



Shakespeare BEHINDIBARS

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www.shakespearebehindbars.org



Special Thanks to: Luther Luckett Correctional Complex

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

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and

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Shakespeare Behind Bars 21st Season TWELFTH Night

Orsino Curio Valentine Viola Sea Captain Sebastian Antonio Olivia Maria Sir Toby Belch Sir Andrew Aquecheek Malvolio Fabian Feste **Priest/Sailor** Second Officer/Sailor **First Officer/Servant**

Stephen Marshall Claudman Anderson Charles Young William Whitehouse **Roderick Blincoe** Glenn Guntle James Prichard Clifford Stoup John Sheesley Jerry Guenthner **Timothy Falk** Hal Cobb John Snyder **Stephen Haynes** Stephen Riddle Michael Malavenda **Robert Meadows**

Tech Crew

Costume/Prop Master Audio Visual Technicians Thomas Suleski Ryan Hardin Sr., Trevor Johnson

PRODUCTION TEAM

Directors/Facilitators Staff Sponsor Costume Design Original Music Assistant Director/Stage Manager Keith McGill, Matt Wallace Jerry Alter, CTO Donna Lawrence-Downs Stephen Haynes John Snyder

SBB ADMINISTRATIVE PERSONNEL

Founder/Producing Artistic Director Director, Kentucky Programs Director of Technology & Communications Curt L. Tofteland Matt Wallace Holly Stone

2016 JOURNEYMEN (pre-show)

Trevor Bredhold, Sharriff Moore, Cody Patton, Aryn Winters

2016 JOURNEYMEN JUNIOR MENTORS

Daniel Beasley, Keshawn Hatcher, Travis Smith

THERE WILL BE ONE TEN-MINUTE INTERMISSION



From Our Founder Curt L. Tofteland



hen I'm questioned why I've chosen to work in corrections over the past 21 years, I reply that I have addiction issues ... this reply usually elicits a short pause from the questioner . . . followed by a knowing nod and a wry smile and a voiced "ahhhhhh" . . . followed by a series of questions inquiring after what my addiction of choice is ... "alcohol?" ... "cocaine?" ... "crack?" ... "meth?" ... "heroin?" ... after an appropriate pause from me, I reply, "miracles ... I'm addicted to miracles."

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

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

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

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

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

The biggest epiphany that I have had over

the past 21 years of Shakespeare Behind Bars revolves around the word EMPATHY. Because I was raised in an empathic family within an empathic community, I believed that empathy was innate to the human psyche. What I discovered through my life experience is that empathy is not innate to human beings but rather learned.

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

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

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

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

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



WELCOME FROM LLCC STAFF



Jesse Stack Deputy Warden/Programs

Jerry Alter CTO/SBB Staff Sponsor



I would like to welcome everyone to the 2016 Shakespeare Behind Bars production of Twelfth Night.

The staff at LLCC are excited to have you and I know I speak for everyone when I say we appreciate

your support very much. Everyone involved, from the staff to the offenders, work very hard to put this together and I know you will come away very impressed with their level of commitment and preparation! If you are a first time attendee we hope you enjoy this unique and rewarding experience. If you are a returning attendee, thank you again for your continued loyalty, without you this would not be possible.

A special thanks goes out to Director Matt Wallace for his dedication to this program. Matt works extremely hard to bring these productions to fruition and gives up his personal time to ensure they are successful. The program continues to grow under his leadership and we are very fortunate to have him here at Luther Luckett.

I would also like to thank the rest of the staff here at LLCC who helped make this possible. It takes long hours and even nights and weekends to put it all together and your dedication does not go unnoticed.

Last but certainly not least, we need to recognize the performers tonight. They take their roles in this program very seriously and it certainly shows in the final product. So thank you all and congratulations on another wonderful performance!

Once again, we are excited to have each one of you here. Thanks again for coming and I hope you enjoy the show!



I would like to welcome all of you to yet another year of Shakespeare Behind Bars. I am sure you are in for an enjoyable evening of fun and laughter.

As staff sponsor I see firsthand the amount of work

and time the guys put into the production each year. Even when there is no scheduled rehearsal you will find them together going over the scenes. They practice in broom closets to classrooms, wherever I can find available for their use. More importantly I see their mindsets change from offenders to men who want to live as responsible citizens. They use the plays of Shakespeare to examine their lives and realize what they need to change and do differently.

Last but not least I want to thank Matt and Keith for their dedication to this program. Without them we couldn't exist as a group. The number of volunteer hours each of them puts in is remarkable. It has been a pleasure to work with them and the members of the cast.

Enjoy the evening.





Directors' Notes



Welcome to Twelfth Night and our 21st season of the Shakespeare Behind Bars program at Luther Luckett Correctional Complex!

"He was not of an age, but for all time!"

- Ben Jonson, on William Shakespeare

On April 23, 1616, William Shakespeare died and his legacy began, so this is an especially meaningful year as we celebrate 400 years of his legacy. Since 1995, behind these very walls, through the work of Shakespeare Behind Bars, William Shakespeare has educated, opened hearts, repaired holes, and changed lives. We honor our mentor from Stratford-upon-Avon with this work.

"I can no other answer make, but thanks, and thanks; and ever thanks."

- Sebastian, Twelfth Night

Simply put, we would not still be here and thriving without the unparalleled support of Luther Luckett Correctional Complex, the KY Department of Corrections, and the KY Justice and Public Safety Cabinet. We're extremely grateful for our wonderful staff sponsor, Jerry Alter, a great help, friend, and advocate for this program. Many thanks also to Warden Haddix, Deputy Warden Strang, Deputy Warden Stack, and to our new Commissioner, Rodney Ballard, and Secretary of the Justice and Public Safety Cabinet, John Tilley.

This year also marks the 6th year of Shakespeare Behind Bars, Inc. as its own not-for-profit, charitable organization. Thank you to our incredibly generous season donors and supporters. Because of you, Shakespeare Behind Bars continues to expand and facilitate multiple programs in two states!

Tonight as a pre-show performance, you will see the culmination of our 2016 class of the Journeymen, our 18-21 year old ensemble. Special thank you to the Kentucky Department of Education and VSA Kentucky, the state organization on arts and disability, for continuing to sponsor that program.

You'll notice a new face here tonight. Keith McGill and I have taught in the Dept. of Juvenile Justice system together for many years, and he still facilitates our multiple juvenile programs. This year, Keith joins us at Luther Luckett as co-facilitator of this program as well as facilitating this season's Luther Luckett Journeymen Program. He's been a great asset to this important work, and we thank and welcome him.

"Give me excess of it, that, surfeiting, the appetite may sicken, and so die."

- Orsino, Twelfth Night

For our 21st season we return to Twelfth Night, or What You Will, last presented by Shakespeare Behind Bars in 1996 and not previous performed before by our current company members. Following last season's Pericles, an ensemble piece in which each man played multiple parts, this season each man takes on one role, delving intimately into a single character's journey. We've been discovering what the men have in common with the characters and what isn't as easily identifiable. We're exploring big issues of loss, love, deceit, class, gender, and excess. We connect that it's this excess - of deception, substances, ambition, jokes, rule breaking, and other human folly that often leads people to prison, which is true for some of our guys.

As you can see, there's always so much to mine for the guys personally, even though it's considered a comedy – the brilliance of Shakespeare. (But I have to say, they're pretty darned funny too!)

Shakespeare Behind Bars thanks you. Your presence at this performance and your support mean the world to these men.

Enjoy the show. Now "Play on!"

Directors' Notes



Before Matt asked me to be part of SBB at Luther Luckett, I had been doing SBB with youth offenders at Audubon, and I had been doing Shakespeare Beyond Bars with Uspiritus, Maryhurst, and other organizations. So I thought I knew what SBB could be. realized SBB is more than just some guys putting on a play. I saw my first SBB Luckett production last year, *Pericles*, but I had never really worked with the guys who did it. The dedication these guys bring to Shakespeare is amazing—more than a lot of professional actors I have worked with. The way they push each other to bring their best every rehearsal, every performance; the way they hold each other and themselves accountable shining examples for any theatre troupe.

In addition, they pass the spirit of SBB forward by mentoring SBB Journeymen, a group of 18-21 year-olds who are willing to be vulnerable and give Shakespeare a noble attempt. I'm as proud as I can be to be working with the Journeymen. They are brave and willing to challenge themselves, and, most importantly, be uncommon—a lesson for all of us.

> **Keith McGill** Director/Facilitator



Stephen Marshall Orsino Duke (or Count) of Illyria



Love is Love is Love.

Hopefully everyone has experienced it one time in their life, and I don't mean just a puppy love or an infatuation with another human being. I mean a true unadulterated love that you feel in your gut. A physical reaction that happens to you when that someone enters the room,

or that calming effect that they may have every time they speak. Like an Angel is speaking to your soul. That someone who thinks that he or she does not look good and all you can see is their beautiful soul. That person that you thank God for allowing to come into your life only to make it better. That person that puts a smile on your face and in your heart every time that you even think of them. I believe that there is nothing purer than love to be given and taken. Love is the bond that should never be broken, because it is the coat rack for your soul. It will liven you up when you don't think you have the energy to go on. It is what binds us, and I hope that love is what guides us.

We have all probably done things to people we love that we regret. It is love that allows that person to forgive. It is Love that allows us to forget. It is Love that allows us to be able to say anything to that someone. It is Love that allows us to accept the faults of others. It is Love that brings us all together. It is Love that makes you a family. Love should never be denied, no matter whom it is that is giving it. Love comes in many forms and fashions. I just hope that you can accept it and give it to someone else no matter the form of the fashion of it. I have been fortunate enough to have met the Love of my life. Now I am fortunate enough after 22 years of incarceration to have her back in my life.

So if there is any reason why Orsino was the part for me it was because of her. Because I now know what it truly means to love.



Claudman Anderson Curio Gentleman serving Orsino



Shortly after arriving at LLCC in the spring of 1995 I was introduced to Books Behind Bars before the birth of Shakespeare Behind Bars. BBB allowed me to give back to society by working with youth headed down the wrong path.

With the birth of SBB, I observed the amazing willingness of men to act out

their pain by positive participation in the art world. I was witness to the growth of men I walked the pavement with everyday at LLCC, men who humbled themselves to allow society members see the beacon of light that lays within all of us.

I became a true Shakespearean in the summer of 2000, joining the core company for *Titus Andronicus*. My character was the bad kid Demetrius.

Returning to LLCC last year after years at KSR, I'm back in SBB enjoying growth while finding peace and strength in supporting this group of brothers, as they likewise support me with hope and faith that strenghtens me and keeps me pressing forward in my process of life arowth.





As an unperfect actor on the stage, Who with his fear is put beside his part, Or some fierce thing replete with too much rage, Whose strength's abundance weakens his own heart; So I, for fear of trust, forget to say The perfect ceremony of love's rite.

from Sonnet 23







This year's performance has been hard to focus on for many reasons. Personal challenges, goals, and commitments to do the necessary things before my parole date are topping my list. I was unfamiliar with Twelfth Night, but now nearing performance day, I have a sense of direction. Two people mourn the death of

their brothers and mistakenly fall in love with each other!

My role as Valentine, the attendant to Orsino, challenge me because I had to go speak on another's behalf. This is something I haven't done much in my life. I really believe that I can only speak

for <u>myself</u> and <u>my situation</u>.

My loved ones have wholeheartedly supported me through my time away from them and I thank them every chance I get. (THANK YOU!) I hope you enjoy the play! ©

When, in disgrace with fortune and men's eyes,
I alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Sonnet 29

William Whitehouse Viola, a lady of Messaline shipwrecked on the coast of Illyria





When I chose the character Viola, two things stood out. One was the resemblance between my friend Guntle who is playing Sebastian and me. We're the same height and build and could pass as twins in the play. Second, when I read she'd lost her brother in a shipwreck, it made me think of the relationship with my brother in the shipwreck of my

life.

I was very close to my brother due to our rough past and because of the action that led me to prison. I lost the vital years of his high school experience. Now my brother and I are on good terms. We talk on the phone and he comes to see me. And like Viola eventually does, I am gaining back what I thought I'd lost long ago.

I've also discovered that even though Viola is forced to deal with life's hardships (being shipwrecked alone in a strange country, thinking her brother is dead, and wrestling with her secret feelings for Orsino), she perseveres. She knows she has to continue on with life while being unsure of her future. Eventually, everything she thinks she has lost is restored, and more.

I believe that can be true for me, as well as everyone else. No matter what trials we are forced to face, we too can persevere and make the best of what seems to be dire circumstances, to find success and happiness in our lives. I'm not saying that we won't hurt in the process; I have hurt in many ways. Living with Viola I have reaffirmed that there is hope for restoration in my future, as long as I persevere and strive to be the man God designed me to be.

I pray that you enjoy the play as we present our truth to you. May God Bless You!

The quality of mercy is not strain'd; It droppeth as the gentle rain from heaven Upon the place beneath. It is twice blest; It blesseth him that gives and him that takes.

The Merchant of Venice, Act 4, Scene 1

Roderick Blincoe Captain shipwrecked on the coast of Illyria



Ay, audience. It is perchance that I myself was saved.

Welcome everyone, to yet another fun filled year of SBB. The role of the Captain is, to me, someone who understands the hardships of life. And in Viola's case, he also sees the need to offer her some sense of comfort and

support.

Ironically enough, I found myself in a bit of a

pickle this year and I didn't appreciate the significance of our Brotherhood until the loss of it, for me, became threatened. That's when the role of the Captain became clear. Through the true concern, encouraging and supporting words from my brothers of S.B.B.





Sweet are the uses of adversity, Which like the toad, ugly and venomous, Wears yet a precious jewel in his head; And this our life, exempt from public haunt, Finds tongues in trees, books in the running brooks, Sermons in stones, and good in everything.

As You Like It, Act 2, Scene 1





Glenn Guntle Sebastian

Viola's Twin Brother

My name is Glenn Guntle and I'm playing Sebastian this year in *Twelfth Night*. This is my second year in Shakespeare Behind Bars and I wanted a role that I could connect to. Sebastian was the best pick, he loses a sister and everything he knows in a great shipwreck and really has a rough time just trying to

move on in life. I can relate to this because I myself have wrecked my life and lost my

twin sister in many ways. So, now I'm trying to make it day to day and one day be reunited with my family. My hope is to overcome some of the obstacles in this life.

So I hope you enjoy the play and that I can bring you through this play as close as you can get emotionally with Sebastian.





There is a tide in the affairs of men Which, taken at the flood, leads on to fortune; Omitted, all the voyage of their life Is bound in shallows and in miseries. On such a full sea are we now afloat, And we must take the current when it serves, Or lose our ventures.

Julius Caesar, Act 4, Scene 3

James Prichard Antonio Friend to Sebastian



chc onl tim lon Seb Seb hav out

Antonio is an interesting character even though we only see him a handful of times. He seems to be lost and lonely, then finds a friend in Sebastian. He latches on to Sebastian because he doesn't have anyone else. He is an outcast and is sailing around with no real direction or purpose. He may see a way to

redeem his past deeds by saving Sebastian and taking him under his wing. They build what Antonio feels is a deep bond and he feels responsible for Sebastian. Antonio even puts himself in danger to keep an eye on his young, sometime erratic, friend. This turns out a bit more painful than anticipated.

As I get older myself I realize how important a comment or advice is from someone who has been there and done that. Even though it often falls on deaf ears, advice for someone close to you, who is battling something or going through a hard time is better delivered than not. I know myself if I would have listened to a tenth of what people ever tried to tell me I would have saved myself a lot of trouble. Now I try to broaden my circle with people who will not only listen, but give their input. Finding that one person or persons that you can open up to in a safe way without judgment is paramount in dealing with life and its issues. Luckily, I have been blessed with people outside and in the SBB family I can do that with; it has opened up my life and made me a better person.

This year we have picked up a wonderful assistant facilitator in Keith along with our Mystical Guru Matt. They both add something different to the process of braking down the scenes and it really allows us to dig in and break down the heart and soul of who we are playing. It is great to be able to not only self cast but to be able to pull from that deep well of knowledge not only from those in the group but from our facilitators.

I really hope you enjoy the show and thank you for coming.



Clifford Stoup

Olivia



Hello and thank you for coming to tonight's performance of *Twelfth Night*. It has been a long year of memorizing, practicing, and rehearsing. I very much hope you enjoy the accumulation of all of our hard work.

This year I am playing the role of the Countess Olivia. The character has been a real

challenge for me (to say the least), but that's what I love so much about S.B.B. I've never played a female character before, so trying to find my truth through her has proven extremely difficult. The emotional highs and lows that Olivia goes through are things that I have learned to block out and not let come to the surface. Showing vulnerability and stepping outside of my comfort zone has been very hard, so attempting to overcome that fear has been a major stride for me this year.

I am very thankful to all of my cast members and friends for all of their support, help, time, and effort in pushing me to overcome my fears and to help me become the best Olivia I can be.

So with that, again, thank you for coming and enjoy the show.



The miserable have no other medicine But only hope.

Measure for Measure, Act 3, Scene 1

John Sheesley Olivia's Waiting-Gentlewoman





"How do you solve a problem like Maria?" That's the question asked in *The Sound of Music*. That's also the same question I asked when I was faced with my first female character – Olivia's handmaiden Maria.

l've played two Princes and a King since joining Shakespeare Behind Bars.

Maria presents a whole new set of challenges. In Shakespeare's time, it was common for men and boys to play the women's roles. Here, it's a necessity. Plus, by SBB tradition, everyone does a female role eventually and Maria seemed like a very fun character.

So, how do you solve a problem like Maria? I'm still trying to figure that out. I know I'm going to try to channel some of the important women in my life, who like Maria are strong, funny, intelligent, and determined – My wife, daughters, mother & mother-in-law. Beyond that, I just plan on listening to Shakespeare's words and my scene partners, and just

seeing what happens!



COXO?

Neither a borrower nor a lender be; For loan oft loses both itself and friend, And borrowing dulls the edge of husbandry. This above all: to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man.

Hamlet, Act 1, Scene 3





This year I will make the noble attempt to inhabit the character of Sir Toby Belch. Sir Toby is the uncle of Olivia and a lovable old man that loves life. Sir Toby however, has a tendency to be drunk (a lot) and to goof off (too much) and joke around and not take things seriously until it's too late and gone too far.

You may or may not be surprised to find out that I and quite a few of my fellow cast mates have a lot in common with Sir Toby. For instance not many people know that I was a first team Catholic All-American football player when I was in high school. However, I was too much like Sir Toby. I partied too much and did not take things serious enough until it was too late and things had gone too far.

As I start on my fourth decade of being incarcerated I have long since come to realize that there is a heavy price to pay for partying too much, and goofing off too much and not taking things seriously enough until things have gone too far.

One of the themes in this play is examining when a good time goes too far. I believe we all have a little Sir Toby in us, but most of us do not let it get out of hand. For me and some of my cast mates we let it get out of hand and that is why we find ourselves here.

One thing I believe in is: we may have committed bad crimes, but that does not make us bad people. I know I am not a bad person because I cannot possibly begin to count the people that love me and support

me!!! I could not make it through this journey without knowing I have you in my corner. To all those people I would like to say, "I LOVE YOU, ENJOY THE SHOW AND GOD BLESS YOU ALL!!! **Timothy Falk** Sir Andrew Aguecheek Sir Toby's Companion





I'm 27 years old and this is my first time acting. I started just coming to the SBB plays and a couple of guys approached me about joining several times, but I kept saying, "No." I didn't feel that SBB was for me.

I've always been shy and didn't like getting up in front of people. A few things have

happened over the last couple of years that have forced me to get out of my comfort zone. I am working on myself, trying to become a better person than when I came in.

SBB has proved to be the perfect program for me. It's fun and rewarding, and constantly challenges me to become better each time we meet. The guys I get to work with make it that much better too. It's a really good group of guys.

Matt and Keith, our facilitators are two really good guys, too. They have a way of getting the best work out of us. They make no judgment and come to practice with open minds and hearts - which makes it easier for us to give our best.

I have really enjoyed working on my character, Sir Andrew Aguecheek - a knight who thinks he is the greatest thing that walks the earth, but actually is a complete idiot. He doesn't know too much of anything, but claims he does.

I hope you enjoy Twelfth Night.

I have no exquisite reason for't, but I have reason good enough. *Twelfth Night*, Act 2, Scene 3

Dost thou think, because thou art virtuous, there shall be no more cakes and ale? *Twelfth Night*, Act 2, Scene 3

Some are born great, some achieve greatness, and some have greatness thrust upon 'em. *Twelfth Night*, Act 2, Scene 5



Hal Cobb

Malvolio

Steward in Olivia's Household

For nearly 20 years, Malvolio was the role that got away. After initially working on the role in the spring of 1997, I left SBB thinking the group was not a proper acting company. How Malvolian of me! Like Claudman observed in the brave 1999 SBB production of **Othello** (with inmates reliving their crimes while dealing with its aftermath and/or

placing themselves in their victim's shoes on stage) I began to realize SBB was about far more than acting and rejoined the company as *Titus Andronicus*.

I remembered that Malvolio was a great comic role, in the tradition of the Comedia del Arte Miser (in Shakespeare's company the same actor played both Shylock and Malvolio) with its inherent challenges and rewards, but I hadn't realized how close my personal character flaws are to the role. When the company started calling me "Halvolio," I knew they saw the same. Family always lets you know the truth.

It would be far easier to hide behind the mask of a stock sitcom caricature, but that's not "holding the mirror as up to nature" as Shakespeare advises or the truthfulness SBB strives for. The vulnerability required to put your worst foot forward is not an easy or pleasant task, but owning my own foibles (to put it lightly) for the role forces me to examine my own unconscious unkindness, propensity to isolate, credit personal choice or desire to divine will, feel victimized without taking personal responsibility and reevaluate how I've navigated the world for decades in hopes of becoming a better person.

You can take the man out of the fundamentalist church, but the needy, goody-two-shoes choir boy desperately seeking love and approval can still dwell deep within. One can do more than hope to wake up and grow up - even in your fifties! It takes awareness and attention. The process and people of SBB help facilitate that for me.



John Snyder Fabian Gentleman in Olivia's Household





Welcome everyone! То our 21st season's production of the Twelfth Night or as others may recognize, What You Will.

This year I'll play Fabian, gentleman of Olivia's a household and acquaintance of Sir Toby Belch. Fabian's juvenile spirit and immature dealings have left me

scratching my head at the conclusion of every rehearsal. I'd classify him as a modern-day wannabe bully who is finally overcome by guilt and regret. A far departure from any character I've previously played.

I have thoroughly enjoyed my time as an SBB ensemble member and I want to thank everyone who has supported this program at every level. This valueadded program has always given us the opportunity to make our tomorrows brighter than our yesterdays and I am glad to have experienced it. Enjoy!



Stephen Haynes

Fool

Olivia's Jester, named Feste

Thank you to everyone who supports Shakespeare Behind Bars and Kentucky Shakespeare.

This is my fourth year in SBB and as usual it has had its ups and downs. We have had our share of off stage drama this year, however, I think that when you put this many people together with such diverse

backgrounds you are going to have a certain level of tension, especially in this environment. The fact that we can have things happen that set us back throughout the season and yet manage to pull together as a group to present a complete Shakespeare production is a testament not only to the core beliefs that make this program work, but the hard work of our facilitators, and ultimately our dedication as participants.

This year I will attempt to do justice to the most ambitious role that I have had to date. This has forced me to take a long needed break from playing the fool in real life in order to play the fool in Shakespeare's Twelfth Night. Anyone you might

ask who knows me would certainly agree that I have been shamelessly typecast in this year's production, which, by the way is entirely fine with me. As I will not have to learn how to do any acting, I can just be myself! "Better a witty fool than a foolish wit."





The better part of valour is discretion; in the which better part I have saved my life.

Henry IV, Part 1, Act 5, Scene 4



This fellow is wise enough to play the fool; And to do that well craves a kind of wit.

Twelfth Night, Act 3, Scene 1



Stephen Riddle Sailor Priest





I've been in SBB for 9 years. This year I'm playing a sailor and a priest. I was drawn to the priest because I get a chance to have a wedding ceremony and remember when I got married. I think it would be cool to be able to join two people together.

I enjoy being in SBB. It gives me the chance to feel like I'm

out of prison for just a little while.





Last year I played a nice sized role and it took a lot out of me. Antiochus made me look at some of the demons in my life and forced me to deal with them. I am still in the process of dealing with them today.

When we started *Twelfth Night*, I decided to take a smaller

role to remain a part of the group and have the support of my SBB brothers. That support goes far beyond just working on a play, to hold each other up as we battle our difficult and challenging personal problems.

Michael Malavenda 📉

Second Officer

The arresting officer I play only has a few lines, but is a big part of the story.



SHAKESPEARE'S SOURCES

Centuries before anyone heard of a blog, wrote an OP-ED, or knew what an essay was, there was Michel de Montaigne (1533-1592). As he expressed his opinions and observations with pen and ink, he exposed himself and the human condition as he unwittingly created a genre. Widely known now as the father of essays, his influence on writing, philosophy and history is immense.

It is widely believed that Shakespeare was a reader of Montaigne, and that he used a copy of John Florio's English translation as a handy reference guide. Themes discussed in Montaigne's essays are echoed in many of Shakepeare's plays, most famously portions of the essay, "Of the Cannibals" poetically distilled by Gonzalo in *The Tempest*. In *Twelfth Night* Feste (Shakespeare's fools always get to tell the truth) is the translator of the French essayist. Looking at Montaigne's original sources, do you see Shakepeare's inspiration?

When I religiously confess myself to myself, I find the best good I have hath some vicious taint. And I fear that *Plato* in his purest virtue (I that am as sincere and loyal an esteemer thereof, and of the virtues of such a stamp, as any other can possibly be), if he had nearly listened unto it (and sure he listened very near), he would therein have heard some harsh tune of human mixture, but an obscure tune, and only sensible unto himself. *Man all in all is but a botching and parti*coloured work. (Montaigne)

Bid the dishonest man mend himself; if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Anything mended is but patched. Virtue transgresses is but patched with sin, and sin that amends is but patched with virtue. (**Twelfth Night** 1.v.38-45)

And I wot not whether some cheverell judge or other will be avenged of them for his [foolishness]. It is manifestly seen in this, which is now discovered. As also in diverse other things of like quality, exceeding our knowledge, I am of the opinion that we uphold our judgement as well to reject as to receive. (Montaigne)

A sentence is but a chev'rel glove to a good wit, how quickly the wrong side may be turned outward. (Twelfth Night, III.i.10-12)

Montaigne quotes from the Appendix: Floriogium found in *Shakespeare's Montainge* edited by Stephen Greenblatt and Peter G. Platt Robert Meadows First Officer, Servant



Thomas Suleski Armorer, Prop Master, Yeoman of the Wardrobe





Twelfth Night, or What You Will – After last year's Pericles and so many different characters, Twelfth Night was an easier cast for us as a group. My first year I was Hero in Much Ado about Nothing which was a blast to say the least.

In *Pericles* I played Bolt, which was a very different role

than Hero. This year I am playing two small roles; a servant and the 1st Officer. This is my "ease" down year after the last two. I thought I would give some of the newer members a chance to step up and play bigger roles or a chance for members who haven't

to embrace a lead character along with the spot light.

The group, well, SBB as a whole, has worked hard for the past year getting into our roles. I hope you as an audience enjoy the play as much as we do bringing it to life for you.





I have been studying how I may compare This prison where I live unto the world: And for because the world is populous And here is not a creature but myself, I cannot do it; yet I'll hammer it out.

from King Richard II





The vast majority of my time with Shakespeare Behind Bars has been spent in support positions, such as stage manager and sound design. Occasionally, I did make an on stage appearance and the first of these was in 1997 as a musician in SBB's first production of *Twelfth Night*. This year, I am taking on a supportive role once again

and will be assisting the troupe by organizing and tracking the props and wardrobe.

SBB has been an important part of my time here at Luther Luckett. Even working in the background, I have experienced personal growth. I feel an integral and valued member of a team – something I had not felt after I left the Army. In my observations over the last twenty-one years at LLCC, I've noticed that many people who come to prison have gotten here, directly or indirectly, because they have always been made to feel as if they were worthless. I have also seen that many of these same people have remarkable artistic skills, whether it be acting, drawing, music or some other art form. SBB can, and does, nurture these talents and gives its members a sense of true worth. The value of programs such as this one in a prison environment cannot be overstated.

I meet with the Parole Board for the first time in a couple of years. Until very recently, a person could not get into certain programs until he was around two years out from seeing the Parole Board or serve out. I am taking such a small role in SBB this year as I prepare to take several classes and programs that I had not been eligible for in the past. I have just recently started one of these, a new program (in Kentucky, anyway) called Moral Reconation Therapy, or MRT for short. I'm on the waiting list for Microsoft Office certification classes, as well as a course in cabling (computer connections, fiber optics, etc.). There is a version of MRT for veterans which was not available when I first signed up for the program. I am interested in taking that one and staying on as a mentor once I complete it. I'll be busy over the next few years and my participation in SBB may be limited. I shall always treasure my time in the troupe. I would say that of all my prison experiences, SBB has been the best, the most meaningful and one that I will always remember with fondness.

Gary Cohen Co-Prop Master, Prompter last minute Curio



I feel like the Al Pacino character in the **Godfather** trilogy – "Every time I try to get out, they pull me back in!" I've been focusing on programs prior

to seeing the parole board and taking a hiatis from SBB this season. Last minute scares prompted me to understudy a role, but everything was responsibly resolved. I've decided to stay on board for *Twelfth Night* production weeks to help out behind the scenes and support the troupe in whatever way I can.

Ryan Hardin, Sr. Audio Visual Technician Keyboardist



am so thankful to Matt and the SBB crew for allowing me participate to for the second year. Last year I had a blast working with

these brothers, operating PowerPoint and sound for them.

These brothers not only practice hard and put on a great performance, but I was impressed with the family bond they have. If someone was stressed, depressed or had another obstacle, they talked and encouraged each other.



Being back here at LLCC has been truly a blessing, as I now have the opportunity to team with Ryan. It has opened a door for me to now

be a part of the performances of SBB. Matt and all the residents here do a wonderful job as I've seen in the past! I'm looking forward to becoming part of the team and experiencing some of the great and professional plays the guys pour their hearts into.

evor Johnso

Thanks Shakespeare Behind Bars and have a wonderful season!

Shakespeare's Advice to the Players

Speak the speech I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier had spoken my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to see a robustious, peri-wig pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise: I could have such a fellow whipped for o'er doing termagant: It out Herod's Herod. Pray you avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word the word to the action, with this special observance: that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold as 'twere the mirror up to nature, to virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a theater of others. O, there have been players that I have seen play, and heard others praise, and that highly – not to speak it profanely – that, neither having the accent of Christians nor the gait of Christian, pagan, nor no man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

And let those that play your clowns speak no more than is set down for them, for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh to, though in the meantime some necessary question of the play be then to be considered: that's villainous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.



BONOR BONOR BONOR

in support of 2015-2016 Season

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\$250 - \$499

Lisa Beran Concordia University Wisconsin Theatre Deborah Gilbert Thomas and Marian Hayden Dr. Niels Herold Embry Howell Jeffrey Huisman Brenda Ray



I can no other answer make but thanks, Thanks and ever thanks.

Twelfth Night, Act 3, scene 3



\$100 – \$249

Anonymous (2) John and Lillian Back Christine Bergn Lee Purcell Best Patricia Bricking Bill Carner and Mary Ceridan Larry D. Chandler Fr. Thomas R. Clark Concordia University Wisconsin Theatre Laryssa Cybriwsky John and Mary Fleishman Mike & Lana Kelly Fitzgerald Teri Foltz Pat Greulich **Phyllis Hastings** Sharon Heck Doug Held Jo Hohman Mike and Lana Kelly Fitzgerald Vicky Korosei Bill and Linnie Maggard Joe Pastry Jennifer Payton Regina Potyrai Dr. and Rev. Janice Richmond Lisa Rozema William Russell **Robert Schmid** Shannon & Michael Scroggins Revs. Diane and Walter Snowa Joern Soltau Rob & Deb Spera Stawalburg Monastery Bob and Mary Ann Stenger Gene P. Stotz Dr. Peter and Margaret Fife Tanguay Nancy Tietge, in honor of Gordon Strauss M.D. Vicki Watts Karen Willis Zion Lutheran Church in honor of Joseph Byrd



\$0.01 - \$99

Anonymous (5) Kara Amundson **Christine Beran** Renee Betz James Blakeley Frannie Bogojevich **Giselle Boulanger** Rev. John Burke Lee Carroll Perry Chang Nicholas Covault Frank L. Cunningham Kenneth Davis Lloyd Davies **Diverse Collaborations LLC** Dawn Dones **Constance** Dorval John Fisher Lana S. Kelly-Fitzgerald Charles Francke & Denise Winland Nicole Gaines Phyllis Gorfain and Bruce Richards Paige Gottlieb **Beverly Gradisek** Jenifer Gunnick Stephen I. Hemenway Kara Hockenbury Jennifer Hodges Winifred Hoskins Laura Howell Jessica Howington Maggie Huber Lauren Kehr Vicky Korosei Mary Courtney Lagrew Sharon Leaman Terri Leehy **Christine Martin** Susan Mercke Linda Mitchell

Mario Mitchell Kristen Moore Bob and Bobbie Moore Stephanie Morin Nanette Navarre Carrie Neumayer **Carol Norton** Joe Pastry Mary Ellen Peacock David Pohanka Nancy Raleigh Doug Magee and Anne Marie Regan Anne Renner-Evans Michael and Shannon Scroggins Kenneth Scull Patricia Schalck Joan Shanahan Michael Shell **Nicolette Sipe** Christopher Skye Patti and Don Smith Susan Southard Mr. and Mrs. Jordan Stivers Karina Strange Stan and Mary Suleski Martha Stuber **Denise Taylor** Molly Truglia Two Cups Coffee Steve Udelhoven Karah Vessels Naomi Warndorff Jennifer Watson Marie Wilson Marc Zakem





ABOUT SBB

Now in its 21st season, 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.

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.

ADULT PROGRAMS - KENTUCKY

- Luther Luckett Correctional Complex LaGrange, KY
- Luther Luckett Correctional Complex -Journeymen Program - LaGrange, KY
- Eastern Kentucky Correctional Complex -Journeymen Program - West Liberty, KY
- Green River Correctional Complex -Journeymen Program - Central City, KY

ADULT PROGRAMS – MICHIGAN

- Earnest C. Brooks Correctional Facility Muskegon Heights, MI
- Earnest C. Brooks Correctional Facility Journeymen Program - Muskegon Heights, MI
- West Shoreline Correctional Facility Muskegon Heights, MI

JUVENILE PROGRAMS - KENTUCKY

- Audubon Youth Development Center Louisville, KY
- Uspiritus Louisville, KY

VISION STATEMENT

Shakespeare Behind Bars was founded on the belief that all human beings are born inherently good. Although some convicted criminals have committed heinous crimes against other human beings, the inherent goodness still lives deep within them and can be called forth by immersing participants in the safety of a circle-of-trust and the creative process. Within the circle-of-trust, Shakespeare Behind Bars seeks to transform inmate offenders from who they were when they committed their crimes, to who they are in the present moment, to who they wish to become. Shakespeare Behind Bars offers participants the ability to hope and the courage to act despite their fear and the odds against them. Participation in the Shakespeare Behind Bars program can effectively change our world for the better by influencing one person at a time, awakening him or her to the power and the passion of the goodness that lives within all of us.

CORE VALUES/CREED STATEMENT

The program allows each participant the opportunity to:

- develop a lifelong passion for learning, especially those participants who are at high risk of not completing or continuing their education;
- develop literacy skills (reading, writing, and oral communication), including those participants who are classified as learning disabled and/or developmentally challenged;
- 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 selfimage;
- 7. take responsibility for the crime/s committed;
- 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;
- relate the universal themes of Shakespeare to the lives of other human beings and to society atlarge;
- 12. return to society as a contributing member.

RECIDIVISM

The Shakespeare Behind Bars Luther Luckett Correctional Complex program currently has a 21-year recidivism rate of 5.1%.

ADULT PRISON PROGRAMS



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 Muskegeon Heights, MI

WEST SHORELINE CORRECTIONAL FACILITY Muskegeon Heights, MI



Through a partnership with VSA Kentucky and the Kentucky Department of Education, the Journeymen is a program for 18-21 yearolds 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 West Liberty, 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 ensemblebuilding and conflict resolution activities to create a safe circle for participants.

AUDUBON YOUTH DEVELOPMENT CENTER Louisville, KY



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.

USPIRITUS - BROOKLAWN CAMPUS Louisville, KY



Curt L. Tofteland Founder & Producing Artistic Director

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

Curt is the Founder of the internationally acclaimed Shakespeare Behind Bars (SBB) program, now in its 21st year of continuous operation. From 1995-2008, Curt facilitated the SBB/KY program at the Luther Luckett Correctional Complex in LaGrange, Kentucky. During his thirteen year tenure, Curt produced and directed fourteen Shakespeare productions. Several participants in the SBB/KY program have garnered multiple Pen Literary Prison Writing Awards.

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

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

In the summer of 2010, Curt partnered with filmmaker/ director/producer Robby Henson and playwright Elizabeth Orndorf to create Voices Inside - a 10-minute playwriting program - funded in part by the National Endowment for the Arts, at the Northpoint Training Center in Burgin, Kentucky. Now in its sixth year of funding by NEA, the program has generated inmate-authored plays that have gone on to be professionally produced at Theatrelab, an Off-Off-Broadway theatre, and the T-Shrieber Play Festival, both in New York City, and given readings at Actor's Theatre of Louisville. Participants in the Voices Inside program has garnered four Pen Literary Prison Writing Awards and one participant's play was a finalist in Actors Theatre of Louisville's 2015 National 10 Minute Playwriting Contest. Curt is an Associate Producer of I Come From: Imagination is free, a documentary currently in production with filmmaker Robby Henson. The documentary features spoken word poets in prisons in Kentucky.

In 2011, Curt created the Shakespeare Behind Bars program at the Earnest C. Brooks Correctional Facility (Level

II & IV security) in Muskegon Heights, Michigan. In 2012, Curt launched the first Michigan co-gender juvenile Shakespeare Behind Bars (Ottawa County Juvenile Detention Center) / Shakespeare Beyond Bars (Ottawa County Juvenile Justice Institute) program. Additional Shakespeare Behind Bars programs created at E.C. Brooks include: the Journeymen (for offenders under the age of 25) and Shakespeare in Housing Units. In 2014, Curt created three Shakespeare Behind Bars programs at the first Level I minimum security prison (West Shoreline Correctional Facility in Muskegon Heights, Michigan).

Curt currently facilitates seven Shakespeare Behind Bars programs in two Michigan prisons serving over one hundred prisoners each week.



Curt has been invited to share Shakespeare Behind Bars his experience through screening the documentary, facilitating a postscreening audience talk-back, teaching master classes, and visiting classrooms at forty-nine colleges and universities (seventy-nine visits) across the United States; he has been a key presenter at the Modern Language Association (MLA) and the Shakespeare Association of America (SAA); he has thrice been a key presenter at the Shakespeare Theatre Association (STA) Annual conference; he has been a five time key presenter at the Kennedy Center American College Theatre

Festival (KCACTF), Region III, and once each at KCACTF Region IV, VI, VII and VIII; he has been a VIP quest and presenter at twelve professional Shakespeare Festivals in North America including: twice at the Stratford Shakespeare Festival (Stratford, Ontario); Old Globe Playhouse (San Diego, CA); Utah Shakespearean Festival (Cedar City, UT); American Players Theatre (Spring Green, WI); Actors' Shakespeare Project (Boston, MA); Chesapeake Shakespeare (Ellicott City, MD); Great River Shakespeare Festival (Winona, MN); Grand Valley Shakespeare Festival (Grand Valley, MI); Independent Shakespeare Company of LA (Los Angeles, CA); Kentucky Shakespeare Festival (Louisville, KY); Oklahoma Shakespeare in the Park (Oklahoma City, OK - in association with Oklahoma City Museum of Art); Shakespeare Santa Cruz (Santa Cruz, CA - in association with the William James Association); and he has taught the SBB process internationally, in Switzerland, at the International School of Lausanne and the College du Leman in Geneva.

Curt is a founding member and a keynote presenter at the

inaugural Shakespeare in Prison Conference hosted by the University of Notre Dame in January, 2016 and November, 2013. He was a featured presenter at the Marking Time: A Prison Arts and Activism Conference at Rutgers University in October, 2014.

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

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

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

In 2015, Curt was named a Creative Fellow at the University of Auckland in New Zealand. The Fellowship took him on a two week tour of New Zealand visiting Auckland, Christchurch, and Wellington, where he toured prisons, gave public addresses, served on prison arts practitioner panels, and taught master classes.

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 four published essays - "I was Built for Runnin' but I Dream of Flyin'" in The Possibilities of Creativity, University Auckland Press 2016; "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; "As Performed: By Shakespeare Behind Bars at the Luther Luckett Correctional Complex in LaGrange, KY, 2003" in The Tempest, Chicago: Sourcebooks Shakespeare 2008; and an essay, published in the 2012 edition of the Shakespeare Survey, that is co-written with SBB/KY founding member Hal Cobb - "Prospero Behind Bars". Curt's 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 Clownes: A Foole's Guide to Shakespeare.

Curt is a founding member and past president of the Shakespeare Theatre Association, an international service organization for theaters which produce the works of William Shakespeare. He received the 2016 Sidney Berger Award.

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

In 1989, Curt designed, wrote, and hosted the awardwinning 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 Oakland University, Doctor of Humane Letters from Bellarmine University, an Al Smith Fellowship in playwriting from the Kentucky Arts Council, the Sidney Burger Award from the Shakespeare Theatre Association, 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/Director





Matt has been Director/Facilitator of Shakespeare Behind Bars at Luther Luckett Correctional Complex since 2008, SBB seasons of directing Twelfth Night, Pericles. Much Ado About Nothing, Richard III, Romeo and Juliet, Merchant of Venice, The Winter's Tale, and Macbeth. He served as Program Director

and Facilitator of the SBB Multidisciplinary Juvenile Arts Program at the Audubon Youth Development Center for several years and created the Shakespeare Beyond Bars programs at Louisville Day Treatment Center, Home of the Innocents, and Uspiritus. He also created and facilitated the 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 this work with SBB he received the 2010 Kentucky Council on Crime and Delinquency Volunteer of the Year Award for Outstanding Service and Commitment to the Kentucky Criminal Justice System.

Matt has served as Producing Artistic Director of Kentucky Shakespeare since August 2013 where he has directed productions of A *Midsummer Night's Dream*, *Hamlet, Macbeth, The Tempest*, and Shakespeare in the Parks' *Macbeth* and *Hamlet*. Under his leadership, Kentucky Shakespeare received the 2015 Center for Nonprofit Excellence Pyramid of Excellence Art of Vision Award. Recent awards include the 2015 Fund for the Arts Allan Cowen Innovation Award, 2014 Alden Fellowship from the Community Foundation of Louisville, and 2014 and 2015 Broadway World Louisville Regional Awards for Best Director. He was previously an Artistic Associate with the company for nine years from 2001-2010, performed in main stage productions in the park, toured throughout the state, and directed in Central Park.

He was Director of Children's Theatre and Audience Development at Derby Dinner Playhouse for several years where he acted, directed, and created the Performing Arts Academy. Matt has also directed and performed professionally at Chicago theaters, across the Midwest, and throughout the region for over twenty years. Film and TV credits include roles in *The Perfect Gift, 1 Message, Pieces of Easter*, and *Forrest Gump*.

He holds a BFA in Regional Theatre from the Webster University Conservatory of Theatre Arts in St. Louis.







Keith has been a freelance theater teacher and workshop leader for over a decade for organizations including Kentucky Shakespeare, ArtsReach, and Walden Theatre and Actors' Theatre's New Voices playwriting program. He has a Bachelor of Arts from the University of Louisville.

Keith is very excited and proud to be a part of Shakespeare Behind Bars. He started with SBB five years ago at Audubon Youth Development Center working with youth offenders. This year marks his first year working both with The Journeymen and the original SBB group.

In addition to teaching, Keith is an actor. He has appeared in productions with various theater organizations including Actors Theatre, Looking for Lilith, and Shoestring Productions, as well appearing in regional and national television commercials and several films and TV series. His Shakespearean role include Caliban in *The Tempest*, Leontes in *The Winter's Tale*, Touchstone in *As You Like It*, and the upcoming Gloucester in *King Lear*.

For the past three decades Keith has also worked as a stand-up comedian appearing nationally on *Laughs* on Fox, *The Bob and Tom Show*, CMT, and BET, and has been a featured entertainer on Royal Caribbean Cruise Lines.



The purest treasure mortal times afford Is spotless reputation; that away, Men are but gilded loam or painted clay.

Richard II, Act 1, Scene 1



Holly Stone Director of Technology & Communications





Holly is a freelance artist, graphic/website designer, and photographer who works primarily with artists, musicians and arts organizations, including SBB, Kentucky Shakespeare, Looking for Lilith Theatre Company, Derby Dinner Playhouse and Jane Rose and The Deadend Boys

(Nashville, TN). She has been working with the Shakespeare Behind Bars team for over 15 years, doing marketing, graphic design, photography, web design and IT. She has served on the Board of Directors since 2010. Holly's poster design for SBB's *Richard III* at Luther Luckett was included in *Presenting Shakespeare* (Mirko Ilić and Steven Heller), a collection of 1,100 posters for Shakespeare's plays, designed by an international roster of artists representing 55 countries, from Japan to Colombia, India, Russia, Australia, and beyond.

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

As a Company Member of Looking For Lilith Theatre Company, Holly is the Co-Chair of the Communications Committee and participates in the research and devising of original works, uplifting the underheard voices and stories of women.

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

Donna Lawrence-Downs Costume Designer





Donna Lawrence-Downs joined the SBB team in 2010 and last designed costumes for *Pericles*.

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

been costume shop manager and resident designer for Music Theatre Louisville for 15 seasons. She has been lucky enough to work with many theatres in town, including Pandora Productions, Center Stage, Walden Theatre, Louisville Ballet, Kentucky Opera, Assumption High School, Bunbury, Actor's Theatre and Derby Dinner Theatre. Previously, Donna also had the wonderful experience of designing Shakespeare Behind Bars productions of *Much Ado About Nothing, Romeo and Juliet, The Winter's Tale*, and *The Merchant of Venice*.

Included among the over 280 shows that Donna has designed are: Alice in Wonderland, Sideways Stories from Wayside School, The Jackie Robinson Story, The Diary of Anne Frank, A Year With Frog And Toad, Jesus Christ Superstar, Joseph and the Amazing Technicolor Dreamcoat, Hello Dolly, Schoolhouse Rocks Live, Oedipus Rex, Take Me Out, You're a Good Man Charlie Brown, Cabaret, The Full Monty and The Secret Garden. Donna's designs for The Great Gilly Hopkins were seen on the Broadway stage at the New Victory Theatre. Donna has also had the chance to work with award-winning costume designers Jane Greenwood, Martin Pakladinez, Marie Ann Chimet and Andre Barber as a draper for Opera Theatre St. Louis. Donna has also designed and built several local school mascots and done several commercials for Kentucky Lottery and Caesar's (now Horseshoe) Casino.

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









Aryn Winte 2nd Year Journey

It helps me learn a lot about myself and teaches me to open up to new positive things.



I joined to be part of a group that can help me expand the mental aspects about the meaning of life.

Cody Patton Journeyman



revor Bredho Journeyman

I'm in Shakespeare to improve my self-esteem and communications skills.



Shakespeare opened up my mind to not be so myopic towards life.





26 Shakespeare Behind Bars P.O. Box 83 Macatawa, MI 49434









Daniel Beasl Journeyman Junior Me

I'm learning to be more outgoing. I'm also working on becoming a more positive role model.



I just like being the person someone can look up 2.

Journeyman Junior Mentor



Keshawn Hatch Journeyman Junior Mer

The Journeymen allows me to show a different me.



To be honest, as this world goes, is to be one man pick'd out of ten thousand. Hamlet, Act 2, Scene 2



SBB@LLCC ENSEMBLE HISTORY



Founding Company Members 1995

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

First Apprentice Company 1996 (12) -

DeMond Bush, David Duvall, Bruno Fassler, Tom Frank, Clarence Hall, Stephon Harbin, Marvin Isabelle, Ronald Kiper, Jimmy Osborne, Michael Smith, Ben Spencer, Tom Suleski

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

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

Core Company (13) - Claudman Anderson, Roderick Blincoe, Hal Cobb, Gary CohenJerry Guenthner, Glenn Guntle, Stephen Haynes, Michael Malavenda, Stephen Marshall, Robert Meadows, James Prichard, Stephen Riddle, John Sheesley, John Snyder, Clifford Stoup, William Whitehouse, Charles Young

Apprentice Company (1) - Timothy Falk

Alumni Company - Released from

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

Alumni Company - Transferred to other prisons (31) - Lavassa Anderson, Kyle Baugh , Keath Bramblett, Clinton Brewer, Kenny Burton, Chris Byers, James Carter, Andre L. Collins, Jeremy Devers, Joseph Ford, Leonard Ford, David Hopper, Michael Jones, Christopher Keeley, Paul Martin, Robert Miller, Robert Molloy, Jeffrey Smith, Raymond Smith, Richard Staton, Kelly Stillwell, 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) SBB@LLCC PERFORMANCE HISTORY

December '95	An Evening of Scenes from Shakespeare
Summer '96	The Two Gentlemen of Verona
December '96	Knaves, Knights, and Kings
Summer '97	Twelfth Night
December '98	The Bard Behind Bars
December '99	The Tragedie of Othello, the Moore of Venice
May '01	The Lamentable Tragedy of Titus Andronicus
May '02	The Tragedie of Hamlet, Prince of Denmark
May '03	The Tempest
September - October '03	The Tempest Tour: RCC, KCIW
May '04	The Life and Death of Julius Caesar
September '04	Julius Caesar Tour: KCIW
December '04	All the World's a Stage
January-February '05	All the World's a Stage Tour: KSR, KCIW
December '05	Comedie of Errors
January '06	Comedie of Errors Tour: KSR, GRCC, KCIW
May '07	Measure for Measure
May '07	Measure for Measure Tour: KSR, KCIW
May '08	The Life and Death of Julius Caesar
	Julius Caesar Tour: KSR, KCIW
May '09	The Tragedy of Macbeth
May '10	The Winter's Tale
June '11	The Merchant of Venice
June '12	Romeo and Juliet
June '13	Richard III
May '14	Much Ado About Nothing
May '15	Pericles, Prince of Tyre
May '16	Twelfth Night, or What You Will













Hal Cobb May 9, 2016 opening night for public performance of Twelfth Night













2.3 million (1 in 100) adults in the U.S. are incarcerated.
7.3 million (1 in 31) adults in the U.S. are under correctional supervision. The highest reported rate in the world.
Over 97% of the incarcerated are released at some point. They will be our neighbors.

What behaviors do we want them to exemplify when they get out?

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

The Kentucky recidivism rate is 29.5%

The Shakespeare Behind Bars program at Luther Luckett Correctional Complex has an twenty-one year recidivism rate of 5.1%

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

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

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

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

JOIN US! DONATE TODAY!

To make a donation, mail to:

Shakespeare Behind Bars

P.O. Box 83

Macatawa, MI 49434 Info@shakespearebehindbars.org

Or make a secure donation through our website:

www.shakespearebehindbars.org

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KENTUCKY Shakespeare



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June 1 -

August 14

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

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Cast of *Pericles*, 2015 Journeymen, former Justice and Public Safety Cabinet Secretary J. Michael Brown, former Department of Corrections Commisioner LaDonna Thompson, Staff Sponsor Jerry Alter, and Facilitator Matt Wallace



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.

