Engagement with great poetry in a dramatic setting is one of the most important learning opportunities we can provide young people in this country. These experiences develop intelligence on many levels and impact students’ lives far beyond the English Literature classroom. They not only improve language skills, but also awaken empathy for others, and thus help to define the aesthetic and ethical standards of a culture.

—Tina Packer, artistic director, Shakespeare & Company
CHAIRMAN’S MESSAGE

Since 2003 the National Endowment for the Arts has supported the largest government-sponsored theatrical program since the Federal Theatre Project of the WPA era. Shakespeare in American Communities is an initiative that helps fund theater companies to tour new productions of Shakespeare. It started modestly as the biggest tour of Shakespeare in American history—but it has grown.

The NEA Shakespeare program has now involved 77 theater companies from 39 states and the District of Columbia. It has provided work for well over 1,500 actors (not counting all the directors, designers, costumers, and crew). It already has sponsored performances in more than 2,000 municipalities across all 50 states, including small towns, inner-city neighborhoods, and military bases—and the number of cities visited grows every month. Hundreds of presenters have booked the plays, many of them offering a production of serious drama for the first time. Most important, more than one million high school students have now seen a professional production of Shakespeare. For many of these kids this performance marked their first experience with professional spoken theater.

The Shakespeare in American Communities program works like other NEA grant categories. Individual theater companies apply to join the program, and their applications are reviewed by an independent panel of theater professionals. The companies choose the plays they want to tour, make all the artistic decisions from the production concept to the casting, and line up schools for touring performances or to bring students into the theater. The NEA and our partner, Arts Midwest, coordinate the granting process and create collateral materials to support the companies in their activities.

The NEA created free classroom materials, including films, an audio guide, a teacher’s guide, and more, to support teaching Shakespeare in high schools. These educational materials have been used by more than 20 million students to enhance their understanding and appreciation for the language and theatricality of Shakespeare’s plays.

Our goal with Shakespeare in American Communities, indeed with all of our National Initiatives, is to combine arts presentation with arts education while bringing the best in the arts to the broadest possible audience.

Dana Gioia
Chairman, National Endowment for the Arts
“Shakespeare is above all writers... the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life.”

—Samuel Johnson
How it Started

It was audacious from the start. Then it just got bigger.

“IT” was Shakespeare in American Communities, the largest tour of Shakespeare in American history. First announcing the program on April 23, 2003 (William Shakespeare’s 439th birthday), National Endowment for the Arts Chairman Dana Gioia revealed the agency’s ambition to “revitalize the longstanding American theatrical tradition of touring—bringing the best of live theater to new audiences.” An advisory board of distinguished American authors and artists known as the Players’ Guild was formed. This group included such luminaries as critic Harold Bloom, director Julie Taymor, and actors Michael York and James Earl Jones. Topping that impressive roster were Mrs. Laura Bush and then-Motion Picture Association of America President and CEO, the late Jack Valenti. The latter two agreed to serve as honorary chairs for the project.

Once it was launched, there was no reining this program in. Shakespeare in American Communities spread across the country, introducing a new generation of Americans to the greatest writer in the English language. Over the past five years it has brought superb live theater to more than 2,000 towns across all 50 states, reaching new audiences in communities that have little opportunity to experience live, professional theater.

The NEA’s Shakespeare program has brought more than one million students to a professional performance of Shakespeare, but has reached many millions more through multimedia educational toolkits available free to teachers. From inner cities to rural towns to military bases, Shakespeare in American Communities continues to support new productions by hundreds of American theater artists and represents the Arts Endowment’s commitment to artistic excellence and public outreach.

Reviving an American Tradition

America’s love affair with Shakespeare predates its establishment as a nation. Colonists often included volumes of Shakespeare among the few and treasured possessions that they carried with them on their passage to the new world—to the astonishment of European visitors like Alexis de Tocqueville. Throughout the 19th century, Shakespeare remained the most popular author in America. His plays were frequently celebrated in opulent theaters and on makeshift stages in saloons, churches, and hotels across the country.

Throughout most of our history, the majority of Americans from every social class and various ethnic backgrounds knew his most famous speeches by heart. Only in the 20th century did Shakespeare’s relationship with the American public begin to change. His plays gradually began to be
regarded as high rather than popular culture. The once universally accessible dramatist had become our most sacred dramatist—to whom most audiences were not able to relate.

Although he remains the most widely produced playwright in America, many of our youth have had few opportunities to experience high-quality presentations of Shakespeare. Until now.

The National Tour—Phase I

The Arts Endowment didn’t know it then, but its ambitious year-long tour of six companies through all 50 states eventually would come to be known as “Phase I” because the program would continue to grow. It began in September 2003 with six companies, selected to carry out performances and educational activities in all 50 states through November 2004:

- The Acting Company (New York, NY)—Richard III
- Aquila Theatre Company (New York, NY)—Othello
- Arkansas Repertory Theatre (Little Rock, AR)—Romeo and Juliet
- Artists Repertory Theatre (Portland, OR)—A Midsummer Night’s Dream
- Chicago Shakespeare Theatre (Chicago, IL)—Romeo and Juliet
- Guthrie Theater (Minneapolis, MN)—Othello

The six companies eventually visited 172 communities in all 50 states, reaching audiences totaling nearly 200,000. Special attention was paid to reaching small and mid-sized towns with limited access to the performing arts. From Anchorage, Alaska to Boone, North Carolina, performances brought communities together and inspired a renewed interest in the theatrical arts.


Theater companies participating in the national tour made a special effort to visit schools, supplementing their performances with workshops, lectures, and other activities in each community. The Arts Endowment supported this goal with the creation of the Shakespeare in American Communities teacher toolkit, a multimedia educational resource distributed free to teachers nationwide. Educational efforts were also supplemented by The Sallie Mae Fund, which supported 50 free tickets for students at each performance while also underwriting other Shakespeare in American Communities activities.

By the end of the first phase, the program had reached many unlikely places, including Helena, Montana, where Artists Repertory Theatre performed a bilingual production of A Midsummer Night’s Dream. That production featured actors from the Central Dramatic Company of Vietnam. Chicago Shakespeare Theater performed Romeo and Juliet in small-town Waycross, Georgia, where the community promoted it as “Shakespeare in the Swamp.”

NEA Meets DOD: An Historic Partnership

In an unprecedented effort to make the National Endowment for the Arts truly national, the NEA decided to create the first program in its history dedicated to reaching military personnel and their families. Needless to say, that plan turned some heads and spawned some doubters. Shakespeare was about to join the ranks of Bob Hope and the Dallas Cowboy Cheerleaders as entertainment for the troops. And the bard more than held his own.
Professional Shakespeare productions were presented at bases in 14 states for military personnel and their families. According to Chairman Gioia, “We currently have the best educated military in the history of the United States. If we are truly going to fulfill our charge of bringing art of indisputable excellence to all Americans, we have to reach into communities where we’ve never gone before.”

To the surprise of both the arts and political worlds, the NEA sought and achieved a successful partnership with the Department of Defense (DoD). In September 2004, with a $1 million appropriation from DoD, the Arts Endowment visited 18 military bases with professional, fully staged performances of Shakespeare, along with related educational activities for military families.

Alabama Shakespeare Festival was selected to tour its production of *Macbeth* to 13 military installations (the other five bases were visited by the Aquila Theatre Company, The Acting Company, and Artists Repertory Theatre). Performances were accompanied by educational workshops for base youth whenever possible. As most bases did not have a conventional theater, performances were presented in movie theaters, auditoriums, and in one case, an airplane hangar shared with fighter jets.

The tour was enthusiastically received by military audiences. Movie theater venues offered popcorn and sodas, and the crowd was vocal in its appreciation. Military personnel brought their families; young couples made it a date night. The action-packed soldier’s tale of *Macbeth*—a story of power, scheming, and ambition—held audiences spellbound.

As one military spouse at Holloman Air Force Base stated, “Tonight for the first time in many years, I have had the pure joy of being a part of a theatrical journey into another time and place, and I was able to share it with my two young daughters… At intermission, my nine-year-old daughter said happily, ‘Mommie, I get it! It’s Shakespeare and I get it!’ She and my five-year-old, who not only sat still for (my main concern!) but also enjoyed the performance will remember this when they are my age. Thank you all so much for bringing this fantastic production to a small community in southern New Mexico that otherwise would never be exposed to such quality. You have genuinely touched our family.”

**Shakespeare for a New Generation—Phase II**

After nearly a year of touring, it became clear that there was a vast and eager audience for what Shakespeare in American Communities was providing. So why not keep going? Why not zero in even more on a new generation of theatergoers? Why not hook them on a lifelong engagement with the power of live theater, the wonders of the English language, and the masterpieces of William Shakespeare? The summer of 2004 saw the launch of the next phase of Shakespeare in American Communities: **Shakespeare for a New Generation**.

The program grew from the initial national tour of six companies to an annual affair many times that original size, with at least 35 companies involved each year. Selected companies receive grants of approximately $25,000 to support performances and related educational activities designed to deepen the appreciation and understanding of Shakespeare for participating students.

Through the first five years, Shakespeare for a New Generation
has awarded 168 competitive grants, supporting the work of more than 75 theater companies, employing more than 1,500 actors, directors, and crew, in bringing Shakespeare to life for almost one million students.

Shakespeare for a New Generation has enabled theater companies to offer more performances to schools for free or for radically reduced rates. It has expanded the geographic reach of their touring programs and provided improved access to the arts for underserved schools. Models for teacher training and the design of study materials have been established or improved upon, and the artistic output among the most competitive theater companies who apply has been further enhanced.

Shakespeare for a New Generation will help build future audiences by educating and inspiring students to become informed theatergoers, and perhaps even active participants within the arts and civic organizations that bring distinction to their communities.

The prestige of a Shakespeare for a New Generation grant has allowed theater companies to leverage new connections with funders as well as teachers, school boards, and local arts agencies. A prime example of this success has been the Atlanta Shakespeare Company, which as a direct result of its grant now works with every high school in the city of Atlanta. According to the theater company, “The City of Atlanta’s Bureau of Cultural Affairs and the Atlanta Public Schools are now citing this program as an example of what they would like to do with every grade level in the Atlanta Public Schools system. Thanks to Shakespeare for a New Generation we had the opportunity to form partnerships with the leadership, administration, and board of Atlanta Public Schools while deepening our relationship with the City of Atlanta’s Bureau of Cultural Affairs.”

**Investing in Live Theater—Companies, Actors, Audiences**

“To-morrow, and to-morrow, and to-morrow”

—*Macbeth*

As it grows, the Shakespeare program continues to reach across the whole eco-system of American theater. “It provides high-quality employment for actors,” remarked Chairman Gioia, “as well as support for theater companies, superb performances for new audiences, and—best of all—a chance for students to see the play they are studying in school.” For most of these students, the NEA-sponsored Shakespeare performance will be their first experience of live, professional theater, a perfect gateway to a lifetime of enjoying the performing arts.
SHAKESPEARE IN AMERICAN COMMUNITIES
TEACHER TOOLKIT

The NEA has created a kit with everything a teacher might need to bring Shakespeare alive in middle- and high-school classrooms. The box set contains, among other things, an audio CD, two award-winning films, recitation contest, and posters, especially created as a coherent curriculum. These items were designed as a fresh, enlivened, relevant series of lessons—after all, you can’t teach theater without a little showbiz. Free to any teacher, and with almost 55,000 copies requested to date (reaching more than 20 million students), this toolkit has proven an important part of the American high school curriculum.

Highlights

• An Introduction to Shakespeare (Audio-guide). This compact disc features the voices of James Earl Jones, Harold Bloom, Mel Gibson, Vaclav Havel, Michael York, Jane Alexander, and Zooey Deschanel, immersing students in Elizabethan language and theater. A highlight is a segment exploring of the possibilities of performance, in which Jones, York, and Gibson each take a turn (with very different results!) at Hamlet’s famous “To be or not to be” soliloquy.

• Shakespeare in Our Time (DVD). This award-winning film by Hillman & Carr proves the relevance of Shakespeare today through the creative weaving of more than 50 clips from feature films, stage and television performances of Shakespeare’s plays, and from such related movies as Shakespeare in Love, Elizabeth, and 10 Things I Hate About You. Hosted and narrated by two talented actors from Washington, DC’s Shakespeare Theatre Company, the video fashions these clips into an exploration of Shakespeare’s life, Elizabethan society, theater in Shakespeare’s day, the stories that inspired the plays, Shakespeare’s characters, the beauty of his language, and the influence his work has had in the United States and around the world.

• Why Shakespeare? (DVD). This award-winning film by Larry Bridges is a fascinating look at how becoming involved in theater can transform kids’ lives. Focusing on Shakespeare Festival/LA’s program for at-risk kids in East Los Angeles, Why Shakespeare? also features recitations and commentary by Tom Hanks, William Shatner, Martin Sheen, Bill Pullman, Julie Taymor, Christina Applegate, and Chiwetel Ejiofor. The film is funny, insightful, and deeply moving. Why Shakespeare? answers the title’s question, showing students the best reasons to study Shakespeare.

“As a teacher, I have been especially grateful for the curricular materials. The posters adorn my classroom, and I have gotten great use out of the films and CD in my elective class. My students just recently memorized and presented the Recitation Contest monologues in class; what an exciting experience!”

—Teacher, Capitola, CA
HIGHLIGHTS FROM SHAKESPEARE IN AMERICAN COMMUNITIES

More than 75 professional theater companies have participated in Shakespeare in American Communities. While they share a common ground in the work of William Shakespeare, each has reached out to their audiences in unique and exciting ways. Following is a sampling of the many success stories.

AMERICAN PLAYERS THEATRE
(SPRING GREEN, WI)

Each year, American Players Theatre brings as many as 16,000 students from Wisconsin, Iowa, Illinois, and Minnesota into their Spring Green, Wisconsin, theater to experience a matinee performance of a mainstage Shakespeare production. One production also is re-mounted to tour to seven Wisconsin communities, reaching an additional 7,500 students, many of whom are from rural or urban areas. Performances are accompanied by workshops that introduce students to themes of the plays and explore various techniques used to make the story, language, characters, and themes vivid and accessible to students.

“...It is truly rewarding to watch as even the most reluctant student becomes swept up in the language of the play, making connections between what they read in class, what they see on stage, and what they experience in life.”
—American Players Theatre

AQUILA THEATRE COMPANY
(NEW YORK, NY)

On September 20, 2003, Aquila Theatre Company kicked off the national tour of Shakespeare in American Communities with a performance of Othello for audiences in New London, Connecticut, before moving on to another 59 cities as part of the tour. As a participant also in Shakespeare for a New Generation, Aquila’s long tradition of national touring has enabled the company to bring Shakespeare in American Communities performances to thousands of students in underserved communities across the United States.
Students enjoyed the Aquila Theatre’s production of Othello after reading and discussing the play. It drew them back to the text for a lively discussion of character traits, motivations, and choices.

—Teacher, Orono, ME

INDIANA REPERTORY THEATRE
(INDIANAPOLIS, IN)

Designated by the Indiana State Assembly as the state’s Theatre Laureate, Indiana Repertory Theatre is committed to broad educational reach. Students from more than 130 schools will attend performances at their Upperstage Theatre this year, participating also in post-show discussions and optional workshops back in their own classrooms. Since 2004, Shakespeare for a New Generation has supported IRT productions of A Midsummer Night’s Dream, King Lear, Twelfth Night, Hamlet, and Macbeth.

How else would my rural students be exposed to great performances? The value this opportunity gave to my students is really immeasurable.

—Teacher, Muncie, IN
MONTANA SHAKESPEARE IN THE PARKS
(BOZEMAN, MT)

For more than 30 years, Montana Shakespeare in the Parks has brought performances to audiences in some of the most rural communities of Montana and northern Wyoming. The summer tour of free performances regularly achieves the unexpected: it lures audiences hundreds of miles away to a small-town Shakespeare performance. The educational program, Shakespeare in the Schools, reaches as many as 15,000 students each year with performances and educational workshops.

“When you witness students in grades K-12 focus their full attention on a program such as we had yesterday, you understand and appreciate the value of what they are seeing and more important how they are adding to their bank of experiences and knowledge.”

—Superintendent, Geraldine Public Schools, Geraldine, MT

OREGON SHAKESPEARE FESTIVAL
(ASHLAND, OR)

Nationally recognized for its artistic excellence, Oregon Shakespeare Festival’s commitment to arts learning can be seen in the sheer quantity of youth reached every year through its many educational programs. In 2007 alone, more than 65,000 students attended productions and events at Oregon Shakespeare Festival. The touring School Visit Program reached another 75,000 students in 13 states: Arizona, Arkansas, California, Colorado,
Listening to [students’] reactions after the performances and the workshops I had a profound sense that I was participating in something that could be life changing, something that had the power to shape opinions and open up avenues for these kids.

—Teacher, Hermiston, OR

Being involved in this initiative has given students a broader perspective of the world and their part in it. Having the parts played by Native individuals allowed students to see their future different from before. Families were brought together to enjoy this enriching experience which isn’t often available in Hoonah.

—Teacher, Hoonah, AK

Over the course of three weeks in 2004, cast and crew members from Perseverance Theatre toured Macbeth to six communities spread out over 2,000 miles—twice the size of Texas—moving from the seaside towns of Southeast Alaska to the Arctic Circle, from small, isolated villages to the state’s largest urban center. Some communities were so remote that cast, crew, and set arrived by plane or boat.

Performed by a cast of 13 Alaska Native actors, Perseverance’s performance of Macbeth reflected Alaska’s unique character by setting the play in the context of Southeast Alaska’s indigenous Tlingit culture, fusing Shakespeare’s language with the drumming, dancing, and visual design of the Tlingit people.

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Idaho, Kansas, Massachusetts, Missouri, Montana, Nevada, New Mexico, Oregon, and Washington.

Performances for students are supplemented by numerous opportunities for hands-on workshops, post-show discussions with cast members, pre-show discussions with technicians and stage managers, and in-depth explorations of stagecraft.
Shakespeare & Company’s multi-faceted educational programs have long served as a model for other Shakespeare programs nationwide. One component, their New England Tour of Shakespeare, addresses the growing need for arts experiences for students in underserved areas in New England and for children at risk in inner-city and rural areas. With the support of Shakespeare in American Communities, Shakespeare & Company is able to bring these performances into schools that have not been previously exposed to the program, expanding its geographic reach and serving more than 25,000 students annually.

“Virtually all of the students and faculty at the school had eagerly anticipated our stay with them and embraced us wholeheartedly. After the performance and the two workshops, students literally tried to prevent us from leaving, climbing into our truck and trying to lock the doors. It was an incredible experience.”

—Shakespeare & Company

In April 2006, seven months after the disaster of Hurricane Katrina, The Shakespeare Festival at Tulane overcame challenges including closed schools, absent students, bus driver shortages, reduced budgets, and actors living in FEMA trailers to offer A Midsummer Night’s Dream to 750 delighted students.
As the New Orleans school district rebuilds, the active engagement of The Shakespeare Festival at Tulane plays a pivotal role in reminding the city of the importance of arts education in the curriculum.

The Shakespeare Festival at Tulane’s production of *Romeo and Juliet.*
PHOTO BY BRAD ROBERT

UTAH SHAKESPEAREAN FESTIVAL
(CEDAR CITY, UT)

Founded in 1961, the Utah Shakespearean Festival is known for its expansive reach and innovative education programs. Their ambitious annual touring programs serve the festival’s mission to “entertain, enrich, and educate audiences,” including those who live in the many underserved communities of the Intermountain West.

Each year, the Utah Shakespearean Festival brings its Shakespeare-in-the-Schools tour to more than 60 schools and communities throughout Utah, Nevada, Arizona, and Idaho. In addition to performances, the program provides interactive acting workshops taught by theater professionals, empowering rural students to both observe and participate in a live theatrical performance at their school.

The Utah Shakespearean Festival gave my students a perfect opportunity to explore the world and open themselves to learning not just about Shakespeare, but also about themselves.

—High School Principal, Logan, UT

As the New Orleans school district rebuilds, the active engagement of The Shakespeare Festival at Tulane plays a pivotal role in reminding the city of the importance of arts education in the curriculum.

“
I want to thank you for giving me the show of my life. I would like to see it again. Every night I fall to sleep thinking about your play, and every night I dream that I am in the play.
—New Orleans student

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The Utah Shakespearean Festival conducts a workshop for students.
PHOTO BY SUSAN PIERCE

Utah Shakespearean Festival’s production of *The Taming of the Shrew.*
PHOTO BY KARL HUGH

“Utah Shakespearean Festival’s production of *The Taming of the Shrew.*
PHOTO BY KARL HUGH

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PHOTO BY SUSAN PIERCE

Utah Shakespearean Festival’s production of *The Taming of the Shrew.*
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Alabam Shakespeare Festival
Montgomery, AL
Year 1 (Macbeth), Year 4 (Henry VI, Parts I and II, Richard III), Year 6 (Othello, The Comedy of Errors)

Alaska Theatre of Youth, Cyrano’s Theatre Company (formerly Eccentric Theatre Company), and Edgeware
Anchorage, AK
Year 2 (A Midsummer Night’s Dream), Year 5 (Othello)

Fairbanks Shakespeare Theatre
Fairbanks, AK
Year 3 (educational program: Bard-a-Thon)

Perseverance Theatre
Douglas, AK
Year 2 (Macbeth), Year 4 (Macbeth)

Arizona Theatre Company
Tucson, AZ
Year 4 (Twelfth Night)

Arkansas Repertory Theatre
Little Rock, AR
Year 1 (Romeo and Juliet), Year 3 (The Comedy of Errors)

A Noise Within
Glendale, CA
Year 3 (Othello, The Tempest), Year 4 (As You Like It), Year 6 (Hamlet, The Taming of the Shrew)

African-American Shakespeare
San Francisco, CA
Year 6 (Macbeth)

California Shakespeare Theater
Berkeley, CA
Year 4 (As You Like It, The Merry Wives of Windsor), Year 5 (King Lear), Year 6 (Twelfth Night)

East LA Classic Theatre
Los Angeles, CA
Year 6 (Much Ado About Nothing, Romeo and Juliet)

The Old Globe
San Diego, CA
Year 3 (The Comedy of Errors, Macbeth, The Winter’s Tale, Richard III)

San Diego Repertory Theatre
San Diego, CA
Year 2 (King Lear)

San Francisco Shakespeare Festival
San Francisco, CA
Year 1 (Shakespeare Comes to LA festival), Year 3 (educational program: youth production of As You Like It)

Shakespeare Festival/LA
Los Angeles, CA
Year 2 (The Winter’s Tale), Year 3 (As You Like It), Year 4 (The Tempest), Year 5 (Romeo and Juliet), Year 6 (A Midsummer Night’s Dream)

Shakespeare Santa Cruz
Santa Cruz, CA
Year 2 (A Midsummer Night’s Dream, The Winter’s Tale), Year 3 (A Midsummer Night’s Dream), Year 4 (Romeo and Juliet, Twelfth Night), Year 5 (The Tempest, A Midsummer Night’s Dream), Year 6 (Macbeth, Romeo and Juliet)

The Will Geer Theatricum Botanicum
Topanga, CA
Year 2 (A Midsummer Night’s Dream, The Winter’s Tale), Year 3 (A Midsummer Night’s Dream), Year 4 (Romeo and Juliet, Twelfth Night), Year 5 (The Tempest, A Midsummer Night’s Dream), Year 6 (Macbeth, Romeo and Juliet)

Students perform a scene from Pericles as part of the Shakespeare Theatre Company’s Text Alive! program.
PHOTO BY JOE MCCARY
COLORADO
Denver Center for the Performing Arts
Denver, CO
Year 6 (Richard III)

CONNECTICUT
Hartford Stage Company
Hartford, CT
Year 2 (Othello)

Long Wharf Theatre
New Haven, CT
Year 3 (A Midsummer Night’s Dream)

Yale Repertory Theatre
New Haven, CT
Year 2 (The Comedy of Errors), Year 3 (All’s Well That Ends Well)

DISTRICT OF COLUMBIA
Shakespeare Theatre Company
Washington, DC
Year 2 (Macbeth, Pericles, The Tempest), Year 5 (Julius Caesar, Antony and Cleopatra, The Taming of the Shrew), Year 6 (Romeo and Juliet, Twelfth Night, King Lear)

FLORIDA
Asolo Theatre
Sarasota, FL
Year 2 (A Midsummer Night’s Dream)

Orlando Shakespeare Theater
Orlando, FL
Year 4 (King Lear, The Merry Wives of Windsor), Year 5 (All’s Well That Ends Well, The Comedy of Errors, Cymbeline, Richard II), Year 6 (The Taming of the Shrew, The Merchant of Venice, Much Ado About Nothing)

Teatro Avante
Miami, FL
Year 3 (The Tempest (Una Tempestad))

GEORGIA
Atlanta Shakespeare Company
Atlanta, GA
Year 2 (A Midsummer Night’s Dream), Year 3 (A Midsummer Night’s Dream), Year 4 (A Midsummer Night’s Dream, Macbeth)

Georgia Shakespeare Festival
Atlanta, GA
Year 3 (Macbeth), Year 5 (Romeo and Juliet), Year 6 (Julius Caesar, As You Like It)

HAWAII
Honolulu Theatre for Youth
Honolulu, HI
Year 6 (A Midsummer Night’s Dream)

IDAHO
Idaho Shakespeare Festival
Boise, ID
Year 2 (The Taming of the Shrew), Year 3 (The Tempest), Year 4 (Much Ado About Nothing), Year 5 (Hamlet). Year 6 (A Midsummer Night’s Dream)

ILLINOIS
Chicago Shakespeare Theater
Chicago, IL
Year 1 (Romeo and Juliet)

Continued on page 18

“Students have returned to The Shakespeare Theatre to enjoy productions with their families and, most importantly, are eager to learn more about classical theatre in the classroom. Theatre is an invaluable tool in education as it draws people into the world of the characters and, in so doing, engages all the faculties and the senses. The students live through the experience.”
—Teacher, Washington, DC

The Will Geer Theatricum Botanicum’s production of A Midsummer Night’s Dream.
PHOTO BY IAN FLANDERS
As of May 2008:

- More than 2,000 cities in all 50 states and the District of Columbia served, including military bases

- More than 75 professional theater companies participating, giving 4,100 performances and 9,000 workshops

- More than 3,200 schools reached, bringing performances to more than 1 million students

- More than 1.3 million people in attendance

- Toolkits reached more than 20 million students
INDIANA
Indiana Repertory Theatre
Indianapolis, IN
Year 2 (A Midsummer Night’s Dream), Year 3 (King Lear), Year 4 (Twelfth Night), Year 5 (Hamlet), Year 6 (Macbeth)

KENTUCKY
Actors Theatre of Louisville
Louisville, KY
Year 3 (Twelfth Night)

Kentucky Shakespeare Festival
Louisville, KY
Year 5 (Julius Caesar), Year 6 (Macbeth)

Stage One: The Louisville Children’s Theatre
Louisville, KY
Year 4 (A Midsummer Night’s Dream)

LOUISIANA
Contemporary Arts Center with Dog & Pony Theatre Company
New Orleans, LA
Year 5 (The Taming of the Shrew)

The Shakespeare Festival at Tulane
New Orleans, LA
Year 2 (Macbeth), Year 3 (A Midsummer Night’s Dream), Year 4 (Romeo and Juliet), Year 5 (Hamlet or The Taming of the Shrew), Year 6 (As You Like It)

MAINE
Portland Stage Company
Portland, ME
Year 6 (Julius Caesar)

The Theater at Monmouth
Monmouth, ME
Year 2 (The Merry Wives of Windsor), Year 3 (Henry V), Year 4 (Romeo and Juliet), Year 5 (Macbeth)

MARYLAND
Baltimore Shakespeare Festival
Baltimore, MD
Year 5 (The Winter’s Tale)

MASSACHUSETTS
Actors’ Shakespeare Project
Cambridge, MA
Year 6 (The Merchant of Venice, Much Ado About Nothing)

Shakespeare & Company
Lenox, MA
Year 2 (Julius Caesar), Year 3 (Hamlet), Year 4 (Macbeth), Year 5 (A Midsummer Night’s Dream), Year 6 (Romeo and Juliet)

MINNESOTA
The Children’s Theatre Company
Minneapolis, MN
Year 6 (Romeo and Juliet)

Guthrie Theater
Minneapolis, MN
Year 1 (Othello), Year 3 (Hamlet), Year 4 (The Merchant of Venice)

MISSISSIPPI
New Stage Theatre
Jackson, MS
Year 5 (A Midsummer Night’s Dream)
MISSOURI
Shakespeare Festival of St. Louis
Saint Louis, MO
Year 3 (Julius Caesar, Romeo and Juliet),
Year 4 (Julius Caesar, Much Ado About Nothing)

St. Louis Black Repertory Company
St. Louis, MO
Year 5 (Othello)

MONTANA
Montana Shakespeare in the Parks
Bozeman, MT
Year 2 (Romeo and Juliet), Year 3 (The Merchant of Venice), Year 4 (The Comedy of Errors), Year 5 (Othello), Year 6 (Much Ado About Nothing)

NEBRASKA
Nebraska Shakespeare Festival
Omaha, NE
Year 4 (The Taming of the Shrew),
Year 5 (Romeo and Juliet)

NEVADA
Nevada Shakespeare Company
Reno, NV
Year 3 (Richard III, Hamlet)

NEW JERSEY
The Shakespeare Theatre of New Jersey
Madison, NJ
Year 2 (Hamlet, A Midsummer Night’s Dream, Macbeth, Henry V), Year 3 (Romeo and Juliet, A Midsummer Night’s Dream), Year 4 (Julius Caesar, A Midsummer Night’s Dream), Year 5 (Romeo and Juliet, A Midsummer Night’s Dream), Year 6 (A Midsummer Night’s Dream, Macbeth)

NEW YORK
The Acting Company
New York, NY
Year 1 (Richard III), Year 3 (Macbeth), Year 5 (The Tempest), Year 6 (Henry V)

Aquila Theatre Company
New York, NY
Year 1 (Othello), Year 3 (Hamlet), Year 4 (Romeo and Juliet), Year 5 (Julius Caesar, Much Ado About Nothing),
Year 6 (The Comedy of Errors)

Classic Stage Company
New York, NY
Year 6 (Romeo and Juliet)

Theatre for a New Audience
New York, NY
Year 4 (The Merchant of Venice), Year 5 (Antony and Cleopatra)

NORTH CAROLINA
North Carolina Stage Company
Asheville, NC.
Year 4 (A Midsummer Night’s Dream)

PlayMakers Repertory Company
Chapel Hill, NC
Year 6 (Pericles)

Walltown Children’s Theatre
Durham, NC
Year 5 (Romeo and Juliet), Year 6 (Romeo and Juliet)

OHIO
Cincinnati Playhouse in the Park
Cincinnati, OH
Year 2 (Twelfth Night)

Cincinnati Shakespeare Company
Cincinnati, OH
Year 4 (Macbeth, Hamlet, A Midsummer Night’s Dream, As You Like It, The Tempest), Year 5 (The Taming of the Shrew, Julius Caesar), Year 6 (A Midsummer Night’s Dream, Macbeth)
OREGON
Artists Repertory Theatre
Portland, OR
Year 1 (A Midsummer Night’s Dream)

Oregon Shakespeare Festival
Ashland, OR
Year 3 (Richard III, Twelfth Night, Love’s Labor’s Lost, The Winter’s Tale), Year 4 (The Two Gentlemen of Verona, King John, The Merry Wives of Windsor, As You Like It), Year 5 (Romeo and Juliet, The Tempest, The Taming of the Shrew, A Midsummer Night’s Dream, Othello), Year 6 (A Midsummer Night’s Dream, Othello, The Comedy of Errors, Macbeth)

PENNSYLVANIA
Lantern Theater Company
Philadelphia, PA
Year 5 (Othello), Year 6 (Hamlet)

The Pennsylvania Shakespeare Festival at DeSales University
Center Valley, PA
Year 3 (Romeo and Juliet), Year 5 (The Winter’s Tale, The Taming of the Shrew, Macbeth), Year 6 (Much Ado About Nothing, Twelfth Night, King Lear)

The People’s Light & Theatre Company
Malvern, PA
Year 2 (A Midsummer Night’s Dream), Year 4 (Twelfth Night)

The Philadelphia Shakespeare Festival
Philadelphia, PA
Year 4 (Othello, The Taming of the Shrew, Hamlet)

RHODE ISLAND
Trinity Repertory Company
Providence, RI
Year 3 (Hamlet), Year 5 (Richard III)

SOUTH CAROLINA
The Warehouse Theatre
Greenville, SC
Year 3 (The Taming of the Shrew, Macbeth), Year 4 (Julius Caesar), Year 5 (A Midsummer Night’s Dream, Romeo and Juliet)

TENNESSEE
Nashville Shakespeare Festival
Nashville, TN
Year 4 (Macbeth), Year 6 (Richard III)

TEXAS
Dallas Theater Center
Dallas, TX
Year 4 (The Taming of the Shrew)

Main Street Theater
Houston, TX
Year 4 (The Taming of the Shrew), Year 5 (The Merchant of Venice), Year 6 (A Midsummer Night’s Dream)

Shakespeare Festival of Dallas
Dallas, TX
Year 3 (Twelfth Night)
UTAH
Utah Shakespearean Festival
Cedar City, UT
Year 2 (The Taming of the Shrew), Year 3 (Macbeth), Year 4 (A Midsummer Night’s Dream), Year 5 (Romeo and Juliet), Year 6 (Twelfth Night)

VERMONT
Weston Playhouse Theatre Company
Weston, VT
Year 6 (As You Like It)

VIRGINIA
American Shakespeare Center
Staunton, VA
Year 3 (Much Ado About Nothing), Year 5 (The Taming of the Shrew), Year 6 (Hamlet, The Comedy of Errors)

Barter Theatre
Abingdon, VA
Year 6 (Much Ado About Nothing, Othello)

WASHINGTON
Seattle Shakespeare Company
Seattle, WA
Year 3 (Romeo and Juliet, Richard III, Much Ado About Nothing), Year 4 (Macbeth), Year 5 (Macbeth), Year 6 (Othello)

WISCONSIN
American Players Theatre
Spring Green, WI
Year 2 (Twelfth Night, Othello), Year 3 (Macbeth, The Merry Wives of Windsor), Year 4 (Romeo and Juliet, Julius Caesar, Measure for Measure), Year 5 (The Merchant of Venice, Much Ado About Nothing), Year 6 (A Midsummer Night’s Dream, Henry IV, Parts I and II)

Milwaukee Shakespeare
Milwaukee, WI
Year 4 (Much Ado About Nothing, Macbeth, Henry IV, Part I), Year 5 (Henry IV, Part II, Hamlet), Year 6 (Love’s Labour’s Lost, Henry V, Othello)

Plays Performed
A Midsummer Night’s Dream
All’s Well That Ends Well
Antony and Cleopatra
As You Like It
The Comedy of Errors
Cymbeline
Hamlet
Henry IV, Part I
Henry IV, Part II
Henry V
Henry VI, Part I
Henry VI, Part II
Julius Caesar
King John
King Lear
Love’s Labor’s Lost
Macbeth
Measure for Measure
The Merchant of Venice
The Merry Wives of Windsor
Much Ado About Nothing
Othello
Pericles
Richard II
Richard III
Romeo and Juliet
The Taming of the Shrew
The Tempest
Twelfth Night
The Two Gentlemen of Verona
The Winter’s Tale
CITIES SERVED BY NEA’S SHAKESPEARE IN AMERICAN COMMUNITIES

More than 75 professional theater companies have brought Shakespeare’s plays to all 50 states and the District of Columbia, reaching more than 3,200 schools in more than 2,000 cities. In addition to the performances, the companies also held educational workshops for middle and high schools, enhancing the experience of the play for participating students.

ALABAMA
- Daphne
- Florence
- Greensboro
- Irvington
- Maxwell AFB
- Montgomery
- Selma
- Summerdale
- Tuskegee
- Union Springs

ALASKA
- Anchor Point
- Anchorage
- Barrow
- Bethel
- Chugiak
- Cordova
- Eagle River
- Fairbanks
- Fort Richardson
- Fritz Creek
- Healy
- Homer
- Hoonah
- Juneau
- Ketchikan
- Kodiak
- Kotzebue
- McGrath
- Nenana
- Nome
- Palmer
- Seldovia
- Seward
- Sitka
- St. Paul
- Takotna
- Talkeetna
- Tok
- Unalaska
- Valdez
- Wasilla
- Yakutat

ARKANSAS
- Alma
- Blytheville
- Brinkley
- Cherry Valley
- DeWitt
- Dumas
- Fayetteville
- Forrest City
- Harrisburg
- Helena
- Jonesboro
- Lake Village
- Monticello
- Russellville

CALIFORNIA
- Alamo
- Anderson
- Antioch
- Apts
- Arbuckle
- Arcata
- Arwater
- Baldwin Park
- Bay Point
- Bell
- Benicia
- Berkeley
- Beverly Hills
- Bolinas
- Brentwood
- Burbank
- Burney
- Byron
- Calexico
- Calistoga
- Calpella
- Canby
- Canyon Country
- Capitola
- Carlsbad
- Carmel
- Carmichael
- Carson
- Castro Valley
- Castroville
- Cerritos
- Chatsworth
- Chico
- Chula Vista
- Citrus Heights
- Claremont
- Clayton
- Cloverdale
- Clovis
- Colusa
- Compton
- Concord
- Coronado
- Corralitos
- Cottonwood
- Crescent City
- Culver City
- Cupertino
- Danville
- Davis
- Denver
- Dublin
- Dunsmuir
- Durham
- Edwards AFB
- El Cajon
- El Cerrito
- El Dorado
- El Sobrante
- Elk Grove
- Emeryville
- Encinitas
- Escalon
- Escondido
- Etna
- Eureka
- Fair Oaks
- Fairfield
- Fallbrook
- Felton
- Fillmore
- Forestville
- Fortuna
- Freedom
- Fremont
- Fresno
- Galt
- Gig Harbor
- Glendale
- Goleta
- Granada Hills
- Grass Valley
- Greenfield
- Greenville
- Groveland
- Hacienda Heights
- Happy Camp
- Hawthorne
- Hayfork
- Hayward
- Hemet
- Hillsborough
- Homewood
- Hornbrook
- Idyllwild
- Imperial Beach
- Imperial Valley
- Julian
- Junction City
- Kingsburg
- La Jolla
- La Mesa
- Lafayette
- Lakeside
- Lancaster
- Larkspur
- Lawndale
- Lennox
- Leucadia
- Lewiston
- Lincoln
- Livermore
- Lodi
- Loomis
- Los Angeles
- Los Gatos
- Lower Lake
- Manhattan Beach
- Manteca
- Martinez
Oakland, CA, high school student letter to California Shakespeare Theater thanking them for their performance of As You Like It.

“I took the entire football team! My students came away from the play liking William Shakespeare and wanting to attend another play!”

—Teacher, Oakland, CA
“I saw your performance of Macbeth at Scott Air Force Base last evening. With a minimal amount of costuming, scenery and special effects, the ASF created a vivid, exciting, and yes, even frightening ambience for Shakespeare’s drama. I was totally caught up in the performance and I believe that says a lot about the quality of the production. Thank you for bringing this wonderful performance to Scott Air Force Base — I really appreciated it!”
—Librarian, Scott Air Force Base

SHAKESPEARE IN AMERICAN COMMUNITIES
Highland
Hutsonville
Ingleside
Lake Villa
Machesney Park
Marengo
McLeansboro
Millstadt
Mt. Carmel
Oak Park
O’Fallon
Orangeville
Palos Hills
Park Forest
Rock Island
Rockford
Scales Mound
Scott AFB
Sherrard
Springfield
Sterling
Stillman Valley
Waterloo
Winthrop Harbor
Woodstock

INDIANA
Albion
Alexandria
Anderson
Atlanta
Attica
Aurora
Avon
Batesville
Bedford
Bloomington
Boonville
Brazil
Brookville
Brownsburg
Bunker Hill
Carmel
Centerville
Chalmers
Clayton
Clinton
Cloverdale
Columbus
Connersville
Converse
Crawfordsville
Daleville
Delphi
Edinburgh
Elwood
Evansville
Fairmount
Fishers
Flora
Fort Wayne
Fowlerville
Frankfort
Frankton
Fremont
Gaston
Goshen
Greencastle
Greensburg
Greenwood
Hagerstown
Hope
Indianapolis
Jeffersonville
Knightstown
Kokomo
Lafayette
LaGrange
Lapel
Lawrenceburg
Lincoln City
Linton
Lizton
Logansport
Marengo
Marion
Marshall
Martinsville
McCordsville
Medora
Middletown
Mishawaka
Mitchell
Modoc
Monrovia
Mooresville
Monrovia
Muncie
Nappanee
Nashville
New Albany
New Carlisle
New Castle
New Palestine
Newburgh
Noblesville
North Manchester
Orleans
Paoli
Petersburg
Plainfield
Poseyville
Rensselaer
Richmond
Roachdale
Robinson
Rockville
Royal Center
Russiaville
Selma
Seymour
Shelbyville
Sheridan
Shoals
South Bend
Spencer
St. Leon
Straughn
Sullivan
Terre Haute
Thomtown
Tipton
Trafalgar
Union City
Vincennes
Wabash
Waldron
Walton
Washington
West Lafayette
West Terre Haute
Westfield
Whitestown
Winchester
Yorktown
Zionsville

IOWA
Ames
Andrew
Bettendorf
Clinton
Council Bluffs
Dubuque
Epworth
Iowa City
Peosta
Sioux City
Storm Lake
Waukon

KANSAS
Fort Leavenworth
Army Base
Fort Riley Army Base
Lawrence
Manhattan
Pittsburg

Seattle Shakespeare Company’s production of Much Ado About Nothing. PHOTO BY JOHN ULMAN

“The students can SEE the plays and truly learn them. This is an AMAZING program. Students were actually excited about Shakespeare.”
—Teacher, Atlanta, GA
Teachers and students in Middleton, ID, take part in an Idaho Shakespeare Festival “Shakespearience” movement workshop.

PHOTO BY TROY MABEN
“Your educator’s guide and the materials provided by the National Endowment for the Arts are incredibly professional and useful in the classroom, preparing the students well for what they will see on stage.”

—High School Humanities Curriculum Coordinator, Holden, MA

SHAKESPEARE IN AMERICAN COMMUNITIES 27
Hadley
Hawthorne
Henderson
Incline Village
Indian Springs
Las Vegas
McDermitt
Mesquite
Minden
Nixon
North Las Vegas
Overton
Pahrump
Pleasant Valley
Pyramid Lake
Reno
Schurz
Smith Valley
Spanish Springs
Tonopah
Virginia City
Washoe Valley
Winnemucca
Yerington

NEW HAMPSHIRE
Barrington
Durham
Exeter
Hanover
Keene
Manchester
Salem

NEW JERSEY
Academy
Annandale
Atlantic City
Basking Ridge
Belmar
Bethlehem
Bloomfield
Brick
Burlington
Camden
Cape May
Chatham
Colonia
Edison
Elizabeth
Farmingdale
Flemington
Freehold
Frenchtown
Galloway
Gloucester
Hackensack
Highland Park
Hoboken
Irvington
Iselin
Jersey City
Lawrenceville
 Matawan
Middlesex
Milford
Millville
Monmouth
Junction
Moorestown
Morganville
New Brunswick
New Providence
Newark
North Arlington
Ocean Grove
Old Bridge
Orange
Parlin
Phillipsburg
Piscataway
Plainfield
Pomona
Princeton
Roselle
Roselle Park
Somerset
South Plainfield
Springfield
Teaneck
Trenton
Union City
Vineland
Wall
Washington
Watchung
Wayne
West New York
West Orange
Westfield
Williamstown
Woodbury Heights

NEW MEXICO
Alamogordo
Albuquerque
Belen
Cannon AFB
Clovis
Holloman AFB
Los Lunas
Rio Rancho
Socorro

NEW YORK
Albany
Amenia
Astoria
Auburn
Averill Park
Bedford
Berne
Briarcliff Manor
Broadalbin
Brooklyn
Bronx
Canaan
Canajoharie
Castleton
Chatham
Corinth
Crawley
Del Mar
East Greenwich
Fort Edward
Galway
Garden City
Ghent
Glens Falls
Greenwich
Guilderland
Hinsdale
Hudson Falls
Locust Valley
Long Island City
Loudonville
Manhattan
Mayfield
New Lebanon
New Palz
North Greenbush
Olean
Pine Plains
Portville
Purchase
Queens
Rensselaer
Rochester
Rye
Saratoga
Saratoga Springs
Schenectady
Scotia
Spencerport
St. Bonaventure
Staten Island
Stillwater
Stony Brook
Troy
Uniondale
Valatie
Voorheesville
Watervliet
Westbury
Windham
Woodside

NORTH CAROLINA
Arden
Asheville
Bakersville
Black Mountain
Boone
Bryson City
Burke
Burnsville
Camp Lejeune
Marine Base
Candler
Canton
Columbus
Cullowhee
Durham
Fletcher
Franklin
Greenville
Hendersonville
Jacksonville
Marshall
Murphy
Raleigh
Robbinsville
Rosman
Swannanoa
Tryon
Waynesville
Weaverville
Weldon
A staff member at Peterson Air Force Base in Colorado Springs promotes Alabama Shakespeare Festival’s performance.

PHOTO COURTESY OF PETERSON AIR FORCE BASE

“An initiative like Shakespeare for a New Generation can make a difference. It provides us with resources to serve schools regardless of their ability to pay the fee. It also allows us to expand our work, produce theater that is more sophisticated, and serve schools in a variety of communities from the inner-city to rural counties.”

—Cincinnati Playhouse in the Park

SHAKESPEARE IN AMERICAN COMMUNITIES
“Through Shakespeare for a New Generation this season, Milwaukee Shakespeare has been able to tap an entirely new population of community students by expanding its subsidies for student matinee tickets and transportation.”

—Milwaukee Shakespeare

Horsham
Jenkintown
Johnstown
Kennett Square
Kintnersville
Kutztown
Lancaster
Landenberg
Langhome
Lansdale
Lehighton
Malvern
Minersville
Monaca
Nazareth
Newtown Square
Norristown
Oxford
Paoli
Pennsburg
Perkasie
Philadelphia
Pittsburgh
Port Allegheny
Pottstown
Pottsville
Prospect Park
Ridgway
Scranton
Selinsgrove
Sellersville
Shenandoah
Stratford
Sunbury
Towanda
Unionville
University Park
Weatherly
Wescosville
West Chester
West Grove
West Reading
White Haven
Wilkes-Barre
Wyndmoor
Wyomissing
Yardley

RHODE ISLAND
Barnstable
Barrington
Central Falls
Coventry

CRANSTON
CUMBERLAND
ESMONT
FOSTER
LINCOLN
MIDDLETOWN
NEWPORT
NORTH KINGSTOWN
NORTH PROVIDENCE
NORTH SMITHFIELD
Pawtucket
Portsmouth
PROVIDENCE
RIVERSIDE
WAKEFIELD
WASHINGTON
WEST GREENWICH
WOONSOCKET

SOUTH CAROLINA
Berea
Charleston
Charleston Naval Weapons Station
Clemson
Gaffney
Greenville
Greer
 Mauldin
Piedmont
Seneca
Taylors
Travelers Rest
Williamston

SOUTH DAKOTA
Sioux Falls

TEXAS
Alvin
Arlington
Austin
Blm
College Station
Como
Daisetta
Dallas
DeSoto
Farmers Branch
Fort Worth
Frisco
Galveston
Garland
Greenville
Heath
Houston
Irving
Lone Oak
Manvel
Nacogdoches
Orange
Plano
Red Oak
Richardson
Sachse
San Marcos
Sulphur Springs
Texarkana
Waco
Wimberley

UTAH
Altamont
Beaver
Brigham City
Blanding
Cedar City
Delta
Eskdale

Eureka
Fillmore
Garland
Green River
Heber City
Holladay
Irvins
Kanab
Kearns
Lehi
Logan
Moab
Montezuma Creek
Monticello
Morgan
Murray
Ogden
Panguitch
Plain City
Pleasant Grove
Provo
Richfield
Roosevelt
Roy
Saint George
Salt Lake City
Sandy
Smithfield
South Jordan
Syracuse
Vernal
Washington
Wendover
West Jordan
West Point
West Valley

VERMONT
Arlington
Barre
Bellows Falls
Bennington
Brandon
Brattleboro
Burlington
Chester
Clarendon
Dorset
Fair Haven
Lincoln
Londonerry
Ludlow
Manchester
| Middlebury | Madison | Olympia |
| North Clarendon | Marion | Pomeroy |
| Proctor | Martinsville | Poulso |
| Putney | McLean | Puyallup |
| Randolph | Naruna | Redmond |
| Richmond | Nora | Renton |
| Rutland | Norfolk | Richland |
| St. Albans | Pilgrim Knob | Sammamish |
| St. Johnsonbury | Purcellville | Seattle |
| Stratton | Quantico Marine | Sequim |
| Thetford | Base | Spanaway |
| Townshend | Reston | Spokane |
| Tunbridge | Ruckersville | Stanwood |
| Wells River | South Boston | Stevenson |
| Westminster | Springfield | Sunnyside |
| Weston | Sterling | Tacoma |
| Windsor | Staunton | Toppenish |
| Wilmington | Sweet Briar | Trout Lake |
| Woodstock | Warrenton | University Place |

**Virgin Islands**
- St. Thomas

**Virginia**
- Abingdon
- Afton
- Alexandria
- Arlington
- Ashburn
- Bridgewater
- Bristol
- Burke
- Chantilly
- Charlottesville
- Cliftonwood
- Council
- Culpeper
- Ewing
- Fairfax
- Falls Church
- Fredericksburg
- Goochland
- Grundy
- Hamilton
- Hampton
- Hot Springs
- Hurley
- Jonesville
- Keswick
- King George
- Leesburg
- Locust Grove
- Lynchburg

**Washington**
- Aberdeen
- Adna
- Amanda Park
- Anacortes
- Arlington
- Auburn
- Bainbridge
- Battle Ground
- Bellevue
- Bellingham
- Bothell
- Bremerton
- Chelan
- Eatonville
- Elma
- Everett
- Gig Harbor
- Hoquiam
- Issaquah
- Kingston
- Kirkland
- Lakewood
- Langley
- Longview
- Lynden
- Mattawa
- Mercer Island
- Montesano
- Mukilteo
- North Bonneville
- Oakville
- Ocean Shores

**West Virginia**
- Athens
- Charleston
- Lewisburg
- Parkersburg
- Shepherdstown

**Wisconsin**
- Abbotsford
- Adams
- Albany
- Amherst
- Antigo
- Appleton
- Argyle
- Ashwaubenon
- Baraboo
- Barneveld
- Beaver Dam
- Belleville
- Belmont
- Beloit
- Benton
- Blair
- Bloomington
- Bluemounds
- Bonduel
- Boscobel
- Brookfield
- Burlington
- Cambria
- Cambridge
- Campbellport
- Cashton
- Cassville
- Cazenovia
- Cedarburg
- Chilton
- Colby
- Columbus
- Crandon
- Cross Plains
- Cuba City
- Darlington
- Deerfield
- DeForest
- Delafield
- Delavan
- DePere
- Dodgeville
- Eagle
- Eagle River
- East Troy
- Eau Claire
- Edgerton
- Elcho
- Elkhart Lake
- Elroy
- Evansville

**Shakespeare in American Communities**

Cyrano’s Theatre Company and Edgeware Productions put an Alaskan spin on _Othello_, centering on an Aleut man with his new Russian bride in the 1800s.

Photo courtesy of Cyrano’s Theatre Company and Edgeware Productions
American Players Theatre’s production of The Merchant of Venice.
PHOTO BY ZANE WILLIAMS

SHAKESPEARE IN AMERICAN COMMUNITIES

Wyoming

Basin
Big Horn
Buffalo
Cody
Diamondville
Gillette
Meeteetse
Powell
Rock Springs
Sheridan
Ten Sleep
Stratford-Upon-Main Street: Shakespeare to tour, thanks to NEA

— New York Times, April 2003

It’s not the sort of thing that happens in Waycross. Not in this hardscrabble rural community in southeast Georgia, snuggled against the Okefenokee Swamp. But last October, in the auditorium at Ware Middle School, the curtain rose on a world-class performance of Romeo and Juliet. Onstage were actors from one of America’s premier artistic companies, the Chicago Shakespeare Theater. Almost no one in the audience had ever seen live professional theater or expected to have the chance, and to Dana Gioia, that was the beauty of it all.

— Reader’s Digest, “America’s 100 Best” issue, May 2004

It is a mammoth undertaking and the most ambitious in NEA history... the project gives grants to companies around the country to take Shakespeare productions into communities that otherwise wouldn’t be able to afford such an enterprise. It offers children artistic experiences that are both emotionally stirring and intellectually stimulating.

— Christian Science Monitor, April 2005