind the actor's fourth wall never having to search my soul, reveal myself or look directly at the audience.

During my "break" I observed a convicted murderer reenact his crime opposite a man serving time for assault as his partner in *Othello* and discovered that SBB was profoundly more than developing an acting company or mere acting. I was welcomed back the next season to portray *Titus Andronicus* and came face to face with my own rigid belief system, ability to hold a grudge and perpetuate my own grievance stories. I was then gifted with Gertrude and gained a mother's perspective as she dealt with Hamlet's strange and murderous behavior. Playing several female characters over the years has given me a broader understanding of women's struggles to balance the expectations of church, family, and society with their own wants and needs. When Prospero was on the precipice of reading his long plotted revenge in *The Tempest*, he learns humanity from spirit and chooses what Titus could not – Forgiveness, thus saving his daughter and the next generation from the fallout of vengeance.

I've had to learn to search the dark and forgotten shadows of my life, hidden by decades of self-protective barriers. When I preferred to excavate brick by brick and wallow in my own emotional soliloquy or aside, I was coaxed and prodded to look the audience in the eye and allow them to gaze into the window of my soul for the walls to come tumbling down.

Matt and my fellow SBB members skillfully guided me through Lady Macbeth's lust for unbridled power, loss, and descent into madness, and Leontes' self-absorbed and isolated mentality leading to tragic choices (the closest parallel to my own personal circumstance) and ultimately to redemption through appropriate penance.

When I don't have a character with as strong a personal connection I am blessed to witness and perhaps support similar journey's with my brave band of brothers. The ones I am closest to and hold most dear are the facilitators, supporters and participants of SBB; those who hold up the mirror for me and hold me accountable; those who remind me that despite past evil there is goodness in me; those who shine light into the dark recesses of my soul and help me stand in the light; those who help me not only face, but conquer my fears; those who knock me down and help me up; those who struggle and fight with me, who disagree and passionately debate divergent points of view; those who challenge me to open the steel-trap of my mind and celebrate a broader world of diversity and inclusion; those who have patience with my character flaws and hold wide the possibility of change; those who love me, warts and all. As a result, I am forever changed.



In Memoriam

applause

my junior year of high school the music department
selected jerry herman's "applause" as the spring musical
a rather risque choice for a conservative suburban school
district in central indiana in the mid-1970's

to appease the school board the gay bar scene was made straight
but the love story between unmarried leads remained intact
as did margo channing's over-the-top gay hairdresser

of course, I wanted to play the romantic lead, bill
who got to belt out a love ballad as the tension
between he and the star came to a head

they gave me duane the hairdresser
after I threw every stereotypical homosexual characterization
a closeted gay boy could think of in an attempt to throw the audition –
surely, they wouldn't go for something so outlandish

I knew I was in trouble when the director literally
fell out of his seat and rolled down the aisle in
peals of laughter – too late to turn back now

there was no way to tone down duane's scene stealing repartee
with wonderfully bitchy lines like "Isn't she a treasure?
I think I'll bury her" and a soaring solo falsetto
descant trilled in the show's title song

the coup de grâce in act 2 was when I strutted on stage and
struck a pose decades before madonna taught us how to vogue
announcing to margo I'd just bought a fun fur –
a rabbit fur chubby borrowed from a big girl in the cast

as the audience burst into raucous laughter
my father, ashamed, sank down into his seat
as someone behind him declared
"no one can act that good"

decades later during intermission of an
all male prison production of the scottish play –
fifteen years into a life sentence for
the most shameful and heinous act of my life –
he overheard someone complimenting my lady macbeth
and turned around to proudly proclaim, "that's my son"

by Hal Cobb, in loving memory of Edward Eugene Cobb,
April 25, 1925 – October 29, 2014

Awarded a 2016 Honorable Mention in Poetry by the PEN American Center Prison Writing Program

The Cast of the Journeyman

"I learned how to be myself. This program has taught me alot
about who I am and other people. Go Shakespeare"

-Tre-Shaun White-

"I learned how to be comfortable with doing new things I
haven't done before"

-Jeremy Duncan-

"I went out of my comfort zone and learned something
new and productive"

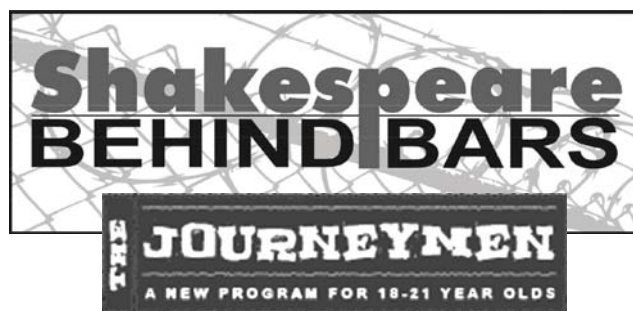
-Aryn Winters-

"I learned how to communicate with others better"

-Brent Henderson-

"I learned to always be true to yourself, and I will succeed"

-Daniel Beasley-



Junior Mentors



I joined Shakespeare to be different and try something new and I liked it...So, now I'm here trying to help with the new Journeymen to kind of show them there is nothing to worry about. This program is just to benefit yourself and to help experience things you wouldn't normally do. I like this group because they are trying to get something out of this experience and they listen and voice their opinions.

Travis Smith (Left: on the right)

What the Journeymen program has meant to me is that I have the chance to help other young adults like myself to strive to be a different person.

Conner Galenski (Above: on the left)



Shakespeare Behind Bars/Michigan

In February of this year, Shakespeare Behind Bars/Michigan celebrated its 5th year anniversary at the Earnest C. Brooks Correctional Facility. Over the life span of the SBB/MI circle, we have helped to reduce violent offenses (inmate on inmate and inmate on correctional officer) on the Level II yard from an average of 40-50 incidents per month to below double digits per month.

In April of last year, at the request of Warden Mary Berghuis, to help reduce violent incidences with the 18-25 year-old prison population on Level IV at the Earnest C. Brooks Correctional Facility, we added a Journeymen Program which brought together thirty 18-21 year-old prisoners from both Level II and Level IV with eight senior mentors from the founding SBB circle.

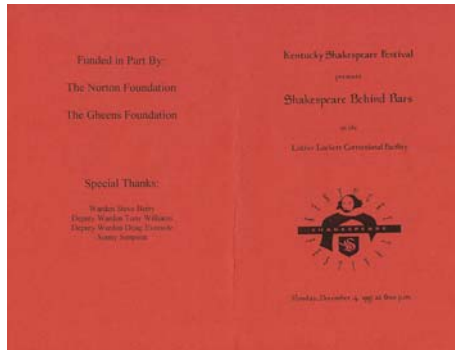
In July of last year, again at the request of Warden Mary Berghuis, to help reduce violent incidences at the Level I West Shoreline Correctional Facility, we created three SBB circles serving 90 prisoners.

Currently, our Founder, Curt L. Tofteland is facilitating eight SBB circles in two prisons serving 240 prisoners each week.





1st – 1995 – *Scenes from Shakespeare*



2nd – 1996 – *The two Gentlemen of Verona*



3rd – 1996– *Knaves, Knights, and Kings*

4th – 1997 – *Twelfth Night*

5th – 1998 – *The Bard Behind Bars*

6th – 1999 – *The Tragedie of Othello, the Moore of Venice*



7th – 2001– *The Lamentable Tragedy of Titus Andronicus*

8th – 2002 – *The Tragedie of Hamlet, Prince of Denmarke*



9th – 2003 – *The Tempest*

10th – 2004 – *All the World's a Stage*



11th – 2005 – *The Comedy of Errors*



12th – 2007 – *Measure for Measure*



13th – 2008 – *The Life and Death of Julius Caesar*



14th – 2009 – *Macbeth*



15th – 2010 – *The Winter's Tale*



16th – 2011 – *The Merchant of Venice*



17th – 2012 – *Romeo and Juliet*



18th – 2013 – *Richard III*



19th – 2014 – *Much Ado About Nothing*



Shakespeare Behind Bars

LLCC Ensemble

Founding Company Members 1995 (11) - Ron Brown, Sammie Byron, Hal Cobb, Dale Dirkes, Robert Head, Juadon Randle, Richard Staton, Billy Wheeler, James Workman, Donnie Worthington, Vance Young.

First Apprentice Company 1996 (12) - DeMond Bush, David Duvall, Bruno Fassler, Tom Frank, Clarence Hall, Stephon Harbin, Marvin Isabelle, Ronald Kiper, Jimmy Osborne, Michael Smith, Ben Spencer, Tom Suleski

Founding Company - currently at LLCC (1) - Hal Cobb

First Apprentice Company - currently at LLCC (1) - Tom Suleski

Core Company (13) - Roderick Blincoe, Gary Cohen, Jerry Guenther, Stephen Haynes, Michael Malavenda, Stephen Marshall, Robert Meadows, James Prichard, Stephen Riddle, John Sheesley, John Snyder, William Whitehouse, Charles Young

Apprentice Company (3) - Conner Galenski, Glenn Guntle, Jeremiah North

Alumni Company - Released from prison (73) - Demetrius Burrus, DeMond Bush, Sammie Byron, Lonnie Clark, Alex Castillo, Jack Daugherty, Larry DeClue, Adler Derossette, Dale Dirkes, David Duvall, Montest Eaves, Bruno Fassler, Tom Frank, Louis Garr, Larry Goldizen, Ryan Graham, Jeff Griffith, Allan Grundy, Clarence Hall, Stephon Harbin, David Harding, Curtis Hastings, Robert Head, Marcel Herriford, Kevin Hesson, Mark Hourigan, Richard Hughes, Vincent Ingabrand, Marvin Isabelle, Timothy Jett, Kenneth King, Ronald Kiper, Ronald Knight, Brandon Langley, Christopher Lindauer, Larry Lucas, Bill Maggard, Mark Mason, Donald Mikesell, Mario Mitchell, Joseph Napier, Erik Nolde, Jimmy Osborne, Howard Ralston, Juadon Randle, Greg Rayborn, Roger Richardson, Philip Rieger, Daniel Roberts, Erroll Rogers, Michael Rogers, Daniel Rudd, Anthony Silver, Charles Smith, Michael Smith, Troy Smith, John Sowers, Kenneth Stone, Neil Sweet, Harvey Swiger, Randy True, Floyd Vaughn, Joshua Wallace, Michael Wells, Billy Wheeler, Michael Williams, Jesse White, William White, James Workman, Donnie Worthington, Kenneth Wright.

Alumni Company - Transferred to other prisons (31) - Claudman Anderson, Lavassa Anderson, Kyle Baugh, Ron Brown, Keath Bramblett, Clinton Brewer, Kenny Burton, Chris Byers, James Carter, Andre L. Collins, Jeremy Devers, Siah Cornett, Joseph Ford, Leonard Ford, David Hopper, Michael Jones, Christopher Keeley, Paul Martin, Robert Miller, Robert Molloy, Jeffrey Smith, Raymond Smith, Ben Spencer, Richard Staton, Kelly Stillwell, Clifford Stoup, Vance Young, Thomas Walker, Derald Weeks, Jason Wheeler, Boris Williams, Jeremy Williams

In Loving Memory of Our Departed Brothers (3) - Siah Cornett (transferred), Ben Spencer (transferred), Billy Wheeler (paroled)

PERFORMANCE HISTORY

December 1995 *An Evening of Scenes from Shakespeare*

Summer 1996 *The Two Gentleman of Verona*

December 1996 *Knaves, Knights, and Kings*

Summer 1997 *Twelfth Night*

December 1998 *The Bard Behind Bars*

December 1999 *The Tragedie of Othello, the Moore of Venice*

May 2001 *The Lamentable Tragedy of Titus Andronicus*

May 2002 *The Tragedie of Hamlet, Prince of Denmarke*

May 2003 *The Tempest*

Sept. - Oct. 2003 *The Tempest* Tour: Roederer Correctional Complex & Kentucky Correctional Institute for Women

May 2004 *The Life and Death of Julius Caesar*

September 2004 *The Life and Death of Julius Caesar* Tour: Kentucky Correctional Institute for Women

December 2004 *All the World's a Stage*

Jan. - Feb. 2005 *All the World's a Stage* Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women

December 2005 *Comedie of Errors*

January 2006 *Comedie of Errors* Tour: Kentucky State Reformatory, Green River Correctional Complex & Kentucky Correctional Institute for Women

May 2007 *Measure for Measure*

May 2007 *Measure for Measure* Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women

May 2008 *The Life and Death of Julius Caesar*

May 2008 *The Life and Death of Julius Caesar* Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women

May 2009 *Macbeth*

May 2010 *The Winter's Tale*

June 2011 *The Merchant of Venice*

June 2012 *Romeo and Juliet*

June 2013 *Richard III*

May 2014 *Much Ado about Nothing*

May 2015 *Pericles, Prince of Tyre*

- TRUTH:** 7.3 million Americans (1 in 31) adults are behind bars, on parole or probation.
- TRUTH:** 2.3 million (1 in 99) adults in the U.S. are incarcerated.
- TRUTH:** The average taxpayer-funded prison cell is \$14,603 per year.
- TRUTH:** At some point in their sentence, 97% of the 2.3 million incarcerated individuals will be released back into our society.
- QUESTION:** What behavioral change do you want the released ex-offenders to exemplify?

The national recidivism (re-offending) average is 67%

The Kentucky recidivism rate is 29.5%

The Shakespeare behind bars program at Luther Luckett Correctional Complex currently has an twenty-year recidivism Rate of 5.1%

IF you have already made your donation this season, we thank you for your continued support

IF you know someone who would like to support our cause, please spread the message

IF you haven't yet had the opportunity to donate this season, we invite you to join us and help us continue this important work!

"So shines a good deed in a naughty world." - The Merchant of Venice

JOIN US! DONATE TODAY!

To make a donation, mail to:

Shakespeare Behind Bars

P.O. Box 33293

Louisville, KY 40232-3293

Info@shakespearebehindbars.org

Or make a secure donation through our website:

www.shakespearebehindbars.org

Shakespeare Behind Bars is a non-for-profit, 501(c)(3) charitable organization, and all donations are tax-deductible as provided by law.

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STA
SHAKESPEARE
Theatre Association

STA was established to provide a forum for the artistic, managerial, educational leadership for theatres primarily involved with the production of the works of William Shakespeare; to discuss issues and methods of work, resources, and information; and to act as an advocate for Shakespearean productions and training.

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Scenes from Much Ado About Nothing 2014





The mission of Shakespeare Behind Bars is to offer theatrical encounters with personal and social issues to the incarcerated, allowing them to develop life skills that will ensure their successful reintegration into society.