

Shakespeare BEHIND BARS

LUTHER LUCKETT CORRECTIONAL COMPLEX | LAGRANGE, KY

PRESENTS



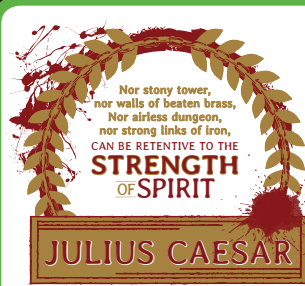
A MIDSUMMER NIGHT'S DREAM

MAY 1-10, 2018

WWW.SHAKESPEAREBEHINDBARS.ORG



MAY



2017

Nor stony tower,
nor walls of beaten brass,
Nor airless dungeon,
nor strong links of Iron,
CAN BE RETENTIVE TO THE
**STRENGTH
OF SPIRIT**

JULIUS CAESAR



Photos by **Holly Stone**



A MIDSUMMER NIGHT'S DREAM

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In Memoriam

Gregory Hughes Rayborn (August 01, 1958 – May 17, 2017), beloved member of the Shakespeare Behind Bars Family has passed away. He was an active member in the early 2000's. Although not heavily featured the documentary *Shakespeare Behind Bars*, he will forever be memorialized on the back cover of the DVD package. Greg was lead man in the GIS division of Kentucky Correctional Industries' Data Processing Plant while incarcerated at LLCC and was successfully reintegrated into society in 2005. He was a thoughtful, hard-working and caring member of SBB and all around great guy. Our condolences to his family and friends. He is sorely missed.



Greg Rayborn (with deceased SBB Member Leonard Ford)
in the SBB 2003 production of *The Tempest*



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SPECIAL



THANKS

Special Thanks to
Luther Lockett Correctional Complex

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

Scott Jordan, Warden
Jesse Stack, Deputy Warden Security
Jessie Ferguson, Deputy Warden Programs
Helen Long, UA/SBB Staff Sponsor
Casey Heilman, Chaplain
Sherri Grissinger, Procedures Compliance Manager
Jennifer Westphal, Regional Education Director
Marty Clute, Education Office Coordinator
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Kevin Drake, Second Shift Captain
KC Adams, Kentucky Correctional Industries Print Shop Operations Manager
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Cathy Buck, Special Services Coordinator

Also Special Thanks to:

John Tilley, Secretary, Justice and Public Safety Cabinet
James Erwin, Commissioner, Department of Corrections
and
Bart Cohen, Showtime Sign and Design, Bellarmine University, University of Louisville
Dr. Jack Heller, Dr. Niels Herold, Joseph Bianca,

and

Kentucky Shakespeare



WELCOME FROM

Scott Jordan Warden



I want to take this opportunity to welcome everyone to the 2018 Luther Lockett Shakespeare Behind Bars production of *A Midsummer Night's Dream* and to thank you for your support of the program.

This is the 23rd year for a Shakespeare Behind Bars production at Luther Lockett.

This deserves a round of applause for everyone that has been involved over the past twenty-three years. Corrections is an ever-changing world and the constant of the Shakespeare Behind Bars Program over the years shows how invaluable this program is not only to the institution, but to the men performing the play as well. The level of dedication, hard work and perseverance by everyone is beyond words. This program is a continued success because of the hard work, dedication and patience of the facilitators, staff and the men performing the play. The men performing the play set a standard of behavior, not only at Luther Lockett, but across the state as well.

I want to thank Matt Wallace and his staff for their hard work and continued support of this program. Matt Wallace has given his unwavering support of this program at Luther Lockett for the past decade. His selfless dedication to the values and creeds of Shakespeare Behind Bars is what makes this program a continued success.

I also want to recognize Helen Long and the rest of the Luther Lockett staff for going above and beyond their normal duties to ensure all in attendance have an enjoyable and positive experience. The men performing the play have put in a lot of hard work and we hope that you enjoy the show.

Jessie Ferguson Deputy Warden/Programs



I would like to welcome everyone to Luther Lockett Correctional Complex and I hope you will enjoy the annual Shakespeare Behind Bars production. I am very proud to have this production at LLCC and the continued support from the community and KYDOC Leadership.

Shakespeare Behind Bars provides entertainment for the public and inmate population but it provides much more for those participating in the production. The hard work and dedication to this project does not go unnoticed. I applaud the cast for the daily effort that they give to make this production a success. I am very supportive of this project and look forward to working with this organization for years to come.

This could not be possible without Matt Wallace, Helen Long and other volunteers that dedicate countless hours of time to the inmates at LLCC.

Thanks to everyone for making this project a positive experience for all involved. Enjoy the show!

THE LLCC STAFF



Jesse Stack Deputy Warden/Security



Good evening and welcome to this years SBB production of *A Midsummer Night's Dream*. We know folks are very busy with family and friends so I wanted to say thank you for deciding to spend your free time with us here tonight at LLCC. Your continued support of this program continues to make it

a great success, year in and year out.

I also want to say thanks to Matt Wallace for his leadership and guidance over the SBB program. He works very hard and volunteers many hours of his leisure time to help bring this all together. So thank you Matt for what you do!

We also have a wonderful support staff that do a tremendous amount of work in preparation for tonight. They too, spend many hours after their normal working schedule to make this production possible. So a big thanks to Helen Long and her crew for their hard work and sacrifice!

Last but not least, I want to say thank you and congratulations to the offenders who take part in this program. They face many stresses and pressures in their day-to-day lives and it takes a great deal of effort to maintain clear conduct and stay focused leading up to tonight. I know I speak for everyone here at LLCC when I say thank you for a job well done!

Helen Long Unit Administrator/SBB Staff Sponsor

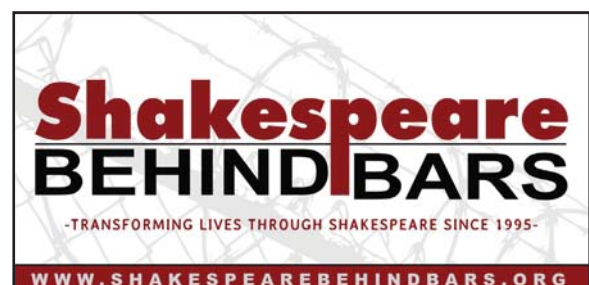


Welcome to the 2018 Shakespeare Behind Bars production of *A Midsummer Night's Dream* at Luther Luckett Correctional Complex!

This production would not be possible without the tireless dedication of Directors/Facilitators Matt Wallace, Keith McGill and their staff. Matt Wallace and

Keith McGill have put in countless hours of rehearsals and practices with the cast members to make this an amazing and enjoyable experience. The cast members have put in a lot of hard work into this production and have gained personal satisfaction and growth from their participation in this program. The time that the facilitators, staff and cast members have put into this production has been rewarding and exciting.

Thank you for choosing to attend this year's production and I hope you enjoy the show.



Shakespeare Behind Bars

MIDSUMMER NIGHTS DREAM

The Court

Theseus Hal Cobb
Hippolyta Charles Young
Egeus Chad Meadows
Hermia Robert O'Brien
Helena Andrew Noe
Lysander Timothy Falk
Demetrius William Whitehouse
Philostrate Solomon Evans

The Mechanicals

Peter Quince George Cohen
Bottom Jerry Guenther
Flute Glenn Guntle
Snout Michael Malavenda
Snug Connor Galenski
Starveling Michael Bolton

The Spirit World

Oberon John Sheesley
Titania Robert Divine
Puck Thomas Walker
Peaseblossom Michael Webb
Mustardseed Joel Otis
Mote Roderick Blincoe
Cobweb James Prichard
Spirit Clifford Stoup
Spirit Chad Meadows

Original Music/Sound Effects

Thomas Suleski, Clifford Stoup & James Prichard

Special Thanks for Tech Support

Johnathan Ivins, Anthony Dise

SYNOPSIS

... a story of order and disorder, reality and appearance and love and marriage. Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons are to be married and great celebrations are planned.

INTO THE FOREST

Egeus brings his rebellious daughter Hermia in front of the Duke. Egeus wants her to marry Demetrius but Hermia refuses, because she's in love with Lysander. The Duke orders Hermia to obey her father or, according to Athenian law, she must face a death penalty or enter a convent.

Hermia and Lysander decide to elope that night. They confide in their friend Helena. However, she's secretly in love with Demetrius so, hoping to win his affection, she tells him of Hermia's plan. That night, all four lovers set out into the forest.

THERE WILL BE ONE TEN -

Twenty-Third Season

A M M E R I C A N M I D S U M M E R N I G H T ' S D R A M

Meanwhile, a group of Athenian tradesmen (known as the Mechanicals), led by Peter Quince, are planning to perform a play in celebration of the Duke's wedding. They rehearse *The Tragedy of Pyramus and Thisbe* in the same forest.

LOVE AT FIRST SIGHT

Elsewhere in the forest, the fairy king and queen, Oberon and Titania, argue over Titania's refusal to give up her pageboy to Oberon. He sends his servant Puck to find a magic plant to cast a spell on Titania.

The juice of the plant, when squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake up. Oberon uses the juice on Titania as she sleeps in her bower.

continued on page 21

Pre-Show

2018 Journeymen

Civerio Chamblee, Justin Brown,
Darius Draper, Talik Fitzpatrick,
Davontay Kilgore-Odom, Kevon Lawless,
Damen Lee, Alonzey Randall,
Jeremy Whitehead

Journeymen Junior Mentors

Keshawn Hatcher, Desmond Hill,
Sharrieff Moore, Ayrn Winters

Production Team

Directors/Facilitators

Matt Wallace
Keith McGill

Costume Design

Donna Lawrence-Downs

Staff Sponsor

Helen Long, UA

SBB Administrative Personnel

Founder/Producing Artistic Director

Curt L. Tofteland

Director/Kentucky Programs

Matt Wallace

Director of Technology & Communications

Holly Stone

MINUTE INTERMISSION

Director's Notes



photo backstage on opening night of Matt's first SBB production, *The Tragedy of Macbeth* 2009

Welcome to the 23rd season of Shakespeare Behind Bars at Luther Lockett Correctional Complex and this evening's performance of *A Midsummer Night's Dream*!

**"I have had a most rare vision. I have had a dream.
Past the wit of man to say what dream it was."**

– Act 4, scene 1

This is my tenth season of facilitating/directing this program, and it's been seventeen years since my first visit to experience Shakespeare Behind Bars. It continues to be an honor and privilege to be part of this life-changing program.

Having a theatre arts program in residence in a prison for 23 years is a feat we are extremely proud of accomplishing. It would not be possible to achieve this for this long without the enduring support of Luther Lockett Correctional Complex, the Kentucky Department of Corrections, and the Kentucky Justice and Public Safety Cabinet. Thank you to staff sponsor Helen Long, Warden Jordan, Deputy Warden Ferguson, Deputy Warden Stack, and to Commissioner James Erwin and Secretary of the Justice and Public Safety Cabinet John Tilley. Thank you also to the many staff sponsors, wardens, and officials who have championed this program over the years.

"Lord, what fools these mortals be!"

– Act 3, scene 2

Believe it or not, though this is one of Shakespeare's most popular plays, it's the first time Shakespeare

Behind Bars has presented a full production of it. Even in the comedies, our ensemble does such great work mining the serious and complex themes in Shakespeare's works. In *A Midsummer Night's Dream* there is also a lot of silliness and chaos. This has an important place too, in the therapeutic nature of this work. We need to laugh at ourselves sometimes, to express these emotions, and to allow ourselves some levity. Tonight you'll see many of our ensemble members stepping outside their boxes, their comfort zones. Part of the reason I chose this play to work on this year was its theatricality, physicality, and fantastical magic. These are new muscles for our ensemble to find and exercise.

**"Things base and vile, holding no quantity,
Love can transpose to form and dignity."**

– Act 1, scene 1

Through the hundreds of hours I've spent out here over the past decade, I've witnessed transformation, perseverance in the face of adversity, grace, goodness, and a brotherhood like no other. I hope this experience opens you too, to the power of change and the possibilities of what may be.

I'll tell you, I never would've thought that my "escape" would be in a prison.

**"If we shadows have offended,
Think but this, and all is mended:
That you have but slumber'd here
While these visions did appear."**

– Act 5, scene 1

Tonight it is our wish that you experience the magic of our process and that you're transported out of these walls with us for a couple hours.

Thank you for being here.

Matt Wallace
Director/Kentucky Programs

Director's Notes



photo from Shakespeare Beyond Bars
Uspiritus Residency

This year, and every year, these young men lead each other to all new achievements with the Bard's text.

I am infinitely grateful to be part of these men's process of discovering who they can be and who they already are – through language, through brotherhood, and through fearlessness.

Keith McGill

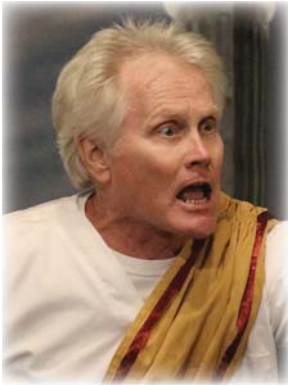
Director/Facilitator

In this my third year as facilitator for the Journeymen, I keep finding out how tremendous these gentlemen are. Intelligent, courageous, inquisitive, determined. Every year I want to take them further with Shakespeare's words. What really impresses me is the willingness that the newer members of the Journeymen have to step out of themselves and discover a whole new way of communicating, thereby learning more about themselves through the words written by someone else.

As always I am eternally appreciative to the returning Journeymen, and to the mentors who come back each year and show by example how fulfilling and rewarding performance with Shakespeare Behind Bars can be.



Hal Cobb Theseus, Duke of Athens



The head-bobbing duo from *A Night at the Roxbury* aside, “What is Love?” is the question pulsing beneath the surface of *A Midsummer Night’s Dream*. Written around the same time as *Romeo and Juliet*, Shakespeare makes many astute observations about love and marriage, family dynamics and societal expectations from varying perspectives. But as he does, he leaves the conclusions to us.

Theseus came to me by default. After the first round of picks in our self-casting process he was unclaimed, so I plugged in where I thought I might be needed. He’s turned out to be more than I expected.

On the surface (and in mythological source stories), Theseus is a misogynistic jerk, a love ‘em and leave ‘em kind of guy, who views women as conquests and possessions. His current acquisition is Hippolyta, Queen of the Amazons, the spoils of battle, his prisoner of war, prize bride. By rights, she’s his to marry. He doesn’t truly know how to woo or win her over, and his initial attempts fall flat. At heart, he wants to believe in love, but his life experience and patriarchal upbringing has left him clueless about women and love. Perhaps underneath all the bravado, Theseus believes he’s unworthy of love.

Theseus’ confusion may be exasperated by Titania’s magical interference in his life. As Oberon reveals in a lover’s spat, Titania irresistibly draws Theseus back to her (perhaps only to spite Oberon), no matter who he’s with, which may sabotage his relationships. Do we have any say? Is love determined by internal influences, (psychological make-ups, societal and familial expectation), or are we played by external forces of which we are unaware? Come on Shakespeare give us a clue!

But Shakespeare knows that love, like life, is a mystery one must figure out on one’s own. He’s just another one of the lunatics, lovers and poets that go on and on about it.

Charles Young Hippolyta, Queen of the Amazons



Hear me! Lay down your arms and feel safe doing so. For you are in a sanctuary that is filled with hope and ambitions, as well as the continuous pursuit of empathy for those we’ve hurt in our past. A strong will to change exists! We as an ensemble, inhabiting our characters, will share our truths in hope to achieve our common goal: to have our audience see or hear something during our performance that moves their souls.

Thank you all for supporting SBB.



To my family with love!

I wish I could go back in time, back to those unspoiled moments of our relationships before hurt ever touched your hearts, before doubt ever crossed your minds. I would let you know how much I enjoyed your company, how much having unconditional love meant to me. I would do so by being the best son, brother, grandson, nephew, and father that you all continuously inspire me to be. Your unwavering support means the world to me! I look forward to getting out of prison and leading a very productive life with you all!

Chad Meadows

Egeus, father of Hermia



In the opening act, you meet my character, Egeus, the father of Hermia. He is demanding that his daughter marry Demetrius, but she refuses and wants to marry Lysander. Unable to get his selfish way, Egeus insists that Theseus, the Duke of Athens, enforce the law of death on Hermia for her disobedience. Due to the actions and choices of Egeus, his daughter flees.

While being incarcerated, I have learned to take responsibility for my crimes, and I have also developed empathy for, as well as a desire to help others. I joined SBB to apply what I have learned to my life, and to develop a deeper level of understanding of how lives are affected by my choices and actions. Being a responsible member to my SBB peers has shown me positive accountability and communication as well as trust.

Sometimes in life we do not always get our way. Our typical reactions, due to pride, selfishness, or otherwise, are not good and can drastically affect our choices and other's lives. The next thing you know, you are in a lose-lose situation. An example of this is seen through my character, Egeus. His pride and selfishness causes him to lose his daughter's love and respect, and she runs off. In studying the character, Egeus, it became evident to me that I too was once full of selfishness, bitterness, foolishness, and irrational thoughts and actions as he was. The realization of these experiences has helped me to recognize and admit the issues I had, as well as commit to changing and learning.

In closing, I want to extend special thanks to my Sponsor - James Prichard, the facilitators Matt and Keith, and my scene partners. I have enjoyed learning from and working with each of you, and you have helped to make my apprentice season a fun success. I also extend a personal thanks to God, my wonderful Mother, and Tim Winters – my mentor for ***A Prisoner's Hope*** for your encouragement in pursuing the Shakespeare Behind Bars Program.

Robert O'Brien

Hermia



Welcome friends and family to the SBB production of *A Midsummer Night's Dream*. If this is your first time experiencing a Shakespeare Behind Bars production, may we enjoy the show together for this is my first time too!

For inmates with long prison sentences it can be quite difficult to find positive and productive things to do. Most of the programs offered are reserved for those closer to their parole eligibility. SBB does not discriminate against long prison sentences and has welcomed me and others with years to serve with open arms.

As this is my first time performing, I was unprepared for the raw vulnerability that one faces when they shed one reality for another. I've learned to trust and to endure 😊 the unfiltered feedback the guys of SBB guiltlessly, but eagerly provide.

I chose the role of Hermia because I admire her unusual strength and determination in an era when women were sadly viewed as nothing more than possessions.

I want to thank you all for supporting our rehabilitation. I never thought that theater would help me discover and transform. Thank you for coming, and thank you for this opportunity. Thank you for your time and donations!

Enjoy the show!



Andrew Noe Helena



I was drawn to Helena because there are several times I've found myself in situations similar to her; pursuing a love that doesn't love me back. While reading the script she really spoke to me. Out of all the characters I felt for her the most and she stood out the most. Because of this,

I thought we would be a good match for each other and I would bring the most to the production by playing her.

This is my second year in Shakespeare Behind Bars. There is something truly magical about this group. The way things shift and change throughout the year, the different obstacles that pop up and have to be conquered, and just the way the production finally comes together give me a sense that this is something I'm supposed to be a part of. It's not always easy, but none of the best things in life are easy. I hope you all enjoy the performance and thank you for supporting us.



Timothy Falk Lysander



Well, it's that time again. The cast is crunching lines and working really hard at practice. To describe this year in a word, I would have to say 'resilience'. The dictionary's definition is: the ability to recover from setbacks. I would personally like to thank the guys who have stepped up to take on some pretty hefty roles in the eleventh hour to rescue our season. It says a lot about a person who is willing to do whatever it takes to get the job done.

This year I am playing the character Lysander. He is a young man in love with a young lady whose father doesn't want her to be with him. Lysander devises a plan for them to be together, and as a result finds himself on an emotional roller-coaster and madcap adventure of feelings – some genuine, and some brought on by external magic (which plays a big part in this story).

I hope you guys enjoy our play.

And for this year's apprentices: break a leg!



Though justice be thy plea, consider this:
That in the course of justice none of us
Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.

The Merchant of Venice Act 4: Scene 1

William Whitehouse

Demetrius



Thank you for coming to share and be apart of this journey we have experienced. This year my journey was a rough one at the start, but in the end, I am happy again. For a good part of the year I did not want anything to do with SBB or anything else for that matter. I began to fade from the new improved me that I worked so hard to be, and drifted into the old "I don't care" mode. No one's feelings or how I treated them mattered. I became the thing I had worked so hard to avoid.

Anger about everything returned; I was not content with anything; and I was scared I would end up stuck in that place. Many of my SBB brothers expressed their concern, and another friend reminded me who I used to be, the joy he used to see on my face, and how disappointed my fall made them feel. It broke my heart to know I'd let my friends down and that I'd failed people who looked up to me.

So instead of continuing to do my own thing, I started listening to my friend and brothers, and you know what? It's working. Their love and support has been with me all along, even when in my darkness I couldn't see it. Most importantly, I not only need to be my best self for other people, I need to do it for myself so I can be content, happy, as well as a role model for others who struggle.

I still struggle, but I've been reminded, I am not alone. I want to thank those who are close to me for having the patience and love to deal with all I've put them through. I am a better person for it. I hope you see it in the play you are about to see

Enjoy the show! God bless our friends, the ones we love dearly, and the ones who care enough to tell us the truth (no matter how uncomfortable it is). Thank you.

Solomon Evans

Philostrate, Master of Revels



Prison life is a monotonous beast. To survive most people hide their true selves and lock away their feelings. I'm not saying it's the right thing to do, but it's the truth. A large percentage of the men who reside behind these fences are trapped by more than the razor-wire that surrounds them. That's why Shakespeare Behind Bars is such a blessing for me and many others.

SBB allows us to drop our guards, be real people again, not just the numbers we're assigned. It has shown me that every man is redeemable, Praise God! and greater than their greatest mistakes. Thank you Matt, thank you Keith, for helping me find me again. I know I'm not the most vocal in the group, but I truly appreciate everything you have done for us.

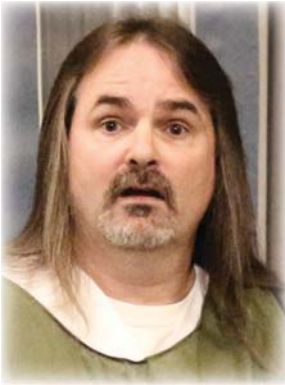


This year I'm playing the role of Philostrate, Theseus' Master of Revels, or in today's language, his Entertainment Manager. It's a small part, but it's all my schedule would allow. Besides SBB, I'm in DC Studies through Southeast Christian Church, the Chapel Band, a country band, college class through JCTC, and I have a 24/7 job as well. So yes, you can be busy in prison (LOL).

Hope you enjoy our rendition of Shakespeare's *A Midsummer Night's Dream*.

Gary Cohen

Peter Quince, a carpenter



Where do I start? As my mind is racing for the right words, I am totally at a loss. After 11 seasons with SBB this is my final farewell. I am serving out my sentence and going home at the end of the play, but my story won't end there. From the courage I have received from numerous people in our troupe, to the wonderful and gracious audiences over the years, I have been encouraged to truly embrace who I am, and proud to be who I've become. Thank you all so much!

The first step to becoming a better person is to admit one's faults. SBB gave me the strength to open my eyes, own who I am and what I've done, and strive to become my best self. This change will help me to achieve what I hope for on the outside.

I can't thank everyone enough for all the guidance I've received; from Larry DeClue who first acknowledged the ability in me to own my truth, to Curt Tofteland who gave me that first push to open up, to Matt Wallace and Keith McGill for encouragement for further growth.

Thank you to James Prichard, Big G, Hal Cobb, Clifford Stoup and all the rest of the troupe for many unforgettable memories, both good and bad. The difficult times have been the most important – they are the ones that helped me grow the most. Thank you!



Jerry Guenthner

Nick Bottom, a weaver



My fellow cast mates, along with many others, often accuse me of being an ass. This year I have the unique opportunity to prove them right. After tonight you may agree: I AM INDEED AN ASS! ☺ Is it art imitating life or life imitating art?

A *Midsummer Night's Dream* is quite possibly a dream, about watching a play, within a play, about watching a play, about dreams. The play as just described could be said to be both "tedious and brief" as well as "very tragical mirth", but isn't that the point of *Midsummer*? Isn't that the point of SBB?

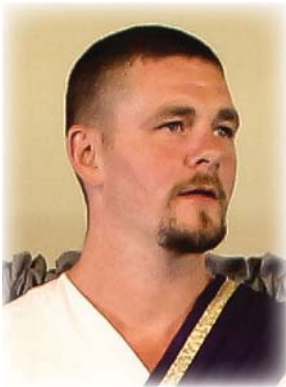
What is Shakespeare Behind Bars? Why do SBB? What do you get out of it? Why only Shakespeare plays? How do you cast yourselves? How do you get guys to play women's roles? What do other men on the yard think about the program? How do you memorize all those lines? Maybe Bottom describes SBB and the play best when he comically mangles St. Paul's passage from 1 Corinthians 2-9: "The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, the tongue to conceive, nor his heart to report what my dream was." Bottom also says, "Man is but an ASS if he go about to expound this..." SBB is truly a mythical creature. I have been watching it and helping it grow (and vice versa) for over 20 years now. I know it has the power to change the human heart; if you change the heart you change the man; if you change the man you change the world. To me, Shakespeare Behind Bars is all about NOBILITY – making a noble attempt, living in nobility. Nobility is not being better than your fellow man, it is being better than your former self.

A *Midsummer Night's Dream* is possibly a dream, about watching a play, within a play, about watching a play, about dreams, and tonight that dream is in a prison. What could be better than that?



Glenn Guntle

Francis Flute, a bellows-mender



This is my fourth year in SBB and I've been able to connect to many of my roles with personal experiences I've had in the past. It has also helped me grow and reconnect with family.

This year I'm playing Flute who portrays Thisbe in the play within the play. It's not a big role, but I feel it gives me the chance to work outside my comfort zone, just have fun and be there for others in the play.



Michael Malavenda

Tom Snout, a tinker



Hello patrons of SBB's *A Midsummer Night's Dream*. I'm playing Snout, a common tinker by trade (in former times, somebody who travelled from place to place mending pots and pans; somebody good at performing many tasks), one of a group of crude mechanicals (common everyday workers; tradesmen) putting on a play within the play. This role has helped me see how hard it can be to try new things.

We work hard our whole lives, striving for things like a good job or a nice home, or for some of us to get out of prison, stay out, and continue to do the right thing.

In a nutshell, this little role has taught me it's all right to step out of my comfort zone and try something new. Who knows, you may have a little fun, too!



Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Sonnet 73

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou seest the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self that seals up all in rest.
In me thou seest the glowing of such fire,
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consumed with that which it was nourished by.
This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

Connor Galenski

Snug, a joiner



Hi, how are you doing? My name is Connor "CJ" Galenski and I'm writing this to tell you what Shakespeare Behind Bars means to me.

I was in the group a couple of years ago and got transferred due to me constantly staying in trouble. So while I was gone at another facility I was actually missing some of the guys from the group and I realized then that this is my family behind bars.

There are a couple of brothers in the group that had a significant impact on my life. I really contemplated on whether I needed to change my life and that wouldn't have happened unless I'd come across this special group of people.



So I hope this was able to paint a picture for you all to see and comprehend that these brothers helped save a young kid's life from within here.

Thank you for your time and peace be upon all of you.

Michael Bolton

Robin Starveling, a tailor



This is my first year in SBB. I have been interested in the group since 2014 when I first saw *Much Ado About Nothing*.

My year has been great thus far. I am glad that I have been given the chance to learn new things. SBB has helped me to make new friends that are trustworthy and they are a great group of people to be around.

I have found that my weirdness works well within SBB. I can be as silly as I want and people laugh with me.

I have a saying that I would like to leave with you: Never Settle for Normal...



from Sonnet 35

Roses have thorns, and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults.



handcrafted by Michael Bolton

John Sheesley Oberon, King of the Spirits



Having had the opportunity to play royalty for three of my five seasons in SBB, I first overlooked the role of Oberon and focused on Egeus, the father. Having my own independent minded daughter, I identified with Egeus some, but then I noticed Oberon and Titania's relationship.

Oberon and Titania have been married for millennia. They know each other better than they know themselves. They know how to push each other's buttons. They hop back and forth across the lines of love and contempt the way people in long relationships often do. But through it all, they still love each other.

This year marks the 30th anniversary of my marriage. As I'm sure my wife would attest, sometimes it feels like a millennium. And it feels like the blink of an eye too. We've danced the same dances as Oberon and Titania, sniping, griping, pushing, but all the time still loving each other and finding a way forward together.



So for me, Oberon was the perfect choice. I hope it shows through my performance. This year, I dedicate my performance to my true fairy queen (and my two fairy princesses, too).

from Sonnet 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken.

Robert Divine Titania, Queen of the Spirits



For my first year in SBB I had originally planned to learn the ropes by taking a smaller part in the play. As Snug the Joiner, I was having the opportunity to observe the process while not having to learn a lot of lines my first time out. As is often the case in life, things don't always go as planned. In a prison turn of events, I took on a part I never would have thought of – Titania.

If I had been told before I became an apprentice that I would end up playing the Queen of the Fairies, I probably wouldn't have joined. That was my own selfish view and vanity. But this group has taught me to believe in and work towards something larger than myself. This is a great bunch of guys who have really helped me grow as a person. I am grateful for this opportunity, this group of friends, and for you to share this with us.

**Shakespeare
BEHIND BARS
APPRENTICE**



from Sonnet 116

Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.

Thomas Walker

Puck, aka Robin Goodfellow



This will be my official 5th full season with SBB. Being away for 5 years made me realize how great SBB, the group of guys, and the journey that you make of it is. I was truly blessed to be able to come back to LLCC and SBB.

This year I am playing the role of Robin Goodfellow, aka "Puck", some of my SBB brothers suggested this role to me because they saw that I am a "good-fellow" at heart. I do like to laugh and joke around, while still trying to stay in my comfort zone. Being The Puck, has brought me out of that comfort zone, and has given me even more confidence.

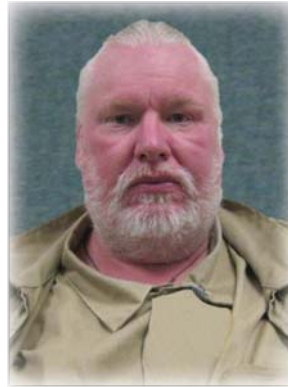
Honestly, I don't know how we pull this stuff off, it is truly magical. The process of putting all this together is a journey in itself, and I wish more people could get to witness personally. I am truly thankful to my SBB brothers, Matt, and Keith for making this happen, and for pushing me past my comfort zone, and bringing out the "specificity" in myself and "The Puck".

I would like to thank all of you for coming to witness the magic that we do. I would like to thank my family, especially my mom for making the trip from Tucson, Arizona, to see the play and watch her son get silly.



Michael Webb

Peaseblossom, spirit attending Titania



I chose to be in SBB because it is a way for me to express myself in ways that are safe and in a safe place. The role Peaseblossom is a spirit that is the Queen's right hand person, a role totally opposite of who I am. Taking on this role has been a way for me to step out of my comfort zone. Since this is my first year, it really showed me

I can step out of my comfort zone and still be okay.

I would like to thank all the SBB members for giving me a chance to be a part of something special and change my life.

Enjoy the play.



from Sonnet 146

Poor soul, the centre of my sinful earth,
Fool'd by these rebel powers that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay!
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?

Joel Otis

Mustardseed, spirit attending Titania



I came to SBB last fall not expecting to get voted in until next year. I found a mentor and applied to SBB because I already had a few friends in the group and one of my best friends wanted to be an apprentice as well.

My first meeting with the group and fellow potential apprentices was for interviews, assessment, and the final vote. I was overwhelmingly humbled to get accepted into this amazing group.

It honestly has been an interesting journey. Joining Shakespeare Behind Bars has been the best decision I've made during my incarceration.

I chose Mustardseed because by the time I officially joined the group many of the larger roles had already been selected. Initially it was a challenge to set aside my feelings for a larger role, but knowing *Midsummer* is a comedy, I figured there wouldn't be many 6' 3", 250 pound Mustardseeds.

Most importantly, with the good fellowship of like-minded, positive people, I look forward to many more years of growth and performance with my new brothers in SBB!



Roderick Blincoe

Mote, spirit attending Titania



Hello to everyone!

Let me begin by apologizing to our wonderful supporters for missing last year's production of *Julius Caesar* due to illness.

Unfortunately, I'm not yet 100%, therefore, my role in this year's play is limited. But rest assured, our entire cast as well as the play has my complete psychological and emotional support.

I thank you.



from Sonnet 29

When in disgrace with fortune and men's eyes
I all alone beweepe 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 most enjoy contented least.

James Prichard

Cobweb, spirit attending Titania



After last year's role of Cassius in *Julius Caesar*, I wanted to step back and do something smaller this year. It has been nice to watch the newer guys step up to bigger roles and do great. They have been putting in great work and I am really proud of them all. It reminded me of twelve plays back when I joined the group and it was all new and I had no idea what to expect. I owe part of who I am today to this group and I am extremely grateful.

I was already on the path of bettering myself when I came to the group which just added another avenue to grow. It gave me a place to express myself in a safe environment around people who I could trust and had the same mind-set for growth. I want to thank the guys in the group for supporting me over the years and allowing me to find myself and encouraging that growth.

Being able to get up and perform in front of such a supportive audience has given me the confidence to do things I never thought I could. It has given me the ability to meet life's challenges and to know the only limits we set are on ourselves.

I want to thank Matt and Keith for all of their hard work and dedication to us and the program. I know there are times when it is like trying to herd cats, but they stick it out because they believe in us. Thanks to our inmate audience who we see and live with on a daily basis for their support. I also want to thank our family and friends who already sacrifice so much with us being in here and are so supportive of this program. Thanks to the audience members that are out here year after year and that donate to the program. I can't wait to see all your smiling faces and thank you for coming.



Clifford Stoup

a spirit in service of Titania



This year has been filled with lots of fun and excitement. Some of the newer members of our troupe have stepped up and really led the way. As for me after last year's turn as Brutus in *Julius Caesar*, I wanted to take on a smaller role and be more of a mentor.

This year I'm portraying a singing spirit. There's only one thing wrong with that – I can't sing! Talk about stepping out of one's comfort zone! SBB is always about growing, learning, and pushing yourself to be more than you have ever been.

The take away for me this year is that no matter the size of the role, you can still grow and learn from your character. With that said, thank you for coming and enjoy the show!



Sonnet 18

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines
 And often is his gold complexion dimmed;
 And every fair from fair sometimes declines,
 By chance or nature's changing course untrimmed;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st;
 Nor shall death brag thou wander'st in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

Thomas Suleski

Original Music, Sound Effects



This may be my last SBB production. Yes, it is true. You see, I'm going up for parole next month. It'll be my first time in twenty-five years. I have been working diligently to take programs when I became eligible to take them; I've had no disciplinary issues since I have been in the system and I've maintained steady employment since I have been here (not the same job the whole time, just never unemployed and the job changes have always been voluntary).

I believe that a large part of the success I have experienced since being here is my twenty-three years in Shakespeare Behind Bars. This program has allowed me to interact with a lot of people with different backgrounds, upbringings, beliefs and personal philosophies. It has expanded my view of human nature, both through this contact and through the timeless works of William Shakespeare.

What I feel is the most important thing I take away from SBB can be summed up in a partial quote from *Hamlet*. "To thy own self be true...", Polonius tells his son, Laertes, as part of a whole slew of advice that could have come from the Book of Proverbs or a collection of ancient Chinese sayings. The question is, "To which self are we to be true?" I believe the answer to that question, at least for me, is – to the highest version of myself that I can image, to the part of me that recognizes the interconnected web of all existence of which we are a part. And I have tried to live from that perspective; not always succeeding, but at least making the attempt.

I don't know why the majority of my Shakespearean brothers have come to prison – and I don't care. None of us can undo our past; although most of us wish we could redo parts of it - make better choices, not hurt others. How can I judge another when I am far from perfect myself? How can anyone do that? Shakespeare is about growing to become an improved version of our former selves. So, it doesn't matter to me what anyone is here for; what is important to me is that they are striving to become better.

SBB has given me a firm foundation on which to launch the rest of my life. I can only hope that I am able to return to others the magnitude of what Shakespeare Behind Bars has given to me. I assure you that I will try.

Peace and Love be with you always.

Synopsis of *A Midsummer Night's Dream* (continued from page 7)

Puck overhears the tradesmen rehearsing and magically transforms Bottom's head into that of an ass. The other men are terrified and flee the forest. When Titania wakes, the first creature she sees is Bottom and she falls rapturously in love with him.

Helena chases Demetrius in the forest and their fighting disturbs Oberon. He tells Puck to use the magic plant on Demetrius too, so that he will fall in love with Helena. However Puck muddles up the two Athenian men and uses it on Lysander instead, who promptly falls in love with Helena. Both women are confused and Hermia furiously attacks her friend.

STOP READING NOW IF YOU

DON'T WANT TO KNOW HOW IT ENDS...

Eventually, Oberon lifts all the enchantments and puts the humans to sleep. Titania is horrified that she's been enamoured of an ass and is reconciled with Oberon. On waking, the lovers decide the night's events must have all been a dream. Lysander and Hermia are back to normal, and Demetrius admits he does love Helena after all. Bottom wakes up and recounts his 'strange dream'.

The wedding of Theseus and Hippolyta becomes a triple celebration as the other human couples marry too. Quince and Bottom's troupe amuses the couples with their amateur performance of the play.

As the couples retire, Oberon, Titania and the fairies perform a blessing, and Puck asks the audience to applaud if they enjoyed the performance.

(Synopsis from the Royal Shakespeare Company)



William Shakespeare

DONOR RECOGNITION

*Funds received June 1, 2017 – April 23, 2018
in support of 2017-2018 Season*

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Don & Peg Luidens
Hannah Manikowski
Christine Martin
Eric Mason
Katherine Mayberry
Priscilla Meeuwenberg
Elizabeth Mitchell

\$0.01 – \$99 (continued)

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Nerve Collection
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Marc Zakem

2018 JOURNEYMEN



Civerio Chamblee



Davontay Kilgore-Odom



Kevon Lawless



Damen Lee



Jeremy Whitehead

Photos not available: Justin Brown, Darius Draper, Talik Fitzpatrick, Alonzey Randall

2018 JUNIOR MENTORS



Keshawn Hatcher



Sharriff Moore



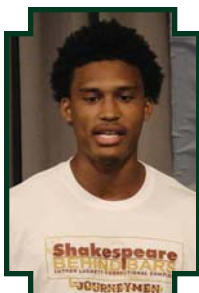
Desmond Hill



Aryn Winters

2017 JOURNEYMEN IN PERFORMANCE

*Below: Keshawn Hatcher, Luis Guzman,
Desmond Hill, Facilitator Keith McGill,
Sharriff Moore, Aryn Winters, Travis Smith*



2.2 million (1 in 100) adults in the U.S. are incarcerated

6.97 million (1 in 51) adults in the U.S. are under correctional supervision

The highest reported rate in the world

Over 95% 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 67.8%

The Kentucky recidivism rate is 40.7%

The Shakespeare Behind Bars Recidivism Rate over twenty-three years is 6%

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,
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IF 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

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To make a donation, mail to:

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and all donations are tax-deductible as provided by law.

... from the broader SBB Circle

Shakespeare Behind Bars/Michigan

In February of this year, Shakespeare Behind Bars/ Michigan celebrated its 8th year anniversary at the Earnest C. Brooks Correctional Facility.

In July of this year, Shakespeare Behind Bars/ Michigan celebrated its 4th year anniversary at the West Shoreline Correctional Facility.

At the peak of programming, there were 5 SBB circles in the E.C. Brooks Correctional Facility and 3 SBB circles in the West Shoreline Correctional Facility working with a total of over 200 prisoners each week.

Over the life span of the SBB/MI circle, we have helped to reduce violent offenses (prisoner on prisoner and prisoner on correctional officer) on the Earnest C. Brooks Correctional Facility Level II yard to below double digits.

In March of this year, due to a steady decline in the prison population, the Michigan Department of Corrections closed the West Shoreline Correctional Facility.

Currently, our Founder, Curt L. Tofteland is facilitating one SBB circle at the Earnest C. Brooks Correctional Facility. They are working on *Hamlet*.



... SBB friends

*Inmate Lester Rose has been locked up within the Kentucky Department of Corrections for 42 years. What would attract an old school convict to show up every year for Shakespeare Behind Bars performances? He tells you in his own words in an article originally published in LLCC's inmate magazine **The Observer**.*

I've been attending SBB performances at LLCC for the past twelve years. At first I didn't know what to expect. I knew a few of the guys and so I went. I've been going back every since. I look forward to the next play almost as much as I anticipate college football each season.

The plays open up a world for me one can only imagine. The guys at times seem not to be acting but reliving a moment from a past life. The clear delivery of the language, the way they move effortlessly from scene to scene makes me unaware of my surroundings. It gives me a chance to escape my reality, to relax, to feel emotions I can't explain.

I always go to the first show. I know the guys have

been studying and rehearsing for months and months, and are truly charged to put on a great performance, and they never fail to give their all. You can see the common bond they all have. They do this because it's their passion. I respect and admire their courage.

I always look forward to the next play. As they say, the show must go on, and I can only hope that SBB will go on and on, so that some day an old con like me can discover a world I never knew existed, find peace and tranquility, let my guard down to be totally relaxed and enjoy the moment. I tell myself this must be what it feels like to be free - not just the psychological aspects, but a freedom from the prison madness that surrounds us daily.

So if you are one of those guys who has never seen a Shakespeare Behind Bars play, every May you have your chance. All it's going to cost you is a couple of hours of your time. You might end up like me, and I can only hope you find what I discovered twelve years ago. SBB is a place you can go to feel free while in prison. Hope to see you there next May.



From Our Founder Curt L. Toffeland

*Do not walk behind me; I may not lead.
Do not walk in front of me; I may not follow.
Walk beside me, that we may be as one.*

– Albert Camus

in the safety of our circle

in the safety of our circle,
i can remove my mask of protection . . .

in the safety of our circle,
i can hold the mirror up to myself
and see who i really am . . .

in the safety of our circle,
i can chose not to be my injustice . . .

in the safety of our circle,
i can live into who i want to be . . .

in the safety of our circle,
i can sit with silence . . .

in the safety of our circle,
i can look into the eyes of my brothers and sisters . . .

in the safety of our circle,
i can touch my deepest self . . .

in the safety of our circle,
i can reveal all my truths . . .

in the safety of our circle,
i can face my deepest fear . . .

in the safety of our circle,
i can give breath
and words
to my greatest shame . . .

in the safety of our circle,
i can weep for my agony
and the agony of others . . .

in the safety of our circle,
my heart can crack open
to let the light in . . .

in the safety of our circle,
i can find the compassion to forgive those who hurt me . . .

in the safety of our circle,
i can find the empathy i need to love the whole world
and in loving the whole world,
i can love myself . . .

in the safety of our circle,
i can be at peace
and in harmony
with the world . . .

in the safety of our circle,
i can honor my ancestors,
my family,
my fellow human beings,
and myself . . .

in the safety of our circle,
i can be of service to others
and in serving others
i serve myself . . .



Curt L. Tofteland

Founder & Producing Artistic Director

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

Curt is the Founder of the internationally acclaimed Shakespeare Behind Bars (SBB) program, now in its 23rd year of continuous operation. From 1995-2008, Curt facilitated the SBB/KY program at the Luther Lockett Correctional Complex in LaGrange, Kentucky. During his thirteen year tenure, Curt produced and directed fourteen Shakespeare productions. Multiple participants in the SBB/KY program have garnered 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 Jefferson County Technical College 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 ninth year of funding by National Endowment for the Arts, 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 one publication, 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. In 2017 *I Come From: A Voices Inside Anthology* was published by JW Books. Curt is an Associate Producer of *I Come From: Imagination is Free*, a documentary by 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 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 56+ colleges and universities (Eighty-six 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 ten time key presenter at the Kennedy Center American College Theatre Festival (KCACTF), Region III, and once each at KCACTF Region IV, VI (twice), VII and VIII; he has been a VIP guest and presenter at thirteen 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); Chicago Shakespeare (Chicago, IL); Actors' Shakespeare Project (Boston, MA); Chesapeake Shakespeare (Ellicott

City, MD); Great River Shakespeare Festival (Winona, MN); three times at the Southwest Shakespeare Company (Mesa, AZ); 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, a keynote presenter, and the Curator of program content for the inaugural Shakespeare in Prison Conference hosted by the University of Notre Dame in November, 2013 and repeated in January, 2016, as well as at the Old Globe Theatre in March, 2018. He was a master teacher at the Arts in Corrections: Building Bridges to the Future in Los Angeles in June, 2017 and a featured presenter the Marking Time: A Prison Arts and Activism Conference at Rutgers University in October, 2014. He is a founding member of the Justice Arts Coalition.

Curt is an oft invited keynote speaker and panelist



at national and international theatre conference including: Pedagogy & Theatre of the Oppressed (Detroit, Michigan); Theatre Communications Group (Portland, OR); Shakespeare Theatre Conference (Stratford, ONT); and 401 years after Shakespeare: Shifting Paradigms from the Shakespearean Human to the Post-Human (Heritage College, Kolkata, India).

Curt has been the keynote speaker as the Alberts S. Johnston, Jr. Memorial Shakespeare Lecturer at University of North Alabama, 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 four TEDx Talks. In 2016, at TEDx Muskegon (Muskegon, MI) on the subject of living in the rub between light and darkness; in 2013, at TEDx Berkeley, on the subject of building circles-of-trust; in 2012, at TEDx Macatawa (Holland, MI) 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 is a columnist for *Prison Life*. He has five published essays - "My Better Angels Versus

My Lesser Demons" in *Paso de Gato: Revista Mexicana de Teatro*; "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 Lockett 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 Transformational 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 Clowes: 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), Chesapeake Shakespeare (Baltimore, MD), 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), Grand Valley Shakespeare Festival (Allendale, MI), Foothills Theatre Company (Worcester, MA), Hope Summer Repertory Theatre (Holland, MI), Kalamazoo Civic Theatre (Kalamazoo, 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 Humanities from Oakland University, Doctor of Humane Letters from Bellarmine University, an Al Smith Fellowship in playwriting from the Kentucky Arts Council, the Sidney Berger 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 the Shakespeare Behind Bars program at Luther Luckett Correctional Complex since 2008, directing SBB seasons of *Julius Caesar*, *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

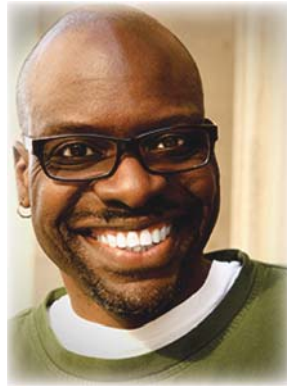
Audubon Youth Development Center for several years and created the Shakespeare Beyond Bars programs at Louisville Day Treatment Center, Home of the Innocents, and Uspiritus. He also created and facilitated the Journeymen Programs for 18-21 year olds at Eastern Kentucky Correctional Complex and Luther 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*, *Romeo and Juliet*, *The Two Gentlemen of Verona*, *Twelfth Night*, *Titus Andronicus*, *Much Ado About Nothing*, and *Julius Caesar* plus Shakespeare in the Parks tours of *Macbeth*, *Hamlet*, *Romeo and Juliet*, *Julius Caesar*. Under his leadership, Kentucky Shakespeare recently received the 2017 Louisville Awards in the Arts Bobby Petrino Family Foundation Arts Impact Award and the 2015 Center for Nonprofit Excellence Pyramid of Excellence Art of Vision Award. Recent awards include the 2016 Kentucky Governor's School for the Arts Marlene M. Helm Alumni Award, 2015 Fund for the Arts Allan Cowen Innovation Award, 2014 Alden Fellowship from the Community Foundation of Louisville, and Broadway World Louisville Regional Awards for Best Director. He was previously an Artistic Associate with the company for nine years from 2001-2010.

He was also 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. Most recently Matt appeared onstage as the Player in Kentucky Shakespeare's *Rosencrantz and Guildenstern Are Dead*. Film and TV credits include roles in *The Perfect Gift*, *1 Message*, *Pieces of Easter*, and *Forrest Gump*.

Keith McGill

Facilitator/Director



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

Keith is very excited and proud to be part of Shakespeare Behind Bars. He started with SBB six years ago, at Audubon Youth development Center, working with youth offenders. This year marks his second year working both with the Journeymen and the original SBB group. He also has done Shakespeare Beyond Bars residencies with youth at Uspiritus, Maryhurst, and Our Lady of Peace, and Louisville Day School.

In addition to teaching, Keith is also an actor. He has appeared in productions with various theater organizations, such as Actors Theatre, Looking for Lilith, and Shoestring Productions, as well as various regional and national television commercials and several films and television series. His Shakespearean roles include Caliban in *The Tempest*, Leontes in *The Winter's Tale*, Touchstone in *As You Like It*, and Gloucester in *King Lear*. Recently he appeared as Bono in the University of Louisville's production of *Fences* and as Wining Boy in their production of *The Piano Lesson*.

In film, Keith has played lead roles in *Clancy* and *Nothing Without You*. His Television roles include *The Stranger* and the TBN series *Spirit Contemporary*. Keith has also appeared in numerous commercials, including ones for Enviropure, Kentucky Lottery, and Kentucky Farm Bureau.

For the past three decades, Keith has also worked as a stand-up comedian, appearing nationally on *Laughs* on Fox, and The Bob and Tom Show, CMT and BET, as well as being a featured entertainer on Holland American and Royal Caribbean Cruise Lines. Keith is also a 2016 finalist in the *Stand-Up NBC* competition.

Holly Stone

Director/Technology & Communications



Holly is a freelance graphic and web designer, artist and photographer who works primarily with theatres, musicians and artists, including SBB, Kentucky Shakespeare, Looking for Lilith Theatre Company, Derby Dinner Playhouse and Jane Rose (Nashville, TN).

Holly fell in love with Shakespeare at a young age and began volunteering and apprenticing with Kentucky Shakespeare Festival as a teenager. From 1999-2010, she was the Director of Technology & Design/Communications. She has been working with the Shakespeare Behind Bars team since then, 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 (Mirkollić 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.

As a Company Member of Looking For Lilith Theatre Company, Holly is Co-Chair of the Communications Committee and participates in the research and devising of original works. She is honored to have been part of the design and production team for the NYC premiere of *Alice in Black and White* at 59E59 Theaters in August 2016. Other recent production roles with LFL include Scenic and Props Designer for *Legacy of Light*, Research Co-Director, Devisor and Projections Designer for *Prevailing Winds* and Scenic Artist for *Sidewinders*.

Holly has been working in and around the theatre community for 25 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, and also served on the Board of Directors and was the resident Stage Manager for Dayton Theatre Guild in Dayton, OH. Holly studied art and theatre at the Youth Performing Arts School/DuPont Manual, Louisville Visual Art Association, Young Actor's Institute and Wright State University's Theatre Technology and Design Program. She and her husband Pete are also proprietors of The Salvage Emporium, which specializes in jewelry, yard art and other curiosities handcrafted from salvaged items and materials.

Donna Lawrence-Downs

Costume Designer

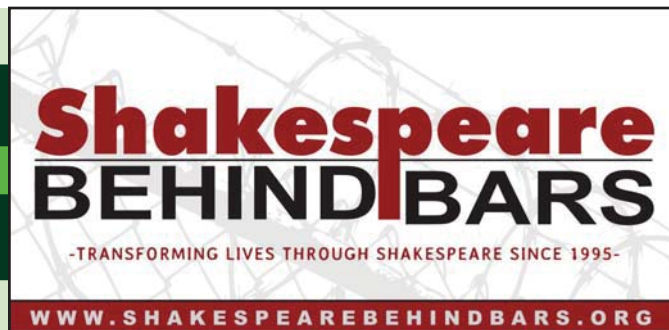


Donna joined the SBB team in 2010. She has designed costumes for SBB at Luther Luckett Correctional Complex productions of *Twelfth Night*, *Pericles*, *Much Ado About Nothing*, *The Winter's Tale*, *The Merchant of Venice*, *Romeo and Juliet*, *Richard III* and *Julius Caesar*.

Donna has been part of the Louisville Theatre family for over 25 years. She has been the costume designer for Kentucky Shakespeare for the last 4 seasons and is currently working on season number five. She was also costume shop manager, draper and resident designer for Stage One for 18 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, CenterStage, Walden Theatre, Louisville Ballet, Kentucky Opera, Actor's Theatre and Derby Dinner Playhouse.

Included among the over 375 shows that Donna has designed are: *Rosencrantz and Guildenstern are Dead*, *The Tempest*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Richard II*, *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*, *Victor/Victoria*, *Take Me Out*, *Cabaret* and *The Full Monty*. 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 owns her own costume shop and owns Life is Sweet Bakery with her husband Johnny.



ABOUT SBB

Now in its 23rd 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.

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

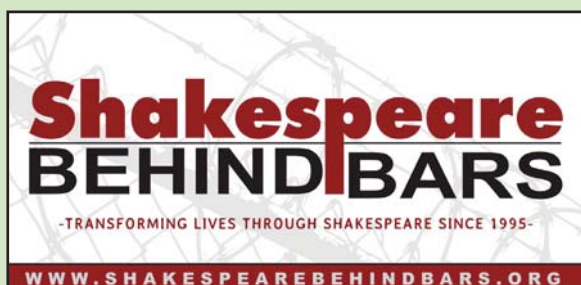
The program allows each participant the opportunity to:

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.

RECIDIVISM

The Shakespeare Behind Bars Luther Lockett Correctional Complex program currently has a 23-year recidivism rate of 6%.

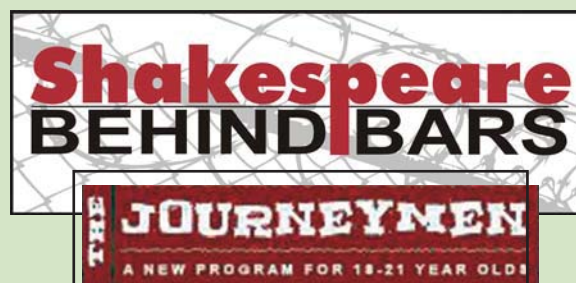
ADULT PRISON PROGRAMS



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
Muskegon Heights, MI



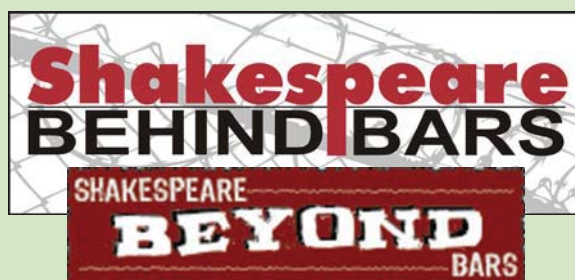
Through a partnership with VSA Kentucky and the Kentucky Department of Education, the Journeymen is a program for 18-21 year-olds incarcerated in the Kentucky Department of Corrections. Inmates explore the goals and values of the SBB program as a member of a positive, supportive community.

LUTHER LUCKETT CORRECTIONAL COMPLEX
La Grange, KY

EASTERN KENTUCKY CORRECTIONAL COMPLEX
West Liberty, KY

GREEN RIVER CORRECTIONAL COMPLEX
Central City, KY

JUVENILE ARTS PROGRAMS



Providing incarcerated and formerly 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.

LOUISVILLE DAY TREATMENT HIGH SCHOOL
Louisville, Kentucky

SBB@LLCC ENSEMBLE HISTORY

1995 Founding Company Members - Currently in Prison (3)

Hal Cobb, Richard Staton, Vance Young

1995 Founding Company - Currently at LLCC (1) Hal Cobb

1995 Founding Company Members - Paroled (8)

Ron Brown, Sammie Byron, Dale Dirkes,
Robert Head, Juadon Randle,
James Workman, Donnie Worthington

1995 Founding Company Members - Deceased (1) Billy Wheeler

1996 First Apprentice Company - Currently at LLCC (1) Tom Suleski

1996 First Apprentice Company - Paroled (10)

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

1996 First Apprentice Company - Deceased (1) Ben Spencer

Core Company Members (17)

Roderick Blincoe, George Cohen, Hal Cobb,
Solomon Evans, Timothy Falk, Connor Galenski,
Jerry Guenthner, Glenn Guntle, Michael Malavenda,
Andrew Noe, James Prichard, John Sheesley,
Clifford Stoup, Thomas Suleski, Thomas Walker,
William Whitehouse, Charles Young

Core Company Members on Hiatus (4)

Keath Bramblett, Stephen Marshall,
Robert Meadows, John Snyder

2017 Apprentice Company (6)

Michael Bolton, Robert Divine, Chad Meadows,
Robert O'Brien, Joel Otis, Michael Webb

Alumni Company - Released from prison (77)

Ron Brown, Demetrius Burrus, DeMond Bush,
Chris Byers, Sammie Byron, Lonnie Clark,
Alex Castillo, Jack Daugherty, Larry DeClue,
Jeremy Devers, Dale Dirkes, David Duvall,
Montest Eaves, Bruno Fassler, Joseph Ford,
Tom Frank, 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, Michael Jones, Kenneth King,
Ronald Kiper, Ronald Knight, Christopher Lindauer,
Larry Lucus, Bill Maggard, Mark Mason,
Donald Mikesell, Mario Mitchell, Erik Nolde,
Jeremiah North, Jimmy Osborne, Howard Ralston,
Juadon Randle, Roger Richardson, Philip Rieger,
Daniel Roberts, Erroll Rogers, Michael Rogers,
Daniel Rudd, Anthony Silver, Charles Smith,
Michael Smith, Troy Smith, Kelly Stillwell,
John Sowers, Kenneth Stone, Neil Sweet,
Harvey Swiger, Randy True, Floyd Vaughn,
Joshua Wallace, Michael Wells,
Jason Wheeler, Michael Williams, Jesse White,
William White, James Workman,
Donnie Worthington, Kenneth Wright

Alumni Company - Transferred to other prisons (27)

Claudman Anderson, Lavassa Anderson, Kyle Baugh,
Clinton Brewer, Kenny Burton, James Carter,
Andre L. Collins, Louie Garr, Stephen Haynes,
David Hopper, Michael Jones, Christopher Keeley,
Paul Martin, Robert Miller, Robert Molloy,
Joseph Napier, Stephen Riddle, Jeffrey Smith,
Raymond Smith, Richard Staton, Vance Young,
Derald Weeks, Boris Williams, Jeremy Williams

In Loving Memory of Our Departed Brothers (6)

Siah Cornett (transferred)
Leonard Ford (transferred)
Brandon Langley (paroled)
Greg Rayborn (paroled)
Ben Spencer (transferred)
Billy Wheeler (paroled)

SBB@LLCC PERFORMANCE HISTORY

December '95	<i>An Evening of Scenes from Shakespeare</i>
Summer '96	<i>The Two Gentlemen of Verona</i>
December '96	<i>Knaves, Knights, and Kings</i>
Summer '97	<i>Twelfth Night</i>
December '98	<i>The Bard Behind Bars</i>
December '99	<i>The Tragedie of Othello, the Moore of Venice</i>
May '01	<i>The Lamentable Tragedy of Titus Andronicus</i>
May '02	<i>The Tragedie of Hamlet, Prince of Denmark</i>
May '03	<i>The Tempest</i>
September - October '03	<i>The Tempest Tour: RCC, KCIW</i>
May '04	<i>The Life and Death of Julius Caesar</i>
September '04	<i>Julius Caesar Tour: KCIW</i>
December '04	<i>All the World's a Stage</i>
January-February '05	<i>All the World's a Stage Tour: KSR, KCIW</i>
December '05	<i>Comedie of Errors</i>
January '06	<i>Comedie of Errors Tour: KSR, GRCC, KCIW</i>
May '07	<i>Measure for Measure</i>
May '07	<i>Measure for Measure Tour: KSR, KCIW</i>
May '08	<i>The Life and Death of Julius Caesar</i> <i>Julius Caesar Tour: KSR, KCIW</i>
May '09	<i>The Tragedy of Macbeth</i>
May '10	<i>The Winter's Tale</i>
June '11	<i>The Merchant of Venice</i>
June '12	<i>Romeo and Juliet</i>
June '13	<i>Richard III</i>
May '14	<i>Much Ado About Nothing</i>
May '15	<i>Pericles, Prince of Tyre</i>
May '16	<i>Twelfth Night, or What You Will</i>
May '17	<i>Julius Caesar</i>
May '18	<i>A Midsummer Night's Dream</i>

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STA
SHAKESPEARE
Theatre Association

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

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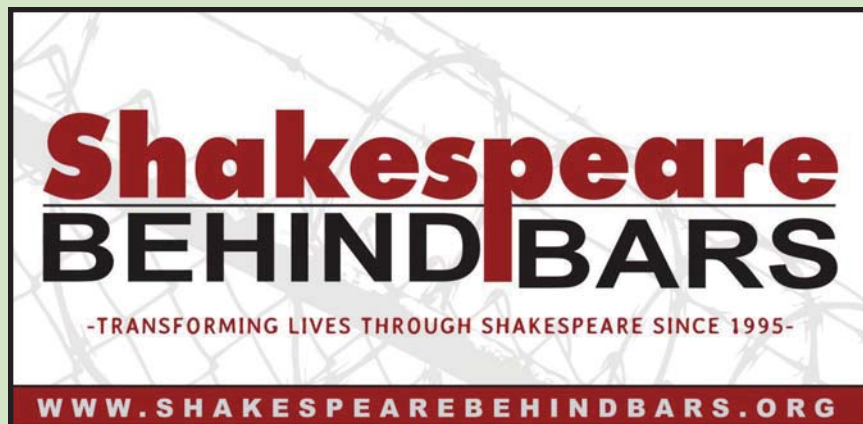
Photos by Holly Stone

MAY



2017





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.



Cast and Support Team for *Julius Caesar* 2017

Front Row: Michael Malavenda, Thomas Walker, Ryan Hardin, Solomon Evans, Charles Young, Clifford Stoup, John Sheesley, Gary Cohen, Stephen Marshall; *Back Row:* Director of Technology and Communications Holly Stone, Andrew Noe, Trevor Johnson, Facilitator Matt Wallace, Timothy Falk, Jerry Guenther, Glenn Guntle, Tom Suleski, James Prichard, William Whitehouse, Hal Cobb, Facilitator Keith McGill, Stephen Riddle, Staff Sponsor Helen Long.