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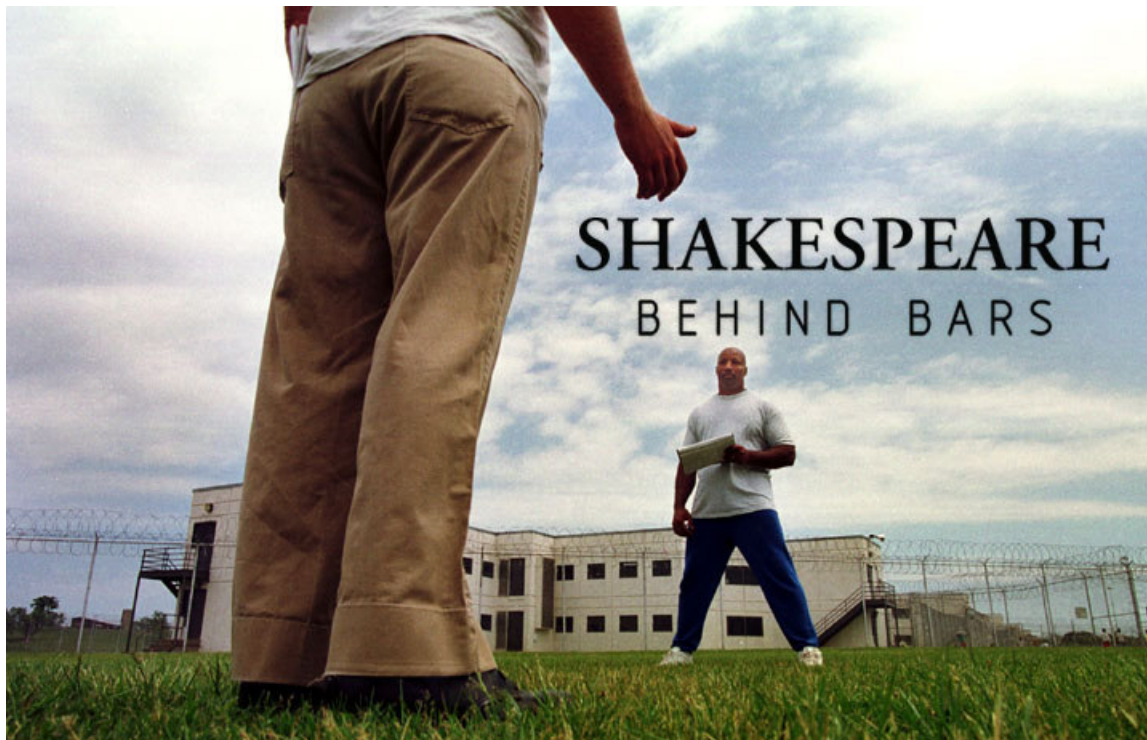
present

MURDERERS

FUGITIVES

THIEVES ...

Shakespeare would have loved these guys.



A Hank Rogerson and Jilann Spitzmiller Film

A Philomath Films Production

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SHAKESPEARE BEHIND BARS

Take Shakespeare's final play *The Tempest*, with its violent seas, windswept island, crucial connection to nature, and underlying theme of forgiveness, and bring it into a prison, the ultimate venue of confinement. The result is an extraordinary story about the creative process and the power of art to heal and redeem--in a place where the very act of participation in theatre is a human triumph and a means of personal liberation.

In Hank Rogerson's revelatory trip into and around this prison production, we embark on a year-long journey with the Shakespeare Behind Bars theatre troupe. Led by volunteer director Curt Tofteland, whose innovative work with Luther Lockett inmates began in the mid-1990s, the prisoners cast themselves in roles reflecting their personal history and fate. Their individual stories, including information about their heinous crimes, are interwoven with the plot of *The Tempest* as the inmates delve deeply into the characters they portray while confronting their personal demons.

SHAKESPEARE BEHIND BARS is a tremendously moving film, where the protagonists are not merely defined by their crimes but are afforded dignity and a fresh chance to look truth in the eye, and embrace it.

US - 2005 - Color - 93 minutes - HD Cam/DigiBeta - 16:9/Letterbox - Stereo

SHAKESPEARE BEHIND BARS

A Philomath Films Production in association with the
Independent Television Service (ITVS) and the BBC

A film by Hank Rogerson and Jilann Spitzmiller

Hank Rogerson- Writer, Director

Jilann Spitzmiller - Producer

Shana Hagan - Director of Photography

Victor Livingston - Editor

James Wesley Stemple - Composer

Our deepest gratitude to Curt L. Tofteland, Karen Heath and the
Shakespeare Behind Bars ensemble.

Sarah Hodges - Title Designer

Starr Scesniak - Production Associate

Jamie Buckner - Production Assistant

Grace Rutledge - Transcription

Sound recordists -
Geoff Maxwell, c.a.s.

Joe Bergman

Jon Wermuth

blender post - Post Sound Facility

Paul Kavadias - Dialog Editor

Derek Sample - Re-Recording Mixer

Christopher Gray Post Production – On line

Christopher Gray

Bill Bryn Russell

Danielle Elliott

Doug Rider - Music Engineer & Mixer

Score Mixed at Capitol Records, Hollywood California

Musicians:

Peter Fitzpatrick - Bowed Banjo

Melissa Hasin - Cello

Michael Valerio - string bass

Brian Head - Lute

James Stemple - Guitar, Baritone Guitar,
Acoustic & Electric Bass Guitar, Hammered Dulcimer,
Appalachian Dulcimer, Keyboards, Bass Kalimba

"We Be Soldiers Three" (English Anonymous Song)

Performed by the Deller Consort, Dir. Alfred Deller

© Harmonia Mundi s.a.

Executive Producer for ITVS Sally Jo Fifer

Executive Producer for the BBC Nick Fraser

Major funding was provided by the Corporation for Public Broadcasting, a private corporation funded by the American people.

This film was developed with assistance of the Sundance Institute and supported by a grant from the Sundance Institute Documentary Fund, a program of the Sundance Institute.

Additional funding was provided by the JKW Foundation.

Fiscal Sponsorship provided by the International Documentary Association

Produced by Philomath Films which is solely responsible for its content.

SHAKESPEARE BEHIND BARS

Synopsis

SHAKESPEARE BEHIND BARS, a film by Hank Rogerson and Jilann Spitzmiller, follows an all-male Shakespeare company working behind bars at Kentucky's Luther Lockett Correctional Complex. For one year a cast comprised of convicted felons rehearse and perform a full production of Shakespeare's last play, *The Tempest*, a play fittingly about forgiveness.

Marking their seventh year as an acting ensemble, the inmates cast themselves according to their lives and in relation to the crimes for which they were convicted. Just as in Shakespeare's day, men play all the female roles. They swear that the roles "pick them", and this proves to be an uncanny truth, as many of the men experience powerful epiphanies while exploring their characters. Twice a week, the inmates work with volunteer director Curt Tofteland, who pushes them to find their own truth within each part.

In the film, the parallels between actor and inmate, text and life are striking. On the surface level, the men rehearse their parts with Tofteland, alone in their cells, or with each other on the yard. They experiment with different ways to deliver lines and gestures-how to change the meaning of a scene with one subtle stroke. On a deeper level, this constant searching within a character mirrors the constant search within the men themselves to find meaning in their past actions and present lives. The film shows men who are, in some ways, stuck in time, constantly replaying the text and gestures of their own crimes, wondering what subtle stroke would have changed their fate. But it also shows these men searching deeply to discover the reasons that they committed murder, rape, or robbery, and trying to move forward in their lives. Ultimately, we watch the human psyche unfold in all of its complexities, as these men, ostracized from society, reveal their kindness, generosity and faith. In this process, we follow these men as they discover the power of truth, forgiveness and transformation.

SHAKESPEARE BEHIND BARS does not glorify these men or excuse their crimes, but rather attempts to take a more humane look at them, by shedding light on a program that costs the taxpayer nothing. Over the course of the year and the film, we see these men changed-enriched, challenged, awakened, and fulfilled. By following these men through this creative process, the film explores the universal themes of redemption, transformation and forgiveness. It raises questions for the viewer such as: Should we rehabilitate criminals? How does art transform the human conscience? Who deserves forgiveness? Because of the unlikely setting of prison, these themes and issues are given a fresh, new angle.

Key Character Biographies

The **CHARACTERS** in *SHAKESPEARE BEHIND BARS* are not your ordinary, stereotypical prisoners. Luther Lockett is one of the most rehabilitatively focused prisons in the Kentucky system. It has numerous educational and therapeutic programs, and prisoners here are expected to partake, or they get transferred to a prison with less to offer. And within this general population at Luther Lockett, one has to have a clean record to join the Shakespeare group. As a result, at first glance, most of the men in this program do not seem to be hardened criminals. But their past actions all have a deep darkness that haunts them.

Curt Tofteland ("The Director") is a lifetime Shakespearean actor and director who has been coming to Luther Lockett to work with adult male inmates in the Shakespeare Behind Bars Program since 1995. The film touches upon Curt's journey as a person coming in from the outside, trying to help repair lives devastated by acts of self-destruction. Curt also thinks Shakespeare would have appreciated this motley acting company of convicts: "People in the theater back in Elizabethan times were thought of as pickpockets, thieves, rapists and murderers." He believes in seeing these men for who they are today, not for who they were, and not as defined solely by the crime they have committed. For him, his key direction for these guys is: "Tell the truth."

Leonard ("Antonio") says that he and the group are "ready to go" with the new season after their summer hiatus. He underscores that this is no ordinary acting troupe—that they will likely have to deal with someone getting sent to solitary confinement or getting transferred, and will have to recast roles midstream. Leonard is the intellectual of the group, and his work in rehearsals and his interviews provide the film with thought-provoking moments from a philosophical mind confined behind bars with plenty of time to contemplate. In 1995, Leonard was married with four kids and working as a computer programmer. He was highly respected within his church community and even ran for political office. Today, he is serving a 50-year sentence for sexual abuse of minors. Leonard says he looks forward to working on *The Tempest* and its theme of forgiveness and playing the role of the villain, Antonio: "He's a villain who does not get what he deserves, and that's unique."

Sammie ("Triculo") is a leader and mentor in the group, and has been in the Shakespeare program for seven years. This year, as he prepares for possible parole in August, he will take the small role of Trinculo, the Jester, in the play and will help coach less experienced members of the troupe. Sammie is a survivor of physical and sexual abuse who had created a seemingly stable adult life with a wife and a successful business. He threw it all away, however, when he strangled his mistress almost 20 years ago. He is now serving his 20th year of a life sentence. As one of the original members of the program, Sammie feels Shakespeare has been a vehicle for him and the guys. *The Tempest* provides Sammie with an opportunity to further explore forgiving himself, as he works towards his parole hearing a few months after the performance of the play.

Hal ("Prospero") is hoping for insight and forgiveness regarding his crime, and he lobbied hard to play the lead role: "There is a part of me that wants to play Prospero, and there is a part of me that wants to run." He knows too well that he will have to confront his demons by playing a controlling and plotting vengeful type, who in the end chooses forgiveness. He speaks about knowing only numbness while growing up, and never being allowed to communicate his real feelings. Hal grew up in a fundamentalist family, went to Bible college, became a preacher, got married and had a daughter. But he felt he was living a lie and going to hell because he was a closeted homosexual. One morning he electrocuted his pregnant wife in the bathtub by knocking a hair dryer into the water. He hopes that playing Prospero will bring him closer to gaining forgiveness from his own family. "Resolution can't come without communication, and not talking is what got me here... my hope is for one day to find forgiveness, and I hope this play will help me do that."

Red ("Miranda") will play Prospero's naïve and virginal daughter. Red is currently at Luther Lockett for armed robbery and burglary. This year, he is stepping up to play the large part of Miranda, the 15-year-old female ingenue. But it is not a role he chose willingly. He feels that Hal and others "put the role on him" because of his size and looks. Then, despite himself, one day in rehearsal he connects deeply with his character when he realizes that, like Miranda, he was told at age 15 of his true lineage – that the father he had never known was white. The parallel with his chosen character shocks him, and opens him to exploring his own pain, confusion and anger regarding his past. "It's hard to explain. This part here is just perfectly, truly for me... these virtues, and these feelings I'm having." Red struggles to articulate in front of the other men who at once support him and tease him for identifying with a young woman's pain.

Big G ("Caliban") is a veteran of the program who has chosen the part of the monster in *The Tempest*. "Caliban is such a savage. I feel like I have to regress to play him." But he says the character is very relevant to the prison population, and to himself at one time. Big G is in prison for murdering a cop in a drug deal that went wrong. He was only 21 at the time, and has basically grown up in prison. He now sponsors "newbies" into the group and mentors the younger members. He knows all the tricks of prison life, getting in drugs, hustling, because he used to do that himself. "I've often thought that a bunch of convicts would make great actors, because they're used to lying and playing a role, but really it's the exact opposite of that. Because you have to tell the truth and inhabit a character. And that's so scary for me and the guys in the group because we're opening up our inner selves for everyone to see."

Director's Statement from Hank Rogerson

I was attracted to the idea of making SHAKESPEARE BEHIND BARS since it combined two of my greatest passions—documentary filmmaking and acting. I have studied and performed Shakespeare and have worked as an actor in Los Angeles for many years. This background allowed me at times to tune into the creative process of these inmates and to notice blocks they were struggling with, as well as instantly recognize their breakthroughs as they were happening. Ultimately, it was incredibly gratifying to see this troupe mount a production of *The Tempest* after many months of internal psychological struggle, coupled with the external struggle of living in prison, where your every move is dictated by a higher authority. It made me reconsider the so-called “challenges” I myself have faced as an actor and artist. As an observer, it was also sometimes very hard to reconcile what crimes these men had committed in the past with the dedicated actors that they have become. Indeed, it is this contrast which provides a serious tension and undertow in the narrative of the film.

I chose for the most part to take an observational approach to this subject, allowing scenes to develop out of the moment. As a result, our footage consists of many revealing (as well as numerous amusing) moments in rehearsals as these men shed their macho prison yard personae in order to delve deeper into their psyches. And the footage of their day-to-day lives—in their cells, at their jobs, on the yard—provides the film with a very layered and textured view of these men's lives behind bars. We were given unfettered access to the prison and the inmates during filming, even being allowed in “the hole” (solitary confinement), where two actors ended up.

The men in the Shakespeare program are criminals who have performed the most heinous of crimes, but some of them are also men with shame, remorse and redemption in their hearts. Personally this was a very challenging film to make, since it dealt with such deep issues as murder, truth and forgiveness, both in the text of *The Tempest*, as well as in the lives of the prisoners. I was constantly struggling with questions such as: Should we rehabilitate criminals? How does art transform the human conscience? Do these men deserve any chance at recovery? What does it mean to forgive and why do we do it? I look forward to audience participation in the dialogue.

Interview with Producer Jilann Spitzmiller

What has been the inmates' reaction to the film?

After the premiere at Sundance, we flew to Kentucky to show the film to the guys. It was a screening for Shakespeare Behind Bars inmates only, so there were about 30 guys in the chapel where we showed it. Before the film played, we were all on edge – the inmates were nervous about how their stories had been revealed, and we were nervous about how they would feel. We knew the film would be very tough for them to watch for several reasons. Most of them have never even talked to each other about the details of their crime. Also, one of the guys in the film had since committed suicide after he was transferred to another prison.

The film is 92 minutes long, but it felt like it was about 5 hours long in that screening! When each guy's confessional scene came on, several others would show their support by putting a hand on their shoulder or verbalizing encouraging words. They know how to support each other from the work they've done in the group. There were many tears during the viewing as well as a lot of laughter. Afterwards, most of the guys turned around to see us in the back of the room and gave us a standing ovation.

In the talkback that ensued, there was a general consensus that they felt validated, relieved and proud. One inmate, Hal, said that he had gambled on trusting us with his story and he felt he had done the right thing. He said that he felt a part of something greater and he hoped that his story could help others. Sammie was really impressed by how we had edited so many stories together and kept it flowing. Another group member, Desmond, said that it made him feel that he's involved with something somewhere that has significance. He's with a band of people where he matters, his band of brothers. They all loved how this told the truth of their lives, as opposed to shows like OZ. They were all really complimentary of the storytelling and the filmmaking craft. Only one inmate seemed unhappy with the film, and his part was very small. He felt that we had not shown him in a good light.

How did you get such access?

The incredible access that we got became available to us over time with a lot of prudence and patience. We know that it's always a process and that you have to go slowly if you want deep access. First, we had to form a solid relationship with Curt Tofteland, the Shakespeare Company's volunteer director, who in a sense was the gatekeeper. It was a tougher assignment to get his approval than the Warden's. The Warden allows Curt to screen the media requests and Curt is very careful about who he lets in. If Katie Couric were to ask to film Shakespeare Behind Bars, Curt would say to her as he says to everyone, "Well, send me your tape and I'll see what I think of your work, then we'll go from there". Indeed, that is what he said to us. He liked our previous PBS documentary, HOMELAND, and

invited us down for a visit. The guys were staging Hamlet at the time, and we came with a small camera and met them first as actors, not as inmates. We didn't know much about their crimes. We saw them only as nervous, dedicated actors, trying to get their entrances and exits down before the big opening. Well, the opening happened to be for 1100 other inmates dressed in khaki in a big gym with fluorescent flood lights. Before the curtain, they were still getting last minute notes from the director. So, in a sense, their first meeting with us was on equal footing – we were all artists trying to create something. Most of them seemed to inherently trust us, probably because Curt gave us the stamp of approval, but also because they were probably just too busy with entrances and exits to really think about a camera being present.

Slowly over the months, the Warden allowed us to go into more and more restricted places within the prison, even eventually into solitary confinement. Similarly, the doors into the inmates past were opening wider as we formed relationships with them over time. Our approach to filmmaking is to be good listeners and to try not to judge what people are saying. Perhaps the inmates sensed that we would be fair with their stories. Also, the people who choose to be in the Shakespeare Behind Bars program know going in that they will have to do some soul-searching. They know that Curt pushes them to find their own truth within the character they have chosen. They know they will have to be honest with themselves, and some of them find it healing to talk about their past and what they've done. There is only one psychologist in the whole prison for over 1100 men. Maybe they just needed someone to listen, and we were there. I think people are always amazed that you will spend so much time listening to them, and that you keep coming back.

But with the prison access, we were always worried that they could cut off our access at any time. We had to walk a fine line between always keeping on their good side, yet always trying to get into new areas of the prison. To Warden Chandler's credit, he always gave us the go-ahead. He is a courageous and very forward thinking warden.

Were you scared the first time you were alone in a cell with a murderer?

We were first allowed into a cell block on our second shoot when we began filming rehearsals of *The Tempest*. Shana, the cinematographer, and I are female, and we were both very nervous. The men all liked and respected our prison liaison a lot, so we felt more comfortable with her around. Plus, the guards watch these guys very closely. We didn't really feel endangered on a physical level. It was more emotionally precarious as we began hearing the details of their crimes. It was very tough emotionally to keep going back – you knew you were going to go deeper into the dark recesses of someone's memory each time. We didn't get much sleep on the shoots, as the stories and images would haunt us after leaving the prison each day. We all remember one interview in particular where we were shut into the cell with one prisoner as he recounted in very graphic detail how he had shot his victim execution style. We did not know this inmate well at the time, and we had to shut his door for sound reasons. Here we were in a cell with him that was only about

6'x8'. It was chilling and very disturbing. Unfortunately, this interview is not in the film.

Sometimes what was more frightening than being in a cell with a murderer was being on the yard and feeling a thousand eyeballs on you. We never felt that we were in imminent danger, but you don't really know what people are thinking. Perhaps something could be afoot, you just don't know. It was a tough environment to be in and you never, never let your guard down.

After several shoots, we were pretty comfortable with our main guys. In fact, during a count lock down, Shana could often be seen playing dominos with Red and Big G.

What was the strangest or funniest thing that happened on the set?

In May of 2002, we thought that we were probably done filming. But then in September, Curt called us up and told us that the inmate actors had been cleared to take *The Tempest* "on tour". We were shocked and excited at this very unusual announcement. This would make the Luther Lockett Shakespeare Behind Bars program the only touring prison acting company in the country. We filmed the inmates as they went to other local prisons. The performance at the women's prison was electric - it was Gospel meets Shakespeare as the women got on their feet and cheered the men throughout the play. As the actors did a musical number, showing off their individual steps, the women cheered Prospero with a "Go Daddy! Go Daddy!" The guards were very nervous during this very rowdy display of excitement and joy, and were in constant dialogue on their walkie-talkies. Due to the enthusiastic response, Curt has recently started a Shakespeare program at this women's prison. (This scene is not in the film, but will be on the DVD.)

What have you learned in the process of making this film?

One of the things we've learned is that we can be more forgiving in our day-to-day lives. We saw these men grappling with huge transgressions, and taking a leap of faith to forgive themselves and others, which requires vulnerability and a willingness to put aside pride. They were inspiring in that way. After spending a lot of time in prison with serious offenders, we're more understanding of the humanity of so-called "criminals". But we wouldn't necessarily say that we have more answers about how the system should work - just more questions such as "How much time served is enough for taking a life?" and "What is the purpose of forgiveness and who is it for?"

Current news about the inmates in the film?

Two of our main characters, Hal and Big G, go up for parole this year - Big G in February and Hal in April. Two inmates in the film, Bulldog and Greg, have already been released and have been attending some festival screenings with us. Audiences have loved the chance to talk directly to the inmates about how the acting process affected them, their thoughts about the film, and what it's like to be

out. Bulldog has found a carpentry job and Greg recently just got re-employed as an engineer. Neither has stepped back out onto the stage yet, but Greg has become a published poet. (Greg plays the part of a faerie in the play and has one line in the film. Bulldog has a small part in the film and plays the part of Ariel in *The Tempest*.)

The troupe has performed two productions since filming – *Julius Caesar* and *The Comedy of Errors*. The guys say that they like the tragedies much more than the comedies. Sammie and Red have been transferred to other prisons, and are no longer able to do Shakespear. Red is up for parole later this year.

General Production Info:

The film was shot entirely in Kentucky on DVcam 16x9 on a Sony DSR570 camera. We had approximately 170 hours of footage, 60 of these being final rehearsals and performances. We shot for a total of approximately 10 weeks over the course of 15 months. Editing and post-production took place in Los Angeles, and lasted about 10 months. The entire process going from an idea on a napkin to a newly minted film premiering at Sundance took about 3 1/2 years.

The film was initially funded by two grants from the Sundance Institute Documentary Fund. Then the BBC came in with production funds, and ITVS (Independent Television Service) came on board with significant finishing funds.

The film is being distributed internationally by HanWay Films Ltd, who also represents Woody Allen, Wim Wenders, and Bernardo Bertolucci overseas. Madman Entertainment bought all rights for Australia. BBC has UK broadcast rights. Shout! Factory will be releasing the home video this summer, preceded by a theatrical release by International Film Circuit. Our producer's representative is Ronna Wallace of Eastgate Pictures.

Interview conducted January 17, 2006.

SHAKESPEARE BEHIND BARS

Filmmaker Bios

PHILOMATH FILMS is an award-winning Los Angeles based film company. Principals **Hank Rogerson and Jilann Spitzmiller** have been working together for 15 years, and their work has received numerous honors, including Sundance Institute Documentary Fund grants for Philomath's current project, SHAKESPEARE BEHIND BARS. This film has also been supported by the Sundance Institute Labs, and was chosen for the Documentary Edit and Story Lab and the Documentary Composer's Lab in 2004.

Work by Philomath Films has screened at festivals such as Sundance, SXSW, and The Taos Talking Picture Festival, picking up awards including the *Documentary Audience Award* at AFI FEST 2000, *Best Short Documentary*, Nashville Independent Film Fest 2000, and *Best Feature Documentary*, Fargo Film Fest 2002. They are three-time recipients of ITVS funding and have also received funding from George Soros's Open Society Institute.

HANK ROGERSON – DIRECTOR, WRITER

Hank is a director, writer and actor who works both in fiction and non-fiction film. He co-produced, directed and edited HOMELAND, a documentary about four families on the Pine Ridge Indian Reservation in South Dakota. The award-winning HOMELAND aired on nationally on PBS in November 2000 and was seen at festivals around the world. Hank also co-directed and produced CIRCLE OF STORIES, a cutting edge multi-media project that brings to life the vibrant art of Native American storytelling on the worldwide web at pbs.org. The site was commissioned as a pilot site for the ITVS web-original series, *Electric Shadows*. CIRCLE OF STORIES played at The Sundance Film Festival in 2003 and at South X Southwest. Hank also freelances as a writer, director and producer within the film industry, with credits ranging from NBC to the Discovery Health Channel.

As an actor, Hank has studied Shakespeare at A Noise Within in Los Angeles, and played Lysander in *A Midsummer Night's Dream*. Some of his other favorite projects include the play *The Butter And Egg Man*, and the independent film *The Orange Orange* (Gold Medal, WorldFest Houston 2001), as well as guest roles on *E.R.* and *Judging Amy*. Hank also performs improv at Bang Studios in Los Angeles.

JILANN SPITZMILLER – PRODUCER

Jilann was a producer and director on other Philomath Films projects including HOMELAND, CIRCLE OF STORIES and *Bless Me with a Good Life*. She is also a cinematographer and has freelanced extensively within the documentary field, with her work appearing on NBC, PBS, A&E, Bravo and Discovery Health. Jilann directed segments for the NBC series *Life Moments*, which premiered in September 2002. Her work for the INDIGO GIRLS (co-producer/ director/ cinematographer/ editor) is included in *Watershed*, a biographical video released by Sony Music. She directed and filmed two documentaries about fine artists working in France and Italy, *Thoroughbred Pursuit* and

An American Painter in Italy. She is an adjunct professor of film at the University of Redlands in California, and at Studio Art Centers International in Florence, Italy. Jilann is also a painter and most recently has had solo shows in Los Angeles and Santa Fe, New Mexico.

SHANA HAGAN – DIRECTOR OF PHOTOGRAPHY

Shana Hagan has photographed over 30 documentary and narrative films and has worked with such distinguished filmmakers as Jessica Yu and Michael Apted. Her work includes *Breathing Lessons*, which won the Oscar for Best Documentary Short at the 1996 Academy Awards, an IDA award and an Emmy. Shana was also the director of photography on Philomath Films' award winning documentary, *HOMELAND*, which received several critical mentions for its cinematography. Her recent work includes *IN THE REALMS OF THE UNREAL*, which premiered at the 2004 Sundance Film Festival in the Documentary Competition; *SUNSET STORY*, which won Special Jury Mention at Tribeca 2003 and the Audience Award at the 2003 IFP LAFF; and *Close To Home*, which premiered at the 2002 Sundance Film Festival in the Documentary Competition. Credits include shows for NBC, BBC, PBS, National Geographic, HBO and A&E among many others. Her work has been seen at major film festivals worldwide and in television broadcasts around the globe.

VICTOR LIVINGSTON - EDITOR

Victor is a gifted editor who is able to handle extraordinary characters with both sensitivity and subtlety. He was the editor on the acclaimed documentary feature, *Crumb*, directed by Terry Zwigoff. *Crumb* was released theatrically by Sony Classics and earned Livingston an American Cinema Editors Eddy Nomination for Best Documentary Editing. Victor most recently edited the 2003 Sundance Film Festival selection, *Bukowski: Born Into This*, which was released in 2004 by Magnolia Pictures. He also edited *Woodrow Wilson for The American Experience* on PBS; and *They Drew Fire: Combat Artists of World War II*, also on PBS. He began his career as an assistant editor on feature films such as *The Right Stuff* and *And God Created Woman*. He was also the dialogue editor on the Academy Award winning film, *Amadeus*. His work has also appeared in the PBS show, *Life 360*; on MTV; The Discovery Channel; ABC; and TNT among others.

JAMES WESLEY STEMPLER - COMPOSER

James Wesley Stemple has had a prolific career composing music for film and television, applying his natural diversity of style and attitude to suit each project's inherent uniqueness. James is comfortable working both domestically and internationally, and has crafted music for features, television, documentaries, animation, commercials and live performance. Sparked by the challenges of exploring new directions and diverse styles, the projects he pursues are usually ones he feels strongly about, despite box office projections. His most recent work, *Bukowski: Born Into This*, was released in theaters by Magnolia Pictures in the summer of 2004. Other credits include *Exploring The High Frontier* for NBC/National Geographic, which received an Emmy Nomination, and the black comedy feature *Every Dog Has Its Day*. In the SHAKESPEARE BEHIND BARS score, James plays several instruments himself including the Appalachian Dulcimer, the Hammered dulcimer, guitar, baritone guitar, acoustic and electric bass guitar and keyboards.

SHAKESPEARE BEHIND BARS

FESTIVALS AND SCREENINGS



SUNDANCE FILM FESTIVAL, January 2005
DOCUMENTARY COMPETITION--World Premiere

NASHVILLE FILM FESTIVAL, April 2005

INDEPENDENT FILM FESTIVAL OF BOSTON, April 2005
WINNER! SPECIAL JURY PRIZE FEATURE DOC

WATERFRONT FILM FESTIVAL, June 2005

PROVINCETOWN FILM FESTIVAL, June 2005

MAINE INDEPENDENT FILM FESTIVAL, July 2005

EDINBURGH INTERNATIONAL FILM FESTIVAL, August 2005
INTERNATIONAL PREMIERE

TAHOE INTERNATIONAL FILM FESTIVAL, August 2005

BLUEGRASS FILM FESTIVAL, September 2005
WINNER! DIRECTOR'S CHOICE AWARD

BENEFILM FESTIVAL, September 2005
WINNER! BEST OF SHOW

ORINDA FILM FESTIVAL, September 2005
WINNER! AUDIENCE AWARD

RIVER'S EDGE FILM FESTIVAL, September 2005
WINNER! BEST FEATURE FILM

WOODSTOCK FILM FESTIVAL, September 2005

ASPEN FILM FESTIVAL, September 2005

HEARTLAND FILM FESTIVAL, October 2005
CRYSTAL HEART AWARD WINNER, FEATURE DOCUMENTARY

BETHEL FILM FESTIVAL, October 2005
OPENING NIGHT FILM

WILLIAMSTOWN FILM FESTIVAL, October 2005
OPENING NIGHT FILM