

TESTIMONIALS

“This is to recommend Richard Carter with a full heart. I have read his plays and adaptations, heard his songs, read the reviews of his shows and descriptions of his work methods. We have enthusiastically shared many ideals and passions especially regarding theatre by, with and for youngsters. And best of all I’ve met him, his wife and children. I found Richard to be a kind, gentle, understanding, highly creative and intelligent person. He seems to be totally unselfish and interested primarily in accomplishing meaningful work to benefit young people and the world.”

- Lenka Peterson O’Connor, author: Kids Take The Stage (Backstage Books); Jan. 2004

“This letter is to express my gratitude to Richard Carter and the Community Shakespeare Company for providing the most rewarding experiences I’ve had in a theatre in many years. But then, I would expect that of Richard Carter. I’ve watched his theatrical work for nearly 20 years, first as an excellent playwright, then as an actor, and now as a producer-director. He is a well-rounded man of the theatre. Richard’s work has always been professional, with fine attention to detail and polish. His sense of theatre is apparently instinctual for it regularly produces a dramatic event that works. I have over 50 years experience in theatre, in a mixture of educational, community and professional theatres. This is to say that I take my theatre very seriously and I know what I am talking about when I say that we are indeed blessed to have Community Shakespeare in our midst.”

- Kenneth W. Jenks, Director Emeritus, U. of Utah Playwriting Program; May, 2004

“I am writing in support of Lopez Island’s Community Shakespeare organization (which has) created an outstanding opportunity for school age children to: 1) learn and perform Shakespeare; 2) gain self-esteem by performing on stage; 3) learn to operate as a micro-community with multi-age and divergently skilled fellow students. The productions have been of the highest quality that has made both the young people and the greater community proud. This theatre is an extraordinary effort for such a small community.”

- Rhea Y. Miller, San Juan County Commissioner; April, 2003

“The Lopez Center for Community and the Arts is designed as a multi-use facility with its advantages and drawbacks. The imagination and creativity of the Shakespeare productions have brought theater to life in the Center. It astounds our board of trustees that they have accomplished all of this with casts ranging in age from six to sixteen. Our heartiest recommendation goes with this production company.”

- Jamie Stephens, LCCA Board Member; October, 2003

“I am asking you to very seriously consider the Shakespeare Company director Richard Carter. I had the extreme pleasure of attending a presentation of Shakespeare’s ‘Comedy of Errors’ directed by Richard. The cast was made up of children ages nine through fourteen. The production was superb; the acting as professional as any I have seen at the Oregon Shakespeare Festival in Ashland, Oregon. Richard’s ability as a writer and director were here demonstrated with remarkable clarity.

- Donn Charnley, Professor Emeritus, Shoreline Community College; Lecturer Emeritus, University of Washington; Washington State Senator/Representative, Retired; April, 2003

February, 2005

To Whom It May Concern:

Last year I had the privilege of helping the costume director in Richard Carter's adaptation of Shakespeare's *Taming of the Shrew*. Just moving to Lopez Island after many years teaching at an international school, I was delighted to watch these young students totally engaged in the production of this play.

At the beginning of the play I kept asking myself how these children between eight and twelve years were coping with the Shakespearean language. In its original form, Shakespeare can be rather rich with words that may not always make sense, especially to a youngster. I listened carefully to what sounded just like Shakespeare and then realized at this point the modifications. This was brilliant! *The Taming of the Shrew* was still Shakespeare in language AND was a much more manageable and meaningful experience for the young actors. And these Lopezian players were absolutely into the story and their roles. Richard captured the essence of *The Shrew* without losing the feel of the language.

I wish to congratulate Richard Carter for his ability to recreate William Shakespeare in a way that makes it work for the younger child. Having taught children all over the world, I can imagine how excited elementary and middle school international school drama teachers in Bangkok, Copenhagen or Ouagadougou would be to have the opportunity to introduce a Shakespearean play to their students, knowing they would be able to grasp meaning and still retain the Shakespearian experience. I wish I had seen and heard the previous adaptations Richard had written and directed, and I look forward to being part of further performances.

Most respectfully,

Ann H. Goss

February 23, 2005

To Whom It May Concern:

The young actors in Richard Carter's adaptations of Shakespeare's plays understand what's going on, and have a good time telling us about it. So we in the audience have a very good time, too.

Parts are given to children and youth of all ages and sizes, and they all maintain a generosity of spirit and a smooth sense of ensemble. One feels right away that these young people are amused by the antics – even the mean actions – of their characters, and they sail along through their speeches and actions from a somewhat superior understanding of human frailty.

Attending these productions is a rare treat. There are no “problem plays” here. For example, in All's Well, the King of France became the Queen, with an earnest, sincere delivery, explaining these confusing events. In Shrew, with an accent on a transformation of character rather than subservience to a master-husband, Katherina endured her punishments angrily, yet ended the play with a footlight speech so glowing and radiant that we were all transformed.

Carter's scripts encourage the young players to employ their innate talent, and to act with a magical humor, sweetness, and honesty.

Sincerely,

Diana Luhn Bower