

• **Shakespeare.**
BEHIND BARS

**MUCH
ADO
ABOUT
NOTHING**



pre-show performance by:

THE JOURNEYNEN

MAY 8-15, 2014

LUTHER LUCKETT

CORRECTIONAL COMPLEX

PLAYBILL

• www.shakespearebehindbars.org •

THEATRICAL ENCOUNTERS
with **PERSONAL AND SOCIAL ISSUES**
TO THE **INCARCERATED**
ALLOWING THEM TO DEVELOP **LIFE SKILLS**
THAT WILL **ENSURE THEIR SUCCESSFUL**
REINTEGRATION
INTO **SOCIETY.**

Scenes From Richard III 2013



IN MEMORIAM

My mother, Pat Taylor, had a good heart and supported me in all my endeavors including Shakespeare Behind Bars. I would not be the person I am today without her love. She will be with me always.

Her Beloved son,
James Prichard

“So softly death succeeded life in her, she did but dream of heaven, and she was there.” -John Dryden

In loving remembrance of my aunt Elizabeth Gibbs, who always believed in me and inspired me to change, and to do better. I dedicate this play to you. I love you and will miss you always. See you in heaven.

Your nephew,
William Whitehouse



We also dedicate this year's performance to Jan Alter. She was one of many who, like us, cared a great deal for her husband and our Staff Sponsor, Jerry Alter.

-SBB Membership

Shakespearebehindbars.org

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Special Thanks to:

Luther Luckett Correctional Complex

We deeply appreciate the entire security, program and support staff of the Luther Luckett Correctional Complex for their assistance and cooperation in making this production possible.

Gregory S. Howard, Warden

Tiffany Ratliff, Deputy Warden/Programs

Phillip Bramblett, Deputy Warden/Security

Kevin Hayes, CUA I

Clay Entrican, CTO

Casey Heilman, Chaplain

Angela Howard, Administrative Specialist

Sherri Grissinger, Administrative Specialist

Jay Whitfield, Senior Captain

Jennifer Westphal

Marty Clute

Captain Laura Plappert, First Shift Captain

Captain Richard Garcia, Second Shift

Captain

Cheri Kraus, KCI Print Shop Br. Manager

Roger Liter, KCI Print Shop Op. Manager

KCI Print Shop Staff

Cathy Buck

Harold Blandford

The LLCC Observer

&

J. Michael Brown, Secretary, Justice and

Public Safety Cabinet

LaDonna Thompson, Commissioner,

Department of Corrections

Bart Cohen, Showtime Sign and Design,
Inc.

Bellarmine University

Robby Henson and Voices Inside

Marquis Carter

Louis Garr

Karen Heath

Jack Heller

Tina Jo Wallace

Linda Mitchell, CPA

Niels Herold

Christopher Lindauer

Kentucky Shakespeare

Welcome to Shakespeare Behind Bars 2014

Tiffany Ratliff, Deputy Warden Programs

It is hard to believe that another year has passed and it is once again time for the Shakespeare Behind Bars performance! I would like to take this opportunity to welcome all of you to Luther Luckett Correctional Complex and to thank you for joining us as we present *"Much Ado About Nothing."*

Whether you are a Shakespeare expert or not, I am sure most of you know that the majority of Shakespeare's writings center around human flaws we all have in common and that many of his plays are about tragic situations that we deal with throughout our busy lives. This has rung true this past year for some of the Shakespeare cast as well as some of the staff who work with the program. I would like to take this opportunity to thank those individuals for their continued hard work and dedication. They did not waiver during trying times and they continued to persevere like the professionals they truly are.

I believe the decision to perform a comedy this year was perfect timing. No matter what job title each of us has or how we spend the hours in each day, it can feel like days pass us by in the blink of an eye. We all

need to take time out in our busy lives to enjoy a good dose of laughter and I am pleased you have chosen to spend that time with us this evening.

We could not enjoy this evening without the unfailing dedication of Matt Wallace and the gracious support he receives from you, the public. On behalf of Warden, Gregory S. Howard, welcome to our facility and thank you for your support of Matt Wallace and Shakespeare Behind Bars.



Shakespeare Behind Bars, Inc.

HOLLY STONE CURT L. TOFTELAND MATT WALLACE

AND

LUTHER LUCKETT CORRECTIONAL COMPLEX

PRESENT

Much Ado About Nothing

BY WILLIAM SHAKESPEARE

STARRING

RODERICK BLINCOE	HAL COBB	GARY COHEN
JOSEPH FORD	JERRY GUENTHNER	DAVID N. HARDING
STEPHEN HAYNES	MICHAEL MALAVENDA	STEPHEN MARSHALL
ROBERT MEADOWS	JAMES PRICHARD	STEPHEN RIDDLE
ERROLL ROGERS	JOHN SHEESLEY	JOHN SNYDER
		CLIFFORD STOUP
	WILLIAM WHITEHOUSE	
	CHARLES YOUNG	

COSTUME DESIGN

DONNA LAWRENCE-DOWNS

STAFF SPONSOR

JERRY ALTER, CTO

ASST. DIRECTOR/STAGE MANAGER

JOHN SNYDER

ORIGINAL MUSIC/SOUND DESIGN

TOM SULESKI & STEPHEN HAYNES

SCENIC PRINTING

BART COHEN, SHOWTIME SIGN
& DESIGN

SCENIC PAINTING

"CASTLE GANDOLFO" BY KIRIL STANCHEV,
BULGARIA

DIRECTED BY

MATT WALLACE

Shakespeare Behind Bars 19th Season – MUCH ADO ABOUT NOTHING

Leonato, the governor of Messina
Hero, Leonato's daughter
Beatrice, Leonato's orphaned niece
Antonio, Leonato's brother
Margaret, Hero's waiting-gentlewoman
Don Pedro, Prince of Aragon
Claudio, a young Count
Benedick, a gentleman of Padua
Balthasar, a musician and messenger
Don John, a bastard
Conrade, a follower of Don John
Borachio, a follower of Don John
Dogberry, constable of the watch
Verges, Dogberry's partner
George Seacoal, leader of the watch
First Watchman
Second Watchman
The Sexton
Friar Francis

Gary Cohen
Robert Meadows
James Prichard
Joseph Ford
John Snyder
John Sheesley
Clifford Stoup
William Whitehouse
Stephen Haynes
Erroll Rogers
Charles Young
Stephen Marshall
Hal Cobb
Jerry Guenthner
Michael Malavenda
Roderick Blincoe
Stephen Riddle
David Harding
Jerry Guenthner

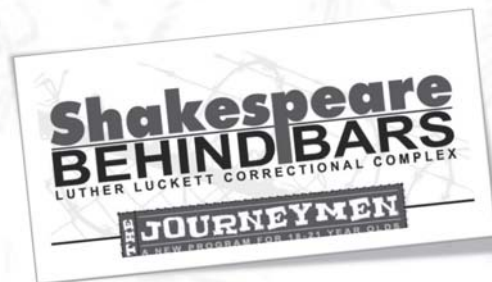
PRODUCTION TEAM

Director/Facilitator
Assistant Facilitator
Staff Sponsor
Costume Design
Original Music/Sound Design
Assistant Director/Stage Manager

Matt Wallace
Carol Stewart
Jerry Alter, CTO
Donna Lawrence-Downs
Tom Suleski, Stephen Haynes
John Snyder

THE JOURNEYMEN (pre-show)

Eric Anthony
Jermon "Mon Mon" Childs
Conor "CJ" Galenski
Derwin Julien
Tyler McGuire
Willie "Solo" Owens
Travis Smith
Josh Robertson



SBB ADMINISTRATIVE PERSONNEL

Founder/Producing Director
Artistic Director
Director of Technology and Communications

Curt L. Tofteland
Matt Wallace
Holly Stone

THERE WILL BE ONE TEN-MINUTE INTERMISSION

Director's Notes



Welcome to this evening's performance of *Much Ado About Nothing* and the 19th season of the Shakespeare Behind Bars at Luther Luckett Correctional Complex!

Shakespeare Behind Bars began as a program and thanks to our generous donors and supporters throughout the years we are now enjoying our fourth year as a not-for-profit charitable organization. New SBB programs this year include our Shakespeare "Beyond" Bars program exclusively for girls at Maryhurst School and a third Journeymen program for 18-21 year-olds, this time at Green River Correctional Complex. We have expanded to include 12 programs in 2 states, and our Luther Luckett Correctional Complex program currently boasts a 19-year 5.7% recidivism rate. We would not still be here and thriving without the unparalleled support of Luther Luckett Correctional Complex, the Department of Corrections, and the Justice and Public Safety Cabinet. Thank you to Warden Howard, Deputy Warden Ratliff, Commissioner LaDonna Thompson, and Secretary J. Michael Brown.

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 those potentially at risk of becoming incarcerated. And if you know of someone who may be interested in supporting our mission, please pass it on. We have new programs debuting in 2014-2015, and we look forward to sharing the news with you soon!

Tonight as a pre-show performance, you will see the culmination of work of our newest 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. I'm so very proud of these fine young men, who have dared to be different and stepped outside their box to commit to this life-changing program.

Rumors, deception, miscommunication, honor – we've had a lot to draw upon, working through the issues in this play in our setting. As you experience the culmination of our year-long process tonight, I hope you experience the honesty, passion, truth, and fun these men have connected with and infused into the production as we tell this story.

This has been a year of change and growth for me professionally as last summer I accepted the new position of Producing Artistic Director of Kentucky Shakespeare. Shakespeare Behind Bars began as a program of Kentucky Shakespeare years ago and the Producing Artistic Director position was the post Curt held for 20 years. Things have come full circle. I'm honored to be in that dream role and to still have the privilege of continuing to facilitate this SBB program at LLCC. I couldn't have gotten through this year without my incredible wife Tina. I would also like to thank Curt and Holly and Keith McGill, Kathi Ellis, and Amy Attaway for facilitating our other SBB programs this year and the wonderful Carol Stewart for assisting me this season in our LLCC process. Thank you to my SBB brothers and Journeymen sons for being so incredibly supportive, understanding, a constant and a home, keeping me grounded in this busy year. Here's to our upcoming 20th season!

Beatrice is one of Shakespeare's great ladies, and this year, our circle lost three amazing women ourselves. We lovingly dedicate this production to the memory of Pat Taylor, mother of James Prichard, Elizabeth Gibbs, aunt of Billy Whitehouse, and Jan Alter, wife to our staff sponsor Jerry Alter.

"There was a star danced, and under that I was born."
- Beatrice, *Much Ado About Nothing*

Thank you for your support.

Matt Wallace,
Artistic Director

Much Ado About Nothing

THE STORY ~ MUCH ADO ABOUT NOTHING

(WRITTEN C. 1592)

ACT I

Don Pedro, the Prince of Aragon, returns triumphant from battle and seeks refuge in Messina. Leonato, the Governor of Messina, welcomes Pedro and his soldiers with open arms, and the sudden influx of men into the town soon stirs up some romance. Claudio instantly falls in love with Hero, and Beatrice is reunited with her old flame, Benedick – the man she loves to hate.

Leonato is busily preparing a great supper to welcome the war heroes to Messina when his brother brings him news: Antonio explains that he overheard Claudio confessing his love for Hero.

The villainous Don John has also learned of Claudio's love for Hero and vows to thwart their happiness. Don John is the "bastard" brother of Don Pedro – and he wants revenge for being defeated in battle.

After supper, Leonato invites his guests to a great masked ball where Beatrice and Benedick continue to provide some light comedy – although they love each other, they can't stop mocking each other long enough to admit it. Leonato gives permission for his daughter to marry Claudio in seven days-time. Don Pedro and Hero decide to play cupid and plan to finally get Beatrice and Benedick to declare their love for each other.

Hearing that they only have one week to ruin the wedding, Don John and his henchmen soon devise a plan – they intend to trick Claudio with false evidence into thinking that Hero has been unfaithful to him the night before their wedding.

Meanwhile, Don Pedro tricks Benedick into thinking that Beatrice is head-over-heals in love with him, but dare not admit it in case Benedick mocks her. Benedick, who overhears this staged conversation, is completely fooled and starts musing on his love for Beatrice.

Hero keeps her end of the bargain and

manages to fool Beatrice into thinking that Benedick loves her, but dare not admit it to her. She, too, overhears Hero's staged conversation and starts musing on her love for Benedick.

It is the night before the wedding and Don John prepares to execute his plan. He finds Claudio and tells him of Hero's impurity. At first disbelieving, Claudio eventually agrees to go with Don John and see for himself.

Dogberry, a bumbling constable, instructs his watchmen to be extra vigilant because of the important wedding in the morning. The watchmen later overhear Don John's henchmen drunkenly bragging about



how they successfully tricked Claudio – they are promptly arrested.

It is the morning of the wedding and Hero is nervously preparing before the wedding party arrives and takes her to church.

Leonato is hastily making his way to the wedding, when he is stopped by Dogberry. Dogberry is a bumbling idiot and fails to communicate what his watch has discovered. Frustrated, Leonato tells him to interview the suspects and speak to him after the wedding ceremony.

ACT II

Claudio publicly reveals Hero's infidelity halfway through the marriage ceremony. Hero is stunned by the accusation and soon faints in the chaos that follows. Once the wedding party disbands, the Friar becomes suspicious and convinces Leonato, Beatrice and Benedick to pretend that Hero died from shock until they discover who has slandered her – Benedick immediately suspects Don John. Left alone, Beatrice and Benedick finally declare their love for each other. Beatrice asks Benedick to kill Claudio to avenge the shame he has brought on her family.

The trial of Don John's henchmen happens after the wedding – too late to save the day. By now, the whole town thinks that Hero has died and they go to inform Leonato that his daughter died in vain.

People are beginning to turn against Claudio; both Leonato and Benedick accuse him of wronging Hero, and then Dogberry reveals Don John's henchmen. Claudio realizes that he was tricked by Don John and tries to apologize to Leonato. Leonato is surprisingly forgiving (because he knows that his daughter didn't actually die). He says that he will forgive Claudio if he marries his cousin the following day.

Beatrice and Benedick still can't stop insulting each other. They soon talk themselves out of having ever admitted love for one another at all.

By night, Claudio visits Hero's tomb to mourn and hangs an epitaph – as Leonato requested.

At the wedding, Claudio is amazed when Hero is revealed to be alive and as virtuous as ever. Benedick and Beatrice finally admit their love for each other in public. Moments before the celebrations begins, a messenger arrives and reports that Don John has been captured.

Who's Who in the Cast

Roderick Blincoe (First Watchman)

For an assortment of reasons, I find myself unexpectedly surprised by a newfound sense of commitment to our ensemble as a whole. It was not until the beginning stages of this particular production that I was truly capable of understanding just what true commitment to anything in life really entails.

Maybe the term “pleasantly surprised” would be a good definition of the encompassing feelings that I have been feeling as of late. You see, I’ve been

involved in so many different projects throughout my life. Yet, nothing really sticks out, and certainly nothing I have done to this point has entrapped me or had me so emotionally invested as I strive to make everything I do reflect toward the betterment of everyone else around me.

This awakening began with, and may very well end up being “Much ado About Nothing,” but for things like commitment, empathy, and the propitious state of others, are not only new words to my



vocabulary, they are new emotions as well.

Therefore, I would like to take this opportunity to thank SBB for helping me begin this new trek of becoming a better me. 🙏

Hal Cobb (Dogberry)

I was first introduced to Dogberry in the 1993 Kenneth Branagh film version of *Much Ado About Nothing* long before I ever read the play. (I’ve never seen a staged version.) Michael Keaton’s crazed (“Beetlejuice, Beetlejuice, Beetlejuice”), Monty Python-esque imaginary horse-riding portrayal was initially funny, but upon review didn’t seem rooted in the same reality as anyone else in the story. Nathan Fillion’s delightfully understated take on Dogberry in Joss Whedon’s 2013 contemporary film setting works great on film, but is not necessarily right for a theatrical production. In both cases, and as is wont for many film versions of Shakespeare plays, Dogberry’s part is edited down to the bare minimum, and the full text allows for a truer take on the Bard’s difficult comic character.

As I explore the text and try to excavate a real and truthful Dogberry from the caverns of my psyche, emanations from my actor’s mind come forth.

Dogberry shakes loose memories of Norm Crosby’s malapropos 1960s stand-up; Don Knott’s inept Barney Fife, Jon Lovitz’s SNL make-it-up-as-you-go Pathological Liar (“Yeah, that’s the ticket!”), and Kristen

Wiig’s socially-challenged and high-strung Target Lady. The surface correlations are there, evoking outrageous and over the top explorations that could work in any other production, but not in the truth-based and personally-connected style of SBB. It’s been like trying on various suits that don’t quite fit.

To me, Dogberry is a bundle of insecurities, wanting to be more than he is, and either incapable of or unwilling to do the actual work necessary to become a better person. He’s more concerned about appearance than substance, looking for the easiest solution for the least amount of effort. He downgrades those around him in an attempt to raise himself up. All qualities I don’t like in other people and qualities I don’t want to admit in myself. But to embrace Dogberry and bring him to life that is the uncomfortable and frustrating nut I have to crack. The vulnerability required is disconcerting.

The key to unlocking Dogberry for me seems to be buried in his relationship with his sidekick Verges. Is Verges just a dim-witted clown shadowing Dogberry? Is it an *All About Eve* scenario with the understudy acting the best friend while in fact



undermining the star in an attempt to take over? Or is Verges Edith to Dogberry’s Archie Bunker? – A devoted partner who can’t save Dogberry from himself, but tries to affectionately support him despite the verbal and emotional abuse.

At the time of this writing (late February) that relationship has not yet been defined. The extraneous explorations feel very detached from me and the character. The challenge of embracing my inner ass and exposing it for all the world to see goes against my self-protective persona (that only wants to show the perfect image, project its best self, protect itself from judgment and ridicule) is kicking into high gear and wants to slip into one of those ill-fitting suits to just get by without exposing too much. I’m unsure at this point which Dogberry will emerge. 🙏

Who's Who in the Cast

James Prichard (Beatrice)



The role of Beatrice is unique to me in several ways. She is funny and witty, which is something I haven't had with my previous roles. Most of my roles have been serious with life or death circumstances. Now in my personal life I don't have much of a problem cutting up with friends. Doing it through a woman's perspective is a little more challenging. When I was younger I thought I might have had the opposite sex figured out but like most men I was way off. So it is a challenge for me to portray her disdain for marriage from the female perspective.

Another way it is unique is the fact that the last time I played a female role I was really not able to get into the depth of

the character. My inexperience in being able to dig deeper into my previous Calpurnia role, made that experience different than the one I had this year. Through playing some bigger roles and learning how to dig deeper into the heart of the character has allowed me to really have fun with Beatrice, to have fun with the role but then in-turn give Whitehouse what he needs as Benedick. The relationship between Beatrice and Benedick only works by feeding off the other. Giving each a lot to go off of allows us to find a deeper meaning to these roles.

Lastly it challenged me to do well as a female. The last two plays, *Romeo and Juliet* and *Richard III* both had some great

female roles and I really enjoyed watching Derald (Juliet) and G (Nurse) in *Romeo and Juliet*. Then Hal (Lady Ann), William (Margaret), and Christopher (Elizabeth) in *Richard III*, playing these female roles, I witnessed how well they did and how much they had fun with it. Living up to their strong female performances will be challenging. As always enjoy the show and thank you for coming. 🏰

Robert Meadows (Hero)



I am the newest member of the Shakespeare community, so this is all surreal right now for me. All the practice and effort to just get ready for the play, is astounding. I hope to live up to everyone's expectations and be a productive part of the Shakespeare Behind Bars community.

Meeting three and sometimes four times a week. This group is very close, which it helps me prepare for my role as Hero. As everyone is willing to help me out when I need help. Thank you all for the support and help once again.

For a while we were not sure if Marquis Carter had made parole, if he did I would be Hero. If not I would be playing the role of Verges. Congratulations, to Marquis who made parole, putting me as a new member into a big role. Marquis also gave me a lot of insight on this role.

I have been very interested in

Shakespeare Behind Bars since seeing my first play, *A Winter's Tale*. It was excellent seeing my friends acting and all the work that went into preparing them for the roles that they were playing. All the work and talent it takes to get ready shows initiative. It's a lot of work, taking time out of your everyday routine to learn all the lines and actions. It's a lot for a man on the streets even more being behind bars.

I have quite a few friends who trust in me to be able to learn all my lines and cues in such a short notice. My sponsor James Prichard and co-sponsor Clifford Stoup have helped prepare me for this role, and also with my small amount of stage fright. They help to keep me on track and in line daily, as well as with other members in Shakespeare Behind Bars.

My first role, Hero, a female character right out of the gate, should be very

interesting. Also being on the stage helping keep the play moving along will be fun to do. Just having this opportunity is something that I am very grateful for. I would like to take this opportunity to thank Matt and Carol and also everybody in the Shakespeare Behind Bars community for giving me this opportunity. It is a big responsibility and I will give 100%.

I hope everyone who sees the play enjoys it as much as we do performing it

for you. 🏰

Who's Who in the Cast

Jerry Guenthner (Verges/Friar)

Have you ever been caught out in the dark?

Have you ever been lost and scared and all alone in the dark and just desperately wanted to feel safe or be home again?

Have you ever had your car break down in the dark night and found yourself stranded?

Have you been in a bad storm that knocked the power out? Just being alone in the dark can be horrifying!!! I have had all those feelings at some point in my life and to tell the truth I still have those types of feelings today. It is like somehow we equate darkness with being frightened or evil or something bad happening to us.

Can you remember how relieved and safe you felt when the lights came on and the darkness went away? I know I can.

I can remember as a boy feeling better knowing the street lights were coming on. I can remember the street lights somehow made the darkness a little safer and a little less scary!!!

I woke up in the middle of the night the other day thinking back to my childhood and catching lightening bugs with my little sister under those same street lights. I thought about the love we had for each other and how different things were then and how much simpler

life was. I thought back to what I dreamed of as a boy and how I expected life to turn out... Well, life was much simpler back then and things never quite turned out as we expected.

You know one thing that always perplexed me is why we as humans search for something we perceive is lacking or missing in our lives. That search can lead us to all kinds of strange places. If you are like me, unfortunately that search can lead to a lot of dark places. My search led me into a lot of darkness and eventually to my incarceration.

My search was problematic from the beginning as I started looking outside in the world for what I thought I was missing. I searched for answers to the questions I had within myself. I searched the darkness for the light!!! What I found through my walk and through SBB was that it is not important to have all the answers, but to live in the question; in the search; in the journey. It's not about how much we love God, but how much He loves us. I also learned that all I need to feel whole is already inside me. We are all, each one of us, created with a divine spark, a beacon, or a street light as I think of it. It shines in all of us, and through all of us, and all we have to do is realize it is there. That light is what we go looking for when all we had to



do was realize the light was always there. All you need to do is remove the clutter and allow the light to illuminate your life. It can light up the lives of your family and friends and everyone you come in contact with. Look into yourself and you will see like I did that God's Street Light is always on.

I made a decision to let that light shine today while incarcerated and exist in a state of being where prison is only a geographical location. I am paying for my crime and one day I'll walk out of here and the place where my light shines will be different. Until then I hope the depth of my sorrow and remorse can be measured by how bright I let God's Street Light shine through me!!!

SBB lives in nobility and hopes to enrich our lives and the lives of those we come into contact with by our love for each other and the arts.

Enjoy the Shakespearience! 👑

Charles Young (Conrade)

This year I found myself in a familiar place. This would be procrastination alley. I had been putting off learning my lines until the last minute, but my brothers in Shakespeare quickly reminded me through their examples of dedication that I must fully commit to my lines as well as to any character. As usual, my "band of brothers" were there for me.

My character is Conrade this year. He is a follower of Don John. The challenge

for me will be being a follower. I have not done very well at following at any point in my life to date. I am beginning to understand that being a follower can be looked at as being a really good supporter of a friend or cause—making sure you do your best to stay the course that is set before you, even if it is beside someone else. I will follow Don John and support him to the best of my ability (as well as my Shakespeare brothers, too). It is just



another example of this life changing program. 👑

Who's Who in the Cast

Gary Cohen (Leonato)

A big challenge for me is the length of the role I presently have. This is the first time I have challenged myself with the length of a big role, such as Leonato, and the responsibilities it carries —with driving the opening scene and making sure that the story is being brought to life from the beginning to the end of the play, making sure the story is told so that it is understood, and helping two sets of star-crossed lovers in finding never-ending happiness!

The second challenge has been that I have missed out on the opportunity to have a family of my own, of being a father figure, being responsible in the growth and well-being of my child, and seeing my child grow up to be married, so I don't have the life experience on which to base my character.

This role is helping me to understand what it feels like to be a father and opening my eyes to the feelings of what parents go through when their child is



harmed or mistreated. Seeing the fears and joys of parenthood is one of the most precious gifts life has to offer.👑

Stephen Marshall (Borachio)

If you would know your wronger, look on me." These are words that Borachio says to Leonato after he thinks that the acts that he caused lead to the death of Hero. These are words that I was unable to say, or mean after I committed my crime. I was unable to accept responsibility, or process the act that caused another persons life. I was in complete denial. The act was well out of my character, or at least it seemed at the time.

In the last twenty years, I have not only had the time to understand what led me to commit such a crime, but have been able to process the act and understand

what it would have meant to accept responsibility at the time of the crime. These are the main factors for me picking the role of Borachio this year.

Though unlike my character when I was locked up, I have striven to become like him, and accept my faults for what they are. Look at them and try to understand them. Work through them and learn why they are there.

Most people would try to fix them, but can we really fix our faults or do we just learn to live with them and apologize to people when they come to the forefront. We all have faults and no one is



faultless. Though it is how we deal with these faults that make us who we are. Unfortunately some of us do not learn to deal with our faults until after they are brought out and we are slapped in the face with them.👑

Michael Malavenda (Seacoal)

This year I have discovered that I can not do everything myself. That is why I need help and it's not just not me. I see this in others too, but the difference is, I will ask for help and listen to what that person has to say. Then I will take that advice and work it into my daily life.

I have also discovered that I have become more open-minded to the people

around me and I have gained a little maturity. The biggest discovery that I have made this year allows me to understand that everybody needs help now and then.

My role this year is short, but without it, the part of the play that I am in would really not make sense if they were not there. What I have learned from my role this year is to try and do the right thing in



my life, and to respect others around me either good or bad.👑

Who's Who in the Cast

William Whitehouse (Benedick)

Well guys, Matt is at it again! He got a hold of me and burst my comfort bubble once more. He is smart and can make me open up my true feelings. But he does not know that I have figured him out. Well he knows now because he probably just read this. But during all the hard work he has put me through, and the preparation of taking on one of the lead roles in *Much Ado About Nothing*, I have discovered this year multiple things about myself.

If I put my mind to whatever it is I want to do, I can accomplish anything. I also discovered in the face of adversity when my Aunt died, to whom I was very close, who supported me in everything I did and was a big supporter of Shakespeare, that I wanted to surrender and give up and live in a world of being angry and thinking that there is no hope. I realized that I still had fight in me to go on. Before I gave in to my feelings, I made a decision to dedicate this play to her. I was going to push myself to the brink and give

the best that I could in the character so I could look back and know there was nothing else I could have done knowing that she would have been proud of what I accomplished. I Love You Beth! And will see you in heaven!

At the beginning of the play, Benedick is against any notion of marriage. I know there has been many discussions of why he is the way he is and one thing I have come to conclude is that Benedick is afraid of being in love; of what it might make him out to be. You see, he has already had a previous relationship with Beatrice in which the text supports when she says, "I gave him a double heart for his single one." I believe that he is so comfortable of being who he is and living the war-like lifestyle, that he defines himself as a strong warrior and cannot be won over with something weak such as love. So he ran from the situation and believes anyone who falls in love is weak. But in all reality it was him that was weak. He was missing that one piece of love to make him a truly



strong person. However he found it right in front of him, even though he had been tricked with someone he never thought it could be; Beatrice. Because of my crime and being locked up, I find myself challenged that I will not find this love that Benedick has found. I have the love of friends and love of family, but nothing can compare to the love of another in whom you share your feelings with and give your whole life to. This is one of the challenges I have accepted and I continue to face. Perhaps I will find it like Benedick did, where I least expect to find it. May God bless you and keep you in his Grace! 🙏

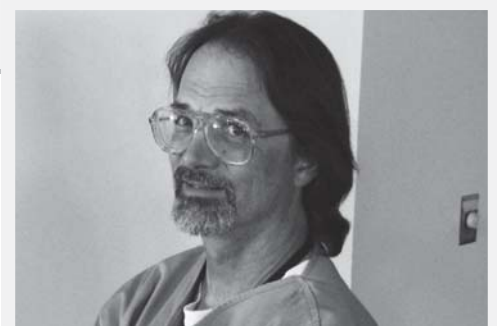
Tom Suleski (Sound Design / Music)

My journey with Shakespeare Behind Bars has been a long one – almost twenty years now. In this time, I have rarely been on stage. My participation has been as stage manager and, lately, as sound designer for our productions. My growth through the SBB process has been along different lines than those taking an acting role; but for me, it was what I needed.

I heard it said once that many people would rather get a sentence of six months in jail than do a few weeks of community service. I think that says something about our society. My roles in SBB have been ones of service to the group and I am

thankful that I was able to experience that. It has allowed me to discover the connection we all share with one another. It's too bad others in society think so lowly of service.

This year's production has taken an interesting twist in that I have the privilege of working with a very talented guitar player and member of our SBB troupe – Steve Haynes. We have been working on several individual pieces, but have collaborated on some music, as well. As a result, synergy has occurred – music greater than the sum of its individual contributions.



SBB has been a source of growth for me during my twenty years at Luther Luckett. It has been a creative outlet and a period of service, the experience of which will serve me well in the years to come. 🙏

Who's Who in the Cast

Erroll Rogers (Don John)

This year's production has been an emotional roller coaster. When I first chose to play Don John, it was because I could relate to his feeling of holding resentments. Throughout my imprisonment, I've held resentments. However, as I removed several layers into the core of the character, I realized that Don John never developed healthy coping

skills to deal with the feelings of grief, shame, and anger. Throughout the production he's trying to express himself. I relate to this character he seeks advice and help from the wrong people. I didn't have healthy and positive coping skills for anger, shame, and guilt. Today I understand my pitfalls and road blocks in my life. I can't change my past, but understanding my



errors prepares me for success in my future. 🙏

Stephen Haynes (Balthasar)

Being a musician, the choice to play Balthasar was an easy one. I also picked up the role of the messenger due to the deserved good fortune of one of our companions making parole.

However natural the role was for me, it proved to be more of a challenge than I had first anticipated. I had the task of taking the words of the great Shakespeare and adapting them to my own music while making it still sound somewhat period.

Although the music may sound simplistic to some, the process wasn't as

easy as just throwing some chords together with someone else's words. I had to use my own interpretation of each scene and help create a specific mood. Some of the songs went through several revisions, auditioning each version of them to other cast members until we were in agreement of what we thought sounded good.

This was more challenging for me this season and I hope those that see the play enjoy what they hear and appreciate the hard work that went into the whole



production. Kudos to those that worked so hard this year to make this play the work of art that William Shakespeare

intended it to be. 🙏

Clifford Stoup (Count Claudio)

Playing the character Claudio, my hardest challenge was finding my truth, giving in and showing the emotions and vulnerability.

Finding ways to relate to a character is not in itself hard. My first time reading *Much Ado About Nothing*, Claudio jumped out to me. My truths are not exactly the same as his, though I believe they are close.

Growing up in prison, I learned really fast to never show my true feelings, to never let my emotions get the better of

me, and come to the surface. In prison people almost always have a secret agenda. So showing vulnerability can sometimes cause serious issues. Being nice, showing emotion and feelings often times lead to people taking advantage, and very much of the time you can end up hurt. Not physically hurt, but emotionally hurt. You learn to build protective walls. You learn to keep feelings and emotions bottled up. You learn to deal with your problems and issues on your own.

The character Claudio I believe has



some of the same problems. I guess in a way by playing Claudio I have allowed myself to deal with some of my issues, and through him I have allowed myself to be vulnerable; and you know what? I am okay with that. 🙏

Who's Who in the Cast

John Sheesley (Prince)

This season's play has been challenging throughout. Last year was my first year in Shakespeare Behind Bars and in the play Richard III, I had a very small role, that of Richard, Duke of York. It was a good first year role because I only had to memorize 30 lines or so. For my second year, I was hoping to have a slightly larger role, and slowly ease my way into the SBB ensemble. As thing turned out, I wound up with a role 10 times the size of my debut. Quite the challenge indeed.

Our casting process involves reading the play at the beginning of the season when we're given it and finding a role that "speaks" to us. After reading the play a few times, I had settled on the role of Leonato due to my relationship with my daughter and how it paralleled in some

ways Leonato's relationship with Hero. Another member, George Cohen also was interested in Leonato and because we had so many players at the beginning of the season, we were going to share the role. That was the initial challenge of the season.

Kyle Baugh left LLCC in the fall, and that opened up the role I currently have, Don Pedro, Prince of Aragon. Because George and I were sharing a role and everyone else had a part, it was natural for me to switch to the Prince. Of course, that presented a new challenge because we were already 3 months into the process and I had memorized over half of the Leonato lines! Plus, I wasn't as familiar or comfortable with the Prince's character. Challenges abound.



We'll see how it all turns out. By the time you read this, we'll know if I was or will be able to live up to the challenge of an unexpected role. I think I'll be ok, but when I stop to think about it, it's kind of ironic because taking on a large unexpected role for which I hadn't planned or prepared for rather mirrors my being incarcerated and being in Shakespeare Behind Bars to begin with. Once again, life imitates art. 🏰

John Snyder (Margaret)

Creeping steadily through my forties, I now realize that kindness is not a universal truth. In this hurried modern culture of ours, many of us never pause long enough to realize the value of true kindness, regardless of our address.

I believe that true kindness comes from strength and is full of life. It

originates from the power and happiness of inner success; from those with an open heart and a quiet mind. We can never be genuinely kind to others until we understand and accept the fact that every living person wants to feel cared about—set out each day and make someone feel better about themselves. 🏰



Stephen Riddle (2nd Watchman)

I have discovered that me and my character are a lot alike. He has no idea what is going on or how to do his job. He was just pushed to do the job. A lot of times during my life, I felt like I was just thrown into something that I had no idea what to do, like when I got married. I had no idea what to do. There were jobs I had that I didn't know anything about. The watchman was a bumbling idiot, and there were times in my life, like getting arrested,

when I felt the same way. I, like the watchman, was easily influenced into doing things and would say or do anything to fit in. I have also discovered that I was acting a lot of times like an idiot to keep people from getting too close to me. I just didn't want people to get too close because I was so insecure about myself that I didn't want people to see the real me, Maybe they would not like me. My character made me realize that you even if



you are an idiot, its not how you see yourself that really counts. 🏰

Who's Who in the Cast

Joseph Ford (Leonato's Brother)

Therein do men from children nothing differ, Act 5 Scene 1. Leonato's Brother was saying that you're a grown man, stop acting like a child having a temper tantrum. We as men have to put away childish way's in order to mature and grow. In some instances, it take's a life altering event to finally grow out of

childish way's and become mature men. I will leave you with a thought: Man is the individual who is able to shape his own character, master his own will, direct his own life, shape his own ends, and understand his mind. The definition of man is "mind."👑



David N. Harding (Sexton)

This season offered new challenges for me. After giving various roles in this play considerable thought, I decided in the end to sit out this year. However, after vacillating between ideas as to how to spend my few remaining months before I go home, I came to realize that I wanted to be part of *Much Ado About Nothing*. Actually, I wanted to be there when my fellow SBB members poured themselves into their respective roles for the public.

As I write this, I can already hear you laughing at the shenanigans taking place on stage. I can feel your outrage at the treatment of tender Hero and I can see your joy at the reconciliation of errant fellows.

This is the last season that I will be a part of SBB and I figured that I would take this time to share my thoughts about the men who stand before you tonight.

Imagine, if you will, being raised in a household where you are mistreated and abused for the slightest infraction. Over the years you develop a profound sense of bitterness at the treatment. Instead of dealing with your anger, you repress it, try to ignore it, and many times deny it. Then, one day, all that pent up anger, bitterness, and poison explodes out of you and you find yourself in prison for a terrible, terrible crime.

Prison will not answer the difficulty you have of facing your inner demons. It is

not designed that way (at least not yet.) However, the day comes when you find yourself standing on stage surrounded by fellow prisoners who believe in you as you begin to connect with a Shakespearean character who shares your inner demons. The facilitator asks, "What do you share in common with your character? How can you best connect with how your character feels?"

SBB has been helping men face themselves as they look through the safety of another's eyes. They allow themselves to connect to a depth of truth that helps them settle into a life not haunted by regret, pain, mistreatment, racism, rejection, or any other interior inhibition. And, yet, there is a relational dynamic that forces them to practice accountability, reconciliation, patience, tact, negotiation, and facing disappointment.

I have watched men who rebel at the slightest hint of criticism, grow into men who stand confident as half the troupe offers constructive critique of their performance. The ability to accept criticism is an important part of life and many of us are just now learning this important skill.

I wish for just a moment that you could see these men as I see them. From where I stand, I get to see it all—the good, the bad, and the worse. Yet, despite their human frailties, I believe that they are an



example of what works. The SBB circle is an environment that facilitates positive growth through the exercise of relevant social skills like conflict resolution.

I spent much of the beginning of this season disappointed, but disappointment is part of life. I got over it and am better for it. Last season, I struggled with keeping my commitment. The season before that, it was something else.

This year, I have not been around as much as I have been in the past. I have been jumping out of practices when I'm not in a scene. As part of the SBB group, I normally will have watched the play a dozen times before we perform it for you. I still have not seen the whole play. I don't want to see it. I want it to be new and fresh as we celebrate these men together—men I have grown to call my friends.

I will be going home around the first of next year. Who knows, maybe I'll find a place on stage with a new Shakespeare family. If not, maybe I'll start one. Enjoy the show!👑



ABOUT

Now in its 19th year, Shakespeare Behind Bars is the oldest program of its kind in North America serving incarcerated adults and youth using the works of William Shakespeare. Shakespeare Behind Bars is also the subject of the Philomath Films award-winning documentary which premiered at the 2005 Sundance Film Festival. In 2010, Shakespeare Behind Bars incorporated as the not-for-profit charitable organization Shakespeare Behind Bars, Inc.

MISSION

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.

VISION

Shakespeare Behind Bars was founded on the beliefs that all human beings are inherently good, and that although some convicted criminals have committed heinous crimes against other human beings, this inherent goodness still lives deep within them and must be called forth. Participation in the 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. SBB offers participants the ability to hope and the courage to act despite their fear and the odds against them. SBB uses the healing power of the arts, transforming 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.

VALUES/CREED

The 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.

The Shakespeare Behind Bars Luther Lockett Correctional Complex has an 19-year recidivism rate of 5.7%.

www.shakespearebehindbars.org

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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.

Curt L. Tofteland, Founder/Producing Director

CURT L. TOFTELAND brings thirty-five 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. From 1995 - 2008, Curt facilitated the SBB/KY program at the Luther Luckett Correctional Complex. 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 classes.

In the summer of 2010, Curt partnered with filmmaker/director/producer Robby Henson and playwright Elizabeth Orndorf to create *Voices Inside/Out* - 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 fourth 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 in New York City

and given readings at Actor's Theatre of Louisville. A participant in the *Voices Inside/Out* program has garnered one Pen Literary Prison Writing Award. 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 founded the Shakespeare Behind Bars/Michigan



program at the Earnest C. Brooks Correctional Facility in Muskegon Heights, Michigan. On April 6, 2014, Curt launched the *Journeyman* program level two and four for 18-21 year-old inmates in E.C. Brooks.

On November 19, 2012, Curt founded the first Michigan court-ordered, co-gender juvenile Shakespeare Behind Bars program at the Ottawa County Juvenile Detention Center and Shakespeare Beyond Bars program at the Ottawa County Juvenile Justice Institute.

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 thirty-eight colleges and universities (sixty 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 four time key presenter at the Kennedy Center American College Theatre Festival (KCACTF), Region III, and once each at

KCACTF Region 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 Lemman 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.

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 two distinctive fellowships, from the Fulbright Foundation and 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 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 theatres which produce the works of William Shakespeare.

Curt has professionally guest directed at Queensland Shakespeare Ensemble (Brisbane, Queensland AUS), 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 AI 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 WALLACE is in his sixth 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 six seasons including *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. Last season he founded and began 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.

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 and he was also recognized by the Louisville Courier-Journal Velocity 2011 Generation Next Issue as a Louisville Leader to Watch.

Matt is also now the Producing Artistic Director of Kentucky Shakespeare. Kentucky Shakespeare, designated as the Official Shakespeare Company of the Commonwealth of Kentucky, is a non-profit, profes-

sional theatre company founded in 1949 and incorporated in 1963. 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. This summer he is directing *Hamlet* and *A Midsummer Night's Dream* for Kentucky Shakespeare's 54th season in Central Park.

Matt was the Director of Children's Theatre and Audience Development at Derby Dinner Playhouse, where he directed five seasons of the children's musical theatre series. 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.

As an Artistic Associate with Kentucky Shakespeare Festival for nine years, Matt performed in main stage productions in the park, toured/taught throughout the state, and directed in Central Park (*Hamlet*, *Twelfth Night*, 50th anniversary production of *Richard III*). 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*, Starkwedder in *The Unexpected Guest*, and Ali Hakim in *Oklahoma*. 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 the recent release *Nikki and the Perfect Stranger*.

As a writer, he has been published in Shakespeare Magazine and recently 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, and Tennessee.

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 most recently at Xavier University in New Orleans.

He has studied with Second City Chicago and Shakespeare & Co. and holds a BFA in Regional Theatre from the Webster University Conservatory of Theatre Arts in St. Louis. Matt has recently been named an Alden Fellow from the Community Foundation of Louisville and awarded a fellowship to travel to visit and study in Stratford-Upon-Avon, England this fall. 🏰

Holly Stone, Director of Technology & Communications

HOLLY STONE has been working with the Shakespeare Behind Bars team for over 10 years, doing marketing, photography and graphic & web design. She has served on the Board of Directors since 2010. Holly grew up on free Shakespeare and began volunteering and apprenticing with Kentucky Shakespeare Festival as a teenager. From 1999-2010, she worked full-time as their Director of Technology & Design/Communications, doing graphic & web design, marketing, IT and general administration.

Holly studied art and theatre at the Youth Performing Arts School/duPont Manual, is an alumni of the Young Actor's Institute, and attended Wright State University's Theatre Design and Technology Program, emphasizing in scenic painting and stage

management. Holly has been working in and around the theatre community for over 20 years, and has worked and volunteered with many other Louisville theatres including Looking For Lilith, Bunbury Theatre, Pleiades Theatre Company, Stage One Children's Theatre, University of Louisville and Music Theatre Louisville. She also served on the Board of Directors and was the resident Stage Manager for Dayton Theatre Guild in Dayton, OH. Aside from her life-long career of working with Shakespeare, Holly is a freelance artist, designer, and photographer. She and her husband Pete are proprietors of The Salvage Emporium, which specializes in jewelry, accessories and other curiosities handcrafted from salvaged items and materials. 🏰



Donna Lawrence-Downs, Costume Designer



2011 Merchant of Venice Ensemble in costume

DONNA LAWRENCE-DOWNS joined the SBB team in 2010 and last designed costumes for Richard III.

Donna has been part of the Louisville Theatre family for 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, Cen-

ter 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 *The Winter's Tale* and *The Merchant of Venice*. Donna is the costume designer for Kentucky Shakespeare's 2014 season and will be designing costumes for *A Midsummer Night's Dream*, *Henry V*, and *Hamlet*. 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. 🏰

Carol Stewart, Assistant Facilitator – Luther Lockett Correctional Complex Program

CAROL STEWART holds a B.F.A. in Acting from the Goodman School of Drama/DePaul University and an M.A. in Expressive Therapies from the University of Louisville. She is currently a Ph.D. candidate in Interdisciplinary Humanities at the University of Louisville; her dissertation is focused on the experience of the actor in training, rehearsal and performance. She teaches in Theatre and Humanities at Bellarmine and U of L. Outside of academia she works as a narrator of audiobooks, sometimes plays trash percussion in a rockabilly trio, and does her level best to keep up with a large group of canine and feline housemates. 🐾



Keith McGill, Co-Facilitator – SBB/Kentucky Juvenile Programs

KEITH MCGILL has been a free-lance theater teacher and workshop leader for over a decade for organizations including Kentucky Shakespeare Festival, ArtsReach, and Walden Theatre and Actors' Theatre's New Voices playwriting program. He has also appeared in productions with various theatre organizations, such

as Actors Theatre, The Necessary Theatre, Pleiades Theatre, Louisville Repertory Theatre, and the Royal Palm Players. Keith is very excited and proud to be part of Shakespeare Behind Bars. 🐾

Kathi E.B. Ellis, Co-Facilitator – SBB/Kentucky Juvenile Programs

KATHI E. B. ELLIS is a professional theatre director, a member of the Lincoln Center and Chicago Director's Labs, and an associate member of the Stage Directors and Choreographers Society. She directs professionally across the country, and has been nominated for the South Florida Regional Theatre Carbonell Award. Shakespearean directing credits include *The Winter's Tale* and *Cymbeline* (New Theatre, FL); *Much Ado About Nothing*, *Women of Will* (Looking for Lilith, Louisville); *Macbeth*, *The Tempest*, and *As You Like It* (Josephine Summerstage, Frankfort, KY); and she had the honor of being assistant director to Dennis Krausnick of Shakespeare and Company for *The Winter's Tale* and *Titus Andronicus*. She has also been assistant to Livui Cuilei (*Ghosts*, Arena Stage), Susan Booth (*As If Body Loop*, Humana Festival of New American Plays, Actors Theatre of Louisville) and Seret Scott (*Spunk*, Actors Theatre of Louisville). She received her MFA in Directing from the University of Louisville.

Kathi is a company member of Looking for Lilith Theatre Company where she is Resident Director. Highlights include the originally-devised *Fabric, Flames, and Fervor: Girls of the Triangle*, which toured to the 2011 centennial remembrances of the Triangle Factory Fire, and the world premiere of Robin Rice Lichtig's *Alice in Black and White*. She has also served on the boards of Pleiades Theatre, the Juneteenth Legacy Theatre, Louisville's only African-American theatre, and the Kentucky Theatre Association. She is director and co-producer of Josephine Summerstage

at Josephine Sculpture Park, and created ShoeString Productions, an ad-hoc collective of artists with whom she has directed *The Zoo Story*, *Art*, *The Glass Menagerie* and *Stones in his Pockets*.

As a teaching artist Kathi conducts residencies, workshops, and teacher professional development sessions at schools throughout the Commonwealth. Her residency and workshop experience is as an independent teaching artist as well as with Actors Theatre of Louisville, Kentucky Shakespeare Festival, Looking for Lilith Theatre Company, Blue Apple Players, and the Kentucky Arts Council's Directory of Teaching Artists. Her professional development work has been for Jefferson County Public Schools, Kentucky Alliance for Arts Education, Kentucky Art Educators Association, the Kentucky Center Arts Academies and Arts Institute, and the Kentucky Theatre Association for which she coordinated the annual teacher PD Day for a decade. As an adjunct faculty member she has taught at the University of Louisville, Spalding University, Centre College, Bellarmine University and through, Jefferson Community and Technical College, she has taught at both Luther Lockett Correctional Complex and Kentucky State Reformatory.

Kathi worked with the Kentucky Shakespeare Festival in an administrative capacity for four years during Curt Tofteland's tenure. 🐾

A Message from our Staff Sponsor: Jerry Alter

From December of 1995, *An Evening of Scenes from Shakespeare*, to May of 2014, *Much Ado About Nothing*, twenty productions have been performed by men who a lot of people might have given up on. The SBB mission statement holds that “all human beings are inherently good” and we believe even convicted criminals have this “inherent goodness deep within them.” The SBB program is designed to bring out that goodness in these men and help them become productive members of society. Since 1995, seventy members of SBB have returned to society. Only four of

those seventy have reoffended and it appears that the majority were able to find that inherent goodness and start over with their life.

In observing the current members for this production, both as a group and individually, it is obvious that they are committed to changing their lives and the way of thinking that brought them here. They continue to put in many hours of preparation for this performance and I hope each and every one of you enjoys your brief time here with us. 🏰



TWO GENTLEMEN OF VERONA (1996)

Below: Billy Wheeler and Hal Cobb



Above: Clarence Hall, Sammie Byron, Dale Dirkes, and Demond Bush

Below: Stephon Harbin, Sammie Byron, Dale Dirkes, Michael Smith, Clarence Hall, and Jimmy Osborne



ADULT PRISON PROGRAMS



By immersing participants in the nine-month process of producing a Shakespeare play, Shakespeare Behind Bars uses the healing power of the arts, transforming 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.

LUTHER LUCKETT CORRECTIONAL COMPLEX
La Grange, KY

EARNEST C. BROOKS CORRECTIONAL FACILITY
Muskegon Heights, MI



Through a partnership with VSA Kentucky and the Kentucky Department of Education, the Journeyman is a program for 18-21 year-olds incarcerated in the Kentucky Department of Corrections. Inmates explore the goals and values of the SBB program as a member of a positive, supportive community.

LUTHER LUCKETT CORRECTIONAL COMPLEX
La Grange, KY

EASTERN KENTUCKY CORRECTIONAL COMPLEX
La Grange, KY

GREEN RIVER CORRECTIONAL COMPLEX
Central City, KY

JUVENILE ARTS PROGRAMS



Providing incarcerated youth the tools they need to work towards a future outside the correctional institution. Students participate in ensemble-building and conflict resolution activities to create a safe circle for participants.

AUDUBON YOUTH DEVELOPMENT CENTER
Louisville, KY

OTTAWA COUNTY JUVENILE DETENTION CENTER
West Olive, MI



Residencies for at-risk youth in need of therapeutic support to overcome the effects of abuse, abandonment, neglect or previous incarceration as they work to successfully transition back into society.

LOUISVILLE DAY TREATMENT CENTER
Louisville, KY

USPIRITUS - BROOKLAWN CAMPUS
Louisville, KY

HOME OF THE INNOCENTS
Louisville, KY

OTTAWA COUNTY JUVENILE JUSTICE INSTITUTE
Holland, MI

MARYHURST SCHOOL
Louisville, KY

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 (17) Roderick Blincoe, George Cohen, Joseph Ford, Jerry Guenther, David Harding, Stephen Haynes, Michael Malavenda, Stephen Marshall, Robert Miller, James Prichard, Stephen Riddle, Erroll Rogers, John Sheesley, John Snyder, Clifford Stoup, William Whitehouse, Charles Young

Apprentice Company (1) Robert Meadows

Alumni Company - Released from prison (67) Demetrius Burrus, Lonnie Clark, Alex Castillo, Andre L. Collins, Jack Daugherty, Larry DeClue, Adler Derosette, Dale Dirkes, David Duvall, Montest Eaves, Bruno Fassler, Tom Frank, Louis Garr, Larry Goldizen, Ryan Graham, Jeff Griffith, Clarence Hall, Stephon Harbin, Curtis Hastings, Robert Head, 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, Michael Rogers, Daniel Rudd, Anthony Silver, Charles Smith, Michael Smith, Kelly Stillwell, John Sowers, Kenneth Stone, Neil Sweet, Harvey Swiger, Randy True, Floyd Vaughn, Joshua Wallace, Michael Wells, Billy Wheeler, Michael Williams, Jesse White, William White, Jeremy Williams, James Workman, Donnie Worthington, Kenneth Wright

Alumni Company - Transferred to other prisons (32) Kyle Blaugh, Claudman Anderson, Lavassa Anderson, Ron Brown, Keath Bramblett, Clinton Brewer, Kenny Burton, DeMond Bush, Chris Byers, Sammie Byron, James Carter, Jeremy Devers, Siah Cornett, Leonard Ford, Allan Grundy, Marcel Herriford, David Hopper, Michael Jones, Christopher Keeley, Paul Martin, Robert Molloy, Jeffrey Smith, Raymond Smith, Troy Smith, Ben Spencer, Richard Staton, 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	<i>An Evening of Scenes from Shakespeare</i>
Summer 1996	<i>The Two Gentlemen of Verona</i>
December 1996	<i>Knaves, Knights, and Kings</i>
Summer 1997	<i>Twelfth Night</i>
December 1998	<i>The Bard Behind Bars</i>
December 1999	<i>The Tragedie of Othello, the Moore of Venice</i>
May 2001	<i>The Lamentable Tragedy of Titus Andronicus</i>
May 2002	<i>The Tragedie of Hamlet, Prince of Denmarke</i>
May 2003	<i>The Tempest</i>
Sept.-Oct. 2003	<i>The Tempest Tour: Roederer Correctional Complex & Kentucky Correctional Institute for Women</i>
May 2004	<i>The Life and Death of Julius Caesar</i>
September 2004	<i>The Life and Death of Julius Caesar Tour: Kentucky Correctional Institute for Women</i>
December 2004	<i>All the World's a Stage</i>
Jan-Feb. 2005	<i>All the World's a Stage Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women</i>
December 2005	<i>Comedie of Errors</i>
January 2006	<i>Comedie of Errors Tour: Kentucky State Reformatory, Green River Correctional Complex & Kentucky Correctional Institute for Women</i>
May 2007	<i>Measure for Measure</i>
May 2007	<i>Measure for Measure Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women</i>
May 2008	<i>The Life and Death of Julius Caesar ;The Life and Death of Julius Caesar Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women</i>
May 2009	<i>The Tragedy of Macbeth</i>
May 2010	<i>The Winter's Tale</i>
June 2011	<i>The Merchant of Venice</i>
June 2012	<i>Romeo and Juliet</i>
June 2013	<i>Richard III</i>
May 2014	<i>Much Ado About Nothing</i>

The Cast of the Journeyman

"My father said he can see the changes that I'm making to become the Person that I'm suppose to be. And that he's proud of me."

-CJ Galeski

"I learned that the journeymen / S.B.B. is all about brother hood and we all want to see each other be successful."

-Jermon Childs

"One thing I have learned from the program is that I should stay connected to my inner self."

-Tyler McGuire

"I love how, not just me, but everyone can relate to Shakespeare."

-Willie Owens

"I joined the program with a desire to be a different person by getting out of my box and showing others that being different isn't abnormal or out of place."

-Eric Anthony

"For me I've got a lot of help from the group for my loss of family and with the play..."

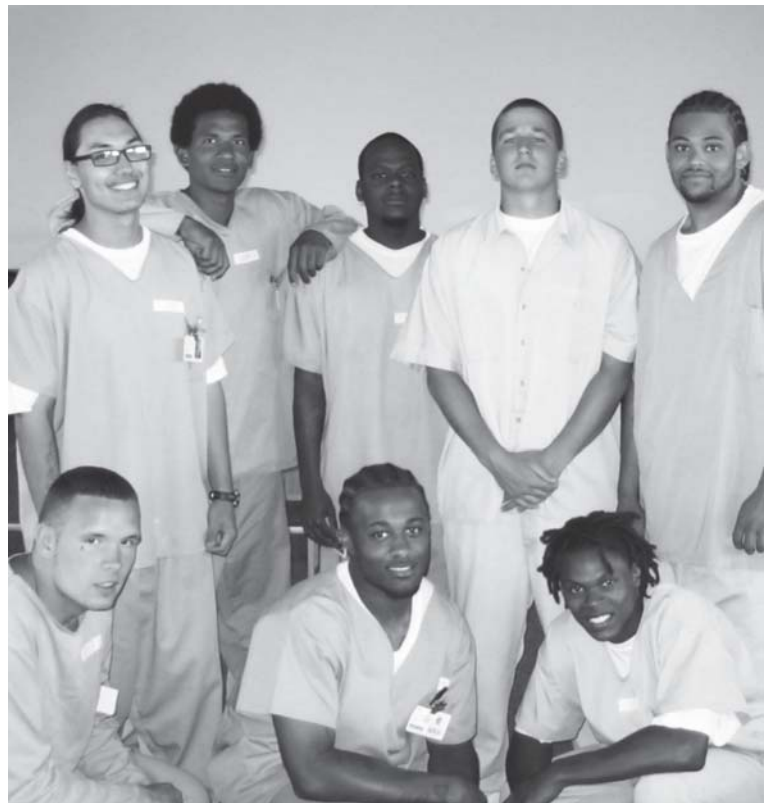
-Travis Smith

"What I get out of SBB is the ability to be free and express my feelings."

-Derwin Julien

"What I have gotten out of Shakespeare is that i can be myself around people I don't know. Shakespeare has also taught me more about our modern day language. Shakespeare has been a good impact, so far, in being in prison."

-Josh Robertson



Top row from left: C.J. Galeski, Derwin Julien, Jermon Childs, Tyler McGuire, Eric Anthony; Bottom row from left: Josh Robertson, Willie Owens, Travis Smith

**"Those friends thou hast, and their adoption tried.
Grapple then to thy soul with hoops of steel."**

- Hamlet, Act I, Scene III



Being a mentor for the Journeymen Program has been a rewarding experience for me. In the future, I want to start a church youth group, so kids will be able to have an avenue to express their feelings in a healthy manner. They will be able to gain friends in the process, so if they are having problems, they can have a place to go where people who care for them will listen and guide them down the right path. During this program, I watched Matt take a leadership role with these young men. When he expressed that the SBB circle is a safe environment, slowly but surely the men began to open up and express themselves. Practice after practice, I saw “boys” grow into men and I have more of a profound respect for these young men. I can now call them my brothers. Each has grown in their own way, and because I have experienced the work that they have done with Matt, I am more motivated to start up the youth group and make a difference in young people’s lives, especially when it might prevent them from coming here. I hope you all enjoy the hard work these young men have put into their performance and are as proud of them as I am. 🏰

-William Whitehouse, *Journeymen Mentor*



My involvement with the Journeymen of SBB, doesn’t fit the definition of being a “mentor”—a wise or trusted counselor or teacher. That role has been reversed and I find myself inspired and filled with awe, with each meeting of the Journeymen. Being with these young guys and watching their willingness to and hunger to learn, has instilled in me the confidence to attempt to encourage and support their every endeavor. 🏰

-Roderick Blincoe, *Journeymen Mentor*

- 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 \$29,000 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 60%.

The Kentucky recidivism rate is 29.5%.

The Shakespeare Behind Bars program at Luther Lockett Correctional Complex currently has an eighteen-year recidivism rate of 5.7%.

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

PO 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 not-for-profit, 501(c)(3) charitable organization, and all donations are tax-deductible as provided by law.



Louis Garr

After returning to the SBB circle, after a four year absence, I felt relief because I knew I had a place to come to, to desensitize from the yard activities. I consider the SBB circle to be my sanctuary where I can feel comfortable just being. It is kind of ironic, because in the circle to bring the character to life you have to be truthful with yourself and express yourself. On the yard you have to wear so many masks to deal with characters and scenes in life.

I was not expecting to adopt a role for this play, because I was due to meet the parole board in February. So in the event I made parole I did not want to pressure someone to understudy the role. I could not get by with that. So Matt and the troupe insisted I still adopt a role until we found out one way or another.

I am a firm believer that things happen for a reason. I was transferred back to Luther Lockett for the Substance

Abuse Program, or SAP. Northpoint has a SAP program, but their list was considerably long, and Lockett's was short. It was an unexpected turn of events that worked in my favor. One, I gain reinforcement and/or discover thinking and behavioral skills that could aide in my recovery as a human being. Secondly, SBB plays an intricate role because it negates the demanding and monotonous schedule that SAP possesses. I had a family to come to that I could trust, who cares for me, and who always has my back. There are no rules or guidelines that say that any member has to do this, it just comes naturally and sincerely.

I was welcomed back with open arms. Reuniting with the veterans and getting acquainted with the newcomers. I realized just how much I missed being here. I have a deep passion for the process we go through. I noticed that I had an intimate connection to the roles and the discoveries each member had as they dug deeper.

I had fun with the Benedick monologue every member worked at for the beginning this season. I started off with the role as a messenger, but then the friar was thrown in my lap. Dissecting the Friar, I was faced with the challenge of empathizing with Hero's situation. Truly believing that she is innocent and convincing everyone, even her own father who had disowned her that her purity had been falsely challenged.

Unfortunately, I will not be able to explore these roles more in depth because I was granted parole. I left on April first. It might sound crazy, but I honestly wish I could have stayed for this last performance. The experience can not be measured with any award. Eight months of work, ups and downs, losses and gains, and support from each member is worth some of the most treasured moments. I am truly going to miss my SBB family. May the circle live on eternally. 👑

Farewell



Mario Mitchell

I first applied to join SBB because I saw how much fun they had together and how well they seemed to get along. Also I joined because I was looking for a place where I would be accepted for who I was.

The process for my first role (or roles in my case because I two roles my first year) was a bit hard. I had to do a little more digging and being real than I usually did. Mainly because before I was in SBB I knew stage theatre as “acting” and not being honest. SBB is about honesty, honesty to yourself, and to your role.

My first roles were Lady Montague and the Apothecary from *Romeo and Juliet*. My digging was minimal. As Lady Montague all I really had to do was just be a worrisome mother, that’s a bit easy for me as I worry about my friends and loved ones anyway. I just had to convey it more. The Apothecary required me to be sneaky and paranoid. Naturally I’m a little paranoid, but sneaky isn’t my usual thing. So that was the difficulty for that role.

My second role, on the other hand, that was tough. I did a lot more digging than I ever had to. I had to go to a very dark place.

My second role was the Murderous

Tyrrell from *Richard III*. I’m not the kind of person that Tyrrell is. I don’t enjoy seeing people in pain or causing pain. He enjoyed his job until he had to kill two children. I went deep, down and dark. When it was all said and done I was entirely drained.

Thanks to SBB, I’ve learned that I can be assertive. That, while I am primarily a submissive person, I can be strong and dominating when I want or need to be. That sometimes I can be in charge even though I feel like it’s out of my control or normality.

I overcame a few difficulties. One of which is my stage-fright. I’m not completely over it, but I’m comfortable for now. Another one was a metaphorical facing of my demons. Tyrrell, while he was interesting and let me vent my pent up aggression, made me face the fact that I have hurt people in my life. It hurt me to go through it, but it was a big help in my growth and development as a person.

My favorite SBB moment... I would have to say that it was from my first year. My mom came to see me and the play. During the “talk back” after the performance she stood up and said that she was

proud of me. She’s said this numerous times in the past but for some reason this time it meant more. We both started crying. Yeah, I’m a “Momma’s boy”.

SBB is not all fun and games. It’s a process that can and will tax you mentally and emotionally. But it’s worth it. There are a lot of curve-balls and “How does it make you feel?” and “Let’s explore this/that moment/feeling/thought.” Also, for those inmates joining SBB, do not stop your impulses during rehearsal; you’ll never know where it’ll take you and the others.

To my SBB family, you’ve always been there for me. Big G, you have been one of the most supportive people in this group towards me. No matter how many times I stumble and fall you have been there to help me. You’re not the only one though. You guys know who you are. I can’t name all of you because there’s just too many. Everyone please take care.

This maybe good-bye but its not forever. We will see each other again some day. With that said, I humbly take my leave. Be good to one another.👑



Written for the July 2013 Edition of the Luther Luckett Observer

Christopher Lindauer

It's a word comparison, but I feel like Dorothy. My time in Oz is coming to an end. In a very short time, I'll be clicking my heels saying, "There's no place like home." Dorothy had trying times and really couldn't believe a lot of what she was seeing. I feel like that is a fitting comparison with this place. Through a horrible disaster, she found herself in Oz. That Oz was a lot more fun than this one, but I feel there are more similarities than differences.

One of the things that helped Dorothy get through Oz was the power of friendship. She managed to find and make friends without even trying. Amazingly, that same thing has helped me through this bit of time. The "I came in here by myself, I'll leave the same way," is a very macho idea. I also think it is a stupid idea. I came in here of my own accord. I feel there are people outside of here that are, in a sense, doing this time as well. In one way, I came by myself, in others, not so much.

During this time, I have met many people. Prison being what it is, not all of

them were good, or good for me. Whether they were good or bad, it was through these people and my interactions with them that have helped me get to the place, mentally and emotionally, that I am today. The ones who have always been there for me and continue to do so have helped me so much, but the ones who have decided they were done with me, or that I decided that I was done with them, have helped me immensely as well. Many of these people were inmates, but staff members have helped me on this journey. Ms. Karen believed in me and pushed me to finish *Insanity*, which I have done four times now. Critt Hunter, the college Coordinator, has kept me going in my college experience by helping me to stay enrolled here as well as helping me to apply to the College of Business at the University of Louisville, which I'll start in January. Ms. Marty Clute has been a go-between for me as well as a constant motivator in my endeavors here as well as after this term. Ms. Ratliff, our Deputy Warden of Programs, has also helped just by being someone that cares about what we here at LLCC are trying to do with our clubs, SBB and *Insanity*.

My family in Shakespeare has done so much for me. Matt Wallace and the guys have done what a family is supposed to do. They have pushed me, been honest with me, criticized, cared, helped, and love me and they have only asked that I do the same for them, which I do gladly. They mean so much to me, and please know, guys; that I wish more than anything that I could take you with me. Knowing that, when I walk out of here in September, I may never see you again breaks my heart.

Like Dorothy waking, I feel this place slipping away from me like the tendrils of a dream. This can feel so far away from reality at times that it seems like a dream, and being in here can make freedom feel like something we only dream about that we can't hold. Outside of these fences, I hope that the metaphor sticks until one day I can look around me and talk about this "dream" and say "You were there, and you, and you, and so were you." To be surrounded by those in here who truly care about me, as I do them, outside of here; that is my new dream. Thank you for all that you have done for me. You all will be with me always. 🙏

**SPECIAL THANKS TO
BART COHEN
AND
JAMES "JACK" FAGAN
OWNERS OF**

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502.582.5107**

**FOR PRINTING OF THIS YEAR'S
BACKDROP OF SBB'S
MUCH ADO ABOUT NOTHING**

This Magazine was printed by:

The Observer.

A Luther Lockett quarterly magazine that supports and reports quarterly on *Shakespeare Behind Bars*. Many of the participants of SBB write regularly for the magazine. *See what the world looks like from the inside out!*

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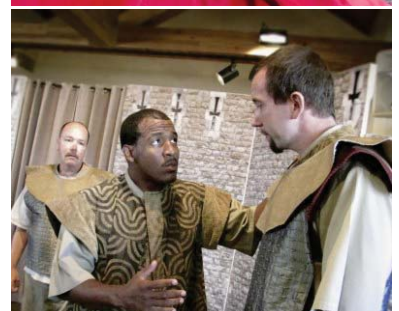
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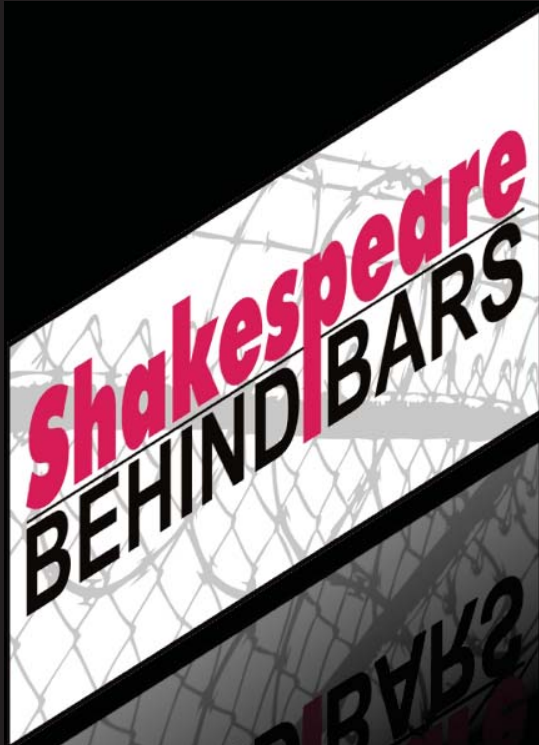
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SBB 2013 - 2014 Ensemble



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