



Richard

June 13-20, 2013

Luther Lockett Correctional Complex



PLAYBILL

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BEHIND BARS
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Scenes From *Romeo & Juliet* – 2012



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



Shakespeare BEHIND BARS

Demanding
vulnerability, trust,
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THE TRIP. No visit to the landscape of the soul would be complete without including a detailed plan on how to get there, where to look and where to spend some time. We don't want to miss the sights on the way.

THE DESTINATION. It's not the performance! The trip will take you to destinations you may be reluctant to visit. Yet, the ride through old memories, set in the historic backdrop of your past, may be just what is needed for...

THE GROWTH. Facing the truth of your life and choices as you step into the lives of others, produces a dramatic effect that may change the very nature of your life.

by David N. Harding

Shakespearebehindbars

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Shakespeare Behind Bars, Inc.

HOLLY STONE CURT L. TOFTELAND MATT WALLACE

AND

LUTHER LUCKETT CORRECTIONAL COMPLEX

PRESENT

RICHARD III

BY WILLIAM SHAKESPEARE

STARRING

KYLE BAUGH	HAL COBB	GARY COHEN	JEREMY DEVERS
JOSEPH FORD	JERRY GUENTHNER	DAVID N. HARDING	
STEPHEN HAYNES	CHRISTOPHER LINDAUER	STEPHEN MARSHALL	
MARIO MITCHELL	JAMES PRICHARD	STEPHEN RIDDLE	
ERROLL ROGERS	JOHN SHEESLEY	JOHN SNYDER	CLIFFORD STOUP
GENE VAUGHN	WILLIAM WHITEHOUSE	CHARLES YOUNG	

COSTUME DESIGN
DONNA LAWRENCE-DOWNS

STAFF SPONSOR
JERRY ALTER, CTO

ASST. DIRECTOR/STAGE MANAGER
GENE VAUGHN

ORIGINAL MUSIC/SOUND DESIGN
TOM SULESKI & WILLIAM WHITEHOUSE

SCENIC PRINTING
BART COHEN,
SHOWTIME DESIGN

SCENIC CONSTRUCTION
JOSEPH FORD &
LLCC CARPENTRY CLASS

DIRECTED BY
MATT WALLACE

Shakespeare Behind Bars 18th Season - RICHARD III

HOUSE OF YORK

Richard, *Duke of Gloucester*
King Edward IV, *brother to Richard and Clarence*
George, *Duke of Clarence, brother to Edward and Richard*
Duchess of York, *mother of Richard, Edward, and Clarence*
Edward, *Young Prince of Wales*
Richard, *Young Duke of York*

SUPPORTERS OF RICHARD

Sir William Catesby
Sir James Tyrell
Second Murderer
Duke of Norfolk
Soldier

THE WOODVILLES

Queen Elizabeth, *Edward's wife, formerly the Lady Grey*
Earl Rivers, *brother to Queen Elizabeth*
Sir Thomas Vaughan

HOUSE OF LANCASTER

Queen Margaret, *widow of King Henry VI*
Lady Anne, *widow of Edward, son to the late King Henry VI*

THE TUDORS

Earl of Richmond, *Henry Tudor*

SUPPORTERS OF HENRY TUDOR

Sir Walter Herbert
Sir James Blunt
Earl of Oxford
Soldier

POLITICIANS AND OFFICIALS

Lord Hastings, *Lord Chamberlain*
Duke of Buckingham
Lord Stanley, *Earl of Derby*
Lord Mayor of London
John Morton, *Bishop of Ely*
Priest
Sir Robert Brakenbury, *Lieutenant*
Guards

THE JOURNEYMEN (pre-show)

Monologue selections from *Hamlet*
and the *Merchant of Venice*

Chorus/Prologue - *Henry V*

PRODUCTION TEAM

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

SBB ADMINISTRATIVE PERSONNEL

Founder/Producing Director
Artistic Director
Director of Technology and Communications

Jerry Guenther
David N. Harding
Gary Cohen
Gene Vaughn
Charles Young
John Sheesley

Clifford Stoup
Mario Mitchell
James Prichard
Kyle Baugh
William Whitehouse

Christopher Lindauer
Joseph Ford
Stephen Haynes

William Whitehouse
Hal Cobb

James Prichard

Jeremy Devers
Stephen Riddle
Gene Vaughn
Christopher Lindauer

Stephen Marshall
John Snyder
Erroll Rogers
Stephen Haynes
Kyle Baugh
Stephen Riddle
Charles Young
Kyle Baugh
Gene Vaughn
Mario Mitchell
James Prichard

Brett Combs
Marquise Carter
Tay Reed
Travis Smith
The Journeymen Ensemble

Matt Wallace
Jerry Alter, CTO
Donna Lawrence-Downs
Tom Suleski, William Whitehouse
Gene Vaughn
Stephen Marshall

Curt L. Tofteland
Matt Wallace
Holly Stone

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THERE WILL BE ONE TEN-MINUTE INTERMISSION

Welcome to Luther Luckett's Production of Richard III

I would like to welcome all of you to the 2013 Shakespeare Behind Bars production of *Richard III*.

Director, Matt Wallace, the cast, and the staff at LLCC have worked very hard this year to present *Richard III* to the inmate population and to our loyal public supporters. Without your interest and support, these productions would not be possible.

This year's production has undergone major cast changes due to some unforeseen circumstances, but as always, the cast has pulled together to support each other and to make sure that this year's performances are up to the standards that have been set year after year.

As I continue into my second year as Deputy Warden of Programs, I can personally attest to how dedicated these performers are and how proud they are to participate in this program. I am continuously astounded at the hidden talents that are found behind a prison fence. Most of the performers you will see tonight are veterans of this program and some of them are fairly new to the program. However, I think you will see that no matter how long they have been involved in this program, the men performing are truly changed by this experience and are astounded themselves at some of the lessons they glean from their involvement in this program.

I applaud these men for stepping out of their comfort zones to do something different and to commit themselves to such a worthwhile project. In a prison setting, that is often something that is difficult to accomplish.

For those of you who attend these performances year after year, again, we thank you for your loyalty and support. For those of you who are first time attendees, I hope you will enjoy this unique experience you are about to witness and that you will be able to feel the connection these men have to their characters.

In closing, I would like to thank the staff at LLCC who has worked to make this year's production possible. I would especially like to thank Director Matt Wallace for his tireless dedication to this program. Matt is devoted to this program and gives much of his personal time to coach and mentor these performers. Programs such as these are vital to the rehabilitation of our residents and everyone's support and involvement is truly appreciated.

Tiffany Ratliff,
Deputy Warden, Programs



"Be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon them."

- *Twelfth Night* (Act II, Scene V)

Director's Notes

Welcome to the 18th season of the Shakespeare Behind Bars program at Luther Luckett Correctional Complex! Thank you for taking the time and making the effort to join us for *Richard III*, the first of Shakespeare's history plays for us to tackle.

We are delighted to be the oldest Shakespeare troupe in North America in a medium security prison and must thank the amazingly supportive leadership and staff here at LLCC for championing this program for 18 years.

This year, several SBB members re-joined society and are home making us proud. Sixty-five SBB members from our LLCC program have now re-entered society, and as of today, our 18-year program recidivism rate is just 6.1%.

Our third year as a not-for-profit charitable organization has been an incredibly successful time of growth. We created 7 new programs this year and now facilitate 10 programs in 2 states. Our Michigan program has developed to include an incarcerated juvenile program and a Shakespeare *Beyond Bars* co-gender juvenile program, in addition to our existing adult program at Earnest Brooks Correctional Facility. In Kentucky, we've now expanded to 7 programs. We've lengthened our multidisciplinary juvenile arts program at Audubon Youth Development Center to include both fall and spring residencies, and our Shakespeare *Beyond*



EKCC Journeymen

Bars aftercare program at Louisville Day Treatment Center continues. This spring we launched new Shakespeare *Beyond Bars* programs at Home of the Innocents and Uspiritus on the Brooklawn Campus working with at-risk boys and girls. This season also brought an exciting new venture partnering with VSA Kentucky, the state organization on arts and disability and the Kentucky Department of Education creating and implementing new SBB *Journeymen* programs designed specifically for incarcerated 18-21 year olds in the Department of Corrections at Eastern Kentucky Correctional Complex and here at LLCC.

I am so very proud of our young *Journeymen* ensemble of 18-21 year olds who have volunteered to participate in the new introductory SBB program. They have dared to step outside their box, to be *uncommon*, and commit to the process. We've been meeting once a week since December working on the principles of SBB, and tonight, they will present a short pre-show performance... the culmination of their work. It is my hope that next year, they will carry on to help mentor other young *Journeymen* and perhaps continue on to the next level with Shakespeare Behind Bars.

This breadth of rapid growth could not have happened without the extreme

generosity of our individual donors and foundation support. We thank you, we salute you, and we are humbled by your kindness.

If you are not yet an SBB donor, we invite you to join us by making a tax-deductible contribution to enable us to continue to expand and facilitate change in the lives of the incarcerated and those potentially at risk of becoming incarcerated. And if you know of someone who may be interested in supporting our mission, please pass it on. We have more exciting future possibilities in the works...

I don't want to say much about the play you're going to see tonight as I want you to meet Richard yourself and see where your journey takes you.

It's the late 1400's in England. The play begins in a time of "peace" as the thirty-year War of the Roses nears an end



with the deaths of King Henry VI and his son of the House of Lancaster. Richard of Gloucester's older brother, King Edward IV of the House of York has just been crowned.

It was a strange coincidence that over the course of this season the late Richard III's remains were found, exhumed, and identified after over 500 years. It couldn't be timelier.

We've been doing some archaeology of our own this season, unearthing emotions and truths buried in the text, characters and lives of our ensemble members. It has been a great pleasure and a privilege working with the men in this, my fifth year of facilitating the program at LLCC, and it's been a powerful process as always, experiencing the ensemble breathing life into the Bard's work.

As insight into our program and ensemble, I asked the men to each choose a piece of text from *Richard III* that speaks to them and explain why. You'll find their reflections throughout this beautiful 18th season commemorative playbill, in addition to much information on SBB. Thank you to David N. Harding, Cathy Buck, William Newsome and the LLCC Observer staff for making it such a special companion piece.

*"And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days."
— Richard III*

I'm proud of these guys beyond words. Some of them could have been Richard. Some of them were like Richard. Some of them have been manipulated by a Richard. But today, they are courageously fighting the good fight, working to find themselves, taking responsibility, and giving back, as they evolve as human beings. Tonight, you'll see the culmination of where we are in the process at this point, but if only you could witness those day to day triumphs and discoveries and just how very far these men have come in their journeys. It's stunning. It's that incredible growth, change, and hope that



is difficult to express in words. But I'm so glad you're here to share some of it in person tonight. I know it means the world to this band of brothers.

Thank you for joining us.

Matt Wallace,
Artistic Director



THE STORY ~ RICHARD III

(THE TRAGEDY OF RICHARD III
WAS WRITTEN C. 1592)

ACT I

After a long civil war between the royal family of York and the royal family of Lancaster, England is enjoying a period of peace under King Edward IV and the victorious Yorks. But Edward's younger brother, Richard, Duke of Gloucester, resents Edward's power and the happiness of those around him and has not stopped plotting since the defeat of the late Henry VI. He conspires to play his brothers, King Edward IV and George, Duke of Clarence, against each other in an attempt to gain the crown. By insinuating charges of treason against George, Richard convinces the King to have him arrested and Richard secretly arranges to have him murdered while imprisoned in the Tower of London.

Richard then woos Lady Anne, widow of the recently murdered Prince of Wales, in the midst of her father-in-law's funeral procession.

At the London palace, Queen Elizabeth and Richard's factions fight loyalties and intentions. Queen Margaret, the banished widow of Henry VI, arrives and heaps curses on her old enemies.

In the Tower of London, Clarence wakes up as two executioners, paid by Richard, arrive. Despite his pleading, one of the murderers stabs Clarence and drowns him in a wine barrel.

At the London palace, the ailing King Edward orders reconciliation among Queen Elizabeth's family and Richard's followers, and vows of friendship are exchanged. The news of George, Duke of Clarence's death arrives and soon following, the ill King Edward IV dies.

Richard will now serve as regent while King Edward's son (also named Edward) can come of age. In order to "protect" the

Prince of Wales and his younger brother, Richard sends them to stay in the Tower of London as well. He then moves against the court noblemen who are loyal to the princes. Rivers, Vaughan, and Hastings, are each arrested, then executed. With the aid of Buckingham, Richard declares that King Edward IV's offspring are illegitimate, and in an arranged public display, Buckingham offers the throne of England to Richard, who pretends to be reluctant to accept.

ACT II

Richard, Duke of Gloucester, marries Lady Anne and is crowned King Richard III. He needs to bolster his claims to the throne and decides that the young princes locked away in the Tower of London must be disposed of. Buckingham, who has been Richard's staunchest ally, balks at this, so Richard gets Tyrell to do the deed and turns on Buckingham for his insubordination. By this time, Richard has alienated even his own mother, who curses him as a bloody tyrant.



A depiction of Richard III – on the white horse – at the Battle of Bosworth Credit: ALAMY

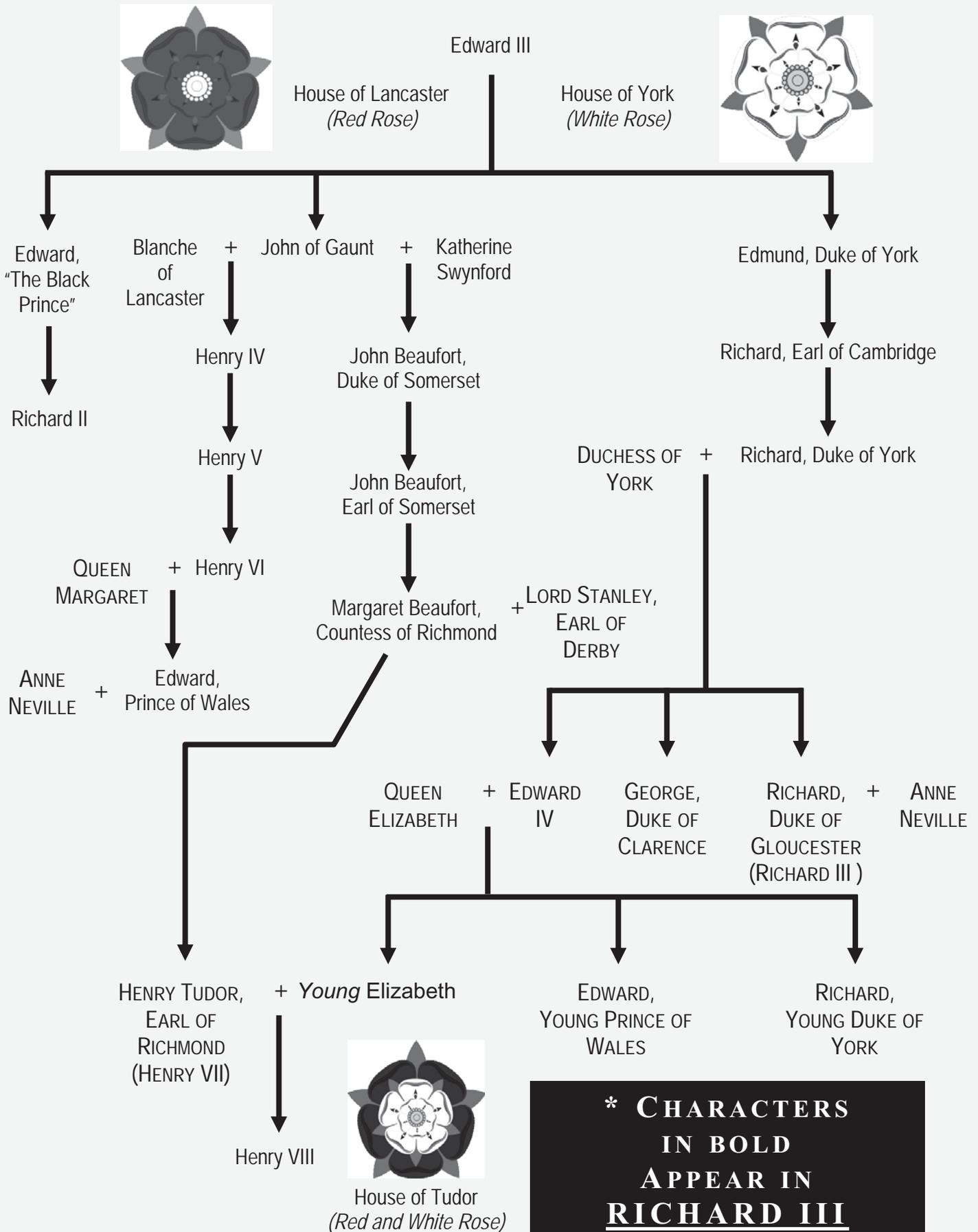
Richard, now a widower after the suspicious demise of Anne, makes a ploy to marry the late King Edward's daughter, his niece. Queen Elizabeth, King Edward's widow, ultimately tells Richard that she will woo her daughter on his behalf.

Henry, Earl of Richmond, brings over an army from France to war against Richard. Buckingham, finding himself out of favor with

Richard, gives his allegiance to Richmond. However, Buckingham is captured when his army is thrown into disarray, and Richard has him executed immediately. Richmond finally lands his army and marches for London.

The armies of Richard and Richmond encamp near Bosworth Field and the night before the battle, Richard is visited by the sundry ghosts of the people he has slain, all of whom foretell his doom. At Bosworth Field, Richard is unhorsed in the combat, Richmond finds him and the two battle. Richmond prevails, slays Richard, and is crowned King Henry VII on the field of battle. Promising a new era of peace for England, the new king is betrothed to young Elizabeth, thus uniting the warring houses of Lancaster and York, effectively ending the War of the Roses and founding the Tudor line of kings. ♪

The Genealogy of **RICHARD III**



*** CHARACTERS
IN BOLD
APPEAR IN
RICHARD III**

Kyle Baugh (John Morton, Bishop of Ely / Duke of Norfolk)

"And is it thus? Repays he my deep service With such contempt?
Made I him king for this?" - Buckingham (Act IV, Scene II)



Throughout work on this play, I have really been able to relate to Buckingham – even though this is not the character who I play. It seems that Buckingham is a very intelligent, crafty and charismatic individual and throughout the entire play he presents himself as a very confident and capable person. As he comes closer to Richard and becomes his “right hand man” it seems evident that Buckingham plays the biggest role in seating Richard on the throne.

Unfortunately, in the end, when Buckingham is asked to do the one thing he wouldn't likely have been able to do (morally)—and in fact nearly doesn't except for the previous promise of wealth and power—he begins to see his world fall apart. All that he had personally given and done on Richard's behalf was for naught.

Buckingham here looks for his reward—the “fruit of his labors” (however foul they may be)—only to find that the fruit is rotten.

I have often in my life pursued advancement, wealth and power and spared no expense in the attempt to obtain whatever it was that I desired. Much as it is here with Buckingham, I have come to realize that my illicit desire for wealth and advancement is often fulfilled with ruin...

“O, let me think on Hastings and be gone / To Brecknock, while my fearful head is on!”

At first glance at this quote, I saw only

the surface connection of Hastings' beheading. But, as I “thought on Hastings,” I began to consider his last words...

“O, momentary grace of mortal men,
Which we more hunt for than the grace of God!” (Act III Scene IV)

As Buckingham returns to Richard after considering that immoral request, it seems as if he may well consent IF he is granted that promise Richard had once made...but it is too late. And it is at this moment that Buckingham realizes what Hastings also found. Some of us spend our lives like Buckingham, spending entirely too much time and energy seeking the “grace of mortal men”—those useless material things that can come only from human beings—and in the long run we have come to find that the only “grace” that we as humans really NEED is that which comes from above. Fortunately, I believe that I was able to figure this out before it was too late. 

Stephen Marshall (Lord Hastings)

“Thou art a Traitor, off with his head.” - Richard III (Act III, Scene IV)



This is what I felt should have happened to my co-defendant, when I found out that he had made a statement against me, and was going to testify in court. In fact, I had pretty much stated this same phrase to

him through the windows in the county jail. Then, not an hour later, I found myself in solitary confinement where I stayed for approximately a year waiting to go to trial. Sitting there every day focusing my anger toward him because I was there. Then to see him sit in the chair and testify against me in open court was the knockout punch.

Now, one month short of having 19 years of being in prison, I have realized that the anger that I was focusing on him was just me deflecting the anger that I had for myself for the crime that I could not admit to, would not admit to. Though now, having done a lot of growing up and soul searching, I can now forgive him for

what I thought then was a betrayal of my friendship by him. I did not realize that I was the one that actually betrayed him by pulling him into my demented scheme at the time.

I myself do not expect any forgiveness for the life that I took those many years ago. I only hope that it is understood that people can change. The change itself can only come within the individual, and may take quite a long time for the person to realize that there needs to be a change in their life in order to move forward.

If it were not for this program, I would probably have not wanted to change, and accept responsibility for my most heinous crime. 

Jerry "G" Guenther (Richard, Duke of Gloucester)

"Look what is done cannot be now amended.
Men shall deal unadvisedly sometimes,
Which after-hours gives leisure to repent"
- Richard III (Act IV, Scene IV)



My name is Jerry Guenther!!! I am playing Richard III in this year's "Shakespeare Behind Bars" production. I would like to take a minute to welcome you all, especially my own family and dear friends to the show, thank you all so much for coming and I personally guarantee that you will get your money's worth tonight. So sit back and enjoy the culmination of this year's "Shakespeareance", one that we are very grateful, proud and pleased to present this evening.

We were asked to share our favorite quote from this year's play and impart why it is special to us and what we learned from it. This quote was given by Richard III to Queen Elizabeth. The reasons I like

this quote are because of their universal truths. Now I could try to wax poetically and express with great pontification my discernment, astuteness and perception of said universal truths, but as many of you know I'm just the big guy known as "G" and that would be like playing leap frog with a unicorn; "wouldn't be prudent!!!"

The universal truths behind my favorite quote are:

- We all screw up!
- When we screw up we regret it and then we repent!
- Sometimes our screw ups can't be fixed!

Was I really Richard III, I could blame everyone and everything and become a duplicitous demonic master of murder and mayhem while singing the songs of love just like the great Machiavellian monster incarnate that Shakespeare's Richard III is!!! I could do that... but I want my mother to be proud of me, and I believe that all human actions will ultimately be judged by a heavenly power and I pray my soul finds rest.

Unlike Richard, I underwent the kind of soul searching that led to my being able

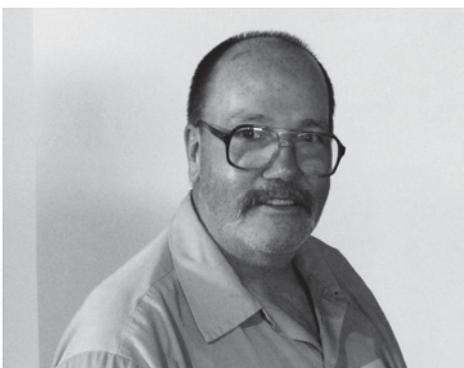
to forgive myself. Regretfully, forgiveness is not a universal truth, even though it should be!!! A good friend of mine once eloquently stated "those of us that need forgiveness most, deserve it the least." So what can we do now? I choose to move forward unfettered by the heavy chains of remorse and regret. I couldn't fix it so I chose to let it go and move forward for my own good and for the good of the people who love me. Can forgiveness be earned? God gives it for the asking, but the world is not so generous. I made the decision to be free today—while incarcerated—and exist in a state of being where prison is only my geographical location. I am paying for my crime and someday my debt will be paid in full. I will walk out of here one day and my geography will be different. Until then I'll say this, the depth of my sorrow and remorse can be measured by the man I have become.

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

ENJOY THE
SHAKESPEARIENCE!!![®]

Stephen Riddle (Sir James Blunt / Priest)

"A horse, a horse. My kingdom for a horse." - Richard III (Act V, Scene IV)



I used to have a real problem with facing my problems. I would run as fast as I could away from them and would have given anything for a horse to get away faster. Now that I am a little older and wiser, I find ways to deal with problems instead of running away from them. Shakespeare Behind Bars has helped me with that.[®]



John Snyder (Duke of Buckingham)



"Look what is done cannot be now amended."
- Richard III (Act IV scene IV)

I've spent many years living a "me first" life. After all, to an unlawful degree, isn't that what crime is, putting your needs above the needs of others?

Being incarcerated and a member of this ensemble have taught me many things. Above all, it has taught me to have a heartfelt respect for each and every experience of my life, without presuming which are petty and which are significant: respect for each person, each opportunity, and for each threat.

The future most certainly will never need to be about me. It is about a special family from Oldham County. It's about my two young nephews and their future; it is about my aging parents and their well-

being, my caring sister and her husband. It's about the members of our families and the health of a friend. It is about someone I really care about named Shelley and her son Jesse. It is about the person whom I've yet to meet who needs me in a time of crisis; it's about you . . . not me. My parents raised me to understand that I have a responsibility to help make the world a better place.

The "selfish me" never understood that.

Although we live life forward, it can only be understood backwards.

Thank you for spending the evening with us. 🐾

Every person's journey is unique. Our lives are like books in which we intend to write one chapter, but are forced to write another. My current chapter is far different from what I originally intended. I had no choice, what is done cannot be now amended.

What we learn today, we apply tomorrow. Much like my character, the Duke of Buckingham, I've learned that selfishness is an empty way to live. I know because

Erroll Rogers (Lord Stanley, Earl of Derby)

"The tyrannous and bloody act is done." -Tyrrell (Act IV, Scene III)



There is so much weight in those seven words. I believe this is the most powerful phrase in this entire play. Think about the mind frame that a person has to be in to grasp the magnitude of finding the truth in a hideous murder. Honestly, it scares me just thinking about it. My mind drifts to 9/11, the Boston bombing and the brutality in how Tyrrel butchered the princes in the play.

My heart and prayers go out to all the fallen men and women. It amazes me how a man's writing, from so long ago, still has meaningful relevance in today's existence. This is a very historic play with an educational insight into the 1460's. I've learned a lot just by partaking in this production. Only in SBB will a person dig for the truth in every moment. 🐾

Jeremy Devers (Sir Walter Herbert)



"O, coward conscience, how dost thou afflict me."
- Richard III (Act V, Scene IV)

This quote stood out most to me after having read the play. No matter how strong or how evil Richard's actions and thoughts were, I felt as if he was reacting to pure fear in his own heart. He allowed that fear to spawn his

ideas and drive his heinous acts. He became something he was not meant to be and paid the ultimate price for it. Mirror to mirror: I find that similarity in my life! 🐾

William Whitehouse (Queen Margaret / Soldier / Musician)

“Having no more but thought of what thou wast to torture thee the more, being what thou art.” - Margaret (Act IV, Scene IV)



This is one of my favorite lines and it comes in our second act when my character says something to Queen Elizabeth. Now, I know that Shakespeare meant it for some other reason when Margaret was ridiculing Queen Elizabeth, but how I took it, is now how I am living. Take the first half for instance, “Having no more but thought of what thou wast to torture thee the more...”

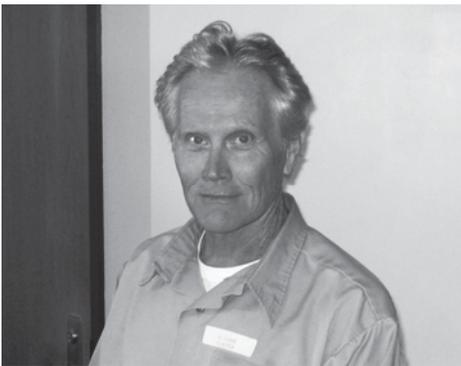
Sometimes as humans, we tend to dwell on past situations; we live in the past so much and allow it to define who we are. We are constantly reminded of what we have done years ago because that is all people see. We are the ones who allow others to see us still living in the past, we are so busy torturing ourselves and not forgiving ourselves, (in which forgiving means to forget), that we do not want to make a change because of what people might say, or still believe who we are. But, we have to make a change. We cannot allow the past to rule our lives and keep us from being the men and women we are suppose to be.

The second half of the line is, “Being what thou art.” This is a short and simple phrase. It is time to start living for now, what is done is done, be who you are, not

what others want you to be. If you are going to make a change, make it for yourself and not someone else, because the end result of you making a change will mean so much more, and will be well defined in you. So now what are we going to do? I know what I am going to do. I am striving for the future, I am running the race God has set before me. I will ask forgiveness from others for what I have done to them, and I will forgive others for what they have done to me and then, let it go! So it will not torture me no more and hinder me from who I truly am. God has blessed us all. I pray that you might finally find relief from stress that hinders you from being who you are, and that you strive for the best you can do, and live with no regrets. Since now that all has been said, so what are you going to do? 🐾

Hal Cobb (Lady Anne)

“Thou quiet soul, Sleep thou a quiet sleep.” - Anne (Act V, Scene III)



When Anne's ghost appears in dreams of Richard and Richmond in Act V of *Richard III*, she contrasts her curse of Richard with the above blessing for Richmond. She echoes the sentiments of Richard's numerous victims.

Richard has lied, manipulated and slaughtered his way to England's throne resulting in a restless and tormented soul. Despite hubristic private moments bragging and blustering of evil deeds, Richard's sleep betrays his conscious bravado and bravura. Anne states, “For never yet one hour in his bed/ Did I enjoy the golden dew of sleep, / But with his timorous dreams was still awaked.” (Act 4, Scene 1) The Latin root of timorous is *timere* “to fear.” Richard claims from his opening soliloquy that he is “determined to prove a villain,” but is narcissistically blind of his own deeper motivations and blissfully ignorant to the rebound of consequence. Anger driven to violent ex-

tremes is generally rooted in the deeper emotions of fear, loss and inadequacy. Richard is not as fearless as he postures.

Richmond on the other hand, has no horrid ghosts or deeds from his past to haunt his subconscious. He lives a good and decent life and when called to righteous duty, proves worthy in rising to the occasion. Richmond's dreams are filled with encouragement and support.

In this contrast of Richard and Richmond, could Shakespeare perhaps be offering us all suggestions for a good night's sleep? 🐾

John Sheesley (Young Duke of York)



Because this is my first year in Shakespeare Behind Bars, I decided that I didn't want to take a very large role. I wanted to take the opportunity to learn the process of creating the performance and the way the members of the troupe worked together. So when the time came to select parts for *Richard III*, I sat back and waited for all of the major and midlevel roles to fill.

Matt suggested I look at the role of Richard Duke Of York, Richard III's nephew and second in line to the throne behind Prince Edward played by Charles Young. Little Richard, as they refer to him in SBB, is only 9 years old and seeing as how I'm the shortest actor in the group, it

"So." - Richard III (Act IV, Scene IV)

seemed like a good match. Plus it was one of the smaller roles, so it seemed to make sense. I quickly became pretty excited to get to work on the part.

When it came time to select our favorite lines in the play, I originally planned to select one of Little Richard's lines, but during rehearsal, I became more fond of a particular *Richard III* line in Act IV, Scene IV. It's just one word – "So". I assume it's probably also one of the shortest lines in all of Shakespeare's works. It seemed rather amusing to me to be the shortest actor with one of the smallest parts to pick the shortest lines in the play. But that wasn't the only reason I chose the line as my favorite.

Just as there are no small parts, there are no small lines either. Shakespeare crafted each word and each line to have meaning - even a line with only one word. It's something very subtle and something that you can easily miss unless you're paying attention to the words and the way they're being delivered by the actors.

Here's the magic of this one line. This

line is full of meaning and undertones, especially the way that Jerry Guenthner delivers it to his 'mom' Gene Vaughn. The Duchess has just berated Richard III and threatened to never speak to him again. Richard retorts with a single word. But this lone word drips with a mix of deep regret, sarcasm, dismissal, and anger. You can feel the entire history and backstory to these two characters in one utterance.

Shakespeare is famous for his soliloquies, long dialogues and monologues, and deeply poetic language. But this line shows how he can use one lone word to fill in all the details to the relationship between characters and bring the full weight of emotion to bear.

I'm grateful for the opportunity to be a part of Shakespeare Behind Bars, even though I don't have the largest of roles. It's given me the chance to see that small things really do matter in life – whether it's small roles or small lines. When it's all put together properly, you can really see how everything works together into a greater whole. 🐾

George Cohen (George, Duke of Clarence)



"I have done these things that now give evidence against my soul for Edward's sake."

- George, Duke of Clarence (Act I, Scene IV)

George uttered this phrase to the Keeper in the Tower of London where he had been imprisoned. He had just had a nightmare foreshadowing his death. George's confinement in the Tower was his time to look back on his life and to reflect on all the misdeeds he had done for his family during the War of the Roses—the civil war between the houses of York and Lancaster. He knew he had to be punished for his wrongdoings during the war.

As I reflect on my own misdeeds, like George in this play, I knew right from wrong, but unlike him, I *did not* have to do those things. My wars have not been decreed by a king or father-figure, but have been a fight against my own inner demons. I know that I need to be punished for the wrongs I have done and I hope that God, or anyone else will not condemn my family for my mistakes. 🐾

Gene Vaughn (Duchess of York / Earl of Oxford)



Serves out in October

I have always wondered what it would feel like once it was my time to walk out the front doors here. Later this year, I will get the chance because I will be serving out a forty-year sentence. Now, it's time to get my life back and take what years I have left to rebuild bonds with my children.

Before I came to prison, there wasn't a lottery, there was no Thunder Over Louisville and cell phones were like big walkie-talkies. Something that really chaps my ass ☺, I remember way back when after getting high and having the munchies, we'd go to three or four different places. I would always say, "Dudes, I wish all this food could be bought in one place." Does YUM owe me any royalties? I'm just saying.

I am going to miss many people who have been a part of my life for many years. I don't know how to even begin or even how to end this in words. SBB has been a great experience and has taught me many things. It has opened my eyes to the endless opportunities life has to offer. It has taught me that my way is not always the right way.

There is so much more to learn about SBB and the experiences that come with it. I hope that when I'm out, I'll get the chance to work with Matt.

Over the years, at each performance, I have never heard anything negative from the questions during our talkbacks. I have met many great people from all over the world. I have so much respect for all of you.

"Since you teach me how to flatter you, Imagine I have said 'farewell' already." - Lady Anne (Act I, Scene II)

Curt Tofteland and family, Michelle and Marsha-what can I say other than I love you guys. I have told you before-if I would have met you on the street, I would not be here now. The three of you will always have a special place in my heart.

Matt Wallace, you and Curt are two of the greatest people I have ever met. You have brought so much joy into my heart. I don't know how to thank you enough. This is not goodbye for us, because we will see each other and, hopefully, work together. I really look forward to seeing you on the streets.

I have a special thanks for three special professors, Carol, Neils and Jack. More people should know about the joy and dedication you have with your students and members of SBB. I'm totally honored to know the three of you. I love you guys and hope to work with you in the future.

I cannot forget the most important person and that is my sister, Linda. She has never left my side and has always been there for me. Now my time is up, and a new journey begins. Linda tells me she is going to out-fish me. I hope you guys really don't believe that. I love you very much sis. I have some recipes in my head and can't wait to taste them. ☺

What can I say about the guys in SBB? Thank you for the memories I will cherish for the rest of my life. The bonds we made with each other are special because they are real. Nowhere does this happen other than this place.

What is it about SBB that draws people to it? I'm smiling right now because I know the answer, or should I say, one of the answers. If you don't know now, you will. ☺

Nobody could predict that SBB would win awards and be recognized around the world for the work that we do. It all starts

here and we set the bar that all other prisons hope to accomplish.

I am so proud to have been apart of it all. I'm also proud that I was able to experience this with all of you guys. Who knew an old hippie (Curt) would mold a small thing into the best true program in corrections.

Nobody knows what we really go through on a daily basis, all of the struggles, laughter, and the tears. They don't see the little light bulb going off in someone's head nor the mistakes we make. They don't see the group hugs showing the support we have for each other, nor the fights.

I love all of you guys and will see some of you on the street. We will say our good-byes at the right time.

There is someone responsible for me being in SBB, and that is "Pookie," also known as Jerry Guenther A.K.A. "Big G." I have known Pookie for twenty years and he is the best friend a person could have or ever want. He is more than a friend, he is my brother and I am going to truly miss him. I can only imagine the tears we will shed on the day I leave. The two of us have done so much together. Maybe one of us should write a book about it. I'm sure we could give everyone many chapters of laughter. I love you my friend, and your family. Your mother is a great woman and if she ever needs my help, I will be there in a second. I will miss you but not forget you.

I want to say goodbye to my cellmate, John Snyder. Dude, you have a lot of class and whoever is your next roommate should thank God because you are one of the best. Remember, my SBB friends, this is not just about the play. It's all about the process we go through to get there each year. That said, I say 'farewell.' ☺

Christopher Lindauer (Queen Elizabeth / Soldier)

"Hath he set bounds between their love and me?" - Queen Elizabeth (Act IV, Scene I)



People set bounds for themselves. Some decide not to get close so they won't get hurt. Some bounds are set for them due to decisions they have made. There are temporary bounds set on me that are separating me from my loved ones. Luckily, those bounds will be dissolved in a few months. I worry that as my younger sisters get older, more and more bounds will keep us

apart. It doesn't matter what bounds are in front of me, like Queen Elizabeth, I will fight to do all that I can to be with and protect those who I love.

Unfortunately, some bounds may never be dissolved. A set of grandparents have decided that due to my bad decisions, they would rather have nothing to do with me. My father and I have had bounds between us for years, but those may be surmountable. Then, with cancer taking my grandfather while I have been incarcerated, the bound set between us will only be dissolved when I join him. While I can fight all I want to try to fix these things, the reality of the matter is that it may not be possible. In this circumstance, one must choose acceptance.

Queen Elizabeth says this line when she has been told that she cannot see her

children. Not having children, the only thing I can connect this to is to think about my sisters. I helped to raise them and I am very proud of what they have become. Just the thought of being told I can't see them hurts me and thinking of them hurt or gone is something that is difficult to face for me. It is, however, something that I have chosen to use and embrace if only to understand what Queen Elizabeth has gone through.

One thing I have learned through my incarceration and through playing Queen Elizabeth is that the only thing more powerful than the bounds keeping us from the ones we love is the love that we have for them. With that, no bound is too strong. Knowing that they love and miss me at least as much as I do them makes things a lot easier. 🐾

Stephen Haynes (Sir Thomas Vaughan / Lord Mayor of London)

"And is it thus? Repays he my deep service
With such contempt? Made I him king for this?
O, let me think on Hastings and be gone
To Brecknock, while my fearful head is on!"
- Buckingham (Act IV, Scene II)



As Shakespeare's Richard III draws closer to the apex of its drama, The Duke of Bucking-

ham, one of Richard's most loyal companions, tries to get his reward for all of the dirty deeds he performed that helped thrust Richard into the throne. When he is tested one last time, Buckingham senses that Richard seems to have lost his mind with power after being asked for his consent in killing two innocent children who he thinks might pose a threat to Richard's crown. Buckingham balks at the idea and angers the newly crowned villain. When everyone is gone, Buckingham thinks aloud to himself, "And is it thus? Repays he my deep service with such contempt?

Made I him king for this? O, let me think on Hastings and be gone / To Brecknock, while my fearful head is on!"

When someone is on the inside, it isn't easy for them to see the whole picture with clear perspective. In other words, it's hard to see ourselves as we actually are. Buckingham is forced outside and realizes, albeit too late, how deranged Richard is. Buckingham went looking for a reward, as we find out a little later in the play, Buckingham, like most of us, gets what he actually deserves. 🐾

Charles Young (Edward, Young Prince of Wales / Sir Robert Brakenbury)

“And if I live until I be a man,
I’ll win our ancient right in France again
Or die a soldier, as I lived a king.”
- Young Prince Edward (Act III, Scene I)



To restore one’s dignity from a failure is always in the forefront of the individual’s eye. To be thought of in a good manner by your family, as well as your community, are things most of us were taught by our parents growing up. This quote tells me to keep

my eye on the prize, that I can overcome my present situation and be thought of by my family and community as a good person who is doing right. 

David N. Harding (King Edward IV)

“Proclaim a pardon to the soldiers fled
That in submission will return to us.”
- Henry, Earl of Richmond (Act V, Scene V)



sought his life and the downfall of his house—the same men who have killed his friends. What does this noble knight understand that permits him to pardon men who, were the circumstances reversed, would not have offered him such kindness?

The men under the bunched-backed toad, King Richard III, were under the influence and governing philosophies of a tyrant who thought of little but his own position and comfort. These same men lived in fear and were motivated by that fear to obey the base desires of the evil king.

The Earl of Richmond believed that if you change the governing influence, you change the way a man behaves and the way he looks at the world around him. Remove the fear of loss and you allow men to grow into something far greater than they would have otherwise.

Many of the men who live in this prison environment have been governed by tyrannical philosophies. They have given themselves permission to hurt, harm and in some instances kill. Yet, the hope must remain that under a different gov-

erning influence they can become far greater than they would have otherwise. Teach a man to see the world differently and place him under the kind of leadership that is eager to proclaim a pardon—to those willing to submit—and you will find that a great many will return to the community ready to be what they could never have been.

I think that the greatest difficulty when faced with men who have made poor decisions that have resulted in harm is allowing ourselves to grasp this basic concept: Every single action of every single person comes as the result of the philosophies he or she holds as the primary governing influence.

I once lived under the philosophies that governed King Richard. I was a taker, an abuser, and a monster. Then I was faced with a new governing authority. It was a belief system that would instill in me a new way to live and a new way to see the world. I now understand what motivates a man like the Earl of Richmond to extend a pardon to those who have caused harm.

Long live the King! 

By themselves these words hold little meaning for those of us who fail to understand them within the context of the play. Henry Tudor, Earl of Richmond has just slain the vile villain Richard III. The battle for the throne of England is over. Men have been slain on both sides of the conflict. The question is risen. “What men of name are slain on either side?” Richmond makes a statement that is both noble and gracious. He says, “Inter their bodies as becomes their births. Proclaim a pardon to the soldiers fled . . .”

Henry the Seventh offers pardon to those who have fought against him. He extends grace and mercy to men who have

Joseph Ford (Earl Rivers)

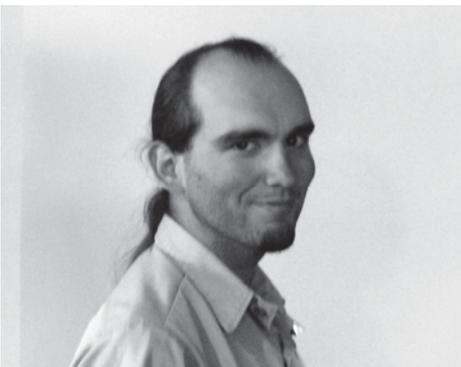


“. . . I have set my life upon a cast,
And I will stand the hazard of the die."
- Richard III (Act V, Scene IV)

This quote puts my journey into perspective. I've made up my heart and mind to stay clean and sober one day at a time. I will be a father to my son and daughter and I will be a guiding light to those who are trapped in the darkness. I will be a true friend, a better son, nephew, grandson, and I will hold

myself accountable for my actions. I will deal with the trials and tribulations that will come. I will embrace the fear of the unknown. I will stand the hazard of the die. ♪

Mario Mitchell (Sir James Tyrell / Guard)



"I humbly take my leave."-Tyrell (Act IV, Scene III)

I picked this quote because it signifies, just in the words not the emotions put behind it, how I wish to end things. Whether it is a relation of any sort or when I leave this world.

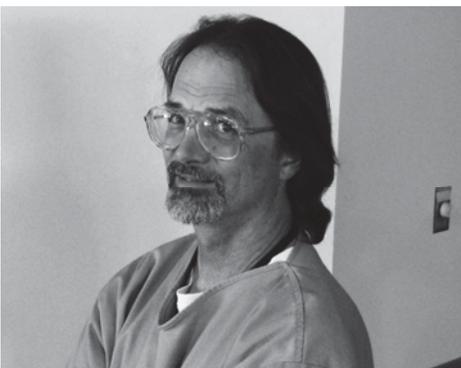
etly. Just take my bow and quickly, quietly leave.

Most people say that they want to go out with a bang. I, on the other hand, while it would be nice to go out with a bang, I have resigned myself to go qui-

It is also my take on life. I tend to be a bit humble, or so I think. I very seldom take credit for outstanding work. Well, I take it, but I'm very quiet about it. Ask the guys in SBB and hopefully they'll agree. ♪

Tom Suleski (Musician/Sound design)

"A horse, a horse, my kingdom for a horse!" - Richard III (Act V, Scene IV)



There is no one line in this play that really stands out for me. If I had to choose one, however, I suppose it would be the above mentioned quote.

fighting?

What was Richard thinking here? Did he finally realize that all of his ambitions and evil doing were for naught- he had led himself onto the path of his own destruction and he would give all just to live (to use the horse to escape the battlefield and his doom)? Or did he just want to keep

Let us compare this to the prison in which we live (whether that is this physical facility or those thoughts and attitudes that bind us and hold us back). The battlefield on which Richard has fallen is this prison. If someone offers us a horse (our freedom), how will we use that gift? Will we ride away from those things that brought us here? Or will we resume the path of destruction we made for ourselves? The choice is ours. ♪

"I have been studying how I may compare
This prison where I live unto the world."
- Richard the Second, (Act V, Scene V)

James Prichard (Henry Tudor, Earl of Richmond / Second Murderer / Guard)



After several years in the program and seeing seven plays unfold, I have seen in every one of them a strong theme of hope, either by one character or by several characters in the play. Shakespeare really locks in and understands the drive of sheer hope alone. Hope and love in my opinion are the two strongest of the human emotions. The line “true hope is swift and flies with swallow’s wings” is a testament to hope being free. When most people think of a bird they think free. In some of our worst situations through life, if we have hope that things will get better it gives us that little extra bit to hang in there and fight through. Even though Richmond is out-

“True hope is swift and flies with swallow’s wings.”
- Henry, Earl of Richmond (Act V, Scene II)

numbered and it doesn’t look good for him, he still has hope and believes he is in the right. Richmond gives his pep talk and instills that hope to defeat the tyrannical ruler Richard and his troops.

Claudio, in *Measure for Measure*, was my first role and he stated “The miserable have no other medicine but only hope.” When people have nothing left, when you feel that someone has taken all they can from you, the one thing they can’t take is hope. Claudio is facing death, he has lost everything that he had and is on the verge of being executed, the only thing he has for his miserable soul at this point is hope. Hope that he may live.

Now, in my personal life, hope is a very real and dear thing to me. I have to have the hope that after all of this I can go back out and live a productive life. Many people that are incarcerated live day by day on just the hope that one day they will be free again. I have made my mistakes but I have to have the hope that those

won’t be the only things I am remembered for. The only thing I can do is work hard on bettering myself as a person and use the time I have to the best of my abilities. To have the hope that, with this work, it will be enough for me to get back out there when my time comes and be the person I know I can be. Through the work of SBB, support of loved ones and friends, the hope I have will most likely become a reality.

To our family and friends, thank you all for your support. It was a pleasure to work with everyone in this ensemble. To our supporters and donors, thank you for your contributions to this program. It is greatly appreciated. With your help we are able to expand this program and help even more people through the works of Shakespeare. To those seeking us for the first time or the fifteenth, it was a pleasure to present you with what we all have worked so hard on. To all, I hope you enjoy. 

Clifford Stoup (Sir William Catesby)



Our legacies, our time on Earth will be defined and remembered by the choices we make before we die. We have all made wrong choices, and we have all been faced with a degree of adversity at one point or another in our lives. Nobody is perfect, and we have all made mistakes. But it’s how we react to our adversities and our choices in dealing

“Tis’ a vile thing to die . . . When men are unprepared and look not for it” - Sir William Catesby (Act III, Scene II)

with our mistakes that ultimately define our legacies. Death is the one and only thing we are promised, and for nearly all of us, it will be unannounced, and when we are not ready. Truthfully, how many of us are ready? And how many of us, if we knew when we were going to die can say “everything is perfect, I have no regrets, there is nothing I wished I could change”?

To me this quote really hits home because I believe, for the most of us, we are all trying to prepare ourselves for that day. We want to make amends with the people we have hurt or we want to right our wrongs. Nobody wants to be remembered for the bad that they have done.

I was fourteen years old when I took a neighbor’s life. I am thirty-one now and not one day has passed by where I have not thought about that. Everyday I think back and wish to God I could change that day. But the cruel reality is that I can’t change it. I wake up everyday and try to live that day a little more truer to myself than the day before in hopes that when my time does come, I can say “I did my best to make amends for what I have done.” And maybe not with his family, or even my own family, but at the very least, with myself. And hopefully I can say I did everything in my power to right my wrongs. 

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Greetings from Shakespeare Behind Bars founder, Curt L. Tofteland

With twelve successful programs implemented in Kentucky and Michigan, I am awed by how far we have come from the humble beginnings of the *Shakespeare Behind Bars* (SBB) program.

The roots of SBB go back to the early 1990's, when I read an article in the *Courier Journal* about a literacy-based program with incarcerated offenders and at-risk teenagers founded by Dr. Curtis R. Bergstrand, a Sociology professor at Belarmine University.

The program, Books Behind Bars (BBB), worked with a group of Western Middle School (WMS) students - who were labeled at-risk for dropping out of school when they came of age - and a group of inmate offenders from the Luther Lockett Correctional Complex (LLCC) - who were personally selected by Dr. Nancy Schrepf, a forensic psychologist at LLCC employed by the Kentucky Department of Corrections.



Two Gentlemen of Verona - 1996

The WMS students and the LLCC inmates selected for the BBB program read the works of S.E. Hinton. Hinton is most famous for her book, *The Outsiders*, which was turned into a 1983 movie by Francis Ford Coppola starring a crew of young actors - Sofia Coppola, Tom Cruise, Matt Dillon, Emilio Estevez, Lief Garrett, C. Thomas Howell, Diane Lane, Rob Lowe, Ralph Macchio, Patrick Swayze, Tom Waits - who would become big names in Hollywood. Hinton, age 15, wrote *The Outsiders* after a friend was beaten up on his way home from the movies. The book was published when Hinton was 19 years-old and launched her successful writing career.

After reading the book, the WMS students were transported to LLCC to meet with the BBB inmates to discuss the book. Dr. Bergstrand was seeking a softer version of a California prison program called Scared Straight, where a group of Rahway State Prison inmates, known as the "lifers", would terrify a group of juvenile offenders by screaming and berating them in an attempt to "scare them straight" so that they would avoid committing crimes and going to adult prison. Dr. Bergstrand believed that if the WMS students would visit the inside of a prison and meet adult offenders, they would be less at-risk for dropping out of school and getting involved in adult criminal behavior.

I met Dr. Bergstrand for lunch to learn more about the Books Behind Bars program. I asked him if he had ever considered using drama as a part of the BBB program. He replied no and asked why he should use drama. I told him that an actor inhabiting a character in a play was a more powerful transformational experience than merely reading about a character in a book. He invited me to partner with him and we launched the Shakespeare Behind Bars component of the Books Behind Bars program.

In preparation for this merging of SBB component into BBB, Dr. Bergstrand, Dr. Julie Barto, and two teachers from Western Middle School enrolled in the week-long training program, *From the Page to the Stage: Teaching Shakespeare in the Classroom*, offered by the Kentucky Shakespeare Festival where I was the producing artistic director.

In the spring of the academic school year, a play by William Shakespeare was substituted for a book. Then, around Shakespeare's birthdate of April 23rd, the WMS students and the BBB inmates would come together at LLCC and perform scenes from the chosen play for each other and then facilitate a deeper discussion of the motivations of the characters in the play.

The SBB component of the BBB program was successfully launched.

After a couple of years, I was invited by Dr. Bergstrand to teach a master class with BBB students and inmates. BBB had expanded to include the Kentucky Correctional Institute for Women (KCIW) in Pee Wee Valley. I taught my first master class at KCIW. The play they selected was *Macbeth*. They performed several witch's scenes for each other. The second master class was at LLCC. The play they selected was *Romeo and Juliet*. They performed scenes that included the death of Mercutio and Tybalt.

At LLCC, Dr. Julie Barto, an undergraduate English Literature major with of love of Shakespeare, generated great passion and depth in the inmates for Shakespeare. So much so, that I asked her if could I return to continue to dig into *Romeo and Juliet* with the inmates. She concurred and became my prison staff sponsor for regular meetings with the BBB inmates. Eventually this ongoing weekly relationship lead us to consider forming an independent group so that we could have more time together focusing on the works of Shakespeare.

In 1995, eleven inmates, Dr. Barto, and I founded Shakespeare Behind Bars.

R

Curt L. Tofteland, Founder/Producing Director



CURT L. TOFTELAND is the Founder of the internationally acclaimed Shakespeare Behind Bars program.

From 1995 - 2008, Curt facilitated the SBB/KY program at the Luther Lockett Correctional Complex. During his thirteen year tenure, Curt produced and directed fourteen Shakespeare productions. Additionally, Curt worked in the Kentucky Correctional Institution for Women where he taught college classes for the Jefferson Community and Technical College and created a Ten Minute Playwriting Program, and the Kentucky State Reformatory - where he taught JCTC classes.

In the summer of 2010, Curt partnered with filmmaker/director/producer Robby Henson and playwright Elizabeth Orndorf to create *Voices Inside/Out* - a 10-minute playwriting program funded in part by the National Endowment for the Arts, at the Northpoint Training Center in Burgin, Kentucky. Now in its third year of funding by NEA, the program has generated inmate authored plays that have gone on to be professionally produced at Theatrelab, an Off-Off- Broadway theatre in New York City.

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

Behind Bars (Ottawa County Juvenile Detention Center) / Shakespeare Beyond Bars (Ottawa County Juvenile Justice Institute) program.

Curt frequently travels the country to screen Philomath Films award-winning documentary, *Shakespeare Behind Bars*, facilitate a post-screening audience talk-back, teach master classes, and visit classrooms. To date, he has visited forty college campuses and eleven professional Shakespeare Festivals.

Additionally, Curt has been hosted by the Modern Language Association, Shakespeare Association of America, National Conference of the Teachers of English, Shakespeare Theatre Association, and the Kennedy Center American College Theatre Festival Regions III, VII, and VIII. Internationally, Curt has taught the SBB process in Switzerland, at the International School of Lausanne and the College du Leman in Geneva.

Curt has been the keynote speaker at the Utah Shakespearean Festival's Wooden O Symposium; the European League of Institutes of the Arts (ELIA) Joint International Symposium with Columbia College, Chicago, IL; National Arts Club in New York City; the Gates-Ferry Distinguished Visiting Lectureship at Centenary College; Personal Effectiveness and Employability Through the Arts (PEETA) International Symposium, Rotterdam, Netherlands; the Jepson School of Leadership Study at the University of Richmond and the Shakespeare Connection Conference at the Grand Valley Shakespeare Festival.

Curt has delivered three TEDx Talks. In 2013, at TEDx Berkeley, on the subject of building circles of trust; in 2012, at TEDx Macatawa in Holland, Michigan, on the subject of revenge and mercy; and in 2010, at TEDx East (New York City), on the subject of shame. Additionally, Curt

was a speaker at the 2012 IDEA Festival in Louisville, KY; at the Vibe Wire Youth, Inc. FastBREAK Breakfast Speaker Series in Sydney, New South Wales, Australia.

Curt is the recipient of two distinctive fellowships, from the Fulbright Foundation and the Petra Foundation, for his work with Shakespeare in corrections. Curt's 2011 Fulbright Senior Scholar Fellowship took him to Australia where he brought SBB to the Borallon Correctional Centre in Queensland.

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

Additionally, Curt continues to write his own book, *Behind the Bard-Wire: Reflection, Responsibility, Redemption, & Forgiveness . . . The Transformative Power of Art, Theatre, and Shakespeare*.

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

Matt Wallace, Facilitator/Artistic Director



MATT WALLACE is in his fifth season as Artistic Director of Shakespeare Behind Bars and Director/Facilitator of the Luther Luckett Correctional Complex program. He previously directed the last four seasons of *Romeo and Juliet*, *The Merchant of Venice*, *The Winter's Tale*, and *Macbeth*. He is also Program Director and Facilitator of the SBB Multidisciplinary Juvenile Arts Program at Audubon Youth Development Center. He founded and facilitates the SBB Shakespeare *Beyond Bars* programs at Louisville Day Treatment Center, Home of the Innocents, and *Uspiritus* at the Brooklawn Campus. This year he also founded and designed the new *Journeyman* Programs for 18-21 year olds at Eastern Kentucky Correctional Complex and Luther Luckett Correctional Complex, a partnership with the Kentucky Department of Education and VSA Kentucky, the state organization on arts and disability.

For his work with SBB the Kentucky Council on Crime and Delinquency awarded him the 2010 Volunteer of the Year Award for Outstanding Service and Commitment to the Kentucky Criminal Justice System and he was also recognized by the Louisville Courier-Journal Velocity

2011 *Generation Next* Issue as a Louisville Leader to Watch.

Matt is also the Director of Children's Theatre and Audience Development at Derby Dinner Playhouse, where he has directed the last four seasons (18 productions) of the children's musical theatre series. Four years ago he created the Derby Dinner Playhouse Performing Arts Academy which now serves over 1,000 students a year. He performed in over 40 productions at the Playhouse over the past ten years and will perform in the upcoming production of the thriller *Deathtrap* this fall.

As an Artistic Associate with Kentucky Shakespeare Festival for nine years, Matt performed in several main stage productions in the park, toured/taught throughout the state, and directed in Central Park (*Hamlet*, *Twelfth Night*, 50th anniversary production of *Richard III*). In Chicago, he served as Artistic Director of Dolphinback Theatre Company where directing accomplishments included the world premiere rock musical *The Sound of One* (After Dark Award winner), the United States Premiere of *Anna Weiss*, the Chicago Premiere of *One Flew Over the Cuckoo's Nest*, and bringing in Pulitzer Prize and Tony nominated playwright Lee Blessing to workshop and premiere his play *Rewrites*. Matt was also Booking Manager and Company Member with Chicago's HealthWorks Theatre, working in HIV/AIDS prevention and violence prevention theatre for several years. While he was at HealthWorks, the company was awarded the 2000 Award of Excellence in Prevention Education by Mayor Daley and the Chicago Department of Public Health.

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

As an actor, Matt has performed pro-

fessionally at Chicago theatres, across the Midwest, and throughout this region for over twenty years. Favorite stage credits include Benedick in *Much Ado About Nothing*, Charlie in *The Foreigner*, Guildenstern in *Rosencrantz and Guildenstern Are Dead*, Antonio in *The Merchant of Venice*, Starkwedder in *The Unexpected Guest*, and Ali Hakim in *Oklahoma*. Film and TV credits include roles in the Oscar-winner *Forrest Gump*, *Clancy*, *The Perfect Gift*, *1 Message*, recent releases *The White Box* and *Pieces of Easter* and the upcoming release *Nikki and the Perfect Stranger*. He has appeared in dozens of television commercials and industrial videos and has traveled to Tel Aviv, Israel as spokesman/actor for Intel and Coca-Cola.

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

In the past year, Matt has given presentations on Shakespeare Behind Bars at the Kentucky Governor's School for the Arts, the Kentucky Educational Collaborative for State Agency Children Conference, the Kentucky Branch of the English Speaking Union, the Kentucky Council for Exceptional Children Conference, and most recently at Xavier University in New Orleans.

He has studied with Second City Chicago and Shakespeare & Co. and holds a BFA in Theatre Performance from the Webster University Conservatory of Theatre Arts in St. Louis. 🐾



Holly Stone, Director of Technology & Communications

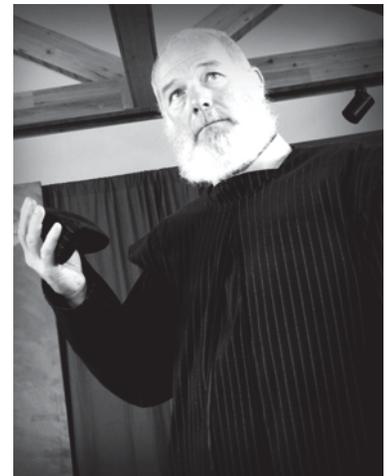


HOLLY STONE has been working with the Shakespeare Behind Bars team for over 10 years, doing marketing, photography and graphic & web design. She has served on the Board of Directors since 2010. Holly grew up on free Shakespeare and began volunteering and apprenticing with Kentucky Shakespeare Festival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

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

emphasizing in scenic painting and stage management. Holly has been working in and around the theatre community for over 20 years, and has worked and volunteered with many other Louisville theatres including Looking For Lilith, Bunbury Theatre, Pleiades Theatre Company, Stage One Children's Theatre, University of Louisville and Music Theatre Louisville. She also served on the Board of Directors and was the resident Stage Manager for Dayton Theatre Guild in Dayton, OH.

Aside from her life-long career of working with Shakespeare, Holly is a freelance artist, designer, and photographer. She and her husband Pete are proprietors of The Salvage Emporium, which specializes in jewelry, accessories and other curiosities handcrafted from salvaged items and materials. ♪



Donna Lawrence-Downs, Costume Designer

DONNA LAWRENCE-DOWNS joined the SBB team in 2010 and last designed costumes for *Romeo and Juliet*.

Donna has been part of the Louisville Theatre family for 19 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 had the wonderful experience of designing Shakespeare Behind Bars production of *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. ♪

ABOUT

Now in its 18th year, Shakespeare Behind Bars is the oldest program of its kind in North America serving incarcerated adults and youth using the works of William Shakespeare. Shakespeare Behind Bars is also the subject of the Philomath Films award-winning documentary which premiered at the 2005 Sundance Film Festival. In 2010, Shakespeare Behind Bars incorporated as the not-for-profit charitable organization Shakespeare Behind Bars, Inc.

MISSION

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

ADULT PROGRAMS

- Luther Luckett Correctional Complex - *LaGrange, KY*
- Earnest C. Brooks Correctional Facility - *Muskegon Heights, MI*
- Luther Luckett Correctional Complex - Journeymen Program – *LaGrange, KY*
- Eastern Kentucky Correctional Complex - Journeymen Program – *West Liberty, KY*

JUVENILE PROGRAMS

- Audubon Youth Development Center - *Louisville, KY*
- Louisville Day Treatment Center – *Louisville, KY*
- Ottawa County Juvenile Detention Center - *West Olive, MI*
- Ottawa County Juvenile Justice Institute – *Holland, MI*
- Home of the Innocents – *Louisville, KY*
- Uspiritus - Brooklawn Campus – *Louisville, KY*

VISION

Shakespeare Behind Bars was founded on the beliefs that all human beings are inherently good, and that although some convicted criminals have committed heinous crimes against other human beings, this inherent goodness still lives deep within them and must be called forth. Participation in the program can effectively change our world for the better by influencing one person at a time, awakening him or her to the power and the passion of the goodness that lives within all of us. SBB offers participants the ability to hope and the courage to act despite their fear and the odds against them. SBB uses the healing power of the arts, transforming inmate offenders from who they were when they committed their crimes, to who they are in the present moment, to who they wish to become.

VALUES/CREED

The program allows each participant the opportunity to:

- 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;
- develop empathy, compassion, and trust;
- nurture a desire to help others;
- increase self-esteem and develop a positive self-image;
- take responsibility for the crime/s committed;
- become a responsible member of a group, community, and family;
- learn tolerance and peaceful resolution of conflict;
- 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 at-large;
- return to society as a contributing member.

The Shakespeare Behind Bars Luther Luckett Program has an 18-year recidivism rate of 6.1%

ADULT PRISON PROGRAMS



By immersing participants in the nine-month process of producing a Shakespeare play, Shakespeare Behind Bars uses the healing power of the arts, transforming inmate offenders from whom they were when they committed their crimes, to whom they are in the present moment, to whom they wish to become.

Luther Lockett Correctional Complex
LaGrange, Kentucky

Earnest C. Brooks Correctional Facility
Muskegeon Heights, Michigan

JUVENILE ARTS PROGRAMS



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

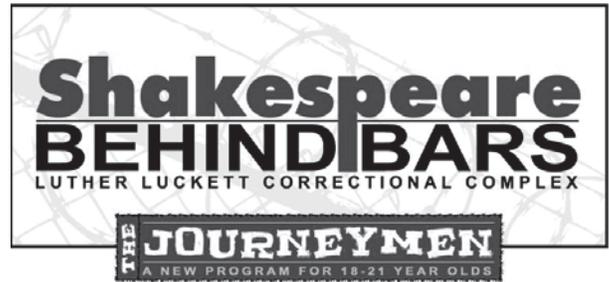
Audubon Youth Development Center
Louisville, Kentucky

Ottawa County Juvenile Detention Center
West Olive, Michigan



"I learned how important teamwork and respect are when you are trying to accomplish something in a group setting. I also learned how therapeutic music can be."

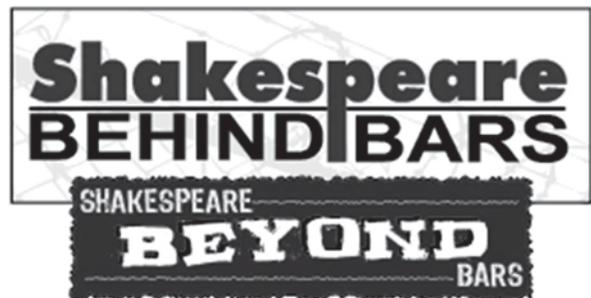
-Audubon Student Journal Entry



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 Lockett Correctional Complex
LaGrange, Kentucky

Eastern Kentucky Correctional Complex
West Liberty, Kentucky



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

Louisville Day Treatment Center
Louisville, Kentucky

Uspiritus - Brooklawn Campus
Louisville, Kentucky

Home of the Innocents
Louisville, Kentucky

Ottawa County Juvenile Detention Center
West Olive, Michigan

Shakespeare Behind Bars

LLCC Ensemble

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

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

Founding Company - currently at LLCC Hal Cobb

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

Core Company (13) George Cohen, Jerry Guenther, David N. Harding, Christopher Lindauer, Stephen Marshall, Mario Mitchell, James Prichard, Stephen Riddle, Erroll Rogers, John Snyder, Floyd Vaughn, William Whitehouse, Charles Young

Apprentice Company (6) Kyle Baugh, Jeremy Devers, Joseph Ford, Stephen Haynes, John Sheesley, Clifford Stoup

Members On hiatus at LLCC (5) Roderick Blincoe, Kenny Burton, Michael Malavenda, Robert Miller, Jeremy Williams

Alumni Company - Released from prison (58) Demetrius Burrus, Lonnie Clark, Alex Castillo, Andre L. Collins, Jack Daugherty, Larry DeClue, Adler Derossette, Dale Dirkes, David Duvall, Montest Eaves, Bruno Fassler, Tom Frank, Larry Goldizen, Ryan Graham, Jeff Griffith, Clarence Hall, Stephon Harbin, Curtis Hastings, Robert Head, Kevin Hesson, Mark Hourigan, Richard Hughes, Vincent Ingabrand, Marvin Isabelle, Timothy Jett, Kenneth King, Ronald Kiper, Ronald Knight, Brandon Langley, Larry Lucus, Bill Maggard, Mark Mason, Donald Mikesell, Joseph Napier, Erik Nolde, Jimmy Osborne, Howard Ralston, Juadon Randle, Greg Rayborn, Roger Richardson, Philip Rieger, Daniel Roberts, Michael Rogers, Daniel Rudd, Anthony Silver, Charles Smith, Michael Smith, Kelly Stillwell, John Sowers, Kenneth Stone, Neil Sweet, Harvey Swiger, Randy True, Joshua Wallace, Michael Wells, Billy Wheeler, James Workman, Donnie Worthington, Kenneth Wright

Alumni Company - Transferred to other prisons (32) Claudman Anderson, Lavassa Anderson, Ron Brown, , Keath Bramblett, Clinton Brewer, DeMond Bush, Chris Byers, Sammie Byron, James Carter, Siah Cornett, Leonard Ford, Louie Garr III, Allan Grundy, Marcel Herriford, David Hopper, Michael Jones, Christopher Keeley, Paul Martin, Robert Molloy, Jeffrey Smith, Raymond Smith, Troy Smith, Ben Spencer, Richard Staton, Jessie White, Boris Williams, Michael Williams, Vance Young, Thomas Walker, Derald Weeks, Jason Wheeler, William White

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

PERFORMANCE

HISTORY

- December 1995** *An Evening of Scenes from Shakespeare*
- Summer 1996** *The Two Gentlemen of Verona*
- December 1996** *Knives, Knights, and Kings*
- Summer 1997** *Twelfth Night*
- December 1998** *The Bard Behind Bars*
- December 1999** *The Tragedie of Othello, the Moore of Venice*
- May 2001** *The Lamentable Tragedy of Titus Andronicus*
- May 2002** *The Tragedie of Hamlet, Prince of Denmarke*
- May 2003** *The Tempest*
- Sept.-Oct. 2003** *The Tempest* Tour: Roederer Correctional Complex & Kentucky Correctional Institute for Women
- May 2004** *The Life and Death of Julius Caesar*
- September 2004** *The Life and Death of Julius Caesar* Tour: Kentucky Correctional Institute for Women
- December 2004** *All the World's a Stage*
- Jan-Feb. 2005** *All the World's a Stage* Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women
- December 2005** *Comedie of Errors*
- January 2006** *Comedie of Errors* Tour: Kentucky State Reformatory, Green River Correctional Complex & Kentucky Correctional Institute for Women
- May 2007** *Measure for Measure*
- May 2007** *Measure for Measure* Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women
- May 2008** *The Life and Death of Julius Caesar*
The Life and Death of Julius Caesar Tour: Kentucky State Reformatory & Kentucky Correctional Institute for Women
- May 2009** *The Tragedy of Macbeth*
- May 2010** *The Winter's Tale*
- June 2011** *The Merchant of Venice*
- June 2012** *Romeo and Juliet*
- June 2013** *Richard III*

- TRUTH:** → 7.3 million Americans (1 in 31) adults are behind bars, on parole or probation.
- TRUTH:** → 2.3 million (1 in 99) adults in the U.S. are incarcerated.
- TRUTH:** → The average taxpayer-funded prison cell is \$29,000 per year.
- TRUTH:** → At some point in their sentence, 97% of the 2.3 million incarcerated individuals will be released back into our society.
- QUESTION:** → What behavioral change do you want the released ex-offenders to exemplify?

The national recidivism (re-offending) average is 60%.
The Kentucky recidivism rate is 29.5%.
The Shakespeare Behind Bars program at Luther Lockett Correctional Complex currently has an eighteen-year recidivism rate of 6.1%.

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

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

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

“So shines a good deed in a naughty world.”

-The Merchant of Venice

JOIN US! Donate today!

To make a donation, mail to:

Shakespeare Behind Bars

PO Box 33293

Louisville, KY 40232-3293

Info@shakespearebehindbars.org

Or make a secure donation through our website:

www.shakespearebehindbars.org

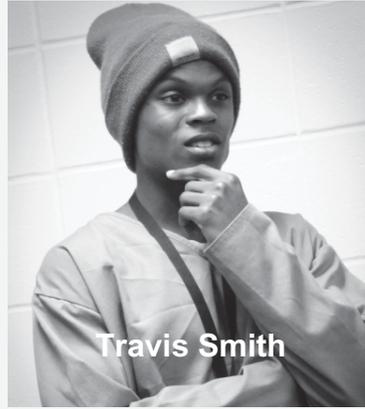
Shakespeare Behind Bars is a not-for-profit, 501(c)(3) charitable organization, and all donations are tax-deductible as provided by law.



Tay Reed

"I'm a free living person. I feel like a person should be able to be himself at all times. Prison takes that away, but being a Journeyman gives it back."

- Tay Reed



Travis Smith

"I feel the SBB program gives you a chance to get out of your natural state of mind and do something you're not use to for a change."

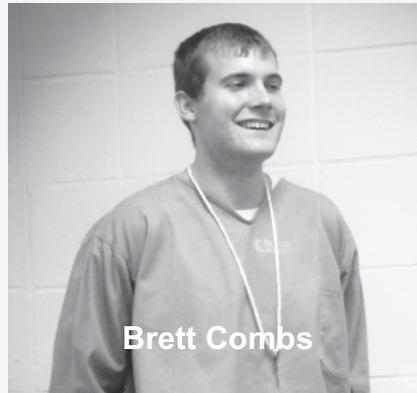
-Travis Smith



Marquise Carter

"For me, the program takes me out of the obvious threshold of being incarcerated at a young age and gives me the ability to express myself without having to face any consequences."

-Marquise Carter



Brett Combs

"SBB lets me be myself and helps me operate within a big group. The Journeyman Program has helped me learn more about myself."

- Brett Combs



The Cast

of the

Journeyman

I salute Marquise Carter, Taynandree Reed, Travis Smith and Brett Combs for stepping outside their comfort zones and adding another element to their lives. A person once told me, "Eagles don't flock, you find them one at a time." This is what comes to my mind when I think about the mountains these four have flown over.

There were twenty-two inmates eligible for this program, but only four people completed it. I believe that these young men have set forth a solid foundation to build this program from. I am proud of all of you and amazed at all of the milestones you'll have accomplished while embarking down a truthful journey. It has been a joy and a privilege to partake in the growth and development while embracing their individualities. In closing, I salute Matt Wallace and Joseph Ford. Matt, you always make something out of nothing and possess a drive to help everyone you can, thanks. Ford, "Iron sharpens iron," you gave a lot of insight and inspiration to these men, thanks. 

by Erroll Rogers

"The friends thou hast, and their adoption tried. Grapple them to thy soul with hoops of steel."

- *Hamlet* (Act I, Scene III)

The Paper: Journeymen

Article by Alice Thornewill reprinted from March 2013 issue of *The Paper*

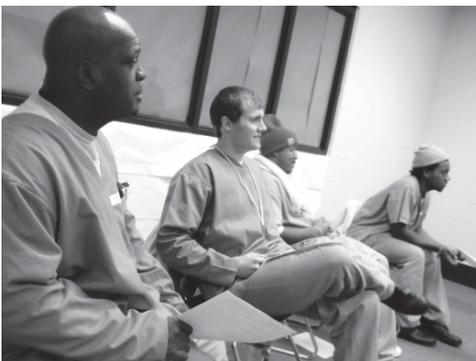


Photos by Holy Stone

The 2013 Journeymen at Luther Luckett Correctional Complex

The Shakespeare Behind Bars *Journeymen* program is held in a small windowless room on the first floor of a building located at the far side of the Luther Luckett Correctional Complex prison yard. Participating inmates make the trek down the long, narrow concrete walkway, passing officers and other prisoners, walking by the tiny chapel and the long rows of whitewashed inmate dormitories on their way to Shakespeare rehearsal. The four inmates who participate in The *Journeymen* program, all young men with no prior theater experience, meet once a week and work through monologues from various Shakespeare plays.

Shakespeare Behind Bars is a pro-



gram that incorporates theater, specifically the works of William Shakespeare, into prisons. The organization has been doing just that since 1995. The *Journeymen* is Shakespeare Behind Bars' new program, aimed at inmates between the ages of 18 and 21 in the Kentucky Department of Corrections.

"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," reads the organization's website.

"It's important to me that we embrace the humanity and goodness in others, empowering personal growth, responsibility, and empathy," said Matt Wallace, the artistic director for the program at Luther Luckett Correctional Complex.

The organization believes that, regardless of their varied pasts, the inmates can find hope and courage and transform into the people they ultimately want to be.

"Shakespeare Behind Bars was founded on the beliefs that all human beings are inherently good, and that al-

though convicted criminals have committed heinous crimes against other human beings, this inherent goodness still lives deep within them and must be called forth," reads the website.

VSA Kentucky, the state organization on arts and disability, and the Kentucky Department of Education recently provided funding for The *Journeymen* program. VSA stands for Vision of an inclusive society, Strength in shared resources, and Artistic expression that unites us all. Shakespeare Behind Bars is a perfect example of these three goals.

"I cannot begin to express my gratitude to VSA Kentucky and the Kentucky Department of Education for funding The *Journeymen* program," said Wallace.

Wallace developed The *Journeymen* program and facilitates weekly rehearsals with the help of veteran Shakespeare Behind Bars ensemble members.

"Young inmates who are new to the penitentiary are at a higher risk of getting into disciplinary trouble," said Wallace. "The *Journeymen* program gives them positive experiences and an opportunity to contribute to society."

Of the 22 eligible inmates at Luther Luckett Correctional Complex, five young men volunteered for the program. The group is now down to four members, as one of the participating inmates was released on parole in mid-January.

On Monday, January 28, rehearsal got off to a slow start, as the men were waiting on Brett Combs, the fourth member of the group. The room was quiet. The men sat in small metal chairs that were spaced out in a haphazard circle. Two mentors from the adult Shakespeare Behind Bars program, currently in rehearsals for their June performance of "Richard III," were also present. Wallace asked the inmates how they were doing. Marquise Carter was the only one to respond, mentioning something about getting a TV in his dormitory.

Wallace decided to start the rehearsal without Combs and the men stood up to do a series of theater exercises. The atmosphere in the room immediately changed. A good-natured camaraderie took hold of the group. In one exercise, each inmate had to pantomime an action suggested by another inmate. The men laughed as Travis Smith, the youngest and most serious looking member of the bunch, suavely and realistically acted out "model on a runway," strutting his stuff into the middle of the group.

The liveliest part of the two hours came when the inmates were given a list of Shakespearean insults and instructed to have an insult battle.

"Thou art a hideous, evil-eyed canker-blossom," Carter shouted vehemently at Smith.

"Thou art a grizzled, iron-witted dog-fish!" countered Smith.

The men often broke character and laughed as they shot the archaic curses back and forth. But the exercise was also a contest and, since one man would be deemed the winner, there were bouts of intensity during which the prisoners took ownership of the insults, ignoring the silliness of the diction and following a gut instinct.

Wallace reminded the inmates about the importance of this instinct.



"Be in the moment," said Wallace. "This is all about listening and reacting. When you're honest, there's no right or wrong."

Wallace emphasized that Shakespeare Behind Bars and other similar programs help the incarcerated lead successful lives after they are released.

"Over 98 percent of the incarcerated will eventually return to society and become our neighbors," said Wallace. "If we treat them as animals in a cage, why shouldn't we expect for them to behave that way when they get out? Programs like [Shakespeare Behind Bars] are ultimately making society a better, safer place."

Wallace is also thankful to have had the opportunity to provide a program for a younger demographic.

"It is often difficult for 18 to 21 year olds to get into a program since they are new to the institutions," said Wallace. "We



Erroll Rogers, SBB Mentor

are able to work with them and mentor them in a positive way at this critical stage when they are new to prison and can go either way. Hopefully we are able to provide them with some tools to positively navigate their way in prison and in their return to society."

The positive effects of Shakespeare Behind Bars are shown in the recidivism rates, or the rates at which criminals re-offend. According to the Pew Center on the States, the national three-year recidivism rate is 43 percent. According to the Kentucky Department of Corrections, the Kentucky three-year recidivism rate is 40.3 percent. Wallace said the recidivism rate for the Shakespeare Behind Bars Luther Luckett Correctional Complex program is just 6.5 percent. Out of the 61 inmates to complete the program and be released into society, only four have committed new crimes and returned to prison. Two more inmates will be returning to society in March and April.

The rehearsal moved on to Shakespeare and each *Journeymen* participant performed a Shakespeare monologue and then proceeded to work the monologue with the help and feedback of Wallace and the other inmates.

After Carter performed a Claudius monologue from "Hamlet," the other inmates gave him constructive criticism.

"I believed it; it was honest," said Erroll Rogers, one of the Shakespeare Be-



hind Bars mentors. “But there were two spots where you were rushing the words.”

Wallace encouraged Carter to up the stakes.

“Make it more important,” said Wallace. “That’s why we do Shakespeare. It’s life and death!”

Combs performed the “To be or not to be” monologue from “Hamlet” and the group worked together to help him overcome his timidity. Afterwards, Combs reflected on his performance.

“I felt nervous,” said Combs. “But I thought I put more emotion in it. I connected with it, I really did. It needed to be pushed out.”

For Combs, The *Journeyman* program gives him the opportunity to express himself.

“It’s helping me try to overcome my bashfulness,” said Combs. “I’m not used to a big group, so it helps me show my creativity.”

Wallace has already seen changes in the inmates.

“I see our young *Journeyman* participants gaining confidence, improving impulse control, and becoming more empathetic,” said Wallace.

By playing and exploring characters, Wallace believes the inmates find healthy ways of expressing emotion and recognizing

ing unhealthy behaviors.

“Had they had some of the skills and ability for safe emotional discharge, it may have prevented some of their past behaviors,” said Wallace.

As each man delivered his monologue, the other inmates were eager to offer feedback and criticism. When Smith delivered a powerful Shylock monologue from “The Merchant of Venice,” Carter encouraged him to use his own experience of being incarcerated.

“You already mad at these people here ‘cause they locked you up,” said Carter. “In the monologue, you about to be locked up. Use that.”

Not only do the inmates work through personal issues and fine tune their mono-



Joseph Ford, SBB Mentor

logues during rehearsals, but they also enjoy the process.

“We can come here and have fun,” said Tay Reed. “When we in here, it’s like we ain’t locked up.”

Carter agreed with that sentiment.

“It’s therapeutic,” said Carter. “You get to release all the emotions, while keeping your sanity. Going through your lines will help you in life in general. I have an attitude problem. And in [Shakespeare rehearsal] I get to lash out. If I lashed out on the yard, I’d get in trouble.”

Rogers has learned to appreciate the creative process of theater through his time with Shakespeare Behind Bars and mentoring The *Journeyman*.

“It gets me out of my regular state of mind,” said Rogers.

Rogers has been participating in the program for years and will play Lord Stanley in the upcoming production of “Richard III.”

“Since I’ve been locked up, I try to take myself out of my comfort zone,” said Rogers. “I challenge myself in anything. I am challenged in a positive way and able to give honest feedback”

For the Shakespeare Behind Bars veterans participating in The *Journeyman* program, taking on the role of a mentor is significant in terms of personal growth.

“To be able to mentor is like giving back,” said Joseph Ford, who will be playing Earl Rivers in “Richard III.” “I used to be a bully, coming from the streets. And to be able to help these younger guys, it’s like God saying I’m on track.”

The program also helps break down the social divisions of the prison. Combs admitted that he probably would never have known Reed or Carter if it had not been for The *Journeyman* program.

“You engage with different types of people here,” said Combs.

Wallace believes that his role as artistic director is to encourage truthfulness and create a safe creative environment.

"I try to recognize their creative impulses, nurture them, and often try to get them out of their own way," said Wallace. "One of my proud *Journeymen* moments was when one of our participants, just a few visits in, stopped another participant at the beginning of his monologue and said, 'No, man. You're acting. Try it again.' My goal is to help strip away the masks they wear and find the authentic person and the authentic moment."

The *Journeymen* will continue to meet once a week until the Shakespeare Behind Bars season ends in June. The four young participants will present a short pre-show performance before the older men in Shakespeare Behind Bars perform their production of "Richard III." For now, the participants are happy to have found a program where they can express themselves in a safe environment.

"I can let my guard down," said Combs. "I feel more comfortable around these guys than anyone else here. I was worried about what everyone would think, but it's different in here. It's helping me better myself and I'm going to keep doing it."

At the end of rehearsal, the inmates and Wallace circle up and put their right hands together in the center, like a sports team might before a game. Wallace counts them off, "1, 2, 3," and the group shouts in unison, "Shakespeare!"

Shakespeare Behind Bars will hold three performances of "Richard III" for inmate audiences and four public performances June 17-20. Family members, Kentucky Department of Corrections staff, and Shakespeare Behind Bars donors receive reservation priority. The reservation request and security clearance process will begin in May. For more information on Shakespeare Behind Bars, visit shakespearebehindbars.org.

-This article was written by Alice Thornewill, a native of Louisville. It has been reprinted courtesy of *The Paper*. The piece originally appeared in their March 2013 issue.

www.thelouisvillepaper.com

Shakespeare BEHIND BARS

LUTHER LUCKETT CORRECTIONAL COMPLEX

THE JOURNEYMEN

A NEW PROGRAM FOR 18-21 YEAR OLDS



Photos taken by Holly Stone

The Journey of Men

“For me, being able to mentor is like giving back to society what I took from it through my criminal actions.”



by Joseph Ford

The Journeymen program gives young men 18-21, a positive experience and a opportunity to do something outside of the “box.” It can be difficult for 18 to 21 year olds to get into a program since they are new in the system.

Being involved with the program, I’m proud to work with these men and mentor them in a positive way at this critical stage when they can be seen as little fish in a big pond. As you may know, in any pond there are bigger fish that prey on fish that are inexperienced.

Matt Wallace, who developed the program, incorporated the help of Errol Rogers, myself and the rest of the Shakespeare Behind Bars members. We have been able to provide these young men with some tools to help them confidently navigate their way in prison. For me, being able to mentor is like giving back to society what I took from it through my criminal actions. Now I’m able to help young men break the cycle of incarceration

by giving them the tools I’ve gained from my own incarcerated experience. I wish that I would have had experienced men who could have given me positive feedback to my questions and offer me answers to my problems I had when I first came to prison. It is a pleasure to do this for these men.

The group only has four members right now and hopefully we will get more young men to participate in the program in the future. Rehearsals always begin with the theater exercises. In one particular exercise, we form a circle and one person starts by saying “Zip” to the person to his left or right that person turns and says “Zap” to the next person. He turns to the person next to him and says “Zo,” and it starts all over again following the same sequence. Zip! Zap! Zo! We try to pass it around the circle as fast as we can. It teaches us to pay attention, to be in sync with one another, and pass the same energy on to the next person. We move as one unit. It builds confidence in

one another because we must trust that the other person is going to react just as fast as the last person did. Also, it helps nudge the men to communicate more, especially those who have insecurities or who are apprehensive when it comes to speaking up in groups. Being able to express their thoughts to people is an important tool that will help them succeed in life. The goal is to offer them tools they will need to help them make better sound choices in the future.

Assisting in this program has been a challenge for me. It has taken me out of my comfort zone and it has helped me learn things about myself that I had no clue that I was capable of doing or sharing with others.

These young men are on a journey. They are Journeymen. I understand my own journey a little better because I am able to be part of someone else’s journey. I believe that is the point: to understand your own journey, you must involve yourself in the journey of others. ♪



Jerry Alter, Staff Sponsor

This is my first year as staff sponsor for SBB and I look forward to working with Matt and the men involved as they put together another production for both the inmate population as well as the public. I attended my first performance 4 years ago and saw the difference this program made to the men involved. While many see this as a production of a Shakespearean play, we cannot forget the concept for which this program originated. It was and continues to be our hope that those involved will learn

from their past, change their lives and ways of thinking so they might lead productive law abiding lives once released. While working in the living units I have seen firsthand the work these men put into the plays and they are to be commended for their dedication to this program. As sponsor, my hope is the program continues to meet the goals set forth from the beginning. I also would like to thank all those who support the program by attending the performances. Thank you and I hope you enjoy the performance.

Jerry Alter CTO,
Staff Sponsor

Erik Nolde

“All the world’s a stage, and all the men and women merely players. They have their exits and their entrances, and one man in his time plays many parts.”

- *As You Like It* (Act II, Scene VII)



Served out May 31, 2013

As I make my final exit from this Act, I can’t help but reflect upon the things I have learned while here, through the many roles I’ve had, both on and off the stage. Being in SBB has allowed me to find parts of myself I didn’t even know were there, and gave me the courage to accept the parts that I either didn’t like or thought wouldn’t be accepted by others. Without my time in SBB, I would not be the man I am today.

For example, I learned that I actually like theater. And I accepted the fact that I

am bisexual. I never would have admitted them 10 years ago, especially in prison. Now I don’t care who knows, and I have SBB to thank for this self-growth.

I have also learned that things earned by hard work are more valuable than things handed to you. I thought I had a good work ethic until I met the SBB circle. You do your homework, put your heart and soul into it, and get in front of everyone to share your work. Then, without warning, someone in the back yells loudly, “Bullshit!” It can be disheartening, but with the right kind of friends and support, you are able to pick your feet up off the ground and dig a little deeper to find the truth of self. It doesn’t matter if you’re learning a new skill or looking for that something integral to your being. It matters that you don’t stop. You build that work ethic until it becomes instinctual.

Speaking of friends and support, I’m glad I met these guys. They have been my second family. It has been an honor and a privilege to have known and worked with the members of SBB. They have helped to inform me of who I am. They have been, and continue to be, the mirror that shows my true self. Their kindness and unfailing support has allowed me to keep an open mind and given me the strength necessary to see past my reflection and into myself. Because of SBB, I have a greater appreciation for my friends and those who offer a

helping hand. I cannot thank y’all enough.

More than anything, SBB has taught me to be who I am, and that it doesn’t matter what others think. I am who I am. It took 5 plays and 10 roles to learn all that and more, but some of us have to learn the hard way. Regardless of what role you are currently playing, the important part is to do so with intensity and integrity. You shouldn’t half-ass anything. Give it your all, and do it right the first time so that you have leisure time to do whatever you want. Even if that means improving on what you just did.

The story of my life, Act II, comes to a close, and Act III starts without much of an intermission. As I begin this new chapter in life, I will take the tools of love, life, and creativity that I have learned with me into the world and, with a little struggle now and then, be the man I am meant to be. All the while learning from the many roles in life, not only my own, but those of others as well. ♪



The Merchant of Venice - 2011

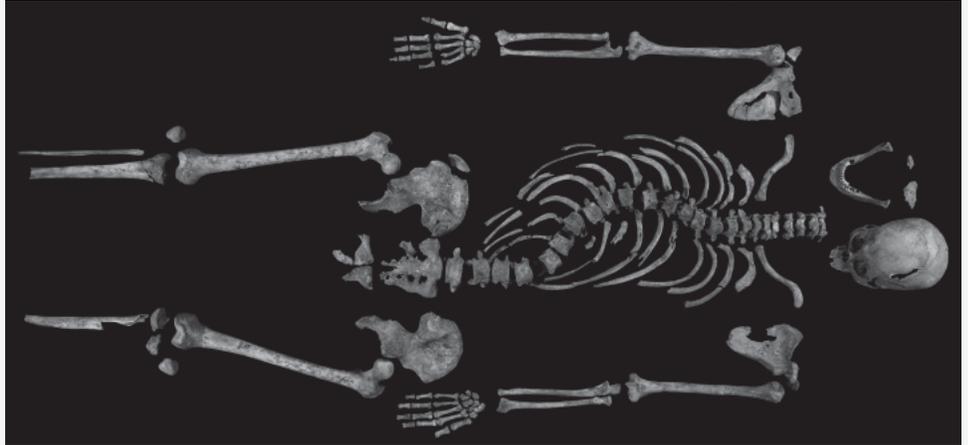
Bearing Witness to History – Richard III, Found!

by David N. Harding

Sometime in the early months of this year and as the SBB ensemble was just revving its motors in preparation of this year's performance of *Richard III*, we learned that the body of King Richard the Third, who was slain at the battle of Bosworth Field in 1485, had been discovered beneath a Leicester parking lot.

"It is the academic conclusion of the University of Leicester that, beyond a reasonable doubt, the individual exhumed at Grey Friars . . . is indeed Richard III, the last Plantagenet king of England," said Richard Buckley, who led the research.

Apparently, there were several points of interest concerning Richard's burial. The position of his body in the grave and telltale marks on his skeleton revealed much about his last few minutes of life and the events quickly following his death. There were ten wounds discovered on the skeleton, including eight on the skull. It has been put forth that the king may have lost his helmet during the battle wherein he was deposed by Henry, the Earl of Richmond. The Earl's troops dragged the corpse in Leicester and its head is said to have struck a stone and broken open.



The remains of King Richard III found buried deep beneath a Leicester car park (University of Leicester / Rex Features)

The skeleton had an unusually slender, almost feminine build for a man and was aged between the late twenties and early thirties. Richard died at 32. One scholar said that if Richard hadn't had a spinal abnormality, he would have been 5'8" in height, which was above average for a medieval man.

The skeleton was discovered last autumn among the foundations of what is believed to be the historic Franciscan Friary, Grey Friars in Leicester where the king was said to have been buried, after his defeat in the battle of Bosworth Field

in 1485. The foundations of the church were uncovered beneath a council parking lot that is overlooked by Leicester Cathedral. The position in which the skeleton was found suggests that the king had been tied when he was buried and there was extensive damage to the bones. Further, it is not be-

lieved that the king was buried in either shroud or a coffin. This would have been highly unusual for the period, but would line up with the historical account that says that Richard was buried "irreverently" by the Earl of Richmond's forces.

"Among those who found his remains, there is a passionate belief that new attention drawn to Richard by the discovery will inspire a reappraisal that could rehabilitate the medieval king and show him to be a man with a strong sympathy for the rights of the common man, who was deeply wronged by his vengeful Tudor successors. Far from the villainous character memorialized in English histories, films and novels, far from Shakespeare's damning representation of him as the limping, withered, haunted murderer of his two princely nephews, Richard III can become the subject of a new age of scholarship and popular reappraisal, these enthusiasts believe," writes one columnist. For this writer, however, Richard will always remain the villain we all love to hate.

✍



The cleaved skull of Richard III has evidence of an arrow injury (Photo: University of Leicester / PA)

SBB @ Audubon Youth Development Center Spring 2013 Student Journal Entries



"I experienced so many different emotions today, before, during, and after the sharing, but the main one that I experienced was joy. Before I got onstage, I was super nervous and worried, but as soon as I started saying my lines and I saw all the looks on people's faces, I felt like my whole body just gave into the emotion that the character was supposed to feel right then. The feeling I had in my body was better than any drug could ever offer me. I never thought I had it in me to act before. After the sharing I had many people come up to me and tell me how well I played my part, and that I should be at college for acting. Because that experience made me feel so amazing I would love to take it with me outside of here, and maybe even get into acting." 🐾

"I learned how to be respectful and communicate with people. I am so proud of myself and everyone else for doing what they did. I learned how to let my feelings out in a good way and how to not get nervous in hard times even though it is hard to do. I like how we got to speak our real thoughts during the play. I got to get the real honesty out of me." 🐾

"What I got out of Shakespeare? I learned a lot of things... a lot. I can work with a group no matter how chaotic it is. Self-control. Feeling. Extraordnariness. Enthusiasm. Happy. Responsibility, and other happy emotions and coping skills. I've come a long way with the things I've been doing. I've come a long way to change. I got to express myself and let people know who I really am, what the true inner me can do. The main thing I learned and got out of this was to be myself. Hey, I can act, express raw emotion, and show who I am. I am different than when I was a year ago. I am changed. I just completed the Shakespeare Behind Bars program. Thank you Matt, Keith, and Ms. Leo, thank you for everything you've done." 🐾

"What I got out of SBB was the confidence to complete something that I wouldn't have done on the outside. I learned new ways to express my feelings and I learned how to work as a team. I enjoyed the satisfaction of knowing that I can be a part of something special, that only a few amount of people were mature, devoted, and responsible enough to go through with. I am thankful to Ms. Leo, Mr. Matt, and Mr. Keith for helping me on this journey." 🐾

"Today we had our sharing. It was amazing to do. It was an awesome experience. The sharing was the best thing that has happened to me! I'm sorta hyper right now. I hope I get to go home and use what I learned in SBB and go do a program called Shakespeare Beyond Bars. I want to use my knowledge to help mankind. I hope to get to go home to my family and get on with life. Besides, I've got lots of stuff to do when I get home, but this program has helped me follow rules. It made Ms. Leo proud because I am changing and changing and becoming an entirely new person and my behavior has gotten way better." 🐾

"I feel like I can do anything after today. I've seen the commitment on all of my classmates' faces and I've seen that they really wanna to what they gotta do. I've seen the look on my Mom and sister's faces. They looked really proud of me. I am very proud of myself and my fellow peers." 🐾

"I've found new feelings that I didn't know I had. I've made new friends who I will remember. I've met great teachers namely Keith and Matt. I've had great fun. I've learned how to trust people and how to let people trust me. I've learned to get along with other people. I learned to take responsibility for my actions. I learned how to cope with people I'm not usually with." 🐾

"What I got out of Shakespeare was that I can act and you can do what you want if you put your mind to it. I have never done stuff like this before and this is fun and I learned how to act... and new to doing positive things. And how positive we all can be." 🐾

Scenes From *Romeo & Juliet* – 2012



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





SBB 2012 - 2013 Ensemble



2012 - 2013 Founding *Journeymen* Ensemble

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.

www.ShakespeareBehindBars.org