



**KENTUCKY
SHAKESPEARE**

presents



The
Turn
of the
Screw



Matt Wallace, Producing Artistic Director

Presents

THE TURN OF THE SCREW

adapted by Jeffrey Hatcher from the story by Henry James

Directed by Matt Wallace

The Man..... Zachary Burrell

The Woman..... Mollie Murk

Scenic Design by Karl Anderson

Lighting Design by Jesse Alford and Lindsay Krupski

Sound Design by Laura Ellis

Costume Design by Donna Lawrence-Downs

Fight Choreography by Eric Frantz

Dialect Coaching by Rachel Carter

Sound Engineer: Victoria Campbell

Stage Manager: Ryan Bennett

Front of House: Jon Huffman & Brenda Johnson

Youth Violinists: Solveig Vespertine Graywaters & Gabrielle Paulin

There will be no intermission.

October 6-31, 2021

THE TURN OF THE SCREW is presented by special arrangement with Dramatists Play Service, Inc., New York. Originally workshopped and developed at Portland Stage Company's 6th Annual Little Festival of the Unexpected. Originally produced by Portland Stage Company in January 1996, Greg Leaming, Artistic Director, Tom Werder, Managing Director. Originally produced in New York City by Primary Stages Company, Casey Childs, Artistic Director in March 1999.

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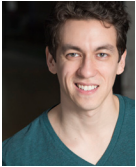
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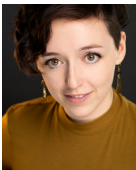
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Zachary Burrell (The Man) has previously appeared on the Kentucky Shakespeare stage as Henry V, Prince Hal in *Henry IV Parts I & II*, as well as Valentine in *The Two Gentlemen of Verona*, Laertes in *Hamlet*, and the Clown in *The Winter's Tale*, among many others. He has also performed with StageOne Family Theatre, Derby Dinner Playhouse, Theatre [502], and Pandora Productions. He attended Adams State University in Colorado.



Mollie Murk (The Woman) has worked with Kentucky Shakespeare for the past several years as an actor and teaching artist, most recently playing Juliet in the Shakespeare in the Parks touring production of *Romeo and Juliet*, as well as *Henry V* and *Shakespeare in Love* on the summer stage. At Actors Theatre of Louisville, they acted in *The Wolves* (#8), *Dracula* (Mina, u/s Lucy), *Dracula: The Radio Play* (Mina Harker), and *Are You There?* in the 44th Humana Festival of New American Plays. They also have performed at Hope Summer Repertory Theatre, Derby Dinner Playhouse, Know Theatre of Cincinnati, and Suspend Aerial Arts. Mollie is an alum of Hope College and Shakespeare & Company's Center for Actor Training, and is a proud member of the Ring of Keys Network: www.RingofKeys.org/keys/Mollie-Murk.



Matt Wallace (Director) is in his ninth season as Producing Artistic Director of Kentucky Shakespeare, where he has directed productions including *Shakespeare in Love*, *Shakespeare in the Parking Lot: Macbeth*, *Celebrate 60*, *As You Like It*, *King Lear*, *The Comedy of Errors*, *Othello*, *Titus Andronicus*, *Much Ado About Nothing*, *Julius Caesar*, *The Two Gentlemen of Verona*, *Romeo and Juliet*, *Twelfth Night*, *Macbeth*, *The Tempest*, *A Midsummer Night's Dream*, *Hamlet*, and *Richard III*. Favorite acting credits with the company since 2001 include the Player and Guildenstern in productions of *Rosencrantz & Guildenstern Are Dead*, Benedick in *Much Ado About Nothing*, Antonio in *The Merchant of Venice*, and Orlando in *As You Like It*. Since 2008 he has been Director of Shakespeare Behind Bars at Luther Luckett Correctional Complex. Previously, he served as an Artistic Associate with Kentucky Shakespeare from 2001-2010, was an actor and Director of Children's Theatre at Derby Dinner Playhouse, and directed and performed at Chicago theatres and theatres across the Midwest. Matt met his wife Tina Jo at Kentucky Shakespeare 20 summers ago, proposed to her on the Central Park stage, and they are the proud parents of two amazing daughters.

Jesse Alford (Co-Lighting Designer) is a freelance lighting designer based here in Louisville, and is excited to collaborate with Kentucky Shakespeare again, most recently having designed the drive-in production of *Macbeth*. His lighting design can also be seen with The Louisville Ballet, The Louisville Orchestra, Circus Flora, The Big AppleCircus, StageOne Family Theatre, Pandora Productions, Theatre [502], The Va Va Vixens, and more. He is the Head Coach for My Nose Turns Red Youth Circus, and served six years as the Board Chair of The American Youth Circus Organization and American Circus Educators. Jesse is very grateful to the welcoming performing arts community here in Louisville, where he has now designed well over 100 productions since moving here in 2010.

Karl Anderson (Set Design) has designed two summer seasons in Central Park, as well as last October's *Macbeth* and *Rosencrantz and Guildenstern are Dead*. He has also designed many sets for StageOne Family Theatre, most recently *Dragons Love Tacos*, *Hamlet*, and *James and the Giant Peach*. He designed numerous shows such as *Sleep Rock Thy Brain* for Actors Theatre of Louisville, *Assassins*, *Tommy* and *Sweeney Todd* for CenterStage, and many seasons for Pandora Productions, Theatre [502], and Bunbury Theatre, as well as *Three Decembers* for KY Opera. He graduated from UK with a B.F.A. in Theatre Design and Technology. Karl is currently the Technical Director for StageOne Family Theatre. He is married to costumer Allison Anderson with whom he has two wonderful teenage sons.

Laura Ellis (Sound Designer) is a performer and sound designer who's designed six summer seasons for Kentucky Shakespeare, as well as colder-weather productions like *The War of the Worlds* and *Shakespeare in the Parking Lot: Macbeth*, and she squished cold spaghetti for *Night of the Living Dead*. She also regularly works with Pandora Productions and Looking for Lilith Theatre Company. When she's not in a theater (or a park) (or a parking lot), she's the Director of Podcasts and Special Projects at Louisville Public Media. This past summer she enjoyed leaning into her very favorite role: Barkley's mom. (He's doing great, but he misses entertaining you in the park!)

Jeffrey Hatcher (playwright) Broadway credits include: *Never Gonna Dance* (book). Off-Broadway credits include: *Three Viewings* and *A Picasso* at Manhattan Theatre Club; *The Government Inspector* at Red Bull Theater; *Scotland Road* and *The Turn Of The Screw* at Primary Stages; *Lucky Duck* (book w/ Bill Russell) at the New Victory Theater; *Tuesdays With Morrie* (w/ Mitch Albom) at the Minetta Lane Theatre; *Murder By Poe*, *The Turn Of The Screw*, and *A Connecticut Yankee At King Arthur's Court* at the Acting Company; *Ten Chimneys* at Peccadillo Theater Company; *Neddy* at American Place; and *Fellow Travellers* at Manhattan Punchline. Other theatre credits include: *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Mercy Of A Storm*, *Smash*, *Armada*, *Korczak's Children*, *Work Song* (w/ Eric Simonson), *To Fool The Eye*, *Sherlock Holmes And The Suicide Club*, Jeffrey Hatcher's *Hamlet*, *The Scarecrow And His Servant*, *Dr. Jekyll And Mr. Hyde*, *The Critic*, *Holmes And Watson*, and others at the Guthrie, the Old Globe, Yale Rep, the Geffen, Seattle Rep, Huntington Theatre Company, the Shakespeare Theatre, Cincinnati Playhouse, Cleveland Playhouse, South Coast Rep, Arizona Theatre Company, San Jose Rep, the Empty Space, Indiana Rep, Children's Theatre Company, History Theatre, Madison Rep, Intiman Theatre, Illusion Theater, Denver Center, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Milwaukee Rep, Repertory Theatre of St. Louis, Actors Theatre of Louisville, Philadelphia Theatre Company, Asolo Repertory Theatre, City Theater, Studio Arena, and dozens more in the US and abroad. FILM/TV: *Stage Beauty*, *Casanova*, *The Duchess*, *Mr. Holmes*, *The Good Liar*, *Columbo*, *Murder at the Cannes Film Festival*, and *The Mentalist*. GRANTS/AWARDS: NEA, TCG, Lila Wallace Fund, Rosenthal New Play Prize, Frankel Award, Charles MacArthur Fellowship Award, McKnight Foundation, Jerome Foundation, Barrymore Award (Best New Play), and the 2013 Ivey Lifetime Achievement Award. He is a member and/or alumnus of the Playwrights' Center, the Dramatists Guild, the Writers Guild, and New Dramatists.

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Lindsay Krupski (Co-Lighting Designer/Board Operator) is a freelance lighting designer/electrician, and she is so excited for another show with Kentucky Shakespeare! With Kentucky Shakespeare, she previously worked as Master Electrician for the 2021 summer season and *Shakespeare in the Parking Lot: Macbeth* in fall 2020, and spent summer 2019 working as the Assistant Master Electrician in the park. Since moving to Louisville 3 years ago, she has designed with The Liminal Playhouse, Bunbury Theatre, Pandora Productions, Theatre [502], and more. Lindsay grew up in Wisconsin and holds a B.F.A. from UW-Milwaukee. She is so thankful for all the opportunities to do what she loves.

Donna Lawrence-Downs (Costume Designer) has designed the costumes for Kentucky Shakespeare for the last eight seasons, including all the summer festival productions and spring tours, the *Shakespeare in the Parking Lot: Macbeth* and the indoor *Titus Andronicus*, *Rosencrantz & Guildenstern are Dead*, *Twelfth Night*, *The War of the Worlds*, and *Night of the Living Dead*. Donna has designed over 385 shows for more than 32 different theatres in her 32-year career, including a stint at KSF in the 1990's, and StageOne Family Theatre, Music Theatre Louisville, CenterStage, Bellarmine University, Louisville Ballet, Kentucky Opera, KCD, Sacred Heart and Pandora Productions. One of Donna's favorite projects is designing costumes for Shakespeare Behind Bars, which she has done for the last 11 years. Donna and her husband also own Life is Sweet Homemade Treats Bakery.

Ryan Bennett (Stage Manager) is happy to return for another production with Kentucky Shakespeare. Previously, Ryan worked as a Scenic Carpenter and Parking Attendant for *Shakespeare in the Parking Lot: Macbeth*, Front of House for the spring tour of *Romeo and Juliet*, and Props Manager for the 61st Season of KSF. His Kentucky Shakespeare Staff Conquerer punch card is quickly filling up. In Louisville he has also worked as Props Carpenter Artisan with Actors Theatre and as Scenic Carpenter with Bluegrass Production Studios. He holds a B.F.A. from UW Milwaukee. He thanks his family and friends from Wisconsin, Illinois, and Kentucky for their continuing support.

Rachel K. Carter (Dialect Coach), M.F.A., is excited to work with Kentucky Shakespeare again, after dialect coaching *Shakespeare in Love*. Rachel is an Assistant Professor at University of Louisville where she teaches voice, speech, and the Alexander Technique. She earned her M.F.A. in Theatre Pedagogy: Voice and Speech from Virginia Commonwealth University, and has her Alexander Technique teacher certification from The American Society of the Alexander Technique (AmSAT). Rachel has had the opportunity to voice/dialect coach multiple shows with Actors Theatre of Louisville, Theatre [502] and Pandora Productions here in Louisville. She is a current member of VASTA, AmSAT, and ATHE.

Eric Frantz (Fight Choreographer) has worked in stage combat as a choreographer and combatant for 17 years. During that time, he led the research on sword fighting and combat techniques using historical manuals and texts at the Frazier History Museum. Eric is delighted to be working with Kentucky Shakespeare again this fall. In 2015, Eric choreographed the fight between Macbeth and Macduff for Kentucky Shakespeare, and it remains one of his favorites.

Victoria Campbell (Sound Engineer) is excited for her second official season with Kentucky Shakespeare. She graduated from Northwest Missouri State University with a Bachelor of Science in theater technology. She has worked as a sound technician for Actor's Theater of Louisville and many other great local companies. She has also worked in the past with Utah Shakespeare Festival, Royal Caribbean Cruise Lines, and Cumberland County Playhouse. You will find her at the park with her senior dog Lunair all summer.

Henry James (author) was born in New York City on April 15, 1843. His father insisted on a European education for his children, so throughout the 1850s the family traveled to Geneva, London, Paris, and Bonn, where the children were privately educated by tutors. They returned to America in 1860, and James attended Harvard Law School for a year. After dropping out, he contributed reviews, critical essays, and short stories to the "Nation," the "North American Review," the "Galaxy," and the "Atlantic Monthly," where he met editor William Dean Howells. His first short story, "A Tragedy of Error," was published anonymously in 1864. From 1869 to 1876, James made several trips to Europe while continuing to publish his works, including his first novel "Watch and Ward," in American magazines. During his travels he met such influential Europeans as William Morris, Dante Gabriel Rossetti, John Ruskin, George Eliot, Gustave Flaubert, Emile Zola, and Ivan Turgenev. He settled permanently in England in 1876, and over the next few years published short stories and essays as well as the novels "Roderick Hudson" (1876), "The American" (1877), "The Europeans" (1878), "Daisy Miller" (1879), "Washington Square" (1881), and "The Portrait of a Lady" (1881), many of which focused on the contrast between Americans and Europeans. During the 1880s and 1890s, he attempted to find success as a playwright while continuing to publish his novels, including "The Bostonians" (1886), "The Princess Casamassima" (1886), "The Aspern Papers" (1888), "The Spoils of Poynton" (1897), "What Maisie Knew" (1897), "The Turn of the Screw" (1898), and "The Awkward Age" (1899). In 1896, James moved from London to Lamb House in Rye, Sussex, where he published his last novels, "The Wings of the Dove" (1902), "The Ambassadors" (1903), "The Golden Bowl" (1904), and "The Outcry" (1911), as well as several short stories and essays. He also began writing his autobiography, which was published in two volumes, "A Small Boy and Others" (1913) and "Notes of a Son and Brother" (1914). He received honorary degrees from Harvard and Oxford, and on January 1, 1916, King George V awarded him the Order of Merit. James died in England on February 28, 1916.



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