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Seasons

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by William Shakespeare

Directed by Drew Barr

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Directed by Victoria Bussert

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## King Lear

by William Shakespeare

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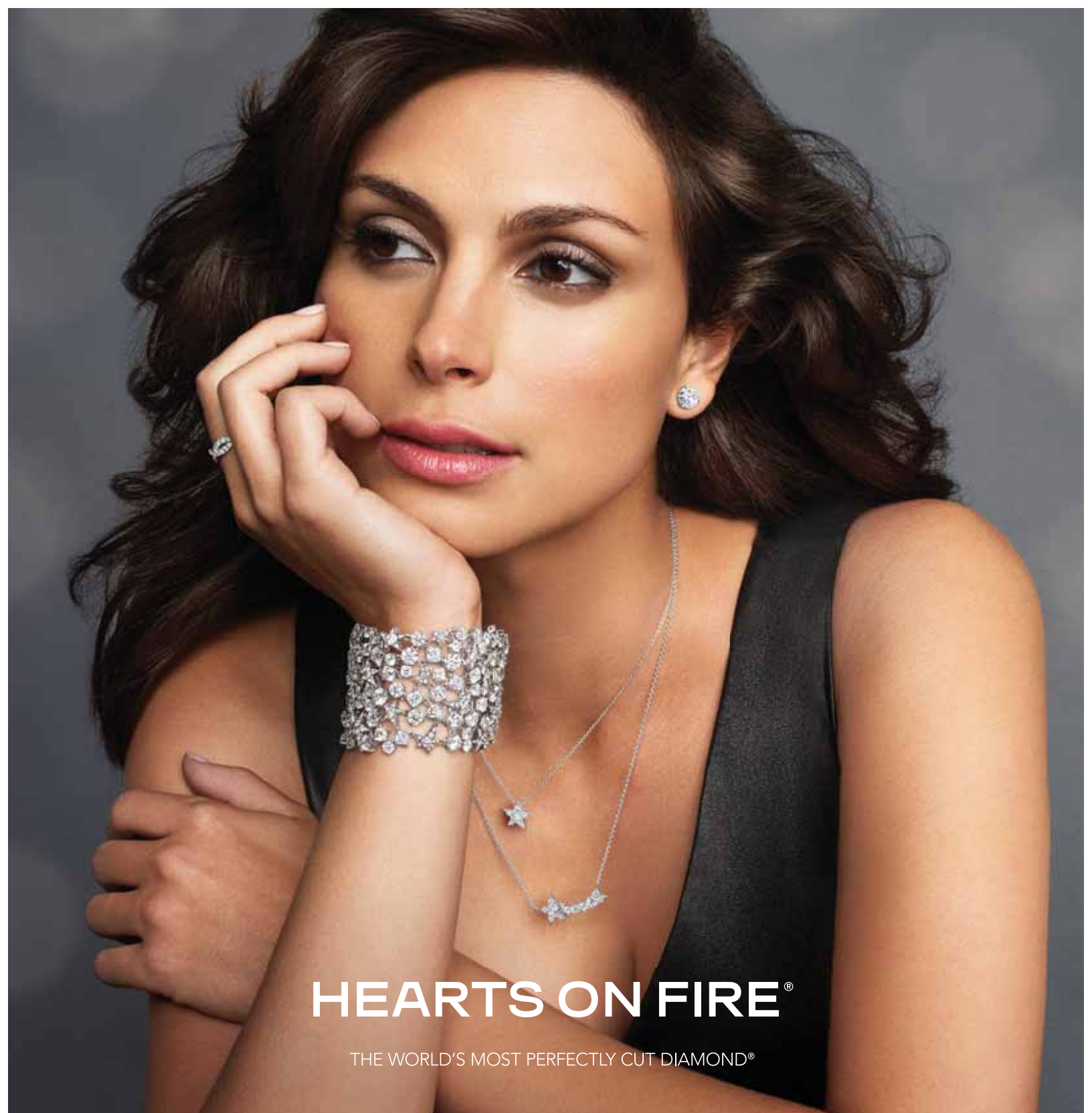
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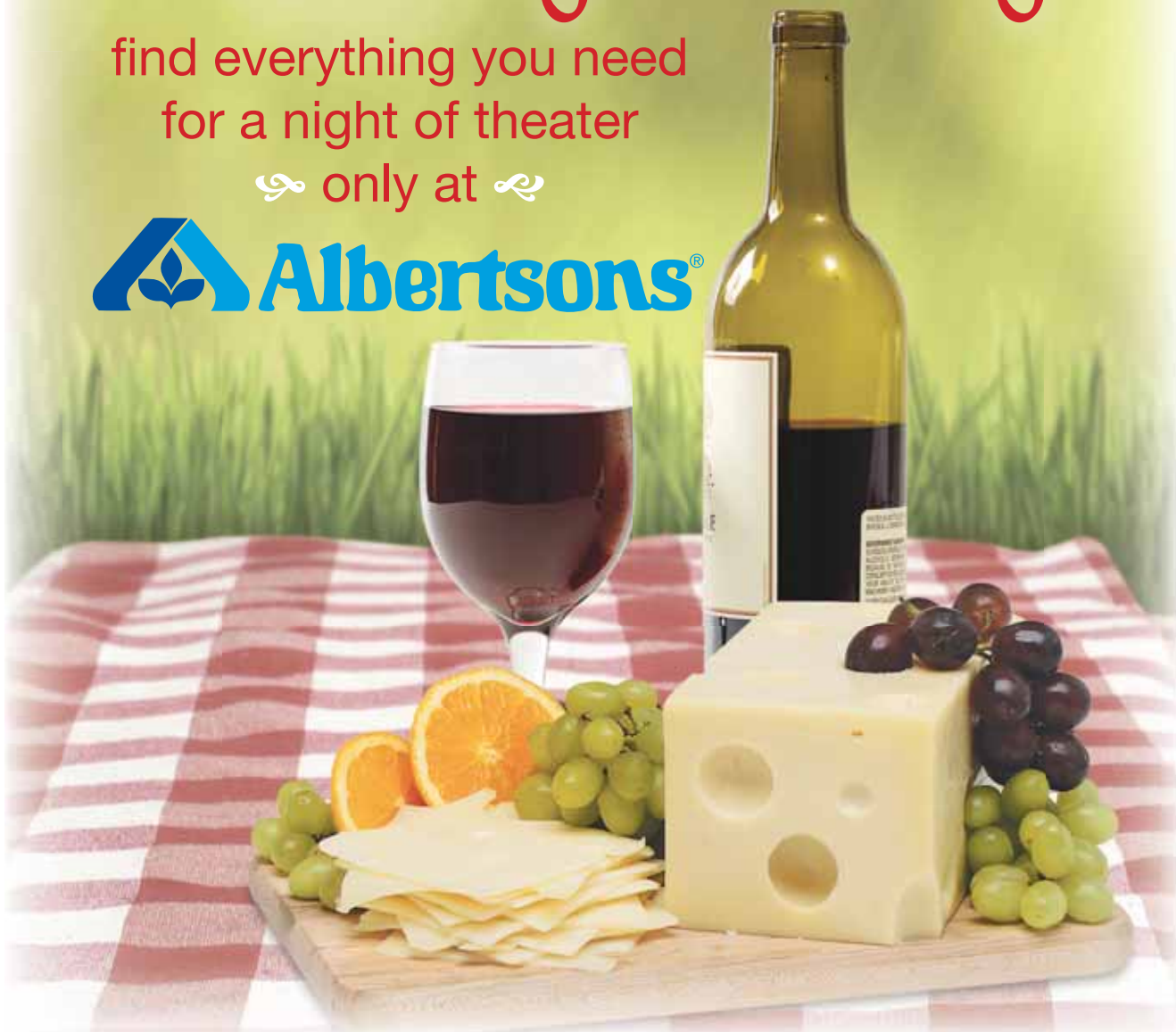
Lynn Allison\*, The Mystery of Edwin Drood. Photo courtesy of Idaho Shakespeare Festival.  
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# IDAHO SHAKESPEARE FESTIVAL

KeyBank  2015 SHAKESPEARE FESTIVAL UNDER THE STARS

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## Idaho Shakespeare Festival's Mission

Produce great theater, entertain and educate

To realize this mission, the Festival seeks to:

Develop an artistic home for theater artists that supports emerging actors, encourages new regional and national playwrights, promotes sustained employment opportunities for artists, and attracts the very best artistic staff to the Festival;

Educate through a range of programs, including programs and tours for K-12 children and teachers, ongoing adult education, interpretive programming, affiliations with universities

and cultural organizations, as well as residencies and training opportunities for actors;

Illuminate human nature and our rich cultural heritage through a repertory that includes the plays of William Shakespeare, the richest and most complex in the English language, together with other works from a variety of dramatic periods and genres; and,

Promote cultural understanding through highlighting diverse traditions and supporting artists and audiences of all ages, ethnicities and backgrounds.

### Idaho Shakespeare Festival

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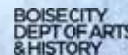
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Idaho Shakespeare Festival is affiliated with the following service organizations: American Alliance for Theater and Education, Americans for the Arts, Arts for Idaho, Boise Metro Chamber of Commerce, Idaho Nonprofit Center, Institute of Outdoor Theatre, Shakespeare Theatre Association, SWITA, Theatre Communications Group, and Theater for Young Audiences USA/ASSITEJ.

This project is presented with the support of the National Endowment for the Arts, the Idaho Commission on the Arts and the Boise Department of Arts and History. Idaho Shakespeare Festival operates under an agreement with the Idaho Foundation for Parks and Lands and the Idaho Department of Parks and Recreation. The Festival prohibits discrimination on the basis of race, ethnicity, national origin, religion, gender, sexual orientation, disability, or age.





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## A message from Governor Butch Otter

Welcome to the 39th edition of a Gem State classic!

If this is your first time at Idaho Shakespeare Festival, introduce yourself to the folks on either side. Chances are, they'll share a few stories about how this place came to be.

Some of them probably helped. Things this good don't happen without lots of support.

Twenty years ago, a group of volunteers from two statewide nonprofits got the ball rolling on this amphitheater. The Shakespeare Festival had been in three locations. It needed another one – ideally something a little more permanent.

The volunteers in charge of the Festival were led by President Bill Keller, and those in charge of the Idaho Foundation for Parks and Lands were led by President Don Weilmunster. Little known, the Foundation is Idaho's oldest statewide land conservancy, fulfilling a mission begun when Roland Harriman and his family helped the Legislature and Governor Bob Smylie establish the nation's 50th state parks system. It started with three parks: Farragut, Heyburn and Harriman. The Harriman gift of 15,000 acres was made to the Foundation. Other gifts followed, including Boise Cascade

Corporation's gift of the Barber Pool, the very area in which hundreds of thousands have enjoyed Shakespeare under the stars.

Today, the Foundation for Parks and Lands holds many other beautiful lands, and there are 30 parks in the state parks system. Visitors can enjoy everything from canyons to cascades, and calderas to comedies. These parks are emblems of what we collectively hold dear. They are the pride of Idaho communities small and large.

Making special memories in special places is what defines the people of Idaho. Miss Lori and I are proud of the small role we play in making this and other places special for you. We salute our colleagues who work tirelessly and give generously to provide experiences like the one here at Barber Pool.

Please join me in recognizing President Karen Meyer and her colleagues on the Festival board and President Don Weilmunster and his colleagues on the Foundation board. Indeed, Mr. Weilmunster has been in this saddle for 20 years, and his steadfast contributions and collaborations statewide are being honored with the 2015 Lifetime Achievement in Recreation and Tourism Award, through the Idaho Department of Commerce.



C.L. "Butch" Otter  
GOVERNOR OF IDAHO

Lori Otter  
FIRST LADY

Working together for greater good results in smarter and more durable economic models, as well as memorable experiences of the tragedies and comedies we all share in the course of our Idaho lives. Here's to what nature and art offer us tonight!

As Always – Idaho, "Esto Perpetua"

## A message from Mayor Dave Bieter

There are many, many things that make our community such a great place to live, but there are a handful that offer a quintessentially Boise experience. The Idaho Shakespeare Festival is one.

Theatre is, in itself, a timeless experience that makes us feel joy, sorrow, inspiration and anger. It gives us license to live outside of ourselves, even if only for a few hours, while providing extraordinary opportunities for introspection and perspective about our place in the world. It can be a spectacle, or deeply intimate. For millennia, theatre has engaged our minds, hearts and all of our senses. It is part of what makes us human.

When presented by the Idaho Shakespeare Festival, the ancient traditions of theatre become a wholly new experience – a distinctly Boise experience. With the splendor of our summer evenings and the Barber Valley outdoors as their backdrop, the players of the

Idaho Shakespeare Festival always delight their audiences with the style and skill of their productions. Their fresh interpretations surprise and engage us in unexpected ways and draw us into stories new and old. With every new slate of dramas, comedies and musicals, we count on them to dazzle us and our favorite visitors with "pinch me" moments that leave us with a wistful smile.

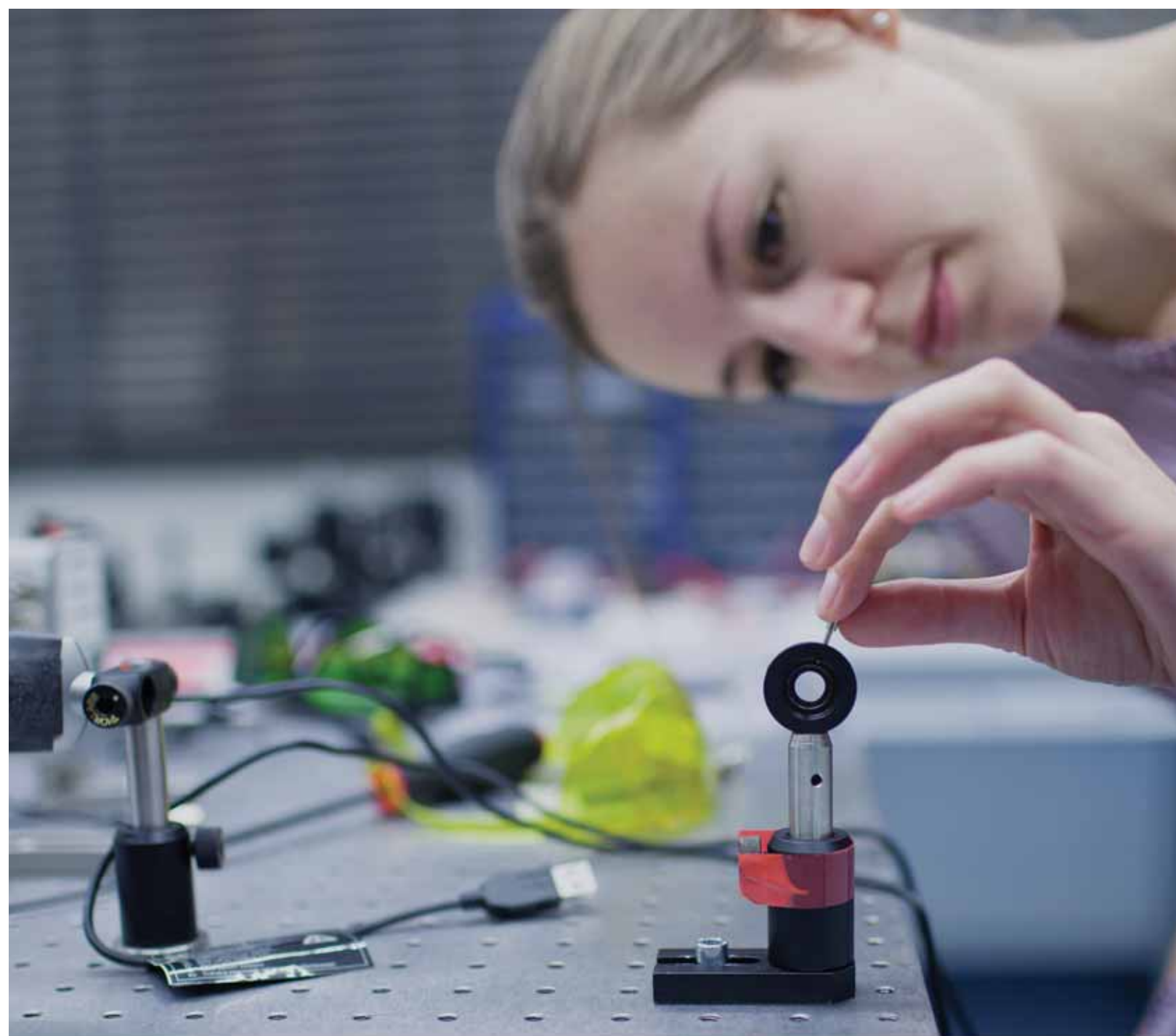
In short, the Idaho Shakespeare Festival is an irreplaceable crown jewel of the Boise experience. It helps define us as a community and elevates our cultural horizons. It brings us together in a way and in a place that others can only envy. It is one of the essential elements that puts our goal of making Boise the most livable city in the country well within reach.

So welcome and enjoy! And congratulations to the Idaho Shakespeare Festival on another amazing season.



David H. Bieter  
MAYOR OF BOISE





## Helping students think outside the desk.



The Micron Foundation enriches the community and promotes robust education in the areas of science, technology, engineering and mathematics (STEM). Through our support of local non-profits, K-12 schools and universities, we support the communities where our employees live, work and volunteer.

We value what the Idaho Shakespeare Festival brings to our community and are proud to once again be their season partner.



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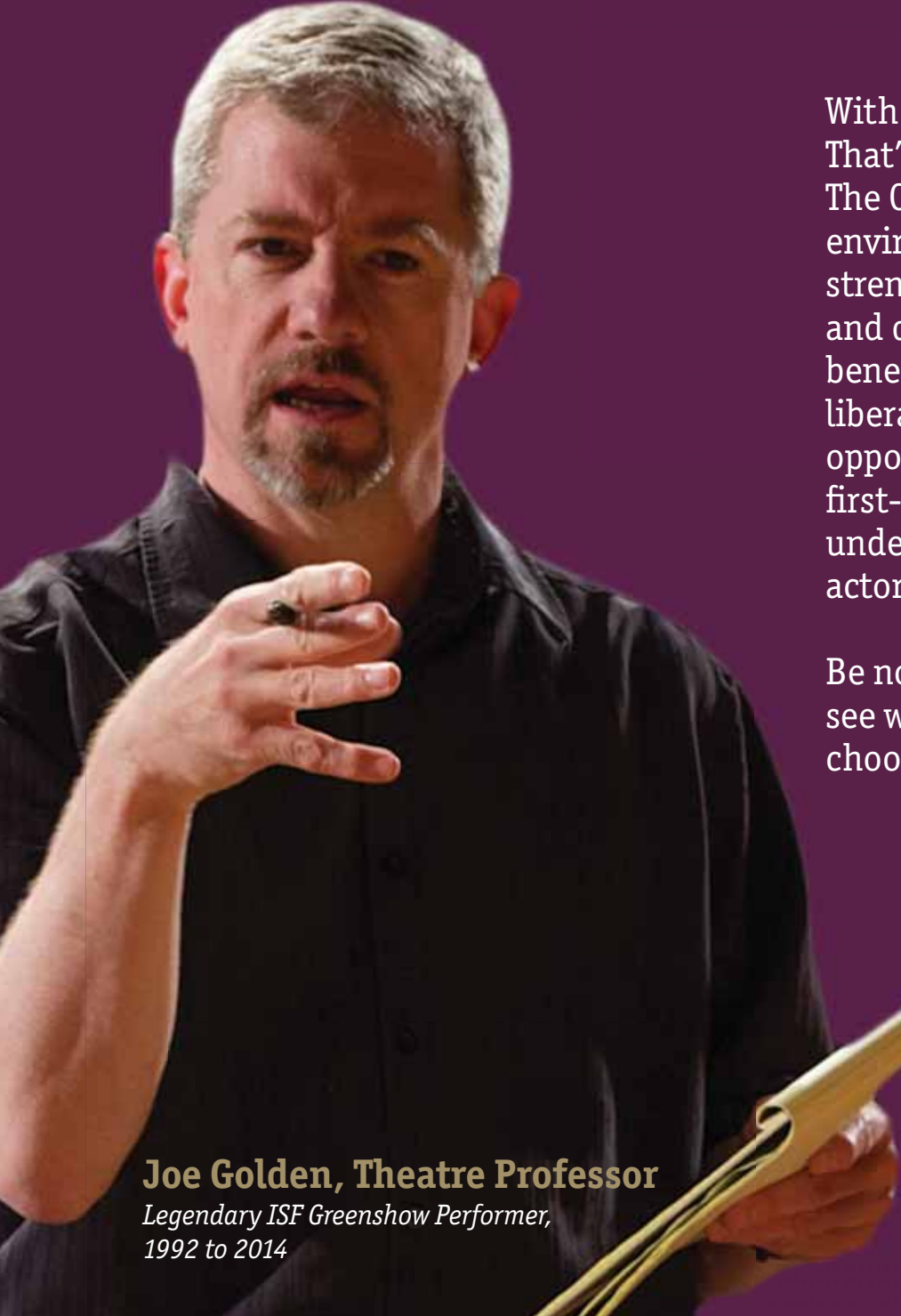


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William Shakespeare, *Twelfth Night*

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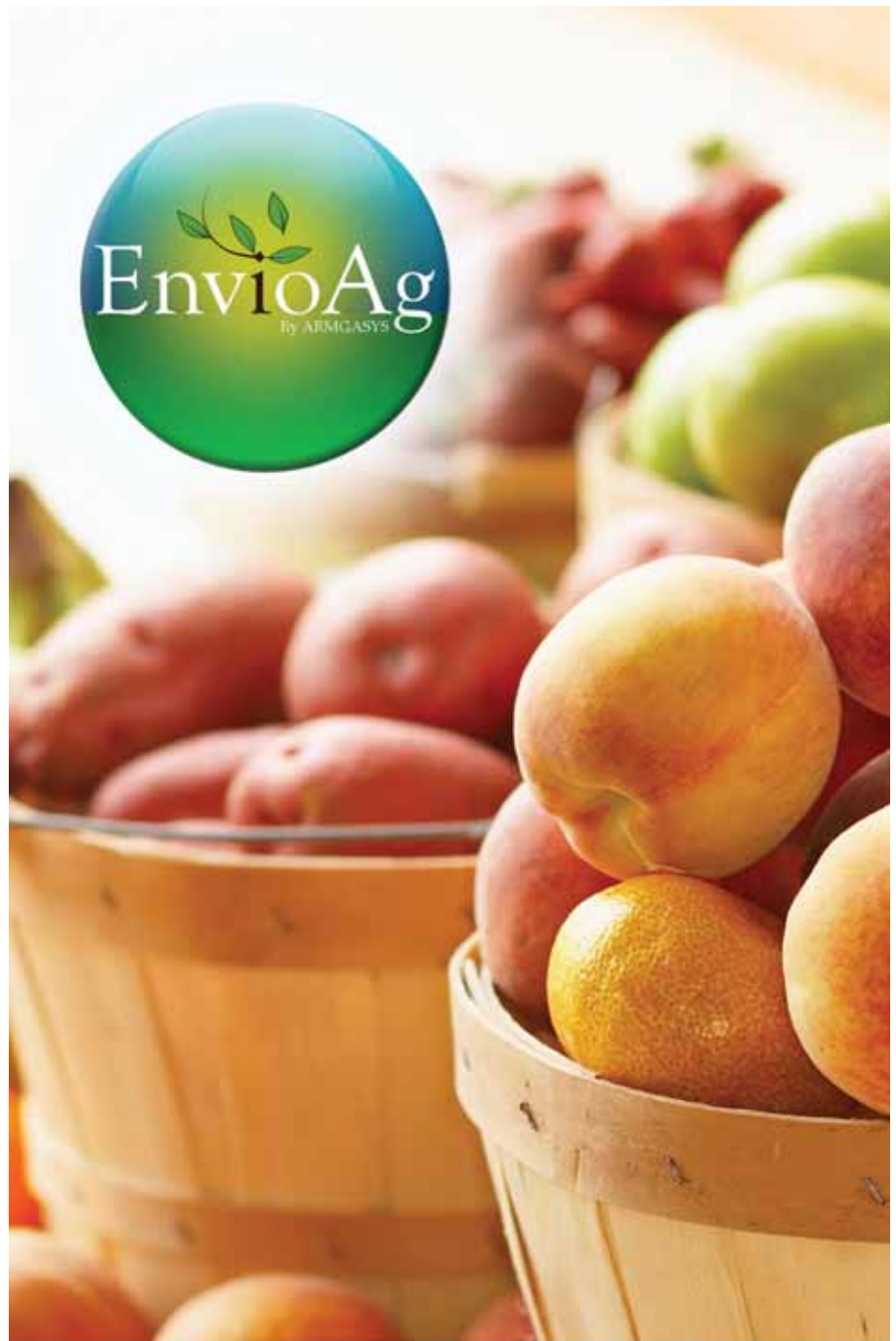
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## A message from President Karen Meyer

On behalf of the Board of Trustees, we welcome you to the 39th season of the Idaho Shakespeare Festival! Those of us who are fortunate enough to live in Idaho understand what a fabulous gem we have in this organization, and this season is so exciting!

We are so grateful for your continued support, and your willingness to help us maintain our beautiful location as a spectacular destination experience. This past year, many of you have stepped up to donate towards the acquisition of the 12-acre parcel next door in partnership with Idaho Foundation for Parks and Lands, Idaho Department of Parks and Recreation, Riverstone International School, residents of the Barber Valley Neighborhood Association, Ada County, the City of Boise, and many friends in the environmental community.

Keeping this space as open land was a lengthy process, but I am happy to say that we see the light at the end of the tunnel, and we could not have achieved this without your help.

As you sit out here in our lovely amphitheater, enjoying good company, drink, food, and world-class entertainment, please take a moment to appreciate all that the Idaho Shakespeare Festival has brought to our community. It is truly one of the "gems" of the gem state.



Although I was not raised in Idaho, I am grateful to have found this wonderful summer experience very early in my Boise discovery days; it has been a source of enjoyment, laughter, tears and new friends. It has become the highlight of the summer months, and we look forward to attending each show every year. It is one of my favorite things to introduce a new resident to, enjoying a wonderful summer evening watching a performance by our fabulous acting company.

So sit back and enjoy your performance tonight, and thank you for being a part of our family.

Karen Meyer  
PRESIDENT

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## A message from Producing Artistic Director Charles Fee



Dear Friends,

On behalf of our artists, staff, and board of trustees, welcome to the 39th season of Idaho Shakespeare Festival—one of the signature cultural events of the intermountain west. It takes an extraordinarily talented, skillful, and courageous group of artists to tackle the words of Shakespeare one night, breathe life into the lyrics of an award-winning musical the following evening, and explore the dark impulses of a classical murder mystery the next; and it takes an unusually generous community to embrace, support, and celebrate the work of those artists. Fortunately, the Festival has both—a great company of artists and a great community of arts patrons! Whether you're here for the first time or you've been with us for 39 seasons, this is your season as much as ours.

We open with a classic crime play, Frederick Knott's *Dial "M" for Murder*, a psychological thriller that from its opening night in 1952 established the play as a masterpiece of its genre. *Dial "M"* plays in repertory with our first Shakespeare of the season, *The Tempest*, thought to be the Bard's final play and long considered one of his greatest. We are so pleased to have Drew Barr back as director of *The Tempest* after a hiatus during which he travelled the globe as director of The Royal National Theater's *War Horse*.

The season continues with the Tony Award-winning musical *The Secret Garden*, directed by the incomparable Victoria Bussert who brought us last season's gorgeous staging of *Les Mis*. *The Secret Garden* is based on the classic English children's novel by Frances Hodgson Burnett and promises to be an extraordinary experience for the entire family. *The Secret Garden* plays in rep with our second Shakespeare of the summer, *King Lear* directed by Joseph Hanreddy who dazzled audiences two years ago with his elegantly staged *Richard III*.

Finally, our second musical of the season, *The Fantasticks* plays in September—the perfect month for this whimsical tale of first love. *The Fantasticks* has become renowned as the world's longest-running musical, and director Victoria Bussert, who returns for her second production this season, assures us of a fresh take on this classic which both honors and re-imagines the play for audiences here at Barber Pool.

We hope you will join us for each of our distinctly contrasting productions this season. Taken as whole, they represent a feast for the senses complemented by the breathtaking experience of the Festival's Amphitheater and Reserve!

As always, we want to thank our partners and great friends in the corporate and foundation community, led by our unwavering season sponsor, KeyBank and long-time season partner, Micron Foundation, for their continued support. We could not produce our work without the tireless efforts of our talented administrative staff, dedicated board of trustees, extraordinary artists and the tremendous generosity of this community! As you look around the theater and page through this program, you will see the names of many friends whose support makes all of this possible. We extend our deepest gratitude to each and every one of them and look forward to a future filled with ever more collaboration and creativity.

From all of us at the Festival, we welcome you and hope you love the season!

Sincerely,

Charlie  
PRODUCING ARTISTIC DIRECTOR

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by any  
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would smell  
as sweet.”*

William Shakespeare

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John Williamson  
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KeyBank's promise is to help our clients and communities thrive. As we enjoy our 18th consecutive season as a sponsor of the Idaho Shakespeare Festival, KeyBank is proud to renew a valued partnership and provide a unique cultural experience for the residents and visitors of our beautiful state. Our community thrives on innovation and creativity, both of which are on display nightly at the Idaho Shakespeare Festival. Those involved with these performances share KeyBank's philosophy of investing time, energy, talents, and ideas for the benefit of our community. We hope you enjoy the performance as much as we enjoy helping to bring it to you.

# Dial "M" for Murder

By Frederick Knott

*Dial "M" for Murder* is presented through special arrangement with Samuel French, Inc.

## Frederick Knott: The Reluctant Writer

For someone who received a substantial amount of fame and acclaim for his ingenious and unorthodox plots, Frederick Knott has a remarkably slim list of credits to his name. These plays and screenplays, however, were so successful that they allowed him to thrive in his beloved Manhattan for the last thirty years of his life, adding nothing further to his literary accomplishments (Tom Vallance, "Frederick Knott [<http://www.Independent.co.uk>, 26 December 2002]). As his wife told Douglas Martin of the *New York Times* in a 2002 interview, "He hated writing. He wrote only for the money" (20 December 2002, 15). It is extremely fortunate, then, that he was still in need of finances when he contrived the play and, later movie adaptation, *Dial "M" for Murder*, or we might not be enjoying it!

Frederick Knott was born 28 of August 1916 in Hankow, China, the son of well-to-do Quaker missionaries (Elaine Woo, "Frederick Knott, 86" [*Los Angeles Times*, Obituaries, 22 December 2002]). During this time, the foundation was laid for his career with the stage when he and his sister Jean listened to records from Gilbert and Sullivan plays with Knott then staging his own versions in the family garden. At ten years of age his parents sent him back to England for formal education at the Quaker approved schools of Sidcott and Oundle, followed by four years at Cambridge from 1934 to 1938. During this time he played tennis for Cambridge and was by all accounts a gifted competitor. He would have competed at the most prestigious of all tennis tournaments, Wimbledon, had not World War II occurred (Vallance). As it was, he served Britain admirably in the Royal Artillery for the duration of the war (Woo).

After the war, he tried his hand at screenwriting for several years with little success until the simple sound of a gunshot became the muse for a masterpiece (Vallance). Knott later said in an interview: "I was always intrigued with the idea that somebody would plan a crime, and then you see that everything doesn't turn out right. You can plan a murder in great detail and then put the plan into action and invariably something goes wrong and then you have to improvise, and in the improvisation you

trip up and make a very big mistake" (Ronald Bergen, "Frederick Knott: Playwright and screenwriter preoccupied with the question of the perfect crime" [[www.TheGuardian.co.uk](http://www.TheGuardian.co.uk), 16 January 2003]).

He spent the following eighteen months confined in a small "chalet" next to his parents' estate in Sussex, purchased in 1948, doing very little but eating, sleeping, and writing about his idea (Bergen). Indeed, there were many days he spent entirely in pajamas where the only other soul he saw was his mother, when she would drop off meals (Vallance). Apparently, he wasn't the only one intrigued by the idea, because the success of the result, *Dial "M" for Murder*, continues to capture audiences over fifty years later. Amazingly, Knott was turned down seven times when he offered it to various producers, including August McLeod who was superbly confident that, "the play as a whole would cause little interest" (Martin). In 1952, just before Knott was about to accept that his screenplay was a failure, the BBC offered to produce it as a ninety-minute "television play." The production enthralled audiences and caught the eye of a very shrewd producer, Sir Alexander Korda (Martin). Recognizing the big screen potential of the play, he persuaded Knott to sell the rights to him for a paltry £1,000 before selling it in turn to Warner Brothers for £175,000 (Vallance). However, it was not all disappointment that Knott experienced during this time period. At a party following a Broadway performance, he met his future and lifelong wife, Ann Hillary, who later revealed, "I took one look at Frederick and was absolutely fascinated." The feeling was mutual and they wed in 1953 (Vallance).

Meanwhile, Warner Brother's entrusted the rights to *Dial "M" for Murder* to the skilled hands of Alfred Hitchcock, who entrusted Knott himself to write the screenplay. During the shooting of the movie, Knott stayed with Alfred Hitchcock and his family, and the two similar, scheming minds got along so well that a lasting friendship was formed (Vallance). In 1954 *Dial "M" for Murder* premiered at the cinema, and a legend was born.



Encouraged by his success, Frederick Knott tried his hand outside the suspense genre with the play, *Mr. Fox of Venice*, but to no avail. His gift was weaving sinister suspense stories, and all future theatrical success fit into that category, most notably the plays *Write Me A Murder* in 1961 and *Wait until Dark* in 1966 (Bergen). In 1967 *Wait until Dark* was made into a film starring Audrey Hepburn as a blind woman who destroys the lights in her house, leveling the field as she confronts three intruders (Bergen). The film was tremendously popular, and Audrey Hepburn received an Oscar nod for her performance (Vallance).

Frederick Knott had a mind that was a potential money pot. Maurice Evans, who played the lead in *Dial "M" for Murder* at Westminster Theatre in 1952, described him as "a particularly meticulous writer. The fascinating web of clues, counterclues, and red herrings that so intrigued theatre audiences is typical of the way his mind works. ...Every detail of his plot is placed with the deadly accuracy of stroke in a championship tournament (Vallance).

The lucrative potential of his genius plot lines generated a demand for more stories of morbidly fascinating themes, but Knott had no desire to accommodate any request. No amount of money offered could change his mind. Though he had two complete plays already constructed in his head, he could not be induced to ever pen a word of them to paper (Woo). "He was perfectly happy the way things were," related his wife (Vallance). Knott spent the last three decades of his life with his wife in New York enjoying the fruits of a few strokes of genius and the company of friends until his death on December 17, 2002 (Martin). Mrs. Knott described their life together as "a marriage as perfect as any I can imagine" (Vallance). Frederick Knott is survived by his wife and son, two grandsons, and a legacy of literary intrigue.

Carly Higley

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## Dramatis Personae

Margot Wendice . . . . .	Robyn Cohen*
Inspector Hubbard . . . . .	Aled Davies*
Tony Wendice . . . . .	Jonathan Dyrud*
Captain Lesgate . . . . .	Dougfred Miller*
Max Halliday . . . . .	Nick Steen*
Officer . . . . .	Andrew Miller

## Scene

The action takes place in the living room of the Wendices' apartment in London.

## Act I

- Scene 1: Saturday evening
- Scene 2: Later that night
- Scene 3: Sunday Morning

## Act II

- Scene 1: A few months later. Early afternoon

## Production Staff

Director . . . . .	Charles Fee
Scenic Designer . . . . .	Russell Metheny
Costume Designer . . . . .	Kim Krumm Sorenson
Lighting Designer . . . . .	Rick Martin
Sound Designer . . . . .	Joe Court
Projection Designer . . . . .	Lucy Mackinnon
Fight Choreographer . . . . .	Ken Merckx
Fight Captain . . . . .	Nick Steen*
Dialect Support . . . . .	Aled Davies*
Stage Manager . . . . .	Jennifer Caster*
Assistant Stage Manager . . . . .	Jessica Lucas*
Production Assistant . . . . .	Emily Melgard

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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of the Treasure Valley lifestyle as mountain biking and craft ale.

In 1977, a band of theater artists started the festival on a Downtown restaurant patio. Over the years, it has reinvented itself through various venues, partnerships and creative personalities, while producing the plays of William Shakespeare and others each summer.

Today, a trip to the Idaho Shakespeare Festival is more than a night at the theater. It's a time to reconnect with nature, friends and community in the world-class amphitheater and cultural park.

Likewise, the Idaho Statesman has reinvented itself and expanded and changed with the technology-driven times we live in.

Our latest transformation puts the Idaho Statesman on the forefront of creating a product for the digital age. We break news online at IdahoStatesman.com and offer rich, layered thought-provoking stories in our new Depth section of the daily newspaper. We keep you up-to-date on arts and entertainment with Scene Magazine and explore lifestyle in the region with Treasure Magazine.

Our commitment remains steadfast to the community. We enjoy supporting area nonprofit organizations and events through volunteerism, sponsorships and charitable contributions.

We proudly salute the Idaho Shakespeare Festival on its 39th season and look forward to decades more of great theater under the stars.

Michael Jung  
PRESIDENT AND PUBLISHER, IDAHO STATESMAN

# The Tempest

By William Shakespeare

## Director's Note

From as far back as Aristotle to the forefront of modern neuroscience, we have linked our fundamental conception of humanity to the notion of consciousness—the spark of awareness that makes us us. Consciousness fuels our innate curiosity about the world, as well as provides the window through which we perceive that world. It establishes both the “I” and the “eye” of the beholder. In *The Tempest's* spare and tantalizing allusiveness, Shakespeare delves deeper into the thrilling mystery of life than in any of his earlier plays. Written at a time when new learning was remapping the frontiers of human knowledge, *The Tempest* explores a paradox of human consciousness: awareness of one's self in the world can prevent one from feeling connected to the world.

Albert Einstein once wrote:

A human being is a part of the whole, called by us “Universe,” a part limited in time and space. He experiences himself, his thoughts and feelings as something separated from the rest—a kind of optical delusion of his consciousness. This delusion is a kind of prison for us, restricting us to our personal desires and to affection for a few persons nearest to us.

Prospero, who has devoted his life to knowing all there is to know about the universe, must confront the extent to which he does not know himself and can never fully know others. In recognizing the limits of his comprehensive power, Prospero learns how to broaden the scope of his empathic ability and prepares for a journey that will enable him to rectify the misdeeds of his selfish past. Yet, as its title implies, *The Tempest* is ultimately concerned with much more than one man's evolution.

Shakespeare, whom Ben Jonson called “the Soul of the age” —an age that considered the soul to be the seat of both thought and feeling—at once celebrates the awesome curiosity and capacity of the human mind and exposes the fears, anxieties and self-serving impulses that threaten to overwhelm it. That which makes us human, as Shakespeare

shows us time and time again, is our struggle to reconcile the enormity of our dreams with the exquisite vulnerability of our brief lives.

The characters in *The Tempest* confront physical and emotional landscapes that force them to question fundamental truths about who they think themselves to be. Fatigued and isolated, having been traumatically ripped from their everyday world, Prospero's prisoners stumble through dizzying states of consciousness, uncertain whether they can trust what they see, hear or feel. Haunted by memories of their past and tempted by visions of an imagined future, the people of *The Tempest* struggle to comprehend the insistent present at work in Prospero's plan.

The island, with its mysterious sights and sounds, becomes a physical manifestation of the human mind—a lens that both reveals and obscures. In Shakespeare's day, magicians gazed for hours by candlelight into obsidian mirrors. This occult art, called “scrying,” transported its practitioners into the supernatural realm. The terra incognita of Shakespeare's *The Tempest* facilitates a similar magic, bestowing upon its audience the power to participate in both sides of the act of knowing. Our need to understand leads us to identify with both the ruler and the subject; we are both the observer and the observed.

As he reveals the extent to which human beings are enslaved by their senses, Shakespeare offers glimpses of the transformative power of perception: how the unknown can be turned into monster or god and how brief moments contain lifetimes of experience. We wonder at what it is to wonder and marvel at our capacity for the marvelous. We appreciate, in the midst of our tempestuous lives, how rare and precious are those moments when we can truly see, can truly touch, can truly feel the humanity of those around us.

There's something resonantly modern in Shakespeare's exploration of human consciousness. Writing twenty years before René Descartes shook the philosophical world with his foundational assertion, “I think therefore I am,” and three hundred years before Albert Einstein formulated his theories of relativity, Shakespeare dramatized the power of the mind both to imprison and to liberate. Like his contemporary, John Donne, Shakespeare reminds us that “No man is an island,” *The Tempest* dares us to open our hearts and minds fully enough to drown with all the world in the deluge of our senses.

Drew Barr  
DIRECTOR



## Synopsis

King Alonso of Naples and his entourage sail home for Italy after attending his daughter Claribel's wedding in Tunis, Africa. They encounter a violent tempest. As their ship splits, everyone jumps overboard. The King and his party are washed ashore on a strange island inhabited by the magician Prospero, who has deliberately conjured up the storm. Prospero is, in fact, the rightful Duke of Milan. Twelve years previously, his brother, Antonio, conspired with King Alonso to seize the dukedom. Prospero's sole friend at court, Gonzalo, provided supplies, including some treasured books, for his enforced flight.

Prospero's spirit-servant, Ariel, assures him the ship is intact, its crew and passengers safe, with Ferdinand, Alonso's son and heir, separated from the others. The prince is brought to Miranda, Prospero's daughter, and they fall in love. Prospero must act quickly to take full advantage of his favorable circumstances. He enforces hard labor on Ferdinand to test him, and, with Ariel's help, spell-binds the court into deep slumber. But, Antonio and Alonso's brother, Sebastian, do not succumb and they plot to murder the sleeping King and Gonzalo. Ariel foils their plan at the last moment. Meanwhile, two other survivors, Trinculo and Stephano, fall in with Caliban, who lived alone on the island before Prospero and Miranda's arrival. Caliban believes he is the island's rightful ruler, having inherited it from his mother, the witch Sycorax. He offers to make Stephano his king, if Stephano will kill Prospero. Prospero presents Alonso and his guilty courtiers with a banquet of delights which turns terrifying with the arrival of Ariel in the form of a vengeful harpy. Alonso, believing that his crime against the exiled duke has resulted in the death of Ferdinand, is deeply traumatized.

Prospero rewards the constancy of the lovers with a celebratory betrothal masque. At its climax, suddenly recalling Caliban's conspiracy, he transforms the spirit-actors into dogs who hound the miscreants. The sense of danger narrowly averted and the power of human compassion evoked by Ariel prompt Prospero to renounce his magic. He brings everyone together, thanks to Gonzalo for his fidelity, and confronts his enemies. Ferdinand is reunited with his grateful father, who breaks the pact with Antonio and obliges him to restore the dukedom to Prospero. Caliban regrets his misplaced confidence in Stephano. As the royal and ducal groups prepare to return to Italy, Ariel is given his freedom and Caliban regains the island.

## Dramatis Personae

in order of appearance

Boatswain . . . . .	Neil Brookshire*
Alonso, King of Naples . . . . .	Dougfred Miller*
Antonio, Prospero's brother, the usurping Duke of Milan . . . . .	Jonathan Dyrud*
Gonzalo, an honest councilor . . . . .	Richard Klautsch*
Sebastian, Alonso's brother . . . . .	Nick Steen*
Miranda, daughter to Prospero . . . . .	Katie Willmorth
Prospero, the rightful Duke of Milan . . . . .	David Anthony Smith*
Ariel, a spirit . . . . .	Ryan David O'Byrne*
Caliban, a savage . . . . .	J. Todd Adams*
Ferdinand, son to the King of Naples . . . . .	Patrick Riley*
Trinculo, a cook . . . . .	Dustin Tucker*
Stephano, a butler . . . . .	Tom Ford*
Ensemble . . . . .	J. Todd Adams*, Jonathan Dyrud*, Tom Ford*, Richard Klautsch*, Andrew Miller, Dougfred Miller*, Ryan David O'Byrne*, Patrick Riley*, Colton Ryan, Nick Steen*, Dustin Tucker*, Katie Willmorth

## Production Staff

Director . . . . .	Drew Barr
Scenic Designer . . . . .	Russell Metheny
Costume Designer . . . . .	Kim Krumm Sorenson
Lighting Designer . . . . .	Rick Martin
Sound Designer . . . . .	Matt Tierney
Sound Supervisor . . . . .	Joe Court
Choreographer . . . . .	Sara Whale
Fight Choreographer . . . . .	Dusten Welch
Stage Manager . . . . .	Corrie E. Purdum*
Assistant Stage Manager . . . . .	Casey L. Hagwood*
Production Assistant . . . . .	Emily Melgard

## Character Sponsorship

The following characters of *The Tempest* were sponsored by these generous individuals at our 2014 annual fundraising Gala:

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Gonzalo . . . . .	Susan May & Andrew Owczarek
Miranda . . . . .	James & Christin Steele
Prospero . . . . .	Karen Meyer & CK Haun
Ariel . . . . .	Linda & Tom Dixon
Caliban . . . . .	Bob & Anne Hay
Ferdinand . . . . .	Anonymous
Trinculo . . . . .	Linda & Tom Dixon
Stephano . . . . .	Lynn & Jim Johnston
Island Spirits . . . . .	Vicki Kreimeyer

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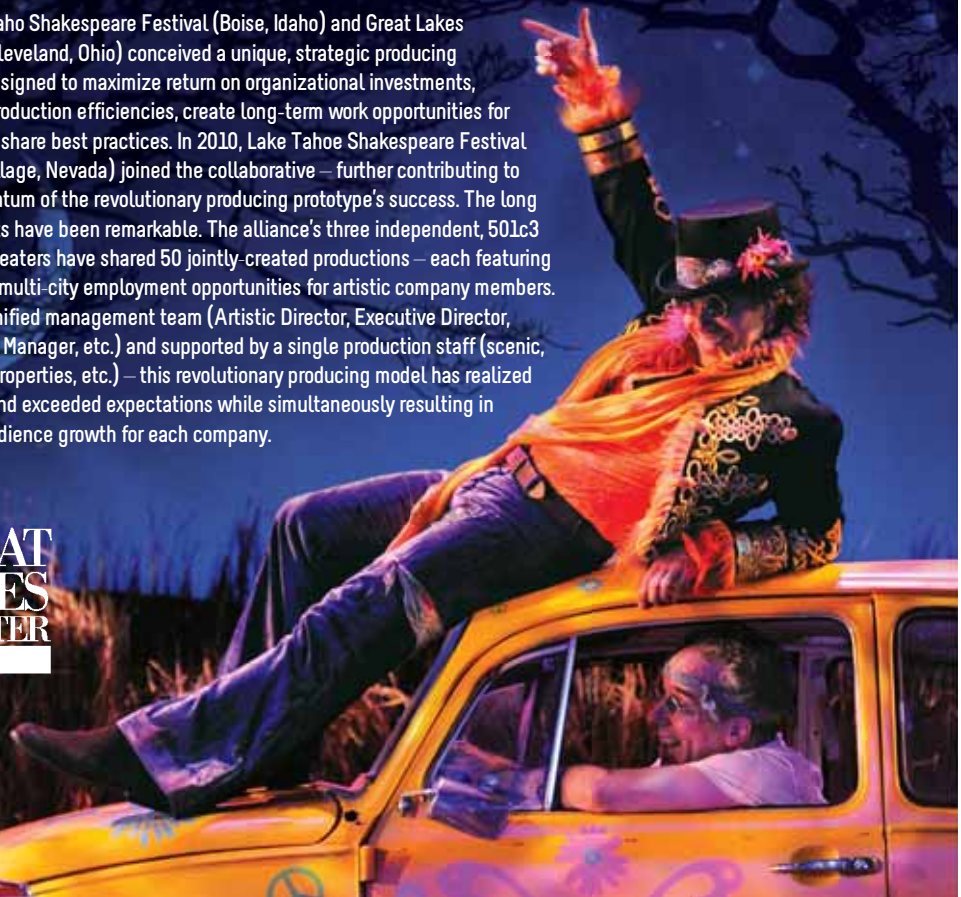


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Tracee Patterson\*, Tom Ford\* (Front, from left), Kyle Jean Baptiste, Katherine Proulx, Lynn Robert Berg\*, Pedar Benson Bate\* (Back, from left), Les Misérables (2014) \*Members Actors' Equity

The Idaho Statesman salutes the Idaho Shakespeare Festival for its sustained commitment to entertain and educate through the production of great theater in Idaho.

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It has been our honor and privilege to work closely with Idaho Shakespeare Festival on its website, season programs and a variety of other marketing materials. Foerstel has been an active partner in the Boise community for over 30 years, donating time, money and resources to a variety of environmental, humanitarian, and community arts and education organizations. And we are richer for the experience.

The stage is set for another excellent ISF season—sure to be one of the highlights of the summer for people of all ages. William Kraft once said, “When you go to the theater, if you’re really involved in the play, you don’t think about it—you’re in it.” So relax, enjoy yourself and “get into” the show. And thank you for continuing to support the arts.

Tom Foerstel  
PRESIDENT

# The Secret Garden

Book and lyrics by MARSHA NORMAN

Music by LUCY SIMON

Based on the novel by Frances Hodgson Burnett

Original Broadway production produced by: Heidi Landesman, Rick Steiner, Frederic H. Mayerson, Elizabeth Williams, Jujamcyn Theatres/TV ASAHI and Dodger Productions.

Originally produced by the Virginia Stage Company, Charles Towers, Artistic Director

## Director’s Note

Frances Hodgson Burnett, author of *The Secret Garden*, was born in Manchester, England in 1849, the middle of five children. When she was just 3 years old her father passed away; at age 15 her mother moved her family to Knoxville, Tennessee where Frances began to write her short stories. A gifted writer from the start, her work earned enough money to move her family into a better home.

Frances returned to England for what was to be a visit, only to fall in love and marry her childhood neighbor, Swan Burnett, with whom she had 2 sons, Lionel and Vivien. In 1879, Frances met Louisa May Alcott, author of *Little Women*, and so began her interest in writing children’s fiction beginning with *Little Lord Fauntleroy*. The book received good reviews and became a best-seller in the United States and England and ultimately was translated into 12 languages.

In 1890, tragedy struck Frances when Lionel, her eldest son, died from tuberculosis. This devastating loss caused her to turn away from her traditional Protestant faith and immerse herself in Christian Science and Spiritualism, shifting both her personal life and her writing. *The Secret Garden* has strong Christian Science themes. In fact, child protagonist Mary Lennox resembles Christian Science founder Mary Baker Eddy in many respects. At the beginning of the novel, Mary Lennox is a sickly girl who “has always been ill in one way or another.” When she comes to live with her uncle and cousin

at Misselthwaite Manor in Yorkshire, Mary gradually begins to heal herself and then learns to cure others, much as Eddy did in the late 1860s and 70s. Mary’s recovery involves strenuous outdoor exercise and gardening, as she begins to cultivate her uncle’s abandoned rose garden.

Once she recovers, Mary helps rehabilitate her bedridden cousin Colin, and indirectly helps to cure Colin’s father, the hunchbacked recluse Archibald Craven, who never recovered from the death of his wife 10 years before. Neither father nor son has been helped by the medical community, which encouraged patients to dwell on their symptoms and prognoses. Colin, for instance, had been persuaded that “if I live I may be a hunchback, but I shan’t live.” Once Mary helps Colin to abandon these false beliefs, he begins enjoying good health. Colin’s case seemingly proves Eddy’s teaching that illness stems from “fear of the disease and from the image brought before the mind” rather than physical causes.

Ultimately, *The Secret Garden* is a tribute to the human spirit, a celebration of resilience. The story reminds us that life follows a natural cycle; certain in its prospect of rebirth. At its heart is the promise of “wick” as Dickon explains in his song:

---

*When a thing is wick  
it has a light around it.  
Maybe not a light that you can see.  
But hiding down below  
a spark’s asleep inside it,  
Just waiting for the right time  
to be seen.*

---

Victoria Bussert  
DIRECTOR



## Dramatis Personae

Lily ..... Jillian Kates\*  
Mary Lennox ..... Giovanna A. Layne  
Mrs. Medlock ..... Laura Perrotta\*  
Dr. Neville Craven ..... Tom Ford\*  
Martha ..... Sara Masterson  
Archibald Craven ..... Stephen Mitchell Brown\*

Ben Weatherstaff ..... Dougfred Miller\*  
Dickon ..... Colton Ryan  
Colin Craven ..... Warren Bodily  
Mrs. Winthrop ..... Cassandra Bissell\*  
All other ensemble roles ..... Cassandra Bissell\*,  
Neil Brookshire\*, Jonathan Dyrud\*, Peter Gosik\*,  
Dustin Tucker\*, Gabriel Brown

## Dreamers

Fakir ..... Peter Gosik\*  
Ayah ..... Katie Proulx\*  
Rose Lennox ..... Leah Jennings\*

Claire Holmes ..... Mary Mondlock  
Alice ..... Robyn Cohen\*

Mary Lennox Understudy ..... Kinsley Wardle  
Colin Craven Understudy ..... William Thompson

## Orchestra

Conductor / Keyboard ..... Joel Mercier  
Violin ..... Dawn Douthit  
Cello ..... Micah Claffey  
Píccolo / Flutes ..... Greg Bishop

Oboe / English Horn ..... Caitlin Lapinel  
Trumpet ..... Brad Peters  
French Horn ..... Philip Kassel  
Percussion ..... Todd Chavez

## Songs, Act I

### Opening:

“Opening Dream” ..... Lily, Fakir, Mary & Company

### India

“There’s a Girl” ..... Dreamers

### Traveling to Yorkshire

“The House upon the Hill” ..... Dreamers

### Misselthwaite Manor

“I Heard Someone Crying” ..... Mary, Lily, Archibald & Co.

### Scene 1: Mary’s Room

“A Fine White Horse” ..... Martha

### Scene 2: The Ballroom

“A Girl in the Valley” ..... Lily, Archibald & Dreamers

### Scene 3: The Grounds of Misselthwaite Manor

“It’s a Maze” ..... Mary, Martha, Ben & Dickon

“Winter’s on the Wing” ..... Dickon

“Show Me the Key” ..... Mary & Dickon

### Scene 4: Archibald’s Library

“A Bit of Earth” ..... Archibald

### Scene 5: The Gallery

“Storm I” ..... Dreamers

“Lily’s Eyes” ..... Neville & Archibald

### Scene 6: The Hallway

“Storm II” ..... Mary & Dreamers

### Scene 7: Colin’s Room

“Round-Shouldered Man” ..... Colin & Mary

### Scene 8: The Grounds of Misselthwaite Manor

“The Final Storm” ..... Company

## Songs, Act II

### Scene 1: Mary’s Room

“The Girl I Mean to Be” ..... Mary & Company

### Scene 2: Archibald’s Library

“Quartet” ..... Neville, Archibald, Rose & Lily

### Scene 3: Colin’s Room

“Race You to the Top of the Morning” ..... Archibald

### Scene 4: The Garden

“Wick” ..... Dickon & Mary

### Scene 5: Colin’s Room

“Come to My Garden” ..... Lily & Colin

### Scene 6: The Garden

“Come Spirit, Come Charm” ..... Mary, Martha, Dickon, Fakir,  
Ayah & Dreamers

“A Bit of Earth (Reprise)” ..... Albert, Lily & Rose

### Scene 7: The Library

“Disappear” ..... Neville

### Scene 8: Mary’s Room

“Hold On” ..... Martha

“Letter Song” ..... Mary & Martha

### Scene 9: Paris

“Where in the World” ..... Archibald

“How Could I Ever Know” ..... Lily & Archibald

### Scene 10: The Garden

“Finale” ..... Company

## Production Staff

Director ..... Victoria Bussert  
Choreographer ..... Gregory Daniels  
Musical Director ..... Joel Mercier  
Scenic Designer ..... Jeff Herrmann  
Costume Designer ..... Charlotte Yetman  
Lighting Designer ..... Aaron Spivey  
Sound Designer ..... David Gotwald

Dialect Support ..... Aled Davies  
Production Stage Manager ..... Jennifer Caster\*  
Assistant Stage Manager ..... Casey L. Hagwood\*  
Production Assistant ..... Shaila Schmidt  
Child Supervisor ..... Emily Melgard  
Dance Captain ..... Katie Proulx\*

There will be one fifteen-minute intermission.  
The media sponsor for Family Nights is *Idaho Family Magazine*  
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CEO,  
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CHAIRMAN OF THE BOARD,  
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# King Lear

By William Shakespeare

## Synopsis

King Lear announces his intention to abdicate his power to his three daughters. His eldest, Goneril, is married to the Duke of Albany, his middle child, Regan, to the Duke of Cornwall. The Duke of Burgundy and the King of France are at the Court, both to woo Lear's youngest daughter, Cordelia. Before revealing the details of the division of the kingdom, Lear asks each of the daughters to tell how much she loves him, intimating the largest share will go to the daughter who expresses the most affection. Goneril speaks an embellished expression of endearment and Regan does her best to follow suit. Cordelia remains silent, and when pressed, offends both her father and sisters, saying that it is only natural that her future husband will have half her love. Lear flies into a rage; he disowns Cordelia, leaving her share of the kingdom to Cornwall and Albany to "digest." He banishes his faithful ally, the Earl of Kent, for coming to his daughter's defense and does his best to discourage her suitors. The King of France refuses to be dissuaded, and agrees to marry Cordelia without a dowry and they leave for France.

The Earl of Gloucester's illegitimate son, Edmund, deceives him into believing that Gloucester's legitimate son, Edgar, is laying a plot to kill their father in order to come into his inheritance early.

Lear and his knights visit Goneril and Albany's estate on a hunting trip. When she criticizes the behaviors of the knights and Lear's Fool, Lear lays a hurtful and devastating curse of infertility upon her and storms off to stay with Regan.

Fleeing the manhunt his father has set for him, Edgar disguises himself as a religious beggar, calling himself "Poor Tom."

Regan and Cornwall visit the Earl of Gloucester, hoping to secretly enlist him in a civil war against Goneril and Albany. Lear, accompanied by the Fool, tracks Regan to Gloucester's estate and is angered to find his messenger (Kent in disguise) placed in stocks on Cornwall's order. Goneril arrives and the daughters join forces to demand that Lear dismiss his Knights. Lear flees into a freezing thunderstorm, accompanied by the Fool and the disguised Kent.

Cornwall and Regan arrest Gloucester for his aid to Lear; they accuse him of treason before Cornwall savagely blinds him. Cornwall receives a mortal wound from a servant who comes to Gloucester's defense. Edgar, in the

disguise of "Poor Tom," discovers his father being led by a faithful servant. At Gloucester's request "Poor Tom" leads him toward the cliffs of Dover, where the old man intends to take his own life.

Edmund and Goneril, having become lovers during the journey, arrive at her estate. Albany castigates his wife for her cruelty to her father.

A French army, led by Cordelia in an effort to rescue her father, lands at Dover.

Regan, newly widowed and jealous of Goneril's intentions towards Edmund, tries to entice her sister's servant to let her read a letter Goneril has written to him.

Edgar deceives the despairing Gloucester into believing that he is on the precipice of the cliffs of Dover, rather than on level ground, and convinces him that he has survived his attempt at suicide.

Lear, wandering the countryside in his madness, stumbles upon Gloucester and Edgar. As Cordelia's army prepares to meet the English forces she is reconciled with her father, who begs her forgiveness. The English, led by Edmund, defeat the French. Lear and Cordelia are captured and Edmund secretly gives a command that they be executed. Edgar kills Edmund in a duel and tells Albany of his father's death. Goneril, jealous of Regan's romantic and political alliance with Edmund, poisons her. Goneril commits suicide after Albany exposes a plot between her and Edmund to kill him. Cordelia is executed in prison and Lear dies from grief at her passing. Kent, broken from the many sorrows, leaves to die and it is left to Edgar to lead the country out of a cloud of sorrow and regret.

## Director's Note

Lovers of Shakespeare may differ on which play stands as his finest artistic achievement, but gather a group of theater artists for drinks and shop-talk and they'll likely agree that *King Lear*, with its titanic range of emotion, vast physical landscape, dark ironic humor, and snarl of mysteries, contradictions, ambiguities and paradoxes, render it one of the theater's greatest challenges to realize in performance. From the opening moments, *Lear* is ferociously intense as family resentments and fragile egos ignite an ungoverned rant of rage that unleashes betrayal, barbarous cruelty and civil war. Every character, from monarch to lunatic beggar, is set on a struggle for sanity and survival in a ravaged kingdom.



There have been an abundance of notable productions of *Lear* in recent years and the play's current popularity is a testament, not only to its brilliance and theatricality, but also to its timeliness. *King Lear* is very much a story for the early years of the 21st century. The personal and political miscalculations, self-serving ambition, cruelty, paternalism, sexism, and emotional detachment portrayed in this 400-year-old play are shockingly contemporary in the context of such horrors as torture, genocide, subjugation of women and barbaric acts of terrorism that have grown to be an everyday part of our awareness. A modern viewing of the play can't help but invite comparisons between Shakespeare's Renaissance imaginings of devastation in a kingdom gone mad, and images of chaos and suffering on our computers and television screens that are burnt into our consciousness. Shakespeare's depiction of a "tipping point," a disastrous chain of events that ruptures the perilously fragile membrane separating civilized order from chaos—setting life as we know it hurtling down a slope to extinction with inexorable speed—is a frighteningly plausible outcome of any number of present-day conflicts. His investigation of the dilemma of the dispossessed and aged finds immediate resonance in our communities. His questioning of the elusiveness and mysteries of cosmic justice and the existence or absence of a heavenly plan for us on earth parallels our contemporary discord on matters religious, political and philosophical. And as theater, the play is uncannily modern in the way a master playwright allows language, thought, imagination and gut-wrenching emotional intensity to trump realism in the brilliantly simple and imaginative theatrical devices he constructs for his epic tale.

*King Lear's* consistent thwarting of our impulse to draw a clear moral message from the story is yet another astonishing aspect of its modernity. Any "lesson" that we find in one part of the play is nullified somewhere else. For example: we learn through suffering and pain; or conversely: the randomness of suffering and pain proves the pointlessness of existence. Or supernatural powers have a plan for us, or no plan, or are just, or unjust, or are vindictive, or sadistic, or arbitrary, or not there at all. Ultimately, this restless questioning as to "what it's all about" rides tandem with Shakespeare's gripping story to create one of the most compelling combinations of thought and action in dramatic literature.

Joseph Hanreddy  
DIRECTOR

## Dramatis Personae

King Lear . . . . .	Aled Davies*
Goneril, Lear's eldest daughter . . . . .	Laura Perrotta*
Regan, Lear's second daughter . . . . .	Robyn Cohen*
Cordelia, Lear's youngest daughter . . . . .	Cassandra Bissell*
Duke of Albany, husband to Goneril . . . . .	Stephen Mitchell Brown*
Duke of Cornwall, husband to Regan . . . . .	Dustin Tucker*
Earl of Kent . . . . .	Dougfred Miller*
Earl of Gloucester . . . . .	David Anthony Smith*
Edgar, Gloucester's legitimate son . . . . .	J. Todd Adams*
Edmund, Gloucester's illegitimate son . . . . .	Jonathan Dyrud*
Lear's Fool . . . . .	Tom Ford*
Oswald, servant to Goneril . . . . .	Peter Gosik*
King of France . . . . .	Neil Brookshire*
Duke of Burgundy . . . . .	Ben Kemper
All other ensemble roles . . . . .	Neil Brookshire*, Gabriel Brown, Peter Gosik*, Leah Jennings*, Jillian Kates*, Ben Kemper, Sara Masterson, Mary Mondlock, Katie Proulx* and Colton Ryan.

## Production Staff

Director . . . . .	Joseph Hanreddy
Scenic Designer . . . . .	Linda Buchanan
Costume Designer . . . . .	Martha Hally
Lighting Designer . . . . .	Paul Miller
Sound Designers . . . . .	Rob Milburn & Michael Bodeen
Fight Choreographer . . . . .	Ken Merckx
Production Stage Managers . . . . .	Casey L. Hagwood*
Assistant Stage Manager . . . . .	Jessica Lucas*
Production Assistant . . . . .	Shaila Schmidt
Fight Captain . . . . .	Neil Brookshire*

There will be one fifteen-minute intermission.  
The media sponsor for Family Nights is *Idaho Family Magazine*  
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## Production Sponsor

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It is with tremendous pleasure that 94.9 The River returns as a season long media sponsor of the Idaho Shakespeare Festival for the 10th year. Most of us at The River have grown up with ISF and we are committed to introducing as many of our listeners to the magic of the Festival as we can. There are few Summertime pleasures available to us which match the experience of an evening spent in the lovely amphitheater by the Boise river, with a picnic, friends, and the phenomenal performances we've come to cherish. We are grateful for our partnership with the Idaho Shakespeare Festival and join you in celebrating their success and the impact they've made on our lives here in the Treasure Valley.

Tim Johnstone  
PROGRAM DIRECTOR,  
KRVB FM 94.9 THE RIVER

# The Fantasticks

Book and lyrics  
by Tom Jones

Music by  
Harvey Schmidt

Since its opening in May, 1960, at the Sullivan Street Playhouse in New York, and its subsequent revival at the Snapple Theatre Center, *The Fantasticks* has become the longest running production of any kind in the history of American theatre. Continuing its run in New Your City, please visit [www.FantasticksOnBroadway.com](http://www.FantasticksOnBroadway.com).

THE FANTASTICKS is presented through special arrangement with Music Theatre International (MTI).

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### Director's Note

Try to remember...

My first memory of *The Fantasticks* was as a 13-year-old student in Munster, Indiana preparing to audition for the role of Louisa in the junior high school musical. I practiced "Much More" over and over again, choreographed every move I would make, assembled the perfect audition outfit — and didn't get cast. Instead, I became the assistant director of the production, and so began my personal dance with this beautiful show. I've directed *The Fantasticks* five times in my career; each time I seem to see it from a new life perspective (maturity will do that to you).

Seven years following my unsuccessful audition, I found myself directing a community theater production with my mother playing one of the fathers (we were short on adult men). At that time, I remember relating most strongly to the character of Matt; I knew I had to get out of my little hometown and held the deep belief that, "Beyond that road lies a shining world." Shortly after that, I moved my life to New York and predictably found, "a couple of surprises there."

Over the years I've certainly had my share of El Gallo moments of heartbreak, learning the painful but important lesson of choosing real love over romanticized infatuation. My work as a teacher has exposed me to the many lessons taught by the fathers, Hucklebee and Bellomy — perhaps most especially, "Make sure you never say, NO."

As I write this note in March of 2015, the announcement has just been made that after 55 years (with a four-year hiatus from 2002–2006) and 20,672 performances, the final curtain is about to fall on what has become the world's longest-running musical ever. What makes this even more spectacular is the fact that *The Fantasticks* has only played Off-Broadway; yet, it has been no less a New York institution than any of the biggest hits on the Great White Way.

In his opening-night review, The New York Times' Brooks Atkinson suggested that the show was "the sort of thing that loses magic the longer it endures." The past 55 years has certainly proved that judgment wrong. It is with great joy that we present our very own production of *The Fantasticks* tonight; like any great classic no matter our own age, the tale will remain ageless.

Deep in December, our hearts should remember, and follow.

Victoria Bussert  
DIRECTOR



## Dramatis Personae

Matt .....	Pedar Benson Bate*	Henry .....	M.A. Taylor*
Luisa .....	Clare Howes Eisentrout*	Mortimer .....	James Penca*
Bellomy .....	Justin Ness*	The Mute .....	Meredith Lark*
Hucklebee .....	Lynn Robert Berg III*	El Gallo .....	Michael Padgett*

## Orchestra

Matthew Webb, Nick Wilders

## Songs, Act I

### Overture

“Try to Remember” .....	El Gallo, Luisa, Matt, Hucklebee, Bellomy	“Never Say No” .....	Hucklebee, Bellomy
“Much More” .....	Luisa	“It Depends on What You Pay” .....	El Gallo, Hucklebee, Bellomy
“Metaphor” .....	Matt, Luisa	“Soon It’s Gonna Rain” .....	Matt, Luisa
		“Abduction Ballet” .....	Company
		“Happy Ending” .....	Company

## Songs, Act II


“This Plum is Too Ripe” .....	Matt, Luisa, Hucklebee, Bellomy	“’Round and ’Round” .....	El Gallo, Luisa, Company
“I Can See It” .....	Matt, El Gallo	“They Were You” .....	Matt, Luisa
“Plant a Radish” .....	Hucklebee, Bellomy	“Try to Remember” (reprise) .....	El Gallo

## Production Staff

Director .....	Victoria Bussert	Lighting Designer .....	Jeff Herrman
Choreographer .....	Gregory Daniels	Sound Designer .....	David Gotwald
Musical Director .....	Matthew Webb	Production Stage Manager .....	Sarah Kelso*
Scenic Designer .....	Gage Williams	Assistant Stage Manager .....	To Be Announced
Costume Designer .....	Esther M. Haberen	Dance Captain .....	Meredith Lark*



There will be one fifteen-minute intermission.  
The media sponsor for Family Nights is *Idaho Family Magazine*  
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*"There is a curious paradox that no one can explain: who understands the secrets of the reaping of the grain? Who understands why spring is born out of winter's laboring pain, or why we all must die a bit before we grow again?"*  
– *The Fantasticks*

Holland & Hart values its longstanding relationship with the **Idaho Shakespeare Festival**. We are proud to sponsor another **Fantastick** season.

Brian Hansen, Administrative Partner  
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# 2015 Festival Company

Charles Fee  
*Producing Artistic Director*  
Mark Hofflund  
*Managing Director*

## Artists

### ACTORS

J. Todd Adams\*  
Pedar Benson Bate\*  
Lynn Robert Berg\*  
Cassandra Bissell\*  
Warren Bodily  
Neil Brookshire\*  
Gabriel Brown  
Stephen Mitchell Brown\*  
Robyn Cohen\*  
Aled Davies\*  
Jonathan Dyrud\*  
Clare Howes  
Eisentrout\*  
Tom Ford\*  
Peter Gosik\*  
Leah Jennings\*  
Jillian Kates\*  
Ben Kemper  
Richard Klautsch\*  
Meredith Lark\*  
Giovanna Layne  
Sara Masterson  
Andrew Miller  
Dougfred Miller\*  
Mary Mondlock  
Justin Ness\*  
Ryan David O'Byrne\*  
Michael Padgett\*  
James Penca\*  
Laura Perrotta\*  
Katie Proulx\*  
Patrick Riley\*  
Colton Ryan  
David Anthony Smith\*  
Nick Steen\*  
M.A. Taylor\*  
William Thompson  
Dustin Tucker\*  
Kinsley Wardle  
Katie Willmorth

### DIRECTORS

Drew Barr  
Victoria Bussert  
Charles Fee  
Joseph Hanreddy

### DESIGNERS

Linda Buchanan  
Joe Court  
David Gotwald  
Esther M. Haberlen  
Martha Hally  
Jeff Herrmann  
Lucy Mackinnon  
Rick Martin  
Russell Metheny  
Rob Milburn & Michael Bodeen  
Paul Miller  
Kim Krumm Sorenson  
Aaron Spivey  
Matt Tierney  
Gage Williams  
Charlotte Yetman

### CHOREOGRAPHERS

Gregory Daniels  
Ken Merckx  
Dusten Welch  
Sara Whale

### MUSICAL DIRECTORS

Joel Mercier  
Matthew Webb

### MUSICIANS

Violin—Dawn Douthit  
Cello—Micah Claffey  
Piccolo / Flutes—Greg Bishop  
Oboe / English Horn—Caitlin Lapinel  
Trumpet—Brad Peters  
French Horn—Philip Kassel  
Percussion—Todd Chavez  
Keyboard—Nick Wilders

### VOICE DIALECT SUPPORT

Aled Davies  
*The Secret Garden*  
*The Fantasticks*

### STAGE MANAGERS

Jennifer Caster\*  
Casey L. Hagwood\*  
Sarah Kelso\*  
Corrie E. Purdum\*  
Jessica Lucas\*  
*Assistant Stage Manager*  
Shaila Schmidt  
*Production Assistant*  
Emily Melgard,  
*Production Assistant / Child Supervisor*

### SCHOOL OF THEATER TEACHING ARTISTS

Dakotah Brown  
Chris Canfield  
Brecca Chabot-Olson  
Ashley Dowden  
Sarah Gardner  
Luke Massengill  
Chad Shohet  
Veronica Von Tobel

### APPRENTICE COMPANY

Luke Massengill  
*Instructor*  
Veronica Von Tobel  
*Instructor*

### APPRENTICES, SECOND YEAR

Ellen Fogg  
Andrea Froehlke  
Ben Satterlee  
Alex Skow

### APPRENTICES, FIRST YEAR

Haley Alford  
David Collins  
Gwen Delaney  
Isaac Jorgensen  
Alyssa Kelley  
Sylvia Kramer  
Bjorn Long  
Sarah Peterson  
Hunter Sims-Douglas  
Lily Tacke

## Administration

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*Director of Finance*  
Bob Taylor  
*Interim Director of Finance*

Hannah Read Newbill  
*Director of Marketing*

Tom Ford  
*Artistic Associate*

Renee K. Vomocil  
*Director of Education*

Rose Orr  
*Education Manager*

Jessamine Jones  
*Development Manager*

Christine Zimowsky  
*Grants & Development Associate*

Cassie Mrozinski  
*Development Associate*

Kiely Prouty-Porter  
*Company Manager*

Debbie McCulley  
*Finance Assistant*

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Aaron Milette  
*Box Office Manager & IT Systems Administrator*  
Brad Cote  
*Assistant Box Office Manager*  
Hannah Dunlop Relf  
*Assistant Box Office Manager*

## SOUVENIRS

Brian Griffiths  
Sam Lounsbury

## BOX OFFICE ASSISTANTS

Chris Bohme  
Jessica Brown  
Chris Canfield  
Julia Dunlop  
Erin Fahey  
Michaela Fenner  
Ellen Fogg  
Lex Gonzalez  
Dale Hartwell  
Madison Hartwell  
Patrick Higgins  
Katherine Irwin  
Amelia Roque  
Chad Shohet  
Laura Sunderlin  
Veronica Von Tobel

## House Managers

MANAGERS  
Ashley Ann Howell  
John Hanson

## ASSISTANT HOUSE MANAGERS

Ellen Campbell  
Samantha McAllister

## Gardeners

Carol R. Cole  
*Master Gardener*  
Taylor Davis  
*Assistant Master Gardener*  
Nicolas Olson  
*Garden Intern*

## Production

Christopher D. Flinchum  
*Production Manager*  
Corrie E. Purdum  
*Assistant Production Manager*

## Scenic Construction

Mark Cytron  
*Technical Director*  
William Langenhop  
*Assistant Technical Director*  
Lindsey Loar  
*Master Carpenter*  
Richard Love  
*Theater Carpenter*  
Richard Haberlen  
*Carpenter/Welder / Changeover Manager*  
Shaun Sorenson  
*Carpenter/Welder*  
Nate Pohl  
*Carpenter*  
Patrick Evans  
*Welder / Carpenter / Changeover Crew*  
Clifford Hetrick  
*Carpenter / Changeover Crew*  
Maxes Weineke  
*Scenic Intern / Changeover Crew*

## Scenic Art

Angi Grow  
*Charge Scenic Artist*  
Michael Baltzell  
*Scenic Artist*  
Kaitie Branton  
*Scenic Artist Intern / Changeover Crew*

## Properties

Bernadine Cockey  
*Assistant Properties Master*  
Rachel Bertrand  
*Props Assistant / Changeover Crew*  
David Weatherby  
*Props Intern / Changeover Crew*

## Electrics

Paul Michael Miller  
*Master Electrician*  
Amber Amoureux  
*Assistant Master Electrician*  
Matthew Kolsky  
*Electrician*  
Tony Hartshorn  
*Electrician*

## Sound

Richard Ingraham  
*Audio System Designer*  
Tim Long  
*Sound Engineer*  
RJ Hetman  
*Sound Assistant*  
Clara Lim  
*Sound Intern, The Secret Garden*  
Collin Ronsonette  
*Sound Intern*  
Peter John Still  
*Sound Maintenance*

## Costumes

Esther M. Haberlen  
*Costume Shop Manager*  
Leah Parker Loar  
*Assistant Shop Manager, Draper*  
Mary Martin  
*Wig Designer*  
Caitie Martin  
*Assistant Wig Designer*  
Michelle Benoit  
*Draper*  
Ginger Sorenson  
*Draper*  
Keri Fitch  
*First Hand*  
Rebekah Solt  
*First Hand*  
Christina Spencer  
*First Hand*  
Zach Hickle  
*Crafts Assistant, Design Assistant*  
Miranda Marti  
*Stitcher*  
Emily Sayles  
*Stitcher*  
Nicholas Lynch-Voris  
*Design Assistant*  
Chantell Fuller  
*Overhire Stitcher*

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Colleen McLaughlin  
*Wardrobe Supervisor*  
Brian Weigel  
*Wardrobe Supervisor*  
*The Fantasticks*  
Zach Hickle  
*Wardrobe*  
Laurel Curtis  
*Wardrobe*  
Sarah Hope Robinson  
*Wardrobe*  
Christina Spencer  
*Wardrobe*  
Nicholas Lynch-Voris  
*Wardrobe*

# 2015 Acting Company



## J. Todd Adams\*

Idaho Shakespeare Festival: *Much Ado About Nothing* (Benedick), *Romeo and Juliet* (Mercutio), *As You Like It* (Oliver), *Richard III* (Clarence/Catesby), *The Imaginary Invalid* (Bonnefoi), *The Winter's Tale* (Cleomenes). Regional: four seasons at Great Lakes Theater; *The Crucible* (Reverend John Hale) at Pioneer Theatre Company; *Sherlock Holmes: The Final Adventure* (Sherlock Holmes) at Utah Shakespeare Festival; *Romeo and Juliet* (Mercutio) at Denver Center Theatre Company; *Henry IV Pt. 1* (Hotspur), *The Three Musketeers* (Aramis), *Love's Labor's Lost* (Costard), *A Midsummer Night's Dream* (Puck), *Engaged* (Belvawney) at Shakespeare Santa Cruz; *The Importance of Being Earnest* (Jack), *The Real Thing* (Billy) at PCPA; *Drawer Boy*, *Lonesome West*, *Entertaining Mister Sloane*, *Cyrano de Bergerac* (South Coast Repertory); *Gross Indecency* (Mark Taper Forum); *King Lear* (San Diego Repertory); *I Pagliacci* (Kennedy Center, directed by Franco Zeffirelli). Film/Television: *Gilmore Girls*, *The West Wing*, *Flyboys*, and *Warriors of Virtue*. Mr. Adams holds an MFA from the American Conservatory Theater.

★ Bob & Anne Hay



## Pedar Benson Bate\*

Pedar is elated to be back at Idaho Shakespeare Festival for his second season. What a joy it is to return to such a stunning place with as equally wonderful people. ISF credits: *Les Misérables* (Marius) and *The Merry Wives of Windsor* (Slender). Other regional credits: Northern Stage, New London Barn Playhouse, Great Lakes Theater, Opera Columbus, and Finger Lakes Musical Theater Festival. Bachelor of Music from The Ohio State University. Member of Actors' Equity Association. Many, many thanks to Charlie, Vicky, Greg, Matt, and the beautiful cast, crew, and office staffs. All my love to Meredith, and to my loving and supportive friends and family. Last but not least, thanks to you, for supporting live theater.



## Lynn Robert Berg\*

Lynn is proud to be returning to Idaho Shakespeare Festival for his lucky 13th season. Previously at ISF: The title role of *Richard III*, Frank Ford in *The Merry Wives of Windsor*, The Bishop in *Les Misérables*, Porter Milgrim in *Deathtrap*, Dr. Purgeon in *The Imaginary Invalid*, Polixenes in *The Winter's Tale*, Friar Laurence in *Romeo and Juliet*, Caliban in *The Tempest*, and Bill Walker in *Major Barbara*. Other credits: Dr. Parker in *Bat Boy: The Musical*, Sandy Tyrell in *Hay Fever*, Hortensio in *The Taming of the Shrew*, and the Ghost of Jacob Marley in *A Christmas Carol* (Great Lakes Theater); Malvolio in *Twelfth Night*, and *The Complete Works of William Shakespeare (Abridged)* (Lake Tahoe Shakespeare Festival); Friar Laurence/Montague in *Short Shakespeare! Romeo and Juliet*, *Macbeth* in *Short Shakespeare! Macbeth* (Chicago Shakespeare Theater) *Rosencrantz and Guildenstern are Dead* (Writer's Theater, Chicago) *All the Great Books, Abridged* (Delaware Theatre Company). Lynn earned his MFA at the University of Delaware PTP, and is a proud member of Actors' Equity. SLL'M.



## Cassandra Bissell\*

This is Cassandra's second season at Idaho Shakespeare Festival, having appeared previously as Beatrice in *Much Ado About Nothing*. Chicago credits: Chicago Shakespeare Theater (*The Tempest*, *Richard II*, *King John*, *Short Shakespeare! Romeo and Juliet* and *Macbeth*), Court Theatre (*Arcadia*, *Hamlet*), Northlight (*Detroit '67*), Steppenwolf (*The Berlin Circle*), Victory Gardens (*Memory House*), Next Theatre (*In the Blood*, *Measure for Measure*), Rivendell Theatre Ensemble (*Mary's Wedding* - Jeff nomination, Best Actress), Shakespeare on the Green (*Othello*.) Regional credits: Utah Shakespeare Festival (*Sense and Sensibility*, *The Comedy of Errors*), Milwaukee Repertory Theatre (*My Name is Asher Lev*, *In the Next Room or The Vibrator Play*), Actors' Theatre of Louisville (*Memory House*, *In the Next Room*), Cleveland Play House (*Pride and Prejudice*, *Noises Off*), Company of Fools (*Proof*), Renaissance Theaterworks (*Amelia*, *The Understudy*, *Crumbs from the Table of Joy*), and six seasons at Peninsula Players in Door County, WI. BA in gender studies, University of Chicago. Actors' Equity and SAG/AFTRA.



## Warren Bodily

Warren is thrilled to be working with Idaho Shakespeare Festival for the first time. He is overjoyed to be playing the role of Colin in *The Secret Garden*, a story he has loved all his life. Warren's previous roles include Raven in *Sleeping Beauty*, Meridian CUE; David in *Newsies*, Meridian City; Narrator in *Hairy Tale Rock*, Meridian CUE; Charlie in *You're a Good Man Charlie Brown*, Meridian City; and Oliver in *Oliver*, Saratoga Springs. Warren also performs with the Cantus Youth Choirs. Warren is currently enrolled at the Idaho Fine Arts Academy where he studies vocal performance. Love to Mom, Dad, Claire, Isabelle, Lydia and Henry!



## Neil Brookshire\*

Ten seasons with ISF, most recently Claudio in *Much Ado About Nothing*, Cliff/Cabaret, Valentine/*The Two Gentlemen of Verona*, Tranio/*The Taming of the Shrew*. Other regional work includes Boise Contemporary Theater, Company of Fools in Hailey, Cadence Theatre Co, Lake Tahoe Shakespeare Festival, Idaho Dance Theatre, Opera Idaho, Seattle Novyi Theatre, Great Lakes Theater, and Peninsula Players. His films include *The Pact*, *Stygian*, and two short films he wrote and produced last fall, *Upper Fields*, *a Postcard*. He has a BA from Boise State and an MFA in acting from Northern Illinois University.

★ Jeffrey & Jo-Anne Smith



\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. [www.actorsequity.org](http://www.actorsequity.org)



# 2015 Acting Company



## Gabriel Brown

Gabriel Brown is thrilled to be performing at ISF/GLT for the first time! He was most recently seen in The Beck Center's production of *Dogfight* (Stevens). Other credits include *A Chorus Line* (Zach), *Carousel* (Billy Bigelow) at Baldwin Wallace, *Les Misérables* (Enjolras), and *Joseph... Dreamcoat* (Joseph) at Timberlake Playhouse and *Winsor!* (Crooner) at the Beck Center. Gabriel is a rising senior in the musical theater department at Baldwin Wallace University. He would like to thank his family, Caroline, Czarnota, and MT '16 for all of their support and love.



## Stephen Mitchell Brown\*

Second season with ISF! ISF and Great Lakes Theater: Jean Valjean, *Les Misérables* (Cleveland Critics and Broadway World Cleveland Award - Best Actor); Bardolph, *The Merry Wives of Windsor*; Topper, *A Christmas Carol*. Broadway: *Jekyll & Hyde* (revival). National Tours: *Jekyll & Hyde*; *Chauvelin*, *The Scarlet Pimpernel*; "Leadville" Johnny, *The Unsinkable Molly Brown*. Regional: Homer Hickam Sr., *Rocket Boys* (Legacy Theatre); Rochester, *Jane Eyre* (Legacy Theatre - Atlanta's Suzi Bass Award - Best Actor); *Oliver!* (Paper Mill Playhouse); Manuel, *Captain's Courageous*; Enoch Snow, *Carousel*; Prof. Bhaer, *Little Women*; Nicely-Nicely, *Guys and Dolls* (all at Cumberland County Playhouse); Beast, *Beauty and the Beast* (Fireside Theatre); Cinderella's Prince/Wolf, *Into the Woods*; Thurston Wheelis, *Greater Tuna* (both at Jenny Wiley Theatre). BA in theater with music minor from Muhlenberg College. Proud member of AEA and SAG-AFTRA. Special thanks to Charlie, Vicky and Greg; Eddie and Take 3 Talent; EMG; Mom, Dad, Ginger, Sadie, and my wife, Leah Jennings. Much love. [www.stephenmitchellbrown.com](http://www.stephenmitchellbrown.com)

\*John & Carroll Sims



## Robyn Cohen\*

Robyn is delighted to make her ISF debut! L.A. Theater credits: *The Exonerated* (opposite Jeff Goldblum), Neil Labute's *The Shape of Things* (west coast premiere), *No Way Around But Through!* The Falcon Theatre (starring Melanie Griffith and Scott Caan), *Proof* / Long Beach Playhouse, *Rigoletto* / Dorothy Chandler Pavilion, *The Grand Tour* / Colony Theatre (under Jerry Herman). NY / Regional: Great Lakes Theatre, The Actors Theatre of Louisville (Tom Jones), Lincoln Center (NYC), The Ford's Theater (D.C.), Goodspeed Opera House, Paper Mill Playhouse, Sacramento Light Opera, Bucks County Playhouse, and The National Tour of *Cabaret*. In Television, Ms. Cohen starred on *Gravity* for Starz. Other T.V. *Cristela, N.C.I.S., The Mentalist, The Defenders, Invasion, The Closer, Angel, The Strand, N.C.I.S. L.A., Starved, LAX*, etc.! Select Film credits: Wes Anderson's *The Life Aquatic* opposite Bill Murray, *The Celestine Prophecy, ZZYX, Beau Jest, Road Hard* and James Franco's films *Good Time Max, Fools Gold*, and *Bukowski*. 75 national commercial appearances. BFA: The Juilliard School. Love to A, H, L, M. News/info. @TheRobynCohen -Enjoy!



## Aled Davies\*

15 seasons with ISF. Mr. John Falstaff in *The Merry Wives of Windsor*; Capulet in *Romeo and Juliet*; Major Metcalfe in *The Mousetrap*; Monsieur Diafoirus in *The Imaginary Invalid*; Oberon/Theseus in *A Midsummer Night's Dream*; Sheriff Reynolds in *Bat Boy: The Musical*; Your Chairman in *The Mystery of Edwin Drood*; Sea Captain/Priest in *Twelfth Night*; King of France in *All's Well that Ends Well*; Deputy Governor Danforth in *The Crucible*; Duncan/Old Seward in *Macbeth*; David Bliss in *Hay Fever*; Senex in *A Funny Thing Happened on the Way to the Forum*; Boyet in *Love's Labor's Lost*; Sir Andrew Undershaft in *Major Barbara*; Sir Charles Marlow in *She Stoops to Conquer*; Gloucester in *King Lear*; Jaques in *As You Like It*; Julius Caesar in *Julius Caesar*; The Reverend Doctor Chasuble in *The Importance of Being Earnest*; Chorus/Williams in *Henry V*; Sir Toby Belch in *Twelfth Night*; Leonato in *Much Ado About Nothing*; Nicola in *Arms and the Man*; Claudius in *Hamlet*; Antonio in *The Two Gentlemen of Verona*; Marcus Andronicus in *Titus Andronicus*; Camillo in *The Winter's Tale*; Friar Laurence in *Romeo and Juliet*; Storyteller #1 in *Cymbeline*. Aled has been a proud and appreciative member of Actors' Equity for 30 years.

★ Sandy & Brent Fery



## Jonathan Dyrud\*

Debut season at ISF: Tony Wendice in *Dial "M" for Murder*; Antonio in *The Tempest*; Lieutenant in *The Secret Garden* and Edmund in *King Lear*. Jonathan is thrilled to be a part of Great Lakes/ISF this season. New York: Proteus in *The Two Gentlemen of Verona*, Caius Lucius in *Cymbeline* (Hip to Hip Theater Company), Grumio in *The Taming of the Shrew* (Pulse Ensemble Theater) Huck in the world premiere of *Minstrel Show* (The Weasel Festival.) Regional credits: 4 seasons at the Oregon Shakespeare Festival- Medvedenko in *The Seagull*, Froth and Friar Peter in *Measure for Measure*, Ensemble in *To Kill a Mockingbird*, Solomon in *Speech and Debate*, C.B. in *Dog Sees God*, and Marcus Gee in *Yellowface*. His film credits include Bartender in *My Crazy Love* (Oxygen Network), Captain in *So SOHA*, Pale Interviewee in *Redheads Anonymous* and Verder in *Big House*. Training: BFA in Theater Performance from Southern Oregon University. Visit him at [www.jonathandyrud@squarespace.com](http://www.jonathandyrud@squarespace.com)



## Clare Howes Eisentrout\*

Clare Howes Eisentrout is returning to the West for her third season at ISF, and her first at Lake Tahoe Shakespeare Festival! Previous roles with ISF/GLT include Johanna in *Sweeney Todd*, Cosette in *Les Misérables*, and just finished playing Woman 1 in *Songs for A New World* at Northern Stage in Vermont. Clare holds a BM in music theater from Baldwin Wallace Conservatory in Cleveland, OH. Member of AEA. Thanks to M+D, R+, Howes and Eisentrout clans, and the family.

★ Thank you to our generous BenefACTors for supporting the 2015 acting company at the annual summer Gala.

# 2015 Acting Company



## Tom Ford\*

Nine seasons with Idaho Shakespeare Festival: Sidney Bruhl in *Deathtrap*, Thenardier in *Les Misérables*, Sweeney in *Sweeney Todd*, Argan in *The Imaginary Invalid*, Mr. Paravicini in *The Mousetrap*, Baker in *Into the Woods*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, Friar Laurence in *Romeo and Juliet*, King of Navarre in *Love's Labor's Lost*, Ford in *The Merry Wives of Windsor*, Touchstone in *As You Like It*, Casca in *Julius Caesar*, Hucklebee in *The Fantasticks* and the title role in *You're A Good Man, Charlie Brown*. Great Lakes Theater: eight seasons. Boise Contemporary Theater: *This Wonderful Life*, Truman Capote in *Tru*, *I Am My Own Wife* (co-produced with ISF). Portland Stage Company: *Greater Tuna*, *The Mystery of Irma Vep*, *I Am My Own Wife* and many others. Broadway: Alan Ayckbourn and Andrew Lloyd Weber's *By Jeeves* at the Helen Hayes Theater. New London Barn Playhouse: three seasons. Visit me at [tomfordactor.com](http://tomfordactor.com)

★ Lynn & Jim Johnston



## Peter Gosik\*

Peter is thrilled to make his ISF debut! Having most recently appeared as Robbie Fay in *A Man of No Importance* (Arvada Center), other favorite credits include Enjolras in *Les Misérables* (Riverside Theatre), El Gallo in *The Fantasticks* (Flat Rock Playhouse), Man #2 in *The World Goes Round* (Florida Studio Theatre), The Tin Man in *The Wizard of Oz* (First National Tour), and Smudge in *Forever Plaid* (Heritage Rep). Peter has workshoped new musicals with directors Jerry Zaks and Tony Stevens, and appears in the *An Idiot Abroad Christmas Special* with Karl Pilkington and Warwick Davis. Peter holds a BFA in musical theater from the University of Michigan and is a proud member of Actors' Equity Association. Love and gratitude to Mom, Dad, Eddie and the team at Take 3 Talent. Thanks to Michael Cassara Casting and Victoria Bussert for this tremendous opportunity. For Elenor, Lloyd, & Shirley. [www.petergosik.com](http://www.petergosik.com)



## Leah Jennings\*

Thrilled to be making my ISF debut! National tours: *Molly, The Unsinkable Molly Brown*; *Milly, Seven Brides....* Regional: *Les Misérables*; *The Merry Wives of Windsor* and *Cynthia, A Christmas Carol* (Great Lakes Theater); *Carrie, Carousel*; *Adelaide, Guys & Dolls*; *Meg, Little Women*; *Nancy, Oliver!* (Cumberland County Playhouse); *Madame Dindon, La Cage Aux Folles* (Theatre By The Sea); *Mrs. Nordstrom, A Little Night Music*; *Camelot* (White Plains PAC); *Mrs. Phagan, Parade* (Gallery Players); *The Sound of Music* (North Shore Music Theatre); *Searching for Romeo* (NYMF). *Cabaret: The Amanda McBroom Project* (MAC Award - Special Production); *54 Sings: Merrily We Roll Along* (54 Below). MM in musical theater from Oklahoma City University. Proud Member of AEA. Special thanks to Charlie, Vicki, and Greg; Eddie and Take 3 Talent; Florence Birdwell; Eric Michael Gillet; mom-Sarah; Dad; Ginger and Sadie; and my wonderful husband, Stephen Mitchell Brown. Huzzah! [www.leahjennings.com](http://www.leahjennings.com)



## Jillian Kates\*

Jillian Kates is ecstatic to return to ISF for her second season having previously appeared in *Cabaret* and *The Taming of the Shrew*. She was most recently seen in the touring company of *Wicked* as Glinda/Nessarose understudy, is a member of AEA, and is also a very proud graduate of Baldwin-Wallace University holding a Bachelor of Music in music theater. Jillian would like to send an e-hug to Vicky and Charles Fee for this opportunity, the staff and company of ISF + GLTF, squeezeblings near and far, and the Bumpi clan, who give her more love than she knows what to do with. Peace and blessings.



## Ben Kemper

A Boise native, former ISF apprentice, and longtime Festival devotee, Ben is elated to join the company for his first season. Favorite productions include *Aimee and Jaguar* (Helmut/Herr Schmidt), *The Grapes of Wrath* (Jim Casey), and *The Laramie Project* (Doc O'Connor, et al.) at the Wirtz Center for the Performing Arts, *Arcadia* (Septimius Hodge), *The Tempest* (Gonzalo), and *Mary Zimmerman's The Arabian Nights* (Vizier, et al) with Lovers and Madmen, and the first Lebanon, MO production of *Talley's Folly* (Matt Friedman). Ben is a graduate of Northwestern University's theater department. Deep thanks to the family and the Festival. It's good to be under stars again. [www.benkemperstoryteller.com](http://www.benkemperstoryteller.com)



## Richard Klautsch\*

Richard has worked with Idaho Shakespeare Festival for 23 years, in such roles as Adam and Corin in *As You Like It* (also performed at Lake Tahoe Shakespeare Festival), David in *The Foreigner*, Dogberry in *Much Ado about Nothing*, Lloyd in *Noises Off*, Clown #2 in *The 39 Steps*, Sir Robert in *An Ideal Husband*, Quince in *A Midsummer Night's Dream*, Kent in *King Lear*, Macduff in *Macbeth*, Salieri in *Amadeus*, and Brutus in *Julius Caesar*. Richard also has worked at Boise Contemporary Theater, Great Lakes Theater in Cleveland, UC Santa Barbara, Primary Stages in NYC, the Attic Theatre in Detroit, the Shakespeare Society Theatre in LA, the Kennedy Center, and at the Purple Rose Theatre in Chelsea, Michigan. Richard is currently the chair of the Department of Theater Arts at Boise State University, where he has taught for 23 years. He received his MFA and PhD degrees from Wayne State University in Detroit.

★ Andrew & Shannon Erstad



# 2015 Acting Company



## Meredith Lark\*

This is Meredith's first season with ISF. Some favorite past credits include: *A Christmas Carol* (Belle), *Within the Law* (Mary Turner), *Dial "M" For Murder* (Margot), *TV Time* (Laurie Beechman Theater), *Legally Blonde* (Vivienne), *Oklahoma!* (Laurey). Meredith has a BA in theater from The Ohio State University and is a graduate of the National Theater Institute. She is a proud member of AEA. Thank you so much to Charlie, Vicky and Greg! Lots of love to Pedar, Mom, Dad, Ariel and the Bate's!



## Giovanna A. Layne

Giovanna is excited to be making her debut with ISF in *The Secret Garden*. She is a resident of Cleveland, Ohio. An 11-year-old, 7th grader, she loves singing and performing for the audience. Her past theater credits are *Christmas Story* (Esther Jane) at Cleveland Play House, *Music Man* (Amaryllis) and *Annie* (Annie) at Lorain County Musical Theatre, *Les Misérables* (Young Cossette) at Happy Ending Lyrics Players, *A Christmas Story the Musical* (MaryBeth) at Near West Theatre, *Bye Bye Birdie Jr* (Penelope) and *Annie* (Molly) at Beck Center, *Charlotte's Web* (Avery), *Suessical* (Jo-Jo), *Tarzan* (Young Tarzan), and *Annie Get Your Gun* (Little Jake) all at True North Cultural Center. She also volunteers to sing for Achievement Centers of Cleveland. She is ecstatic to be spending her summer as part of the ISF family! She also would like to thank her family, friends and most of all her parents and brother for their love, support, and encouragement.



## Sara Masterson

Sara is thrilled to be making her debut with ISF! Credits: *A Little Night Music* (Anne) New London Barn Playhouse, *Follies* (Sally) Baldwin Wallace University, *How to Succeed... (Ens./ US Rosemary)* Arts Center of Coastal Carolina, *Love Story* (Jenny) Playhouse Square/ BW, *Carrie: The Musical* (Sue) Beck Center for the Arts/ BW. Sara is a senior pursuing a BM in musical theater at Baldwin Wallace University. Endless thanks to Vicky, Greg and all the happy players at ISF. All my love to BWMT'16 and my incredible family. "I am sure there is magic in everything."



## Andrew Miller

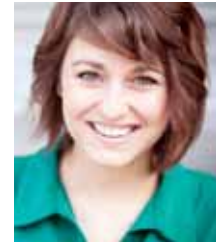
First season at ISF. Previous credits with Great Lakes Theater: Strato in *Julius Caesar* and Ensemble in *The Merry Wives of Windsor*. Other credits: Male 1, *Teacher from the Black Lagoon* and *Other Storybooks* (TheatreWorks USA); Marcellus, *The Music Man*; Milt Fields, *Laughter on the 23rd Floor*, *Hysterium*, *A Funny Thing Happened on the Way to the Forum* (New London Barn Playhouse); Grumio, *The Taming of the Shrew* (Ithaca Shakespeare Company). Andrew received a BFA in acting from Ithaca College.



## Dougfred Miller\*

This is Doug's eleventh season with ISF, going back to 1995, when he played Prince Hal in *Henry IV, Part 1* and *Part 2*. Other roles include *Macbeth*, Cassius in *Julius Caesar*, Jaques in *As You Like It*, Jack in *The Importance of Being Earnest*, Malvolio in *Twelfth Night*, Horatio in *Hamlet*, at least one Prince (Don Pedro in *Much Ado About Nothing*), several Dukes, and an Emperor (in *Amadeus*). Other appearances include King Arthur in *Spamalot* at the Beck Center, Versati in *The Underpants* at Milwaukee Rep, Lysander in a Vietnamese/ English production of *A Midsummer Night's Dream* with the Central Dramatic Theatre Company in Hanoi, Scrooge in *A Christmas Carol* at Portland Center Stage, Richard in *Richard III* and Benedict in *Much Ado About Nothing* at Tygres Heart Shakespeare Company, Prospero in *The Tempest*, and the Duke in *Measure for Measure* at Texas Shakespeare Festival. Doug is a proud graduate of the Professional Theatre Training Program at the University of Delaware. Hat's off to the Hawks, the Cubs, the Frim Frams and the M, and most of all to Jessie and Marlowe.

★ Susan May & Andrew Owczarek



## Mary Mondlock

Mary Mondlock is ecstatic to join ISF/ GLT for the first time! Mary has most recently been seen in Playhouse Square's production of *Saturday Night Fever* (Flo/Doreen). Other credits include: *Carousel* (Carrie Pimperidge), *A Chorus Line* (Maggie) at Baldwin Wallace, *Cabaret* (Sally Bowles) at Weathervane Playhouse, and *West Side Story* (Maria) at Interlochen Arts Academy. Mary is a senior majoring in music theater at Baldwin Wallace University. She would like to thank her family, teachers, Greg Harrell, John, and MT '16 for their everlasting encouragement and love.

★ Thank you to our generous BenefACTORs for supporting the 2015 acting company at the annual summer Gala.

# 2015 Acting Company



## Justin Ness\*

Justin is thrilled to be back on the ISF stage for his fifth season. Past ISF credits include: Owen Musser – *The Foreigner*; Ensemble – *As You Like It*; Daniel – *The Complete Works of William Shakespeare (Abridged)*; Host/Outlaw – *The Two Gentlemen of Verona*; Bazin/Ensemble – *The Three Musketeers*; Ensemble – *Othello*; Ensemble – *Amadeus*. Justin spent 12 years in New York City where he was a founding Acting Company Member and served as managing director for the award-winning Wide Eyed Productions (WEP). With WEP, he produced, directed and appeared in over 18 off and off-off Broadway productions. Other regional credits include: Priest – *The Fisherman and his Soul*; Oliver Durney – *The Uncanny Valley*, Narrator – *A Nighttime Survival Guide*, Homer Collyer – *The Dazzle*; Teddy Hodell – *Valparaiso* and Bobby Bobby – *The Cripple of Inishmaan* with Boise Contemporary Theater. Film: *Searching for Bobby D* opposite Kevin Dobson and Carmen Electra. Justin received his BA, theater arts, in performance and directing from Boise State University.



## Ryan David O'Byrne\*

Ryan is so thrilled to be returning to ISF. Regional: Great Lakes Theater, Idaho Shakespeare Festival – *The Mousetrap* (Christopher Wren) Lake Tahoe Shakespeare – *A Midsummer Night's Dream* (Flute/Thisbe) and Peterborough Players. New York: MoMA PS1, Joe's Pub, La MaMa Experimental Theatre Club (SQUIRTS: New Voices in Queer Performance), Culture Project, Baryshnikov Arts Center and Judson Memorial Church. Ryan has premiered solo performance/dance works at: Dixon Place, Brooklyn Arts Exchange, Culturefix, Danspace Project, REDCAT (Los Angeles) and with AUNTS. Juilliard, 2011. [ryandavidobyrne2014.weebly.com](http://ryandavidobyrne2014.weebly.com)



## Michael Padgett\*

Idaho Shakespeare Festival debut! Michael is a BroadwayWorld NJ Top 5 nominee for Best Actor in a Musical for his performance as *Jekyll & Hyde* (Broadway Theatre of Pitman). Most recently, he was seen at Lake Tahoe Shakespeare Festival as Prince Escalus in *Romeo and Juliet* as well as El Gallo in *The Fantasticks*. He worked with director Gabriel Barre on readings of *Carmilla* and *Forever Deadward, a Twilight Parody*, and Tony-winner Lena Hall on *Dillinger*. Selected Regional: Count Philip (*Yeston's Phantom*, Westchester Broadway Theatre), Lancelot (*Camelot*, Gretna Theatre), *Music of the Night: a tribute to Andrew Lloyd Webber*, (North Shore Music Theatre) and, of course El Gallo (*The Fantasticks*), a favorite role he has played thrice previously! Love and thanks to Nancy and Bonnie at Carson-Adler, and my lovely Jamie. Michael holds a BA in theater from Florida State University. Proud member of Actors' Equity Association. Check me out at [www.michaelpadgett.net!](http://www.michaelpadgett.net!)



## James Penca\*

ISF debut! NYC: *The Artist and The Scientist* (CAP21 Theatre Company) as Scientist, *Save the Date* (NYC Fringe) as Michael, *The Joe Iconis Christmas Spectacular '13 & '14* (54 Below), *Stoppag* (Snapple Theatre) as Robert, *Brooke Astor's Last Affair* (Emerging Artists) as The Prosecution. Regional: *The Circus in Winter* (Goodspeed) as Ollie, *Nine Wives* (TriArts Sharon Playhouse) as Henry, *Sondheim on Sondheim* (Great Lakes Theater, Play House Square Broadway Series) as Man #2, *Titanic the Musical: Centennial Concert* (Akron Symphony) as Thomas Andrews, *Spring Awakening* (The Beck Center) as Moritz, *The Music of Adam Guettel* (featuring Adam Guettel - Weston Playhouse), *Giraffenstein* (Color & Light Theatre - L.A.) as Dr. Giraffenstein, and the annual *Baldwin Wallace Beatles Festival*, of which James is a founding member. Proud graduate of the Baldwin Wallace Music Theater Program and member of Actors' Equity. Big thanks to Charlie, Vicky, Nicolosi and the Penca family! When not on stage, James pursues his lifelong dream of sailing on the Titanic. [jamespenca.com](http://jamespenca.com)



## Laura Perrotta\*

A native New Yorker, Laura Perrotta has worked extensively in regional theater including Off-Broadway and the Kennedy Center in Washington, D.C. She currently resides in Cleveland Heights, Ohio and has enjoyed the last decade as a company member at Great Lakes Theater and Idaho Shakespeare Festival. Favorite roles include Arkadina in *The Seagull*, Lady M in *Macbeth*, Amanda Prynne in *Private Lives*, Mrs. Cheveley in *An Ideal Husband*, and Fraulein Schneider in *Cabaret*. Last summer she returned to the Festival to play M'Lyne Eaton in *Steel Magnolias* directed by Sari Ketter.

★ Georgiann & Rich Raimondi



## Katie Proulx\*

Katie is thrilled to be returning to ISF for her second season with this incredible company. Credits with ISF/Great Lakes Theater include *Les Misérables*, *The Merry Wives of Windsor* and *The Comedy of Errors* (Shakespeare 2015). Katie is a graduate of The New York Conservatory for the Arts and was an original company member of the Roschman Dance Company. NY credits include *Spike Heels*, *Wet: Shakespeare*, *The Art of Dining*, and the independent film *Nothing Phases Me*. Regional roles include the Mute in *The Fantasticks* as well as the title role in *Aladdin*, *An Original Pantomime* at the Winnepesaukee Playhouse, Meg in *Little Women*, Tracy Lord in *The Philadelphia Story*, Nancy D. in *A New Brain*, and Val in *A Chorus Line*. Love and thanks to Joel, Charlie, Vicky and Greg.



# 2015 Acting Company



## Patrick Riley\*

Patrick is very excited to make his Idaho Shakespeare debut! Recent acting credits include: Ferdinand in *The Tempest* (Great Lakes Theater), George in *Our Town* (La Jolla Playhouse WoW Festival), Howie in *Speech and Debate* (American Theatre Company), Richard in *Ah, Wilderness!* (Arena Stage), Ferdinand in *The Tempest* (Hartford Stage, dir. Darko Tresnjak), *Here's Hoover!* (La Jolla Playhouse, dir. Alex Timbers). Other credits include: *The Tempest*, *Twelfth Night*, *As You Like It* (Shakespeare Santa Cruz), *Measure for Measure* (A Noise Within), *The Seagull*, *Camino Real*, *The Misanthrope*, *As You Like It* (UCSD). TV credits include: *Chicago Fire*, *Torchwood*, *90210*, *PrettyTough*. Patrick was a founding member of the award-winning fringe company Lonesome No More! Theatre in Los Angeles where he directed and produced *Spring Awakening*, *Woyzeck*, and *No Exit*. He is also a certified Yoga instructor and the drummer of a super cool band. MFA, University of California, San Diego. Endless love and gratitude to Dana and Mom and Dad. [ThePatrickRiley.com](http://ThePatrickRiley.com)



## Colton Ryan

Colton Ryan is so thrilled to be a part of his first ISF season! Some of his favorite credits include Eddie Birdlace in *Dogfight* and Tommy in *Carrie the Musical* at Beck Center for the Arts, Joe Hardy in *Damn Yankees* and Gangster #1 in *Kiss Me, Kate* at New London Barn Playhouse, and Paul in *A Chorus Line* at Baldwin Wallace University. He is currently a rising junior at Baldwin Wallace as a music theater major. He wants to thank his mom and sister for raising him to be the man that he is, and to Adrian for showing him the man he wants to be.



## David Anthony Smith\*

This is David's fifteenth season with the Festival. Audiences have seen him as Jacques in *As You Like It*, Hannay in *The 39 Steps*, Iago in *Othello*, Lord Goring in *An Ideal Husband*, title role in *Henry V*, Algernon in *The Importance of Being Earnest*, Sergius in *Arms and the Man*, and as Benedick, Petruchio, Beroune, Laertes, Lucio, Mark Antony, Mercutio and Parolles. Other theaters: ten seasons with Great Lakes Theater, The Old Globe, Laguna Playhouse, South Coast Rep, Sierra Rep, Madison Rep, The Will Geer Theatrical Botanicum and the Shakespeare Festivals of Nevada, Utah, Colorado, Garden Grove (CA) and Westerly Shakespeare in the Park (RI). David has played Iago, Romeo, Dromio, Bassanio, Lucio and other roles ending in "o." In addition to numerous television appearances, David has starred in the feature films *The Hanoi Hilton*, *Field of Fire*, *Terror in Paradise* and *Judgment Day*. Forever and a day Natalia.

★ Karen Meyer & CK Haun



## Nick Steen\*

Second season at Idaho Shakespeare Festival. Nick's regional credits include Great Lakes Theater/Idaho Shakespeare Festival (Clifford in *Deathtrap*), American Conservatory Theater (Orestes in *Elektra* and Topper in *A Christmas Carol*) and Shakespeare Santa Cruz (Antonio in *Twelfth Night*). Other roles include Torvald in *A Doll's House*, Harry Bagely and Martin in *Cloud 9*, Lord Byron in *Block Eight on the Camino Real*, Beau in *The Traveling Companion*, Moe in *The American Clock*, Cassio in *Othello* and Horace in *Courtship*. Nick received his BFA from the University of Evansville and his MFA from American Conservatory Theater. Follow his journey at [www.NickSteen.com!](http://www.NickSteen.com!)

★ Claire Dwyer & Gene Ritti



## M.A. Taylor\*

Mark Anthony (aka M.A.) has been with Idaho Shakespeare Festival for 20 seasons. Most recently Hugh Evans, *The Merry Wives of Windsor*; Legles/Babet, *Les Misérables*; Beadle, *Sweeney Todd*. Among his other credits: *Dracula* for Boise Contemporary Theater; Candy, *Of Mice and Men* for PTPP Rep directed by Adrian Hall. Also 11 years with ISF sister company Great Lakes Theater. He holds an MFA from the University of Delaware's Professional Theatre Training Program (PTTP). Many thanks to his Families (professional and genetic). He dedicates these performances to the loving memory of Laurie Birmingham: A Force of Nature. An Enduring Talent. Peace.



## William Thompson

Understudy, *The Secret Garden*  
This is William Thompson's debut season with ISF, but he is no stranger to the stage. He is a member of the Opera Idaho Angelus and Children's Chorus since 2012 and has performed in Opera Idaho's main stage productions of *Hansel and Gretel*, *Pagliacci*, *The Sound of Music* as Kurt Von Trapp, and the children's productions of *H.M.S. Pinafore* as The Rt. Hon. Sir Joseph Porter, *The Pirates of Penzance*, and *Brundibár*. He also has performed in Music Theatre of Idaho productions of *Les Misérables* as Gavroche, *The Sound of Music* as Kurt Von Trapp, *West Side Story*, *Schoolhouse Rock Live!*, *Aladdin*, *Jr.*, *The Little Mermaid Jr.* and *Mulan Jr.* He is a member of the Boise All-City Elementary Honor Choir since 2013 and was recently accepted to Idaho Fine Arts Academy in Eagle. When he's not on stage, he plays travel ice hockey with the Treasure Valley Hawks, baseball, and enjoys going to Salt Lake Comic Con.

# 2015 Acting Company



with Portland Stage Company and has appeared in *Fully Committed*, *Bach at Leipzig*, *The 39 Steps*, *Peer Gynt*, *Vigil*, six seasons of *The Santaland Diaries* (BroadwayWorld Maine, Best Actor) as well as *Greater Tuna* with his *Tempest* compatriot and dear friend, Tom Ford. His other regional credits include:

## Dustin Tucker\*

Two seasons at Idaho Shakespeare Festival. Broadway: *The Rainmaker* (Roundabout). Off-Broadway credits include: SoHo Rep, Manhattan Ensemble Theater, Primary Stages, Culture Project and HERE. For Idaho Shakespeare Festival, Great Lakes Theater and Lake Tahoe Shakespeare Festival he played Touchstone in last season's production of *As You Like It* for which he received the BroadwayWorld Cleveland Award for Best Actor. Mr. Tucker currently resides in Portland, Maine, where he is an affiliate artist

Williamstown, Great Lakes Theater, Lake Tahoe Shakespeare Festival, Sierra Rep and Festival Stage of Winston-Salem. A proud and blessed member of Actors' Equity Association. Much love to Peter. [www.dustintucker.com](http://www.dustintucker.com).

★ **Connie & Steven Cady**



## Kinsley Wardle

Understudy, *The Secret Garden*  
This is Kinsley Wardle's first year with Idaho Shakespeare Festival, and she is so excited to be part of *The Secret Garden*. Previously, Kinsley was the Elephant Bird in *Seussical Jr.*, by the Treasure Valley Children's Theater, in the ensemble for *Wiz of the West* by Missoula Children's Theater / Meridian Arts Commission, and has enjoyed participating in summer acting camps in Idaho and Florida. She loves to act, sing and dance. Kinsley is elated to participate with Idaho Shakespeare Festival this year.



## Katie Willmorth

Katie is thrilled to come home for her second season with the ISF Company Credits: Mrs. Marchmont in *An Ideal Husband*, two seasons in the ISF Apprentice Company, where her first main stage appearance was in the ensemble of *The Tempest* in 2007. Katie entered into the family business at age 9 by making her first ISF Greenshow appearance alongside The Fool Squad. Favorite credits: Miranda in *The Tempest* (Great Lakes Theater); Belle in *Christmas Carol: A Radio Play* at The Pearl Theater, Calpurnia in *Julius Caesar* (Smith Street Stage); Essie in *The Devil's Disciple* (Shakespeare Theatre of NJ); Rosalind in *As You Like It*, Chris in *Dancing at Lughnasa*, various roles in The Caucasian Chalk Circle (dir. John Gould Rubin) all at Stella Adler Studio. Katie graduated from NYU, training at The Stella Adler Studio of Acting in NYC and the Royal Academy of Dramatic Arts in London. Thanks to Dad and Stina, whose talent has inspired me and whose love has nurtured me on this adventure.

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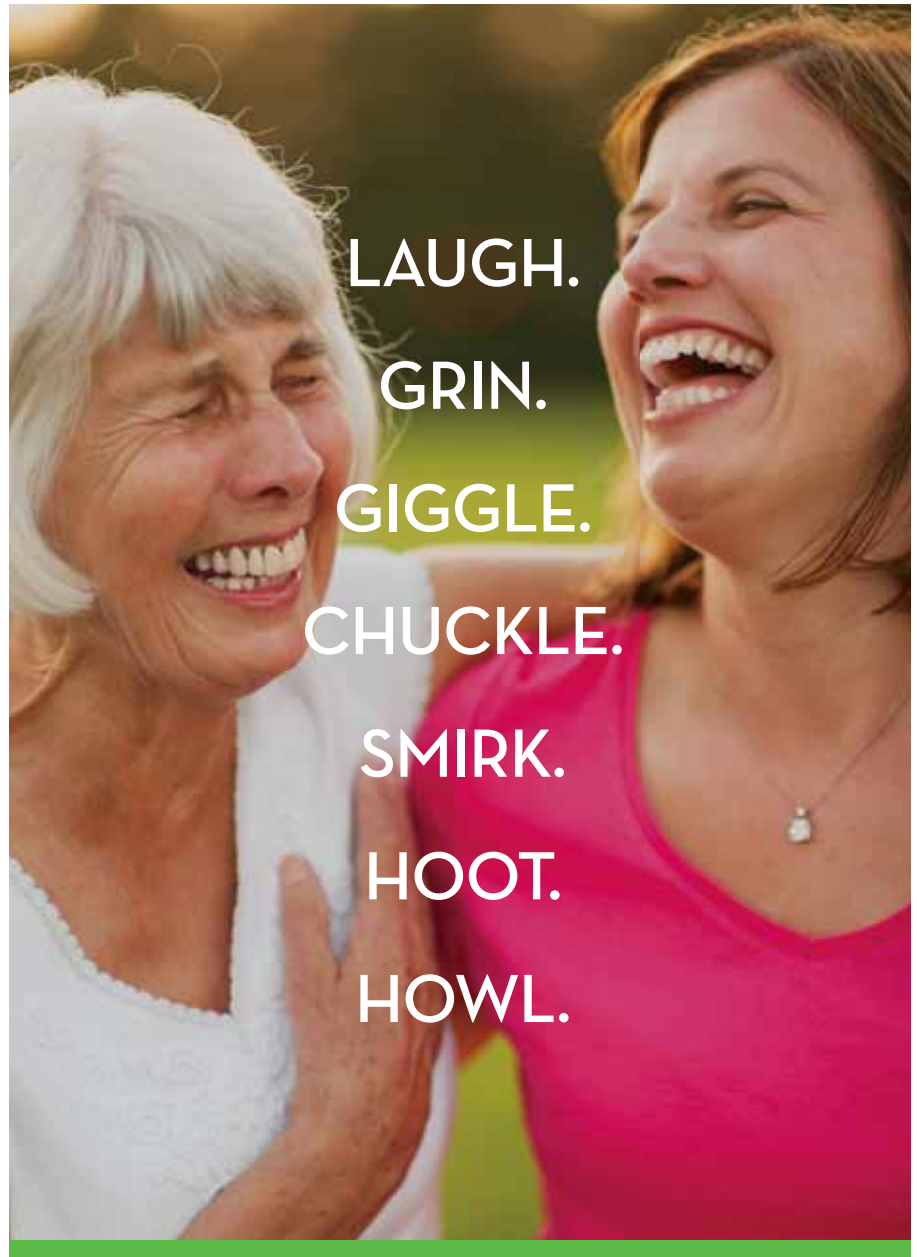
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# 2015 Directors, Choreographers & Designers



## Drew Barr

DIRECTOR,  
*THE TEMPEST*

Drew returns to Boise for his eleventh season with ISF, where he has previously directed *The Mousetrap*, *The Seagull*, *The Crucible*, *Arsenic and Old Lace*, *Love's Labour's Lost*, *The Taming of the Shrew*, *The Spitfire Grill*, *The Fantasticks*, *You're A Good Man, Charlie Brown*, *Much Ado About Nothing* and *I Am My Own Wife* (co-production with Boise Contemporary Theater, where he also directed *This Wonderful Life*, *Tru*, *At Home at the Zoo*, and *Souvenir*). Most recently, Drew directed the Dutch language premiere of *War Horse* at Amsterdam's Royal Carré Theatre, after previously directing the Australian premiere and serving as the resident director of *War Horse* at Lincoln Center Theater. Other credits include revivals of Frank Marcus's *The Killing of Sister George* and Brian Friel's *Lovers* for The Actors Company Theatre in NYC and productions for PlayMakers Repertory, Portland Stage and Great Lakes Theater. He is a member of SDC and AEA.



## Linda Buchanan

SET DESIGNER,  
*KING LEAR*

Linda is returning for her second season at ISF having designed ISF's *Richard III* in 2013. Buchanan has designed hundreds of productions at theaters throughout the country and abroad. Recent work: *Two Trains Running* (Goodman Theatre), *Tommy* and *Miss Saigon* (Paramount Theatre, Chicago), *Moby Dick* and *A Christmas Carol* (Syracuse Stage), *Communicating Doors* (Alley Theatre). Awards: Merritt Award for Design and Collaboration, Jefferson Awards for *House* (Goodman), *Black Snow* (Goodman) and *I Hate Hamlet* (Royal George), Helen Hayes Award for *Dancing at Lughnasa* (Arena Stage). Notable past projects include the premiere production of *Marvin's Room*, ten regional productions, and commercial productions in New York and London. As design director of R.D. Design Associates, she designed the State of Illinois Center dedication ceremony and over 100 environments for corporate theater and special events. Buchanan is associate dean and head of scene design at The Theatre School at DePaul, and a member of USAA.



## Victoria Bussert

DIRECTOR,  
*THE SECRET GARDEN*,  
*THE FANTASTICKS*

Victoria Bussert returns for her tenth season at ISF, balancing the professional and academic worlds between her active life as an award-winning free-lance director while holding the position of Director of Music Theatre for Baldwin Wallace University. Nationally, her work has been seen at Manhattan Theatre Club, York Theatre, New World Stages, Goodspeed Opera, Playhouse Square, Portland Stage, Dallas Theatre Center, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park and the Anchorage Opera. Her international credits include *Friar Tuck* in Russia, *The Who's Tommy* in Brazil, the Danish premiere of *Avenue Q* (2012 Reumert Award nomination) and the European premieres of *Lizzie* and *[title of show]* for the Fredericia Teater in Denmark. Recent productions include the award-winning ISF/GLT *Les Misérables*, *Dogfight* for Baldwin Wallace/Beck Center for the Arts and the new adaptation of *Saturday Night Fever*. Special thanks to Charlie, Greg, Joel and the entire ISF family. Love to Dale and Ondie.

## Joe Court

SOUND DESIGNER,  
*DIAL "M" FOR MURDER*

SOUND SUPERVISOR,  
*THE TEMPEST*

Joe is excited to return to Idaho Shakespeare Festival for the second time. He designed *As You Like It* last season. He has been based out of Chicago since 2006. He is a company member with Mary-Archie Theatre Company. He has designed more than 90 shows since moving to Chicago with many different theater companies including: Mary-Archie, A Red Orchid, The Inconvenience, TUTA, Emerald City, Raven, Seanachai, Theatre Seven, Backstage, Boho, Lifeline, Pine Box, The Gift, University of Chicago, 59E59 (Off-Broadway, NYC), Clarence Brown Theatre (Knoxville, TN.), Virginia Stage Company (Norfolk, VA), Actors Theatre of Indiana, and the Idaho, Lake Tahoe, and Illinois Shakespeare Festivals. From 2008 until 2012, Joe served as sound engineer for the Chicago production of the Tony Award-winning musical *Million Dollar Quartet*. Joe also serves as adjunct faculty in sound design at Ball State University. He received a Joseph Jefferson Award nomination in 2009 for his design for *The Unseen* with A Red Orchid Theatre.



## Gregory Daniels

CHOREOGRAPHER,  
*THE SECRET GARDEN*,  
*THE FANTASTICKS*

Gregory is thrilled to return to ISF for his third season, having previously choreographed *Cabaret* and *Les Misérables*. Credits include Cleveland regional premieres of *Dog Fight*, *Carrie: The Musical*, *Spring Awakening*, *Lizzie: The Rock Musical* and *Sondheim on Sondheim*; as well as *Anything Goes* starring Tony Award nominee Dee Hoty, *My Own Song* starring Clint Holmes, *Putting It Together* starring Tony Award winners Lillias White and Chuck Cooper, *Dreamgirls*, *Hairspray* and *Hair*. He also had the rare honor of creating and choreographing a brand new number for the Rockettes. As head of the dance department at Baldwin Wallace University, he has choreographed *Rent*, *La Bohème*, *Titanic*, *Follies*, *Carousel*, and most recently a new stage version of *Saturday Night Fever*. Special thanks to my creative collaborating partner Vicky, Daniel, Chris and the entire ISF family, and especially to Jared for always being there for me with a smile, support and inspiration.



## Charles Fee

DIRECTOR,  
*DIAL "M" FOR MURDER*

24th season with Idaho Shakespeare Festival. This season he will direct Frederick Knott's, *Dial "M" for Murder*. In prior seasons, he has directed Shakespeare's *Romeo and Juliet*, *The Comedy of Errors*, *All's Well that Ends Well*, *Macbeth*, *Twelfth Night*, *Much Ado About Nothing*, *Henry the Fourth Part One*, *A Midsummer Night's Dream*, *The Winter's Tale*, *The Two Gentlemen of Verona*, *Hamlet*, and *As You Like It*. His work outside the Shakespearean canon includes Ira Levin's *Deathtrap*, Noël Coward's *Blithe Spirit*, *Private Lives* and *Hay Fever*, George Bernard Shaw's *Arms and the Man*, Oscar Wilde's *The Importance of Being Earnest*, Oliver Goldsmith's *She Stoops to Conquer*, Dickens' *A Christmas Carol*, Molière's *Tartuffe*, Alexander Dumas' *The Three Musketeers*, and *The Complete Works of William Shakespeare (Abridged)* by Adam Long, Daniel Singer and Jess Winfield.

Charles holds a unique position in the American theater as producing artistic director of three, independently operated, professional theater companies, including Great Lakes Theater in Cleveland, Ohio (since 2002) and Lake Tahoe Shakespeare Festival in Incline Village, Nevada (since 2010). His leadership has created a dynamic



# 2015 Directors, Choreographers & Designers

and groundbreaking producing model for the American theater in which plays are shared between the three companies, extending the artistic lives of productions, increasing opportunities for artists to work in multiple venues over longer periods of employment, and resulting in lower production costs for each of the companies.

Prior to joining ISF, Charles held the position of artistic director at Sierra Repertory Theatre in Sonoma, California. He has also worked with such companies as The Old Globe, La Jolla Playhouse, Milwaukee and Missouri Repertory Theaters, Actors Theatre of Phoenix, and Los Angeles Shakespeare Festival.

Idaho Shakespeare Festival has garnered significant awards under Mr. Fee's artistic leadership, including the 1995 Mayor's Award for Excellence in the Arts; the 1996 and 2006 FUNDSY awards; the 2000 Governor's Award for Excellence in the Arts; and the 2011 Governor's Award for outstanding cultural tourism. In 2001, Charles was honored for his work as a director with the Mayor's Award for Excellence in the Arts. He received his BA from the University of the Pacific, and Master of Fine Arts from the University of California, San Diego.

Charlie's peripatetic lifestyle is only possible because of the love and support of his wife Lidia, daughter, Alexa, and the communities he serves!



## David Gotwald

SOUND DESIGNER,  
*THE SECRET GARDEN*,  
*THE FANTASTICKS*

David is pleased to be designing his first project at Idaho Shakespeare Festival. In the span of the last three decades, he has supervised and mixed the sound for numerous Tony Award-winning productions including *A Chorus Line* (1982), *Dreamgirls* (1983), *Sweet Charity* (1986), *Cabaret* (1988), *Jerome Robbins' Broadway* (1989), *Crazy for You* (1991), *Passion* (1994), *Fosse* (1998), *The Producers* (2000), *Gypsy* (2007), *The Addams Family* (2009) and the 2014 season's Best Musical: *A Gentleman's Guide to Love and Murder*. In 2006, David designed the sound for the Tony Award-winning *Jay Johnson — The Two and Only* and the Off-Broadway hit *The Musical of Musicals*. He has worked as a concert sound engineer for Tommy Tune, Mandy Patinkin and Patti LuPone and for special events at The Brooklyn Academy of Music, Lincoln Center and Carnegie Hall. Currently, he is teaching at Carnegie Mellon University and freelance designing in Pittsburgh.



## Esther M. Haberlen

COSTUME DESIGNER,  
*THE FANTASTICKS*

Esther M. Haberlen is returning to her ninth season with ISF. Previously: *Much Ado Nothing/Les Misérables*. Design credits include over 40 mainstage and touring productions for Cleveland Institute of Music, Dobama Theater, Cleveland Public Theater, Beck Center for the Arts, Baldwin Wallace Conservatory and the Cleveland Play House/ CWRU MFA Acting Program. Esther has been on staff with ISF's sister company Great Lakes Theater since 2003, in various roles including wardrobe supervisor, assistant shop manager and draper as well as resident designer for GLT's Surround Tour and All-City Musical. Costume director for Lake Tahoe Shakespeare Festival since 2012. Other production credits: Pittsburgh Public Theater, Pittsburgh Civic Light Opera and Chautauqua Theater Company. Esther holds a BFA in theater production and design from State University of New York – Fredonia and is a native of Syracuse, NY. Love and thanks to her inspiring parents Philip and Simone and brilliant husband, Richard.

## Martha Hally

COSTUME DESIGNER,  
*KING LEAR*

Martha is pleased to return to ISF where she previously designed *Richard III* and to reunite with director Joe Hanreddy. She has designed costumes at regional theaters across the country including Milwaukee Repertory Theater, Pittsburgh Public Theater, CenterStage, Cincinnati Playhouse in the Park, Dallas Theater Center, The Repertory Theater of St. Louis, Alley Theatre, and Portland Stage Company. Among her opera designs are the world premiere of *The Insect Comedy* for The Center for Contemporary Opera, *La Resurrezione* and *Dido and Aeneas* for Chicago Opera Theater, *Tales of Hoffman* and *Aida* for Virginia Opera and *Tamerlano* for The Little Orchestra Society of Lincoln Center. New York designs include productions for Mint Theater, Irish Repertory Theater, TACT, The Acting Company, Ensemble Studio Theater, The Phoenix Theater and The Actor's Studio. Her work for television includes several comedy specials for HBO, *Hard Rock Live!* (VH-1) and *Live On Tape* (NBC).

[www.marthahally.com](http://www.marthahally.com)



## Joseph Hanreddy

DIRECTOR, *KING LEAR*

Joe directed *Richard III* for ISF in 2013. His past work includes seventeen seasons as the Artistic Director of the Milwaukee Repertory Theater. Since leaving the Milwaukee Rep, Joe's Off-Broadway production of Molière's *The Misanthrope* was nominated for a Lucille Lortel Award for best revival. Other recent work includes adapting and directing *Sense and Sensibility* as well as directing productions of *Private Lives* and *Macbeth* for the Utah Shakespeare Festival, and directing for the Connecticut Repertory Theater, REP/Delaware, Writer's Theater in Chicago and Northwestern University. Joe's stage adaptation of *Pride and Prejudice* (with JR Sullivan) has been performed at several regional theaters, including the Oregon and Utah Shakespeare Festivals, South Coast Rep, Cincinnati Playhouse, Round House Theater, Connecticut Rep and is currently playing at the American Player's Theater in Spring Green, Wisconsin. In 2015/16, their adaptation of *Sense and Sensibility* will be performed at Sacramento Theater Company, Pacific Conservatory of Arts, Connecticut Rep, and People's Light and Theater Company in Philadelphia.



## Jeff Herrmann

SCENIC DESIGNER,  
*THE SECRET GARDEN*

Jeff is pleased to return to Idaho Shakespeare Festival for his tenth season. Previous productions for ISF include *Sweeney Todd*, *Cabaret*, *Bat Boy: The Musical*, *The Mystery of Edwin Drood*, *A Funny Thing Happened on the Way to the Forum*, *Into the Woods* and last season's *Les Misérables*, all joint productions with Great Lakes Theater in Cleveland. Other ISF production designs include *I Love You, You're Perfect, Now Change*, *The Spitfire Grill*, *Little Shop of Horrors* and *Noises Off*. Jeff is a professor of theater at Baldwin Wallace University. As the resident scenic and lighting designer for the program, recent production design work for Baldwin Wallace has included *Eurydice*, *Carousel*, *Cat on a Hot Tin Roof*, *Henry IV Part 1*, *Murder Ballad* and *Saturday Night Fever*. Jeff holds an MFA in scene and lighting design from Southern Illinois University and he is a member of United Scenic Artists Local 829.

# 2015 Directors, Choreographers & Designers



## Rick Martin

LIGHTING DESIGNER,  
*DIAL "M" FOR MURDER*,  
*THE TEMPEST*

Many productions with ISF including *Blithe Spirit*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Woman in Black* and *The Crucible*. Other theater: US premiere of Kurt Weil's *Marie Galante* (Opéra Français de NY), *Hekabe*, *The Illiad* and *The Rage of Achilles* with Music-Theatre Group (New York and Santa Fe) and *The Bitter Tears of Petra van Kant* (Henry Miller Theatre, New York). Opera: *Le Diable dans le Beffroi*, *La Chute de la Maison Usher* (Opéra national de Paris – scenery and lighting), *La Cenerentola*, *Dialogues des Carmélites* (Opéra de Toulon), *Castor et Pollux*, *Pelléas et Mélisande* and *To Be Sung* (Opéra Français de NY) and *Roméo et Juliette* (Spoleto Festival USA). Concerts: *Harawi* (Opéra Comique, Paris - scenery and lighting), *Le martyre de Saint Sébastien* (Cité de la Musique, Paris and Arsenal, Metz), Orchestre national de Lyon and the Orchestre de Champs Élysées (Lyon, Poitiers, Buenos Aires, Montevideo, São Paulo). Coming up: *Cenerentola* (Bilbao, Spain). Member: United Scenic Artists, Local USA 829, IATSE.



## Joel Mercier

MUSICAL DIRECTOR,  
*THE SECRET GARDEN*

Joel is excited to be back at ISF after last summer's *Les Misérables*. An award-winning New England based director, music director, composer and arranger, recent music direction credits include *The Spitfire Grill*, *Nunsense*, and *Chicago* (Northern Stage, VT); *Ragtime*, *Legally Blonde*, and *Drowsy Chaperone* (New London Barn Playhouse, NH); and the national tour of *A Christmas Carol: A Sparkling New Musical* (CMI Entertainment, NYC). Additionally, Joel just finished arrangements and orchestrations for *INSPIRE*, an original mega-musical review at American Music Theatre in Lancaster, PA and directed the New England premiere of *Sleepy Hollow* for the NH Theatre Factory. Prior to relocating to NH, Joel's work in NYC comprised of assisting numerous shows, readings, and concerts including Off-Broadway and the Nokia Theatre Times Square as music director, music copyist, and supervisor. A graduate of the Hartt School, Joel was artistic associate at the New London Barn Playhouse for six seasons, a guest artist at Dartmouth College for the past three, and is currently the artistic director of the NH Theatre Factory. Joel is thankful to be back in Boise with his amazing fiancé, Katie. Luv2MQ&K. [www.joelmercier.com](http://www.joelmercier.com) for more info.



## Ken Merckx

FIGHT CHOREOGRAPHER,  
*DIAL "M" FOR MURDER*,  
*KING LEAR*

Ken Merckx has choreographed fights and taught actors theatrical combat for film, television, theater and universities all across the country. Ken is the resident fight choreographer for Idaho and Lake Tahoe Shakespeare Festivals, A Noise Within (Los Angeles) and Great Lakes Theater (Cleveland). He is proud to have staged violence for the world premieres of Steven Dietz's *Sherlock Holmes: The Final Adventure* (Pasadena Playhouse), Jeffery Hatcher's *Dr. Jekyll & Mr. Hyde* (San Jose Repertory) and *The Suicide Club* (Arizona Theatre Company), Octavio Solis' *Cloudlands* (South Coast Repertory), Jane Martin's *Somebody/ Nobody* directed by Jon Jory (Arizona Theatre Company) and the theatrical adaptation of Khaled Hosseini's *The Kite Runner* (San Jose Repertory). Mr. Merckx received his MFA, in acting, from the University of Illinois and his BA, in theater studies, from the University of Washington.

## Russell Metheny

SCENIC DESIGNER,  
*DIAL "M" FOR MURDER*,  
*THE TEMPEST*

For Idaho Shakespeare Festival, Russell has designed *The Mousetrap*, *The 39 Steps*, *The Two Gentlemen of Verona*, *The Woman in Black*, *Othello*, *The Seagull*, *The Comedy of Errors*, *Measure for Measure*, *The Tempest*, *Arsenic and Old Lace*, *A Tuna Christmas*, *Greater Tuna*, *King Lear*, *Love's Labor's Lost*, *Julius Caesar*. Russell also has designed for Great Lakes Theater and Lake Tahoe Shakespeare Festival. Mr. Metheny has designed for many regional theaters across the country. Upcoming productions include 1776 for ACT San Francisco, *4000 Miles* for The Studio Theatre, DC, *Philadelphia Here I Come* for The Asolo Theatre, *Who Am I This Time* for Indiana Repertory Theatre.



*the Cuckoo's Nest*, *The Speed of Darkness*, music for *My Thing of Love* and sound for the Larry David's *Fish in the Dark*, *This is Our Youth*, *Of Mice and Men*, *Who's Afraid of Virginia Woolf*, *Superior Donuts*, *reasons to be pretty*, *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *Hollywood Arms*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu*, and *The Grapes of Wrath*. Off-Broadway credits include music and sound for *Sticks and Bones*, *Checkers*, *Inked Baby*, *After Ashley*, *The Notebooks of Leonardo Da Vinci*, *Boy Gets Girl*, *Red, Space*, *Marvin's Room*, sound for *Jitney*, *Family Week*, *Juvenilia*, *Brundibar*, *The Pain and the Itch* and music direction and sound for *Eyes for Consuela* and *Ruined*. They have created music and sound at many of America's resident theaters (often with Steppenwolf Theatre) and at several international venues. Please visit [www.milbomusic.com](http://www.milbomusic.com).

## Lucy Mackinnon

PROJECTION DESIGNER,  
*DIAL "M" FOR MURDER*,

Lucy is a New York-based video designer, illustrator, and motion graphics artist. This is her first season working with ISF. Recent designs include: *Spring Awakening* at the Wallis Annenberg Center for the Performing Arts, and *Macbeth* for the Greek National Opera. Recent motion graphics work includes designs for the Green Bay Packers' Hall of Fame and The National Center for Civil and Human Rights in Atlanta GA. Lucy graduated with a BA from Harvard University.



## Rob Milburn & Michael Bodeen

SOUND DESIGNERS,  
*KING LEAR*

Rob Milburn & Michael Bodeen's Broadway credits include music composition and sound for *Breakfast at Tiffany's*, *The Miracle Worker*, *One Flew Over*



## Paul Miller

LIGHTING DESIGNER,  
*KING LEAR*

Second season at Idaho Shakespeare. Previously *Les Misérables*. Broadway: *The Illusionists*, *Legally Blonde*, *Freshly Squeezed*, *Laughing Room Only*. Off-Broadway: *Clinton – The Musical*, *Pageant*, *Vanities – the Musical*, *Waiting for Godot*, *Addicted*, *Nunsense*, *Balancing Act*. Regional theaters: Stratford Shakespeare, Chicago Shakespeare, Pioneer Theatre Company, Asolo Repertory, A.C.T., Cleveland Playhouse, Pasadena Playhouse, Goodspeed Opera House, Baystreet Theatre, Ogunquit Playhouse, The Maltz Jupiter Theatre and others. National tours: *The Illusionists*, *Elf*, *Shrek*, *Story Time Live*, *Wizard of Oz*, *Legally Blonde*, *Sweeney Todd*, *Hairspray*, *The Producers*, *The Sound of Music*. International: *West Side Story* (Milan), *Legally Blonde* (London and Vienna), *Race for Love China*, *Cinderella* and *Saturday Night Fever* (Manilla, Singapore and Malaysia). Television: *Camelot* (Live from Lincoln Center) and numerous Comedy Central specials. Paul has been the lighting director for The New Year's Eve Celebration from Time's Square for the last 15 years.



# 2015 Directors, Choreographers & Designers



## Kim Krumm Sorenson

COSTUME DESIGNER,  
*DIAL "M" FOR MURDER*,  
*KING LEAR*

Kim is pleased to be spending her twentieth season with Idaho Shakespeare Festival. She designed *Richard III* in 1992 and has designed many productions since, including *As You Like It (two times)*, *Blithe Spirit*, *The Mousetrap*, *The Seagull*, *Othello*, *The Crucible*, *Measure for Measure*, *The Tempest (two times)*, *The Spitfire Grill*, *Love's Labor's Lost*, *The Taming of the Shrew (two times)*, *King Lear*, *Julius Caesar*, *The Importance of Being Earnest*, *Much Ado About Nothing*, *The Two Gentlemen of Verona*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Tartuffe* and *A Midsummer Night's Dream*. Her work also has been seen at Great Lakes Theater, REP/University of Delaware, Urban Stages, TACT, Delaware Theatre Company, Juilliard, BCT, Playmaker's Repertory Theater, Hartford Stage Company, Guthrie Theater, Intiman Theatre, George Street Playhouse, Indiana Repertory Theater, Portland Stage Company and The Acting Company. Kim holds an MFA from Southern Methodist University and is a member of the USA 829. Special thanks to Scott, Carly, Gemma, Liz and Rick.

## Aaron Spivey

LIGHTING DESIGNER,  
*THE SECRET GARDEN*

Aaron is excited to be joining ISF for the first time this summer. New York Off-Broadway: *Jukebox Jackie* (La Mama), *Wanda's World*, *From My Hometown*, *4 Guys Named José*, *Golf the Musical*, and *Elle*. Regional/tours: *Dame Edna's Glorious Goodbye* (US Tour), *Brigadoon* (Goodman Theater), *The Secret Garden* (Children's Theater of Charlotte), *Marry Me a Little* (Cincinnati Playhouse in the Park), *Bomb-ity of Errors* (Syracuse Stage) *4 Guys Named José* (Actors' Playhouse), *Mame* (Helen Hayes PAC), *Little Shop of Horrors* and *Beautiful Dreamer* (Cherry County Playhouse). International: *A Chorus Line* (Mexico City). On Broadway, Aaron has served as the associate/assistant designer on over 25 productions, including: *Aladdin*, *Motown*, *The Coast of Utopia*, *Catch Me if You Can*, *The Merchant of Venice*, *9 to 5*, *Tarzan*, *Little Women*, *Grease* (2007 revival), *A Chorus Line* (2006 revival), *Lend Me a Tenor*, and *Collected Stories*. Aaron is a member of United Scenic Artists Local 829.

## Matthew Webb

MUSICAL DIRECTOR,  
*THE FANTASTICKS*

Sixth season at ISF. Music direction at Idaho Shakespeare Festival: *Sweeney Todd*; *Cabaret*; *Bat Boy*; *The Mystery of Edwin Drood*; *The Two Gentlemen of Verona*. Musician at ISF: *Into the Woods*; *Macbeth*. Sound design for Shakespeare: *Macbeth*; *Much Ado About Nothing*. Matthew is the music supervisor for the acclaimed corporate entertainment group, The Water Coolers. He is a graduate of the Baldwin Wallace College Conservatory of Music, hails from Cordova, IL, and currently lives in New York.



## Tom Willmorth

TRIVIA NIGHT HOST

This is Tom's 29th season with Idaho Shakespeare Festival, having trod the boards (and concrete steps) at Angell's Restaurant, Plantation Golf Course, ParkCenter, and the Warm Springs site. For 22 seasons, Tom co-produced ISF's Greenshows with Fool Squad partner Joe Golden, until their retirement in 2014. (Fast forward 12 months...) Unable to leave well enough alone, Tom is delighted to return to the ISF stage to host *Tuesday Night Trivia*. If there was a day of the week that started with "J" things might be different. Hopefully, Trivia Night's will be educational, and lots of fun! Tom is the author of *Shakespeare's "King Phycus,"* a full-length spoof of the Bard's classic tragedies, which played at Chicago's Strange Tree Group, and received a Top Five citation at the Hollywood Fringe Festival. The script is published by Broadway Play Publishing. Tom is a graduate of Carnegie Mellon University's drama program, and a member of Actors' Equity. This spring, Tom was honored with the Caldwell High School Distinguished Alumni Award by the Caldwell Foundation for Educational Opportunity. He lives in Boise with his wife, actress Christina Lang. Together, they co-chair the national Katie Willmorth Fan Club.



## Gage Williams

SCENIC DESIGN,  
*THE FANTASTICKS*

This is Gage's twentieth season with ISF. Recent productions include, *Steel Magnolias*, *Rome and Juliet*, *Macbeth*, *Twelfth Night*, *A Midsummer Night's Dream*. He has designed sets for notable regional theaters and opera companies including Great Lakes Theater, Lake Tahoe Shakespeare Festival, Actors Theatre of Phoenix, Childsplay, Pioneer Theatre Company, Utah Opera Company. For television, art director credits include productions for ABC, CBS, NBC, FOX, HBO, Showtime, ESPN, Disney, VH-1, MTV. Gage received his MFA from Southern Methodist University and his BFA from Arizona State University. Gage is chair of the Department of Theatre at the University of Utah in Salt Lake City. He received a CableACE Award for his art direction of the Showtime network film *Mastergate*. His set designs for *Anne of Green Gables* at Childsplay and *Hamlet* at ISF were selected for the USA Design Exhibit at the 1999 and 2003 Prague Quadrennial Stage Design Exposition. He is a member of USA Local 829.

## Charlotte Yetman

COSTUME DESIGN,  
*THE SECRET GARDEN*

Charlotte joins the Festival for her eighth season. She is a professor of costume design at Baldwin Wallace University where she recently designed *Dark of the Moon*, *Saturday Night Fever*, and *Eurydice*. Among her professional credits are designs for *Sweeney Todd*, *Cabaret*, *The Mystery of Edwin Drood*, *The Comedy of Errors*, *Arsenic and Old Lace*, *The Complete Works of William Shakespeare (Abridged)* (Idaho Shakespeare Festival and Great Lake Theater); *Lady with All the Answers*, *Custody of the Eyes* (Cleveland Play House); *Frankenstein* (Tennessee Repertory Theater); *Silver Dollar*, *John & Jen*, *Das Barbecue*, *Heartbeats* (Goodspeed Opera House); *Conrack* (Ford's Theater); *Super Sunday* and *Widows* (Williamstown Theater Festival); and the American premiere of *Ballenchine's Mozart Violin Concerto No. 5* with Tulsa Ballet Theater. Charlotte received her BFA from Pennsylvania State University and her MFA from New York University, Tisch School of the Arts. She has been an assistant scenic designer with Oregon Shakespeare Festival and is a member of USA 829.



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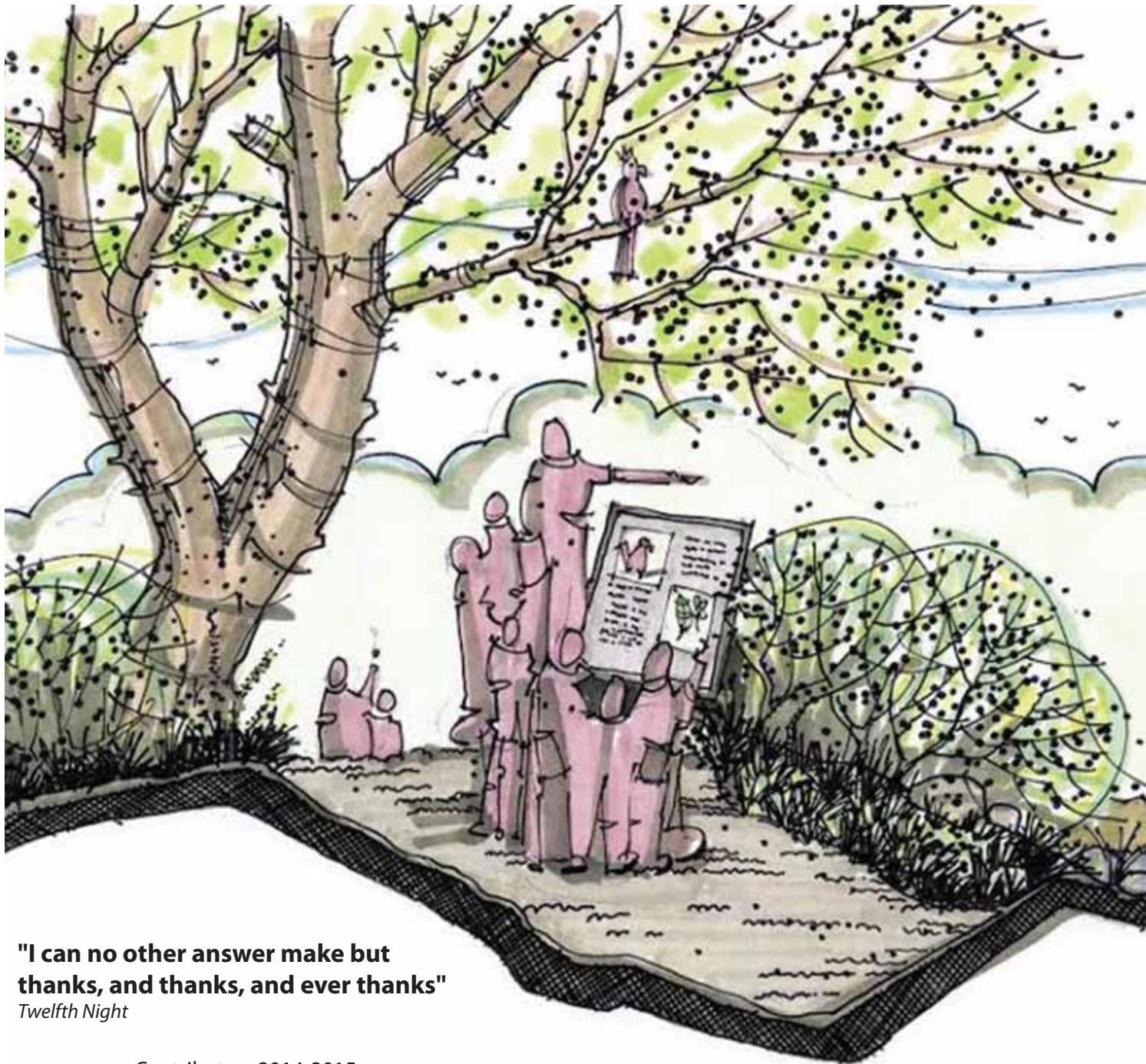
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*Twelfth Night*

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# 2015 Festival Management



## Charles Fee

PRODUCING ARTISTIC DIRECTOR

24th season with Idaho Shakespeare Festival. This season he will direct Frederick Knott's, *Dial "M" for Murder*. In prior seasons, he has directed Shakespeare's *Romeo and Juliet*, *The Comedy of Errors*, *All's Well that Ends Well*, *Macbeth*, *Twelfth Night*, *Much Ado About Nothing*, *Henry the Fourth Part One*, *A Midsummer Night's Dream*, *The Winter's Tale*, *The Two Gentlemen of Verona*, *Hamlet*, and *As You Like It*. His work outside the Shakespearean canon includes Ira Levin's *Deathtrap*, Noël Coward's *Blithe Spirit*, *Private Lives* and *Hay Fever*, George Bernard Shaw's *Arms and the Man*, Oscar Wilde's *The Importance of Being Earnest*, Oliver Goldsmith's *She Stoops to Conquer*, Dickens' *A Christmas Carol*, Molière's *Tartuffe*, Alexander Dumas' *The Three Musketeers*, and *The Complete Works of William Shakespeare (Abridged)* by Adam Long, Daniel Singer and Jess Winfield.

Charles holds a unique position in the American theater as producing artistic director of three, independently operated, professional theater companies, including Great Lakes Theater in Cleveland, Ohio (since 2002) and Lake Tahoe Shakespeare Festival in Incline

Village, Nevada (since 2010). His leadership has created a dynamic and groundbreaking producing model for the American theater in which plays are shared between the three companies, extending the artistic lives of productions, increasing opportunities for artists to work in multiple venues over longer periods of employment, and resulting in lower production costs for each of the companies.

Prior to joining ISF, Charles held the position of artistic director at Sierra Repertory Theatre in Sonora, California. He has also worked with such companies as The Old Globe, La Jolla Playhouse, Milwaukee and Missouri Repertory Theaters, Actors Theatre of Phoenix, and Los Angeles Shakespeare Festival.

Idaho Shakespeare Festival has garnered significant awards under Mr. Fee's artistic leadership, including the 1995 Mayor's Award for Excellence in the Arts; the 1996 and 2006 FUNDSY awards; the 2000 Governor's Award for Excellence in the Arts; and the 2011 Governor's Award for outstanding cultural tourism. In 2001, Charles was honored for his work as a director with the Mayor's Award for Excellence in the Arts. He received his BA from the University of the Pacific, and Master of Fine Arts from the University of California, San Diego.

Charlie's peripatetic lifestyle is only possible because of the love and support of his wife Lidia, daughter, Alexa, and the communities he serves!



## Mark Hofflund

MANAGING DIRECTOR

In his 23rd year with the Festival, Mark continues to appreciate Idaho's proud, neighborly and generous way of life. Mark's career began at The Old Globe under artistic director Jack O'Brien, producing director Tom Hall, and founding director Craig Noel, where he also held a board position with San Diego Performing Arts League, and edited his mentor Alan Schneider's memoir *Entrances*. Joining colleague Charles Fee in Idaho, Mark served as liaison to Idaho Foundation for Parks & Lands and Idaho Department of Parks & Recreation, whose collaboration made possible the Festival's 12-acre Amphitheater and Reserve at Barber Pool, along with current remediation and incorporation of an additional 12 acres adjacent to Barber Dam. The Festival's statewide audience includes 50,000 students K-12 served by two nationally recognized school tours; high school apprentice and community access programs;

and a School of Theater growing out of a merger with Idaho Theater for Youth. In community service, Mark sits on the Travel Advisory Board of the Boise Metro Chamber of Commerce. He served on the board of the Shakespeare Theatre Association, addressed national conferences for the Institute of Outdoor Theatre (receiving the Mark R. Sumner Award), testified before committees of the Idaho Legislature and U.S. House of Representatives, and filled a presidential appointment to the board of the National Endowment for the Arts (receiving the Chairman's Medal). Mark co-chaired the Boise City Arts Commission; served on the boards of the Boise Convention and Visitors Bureau and the National Assembly of State Arts Agencies, and chaired the Idaho Commission on the Arts. He is a guest teacher for Boise State University, a recipient of the President's Medallion from the University of Idaho, and a graduate of Princeton and the University of California, San Diego.

## Carol R. Cole

MASTER GARDENER

This is Carol's sixteenth season with Idaho Shakespeare Festival. She is a former Advanced Master Gardener. Carol and her husband Greg are owners of Carol's Custom Gardens – a small personal gardening business, specializing in consultation, maintenance, design and installation, custom potting and encouraging the use of regionally appropriate plants. Carol is a Dirt Diva in good standing and holds the following licenses and affiliations: member of Idaho Nursery and Landscape Association, nurseryman licensee with Idaho Department of Agriculture, a contributing member of Idaho Botanical Garden serving on the Garden's Lunaria Grant Program and Horticulture Advisory committees and member of College of Western Idaho Horticulture Technology Technical Advisory Committee.



## Brad Cote

ASSISTANT BOX OFFICE MANAGER

In his third season with ISF, Brad has enjoyed being involved in a variety of departments, from house management to education, and he is very excited to be assisting in the box office. Brad is originally from New England, specifically the great state of New Hampshire. He has lived in Boise for just under thirteen years and is proud to call himself an Idahoan. Brad is planning on completing his BA in business administration at Boise State University slowly but surely over the next few years. Brad is incredibly grateful for the current health and happiness of his loved ones and has always been thankful for everything in his life, as well as all the fantastic opportunities that have risen thanks to ISF. A few of his favorite things include: biking for transportation, enjoying all of Idaho's cultural aspects from theater to wilderness, random road trips to anywhere, and spreading happiness throughout the land. "Sometimes we think too much and feel too little." Charlie Chaplin.



# 2015 Festival Management



## Taylor Davis

ASSISTANT MASTER GARDENER

This is Taylor's second season with the Festival. Taylor is working towards a degree in horticulture. Taylor spends his free time with his two boys Jaydon and Gracyn, and his beautiful girlfriend Ali. Taylor and his family enjoy the foothills, the river, and any garden they can find, making for great adventures. Taylor was born in Boise and has lived all over Idaho. He comes from a large family and is very close to them. Taylor also loves to volunteer, and is a member of the College of Western Idaho Horticulture Club, and of the North American Landscape Professionals. Taylor is a dirt-loving, tree-hugging, plant geek who couldn't be more excited to be working with ISF.



## Tom Ford

ARTISTIC ASSOCIATE

Nine seasons with Idaho Shakespeare Festival: Sidney Bruhl in *Deathtrap*, Thenardier in *Les Misérables*, Sweeney in *Sweeney Todd*, Argan in *The Imaginary Invalid*, Mr. Paravicini in *The Mousetrap*, Baker in *Into the Woods*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, Friar Laurence in *Romeo and Juliet*, King of Navarre in *Love's Labor's Lost*, Ford in *The Merry Wives of Windsor*, Touchstone in *As You Like It*, Casca in *Julius Caesar*, Hucklebee in *The Fantasticks* and the title role in *You're A Good Man, Charlie Brown*. Great Lakes Theater: Eight seasons. Boise Contemporary Theater: *This Wonderful Life*, Truman Capote in *Tru*, *I Am My Own Wife* (co-produced with ISF). Portland Stage Company: *Greater Tuna*, *The Mystery of Irma Vep*, *I Am My Own Wife* and many others. Broadway: Alan Ayckbourn and Andrew Lloyd Weber's *By Jeeves* at the Helen Hayes Theater. New London Barn Playhouse: Three seasons. Visit me at [tomfordactor.com](http://tomfordactor.com)



## Jessamine Jones

DEVELOPMENT MANAGER

Jessamine is in her sixth year with the Festival where she manages the development department and coordinates the Access Program. She earned a bachelor's in political science from Columbia University in the City of New York in 2009 and is pursuing a master's in public administration at Boise State University. She loves living in beautiful Boise, where she enjoys gardening, barre class, and spending time with friends and family. Each and every day she is delighted to receive the sweetest snuggles and doggie kisses from the ever-darling, if occasionally overzealous, Ollie and Roo. This summer she is overjoyed to be marrying her sweetheart Bryce.



## Sherrill Livingston

DIRECTOR OF FINANCE

Sherrill is culminating nineteen (!) glorious seasons at the Festival with one big finale: her retirement. She has succeeded in her mission to make ISF one of the most well-managed theaters in the nation and will leave it in good hands. Sherrill is a Bostonian who spent 18 years in California as an arts administrator, managing an Asian museum, a botanic garden, and several cultural festivals. Her first position in Boise was with the Anne Frank Human Rights Center. Sherrill's husband, Mark Hill, is corporate chef in Marketing and R&D with the JR Simplot Company. Son Jacob is a cadet in the Air Force. Sherrill earned her MBA from the University of California, Los Angeles, specializing in arts management. She is a former TWIN "Women in Industry" honoree and is proud to have served as president of Congregation Ahavath Beth Israel, the oldest active synagogue west of the Mississippi.



## Debbie McCulley

FINANCE ASSISTANT

This is Debbie's fourth year with the Festival. She retired in 2007 after 33 years working for Farm Credit Services doing farm loans. After retiring, she was executive director for Willow Center for grieving children, and since moving to Boise in 2009 she has been working on getting a similar program started in the Treasure Valley. There is some theater in her family as her two nieces in Seattle have been in theater since they were little girls and now as adults sing and write their own music, with both of them currently working on albums. Debbie enjoys volunteering, walking on the greenbelt, reading and spending time with her daughter who lives in Boise.



## M. Aaron Milette

BOX OFFICE MANAGER & IT SYSTEMS ADMINISTRATOR

This is Aaron's sixteenth season with Idaho Shakespeare Festival. Aaron graduated from Boise State University in 2000 with a BA in English literature, and a minor in philosophy. Aaron and his wife Mika are currently trying to wrap their heads around the fact that their son Michael graduated high school in May, and turns eighteen this summer. Objectively, they know it's true, but it seems like just yesterday that their son was an eight-year-old asleep in the back seat of the car on the way to Shoshone Falls, or that the three of them were at the circus, buying Michael an A.W.I.B.S.O. (family joke). With empty nest syndrome on the horizon, Aaron and Mika are currently planning to get back to their roots, and pursue their love of competitive grave digging. With the recent relaunch of the Grave Diggers International Challenge, which has been dormant since the tragedy of 2003, Aaron and Mika are confident that they can once again bring home the coveted Golden Shovel.

# 2015 Festival Management



**Cassie Mrozinski**  
DEVELOPMENT  
ASSOCIATE

This is Cassie's fourth season with the Festival! In addition to assisting the development team and company management, she is also the staff coordinator for the Shakespeare Society. Cassie was born and raised in Lexington, Kentucky and received her BA in theater from the University of Kentucky. She then moved to Dublin, Ireland in search of her Irish roots and further theater education at the Gaiety School of Acting. Afterwards, she spent six years in Los Angeles until the amazing City of Trees caught her fancy. She is constantly delighted by her funny and strong-willed two-year-old daughter, Stella, her incredible husband, Ryan, and their cats, Monsieur Pierre de L'Orange and Piggy French. Cassie is so excited to be with ISF for yet another "Fantastick" season.



**Rose Orr**  
EDUCATION  
MANAGER

Now in her third season with the Festival, Rose is looking forward to another great summer and taking on her new position in the education department! Rose holds a BA in history from The College of Idaho (go Yotes!) and has a long standing obsession with Marie Antoinette (and no, she did not actually say "Let them eat cake")... A fan of all furry critters, she makes up for her lack of four-legged friends by frequently house-sitting and watching other people's pets – all of the love, none of the vet bills! Outside of ISF, Rose enjoys the beautiful outdoor opportunities Idaho has to offer and maintains a low-key yet quality social media presence, complete with published Tweets and the occasional accidental-following by a celebrity. Loyal member of the BeyHive.



**Kiely Prouty-Porter**  
COMPANY MANAGER

This is Kiely's eleventh season with the Festival, and her fifth season as company manager. Kiely holds a BA in English from Boise State University. Her new hobby is officiating weddings. She continues to love working in her garden, Boise State football, and Lebron James. Kiely spends her free time with a red-headed two-year-old, which means she has become an expert at singing nursery rhymes, going down slides, visiting chickens, dancing in the living room, throwing rocks in the river, looking for bugs, and getting punched in the face. She is very grateful for the "village" that watches her son while she works. A special thanks to Emerson, Jenna, and our sweet animals for making life so weird and wonderful. Kiely looks forward to a fantastic new season with ISF, and another scorching hot summer!



**Hannah Read Newbill**  
DIRECTOR OF  
MARKETING

Hannah started with the Festival in high school, working in varied capacities now for twenty seasons! She also feels privileged to work with ISF's sister company Lake Tahoe Shakespeare Festival. Hannah is also a costume designer, frequently designing for Boise Contemporary Theater among others. Hannah received a BFA with honors from University of Montana and the UM Presidential Award in Technical Theater. In 2011, Hannah was honored to be among *Idaho Business Review's* Women of the Year. Hannah adores working with the exceptional sponsors and company members of ISF and sends thanks to the lovely Boise community for its unflinching support of and enthusiasm for the arts. Hannah with her dashing math nerd husband, The Handsome Gardener, is very proud parent to the sparkling Henrietta Kestrel, soon to be two! Hannah is endlessly grateful to Nana (The Femme Formidable Original), Grandma and "Boppa," who, while being exquisitely lovely family to be related to, also take excellent and dotting care of Henrietta while she works, an immeasurable gift. For Dad.



**Bob Taylor**  
INTERIM DIRECTOR  
OF FINANCE

Bob is transitioning into taking on the duties of finance director for ISF, with Sherrill Livingston's retirement. He remains the executive director of Great Lakes Theater in Cleveland—a position he has held since 2003. He became executive director of Lake Tahoe Shakespeare Festival in June 2010. He manages a number of areas including finance, development, human resources, planning, and general administration, for both of those companies. Prior to his work with our three partner theater companies, he worked as business manager for several for-profit and not-for-profit organizations. Bob is a fellow of the 2004 Executive Program for Nonprofit Leaders in the Arts, a program co-sponsored by National Arts Strategies and Stanford Graduate School of Business. He is also a fellow of the 2013 Chief Executive Program, a three-year program for 100 leaders in the US and abroad that are working together to address the competitive challenges, financial health and continued relevance of the arts. Bob is an adjunct faculty member at Baldwin Wallace University, where he teaches theater management and co-leads a bi-annual London theater seminar for undergraduates.



**Renee K. Vomocil**  
DIRECTOR OF  
EDUCATION

This is the final season Renee will serve as director of education before she begins her journey as a pediatric nurse. This new path was inspired by her work with *The Helena Project*, a residency she started at St. Luke's Children's Hospital in 2012. Serving ISF has been an incredible honor for Renee, and one she will carry with her forever. For the past seven years, Renee's work included directing the last seven Idaho Theater for Youth touring productions, mentoring over 45 teaching artists for the School of Theater and Camp Shakespeare, and teaching 166 Apprentices. She would like to thank all of the amazing teachers, actors, and students she has worked with over her total 12 years with the Festival. Most of all, she would like to thank the ISF staff, who became a family and encouraged her every step of the way; "We know what we are, but know not what we may be." *Hamlet*, Act IV, Sc.V.



# 2015 Festival Management

## Production and Department Heads



**Christine Zimowsky**  
GRANTS & DEVELOPMENT ASSOCIATE

This is Christine's fifteenth year with the Festival. She holds a BFA in art history from Boise State University and has a specific interest in the art of Mexico, admitting to a slightly out of control collection of Dia de los Muertos figurines. In her free time she makes all sorts of things with fabric, dabbles in painting, and spends a tremendous amount of time turning on the tap so that the 15-year-old cat can have the fresh water she deserves – all while sharing a home with her husband, Tully, their two kids and that grumpy old cat. Christine and said husband have spent the better part of this year looking at each other wondering who is to blame for their current kitchen remodel project and vowing that, if they survive, the plan is to just pack it in and move next time this idea occurs to anyone.



**Jennifer Caster\***  
PRODUCTION STAGE MANAGER

Two seasons at Idaho Shakespeare Festival. Previously at Idaho Shakespeare Festival: assistant stage management for *Deathtrap*, *Les Misérables*, and *Steel Magnolias*. Additional stage management and assistant stage management credits include: *The Merry Wives of Windsor*, *Les Misérables*, *Deathtrap*, *Sweeney Todd*, *Guys and Dolls* (Great Lakes Theater); *Yentl* (Cleveland Play House); *Conni's Avant Garde Restaurant*: *The Mothership* (and additional incarnations, *Conni's Avant Garde Restaurant*); *The Secret Social*, *Standing on Ceremony*, *Poor Little Lulu* (Cleveland Public Theatre); *Evgeny Onegin* (Opera Idaho); *Antony and Cleopatra*, *Burt Dow*, *Much Ado About Nothing*, *Measure for Measure*, *Elizabeth Rex*, *Dying City*, *Brilliant Traces* (Stonington Opera House, ME); *Red Light Winter*, *Fefu and Her Friends*, *Passion Play*, *How I Learned to Drive* (Bard College Fisher Center); *Septimus and Clarissa* (Ripe Time); *Futurity* (HERE Arts Center); *PITCH* (La MaMa, Etc.); and *Waxing West* (Dramalabbet, Stockholm). Jennifer is the production manager with *Conni's Avant Garde Restaurant* (NYC-based Theatre Company) and *Station Hope* (Cleveland, OH annual arts event).

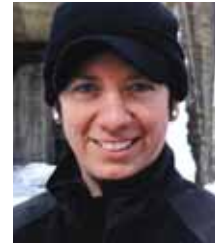
**Mark Cytron**  
TECHNICAL DIRECTOR

Mark is returning for his tenth season at Idaho Shakespeare Festival. Mark also holds the position of technical director at Great Lakes Theater in Cleveland Ohio and Lake Tahoe Shakespeare Festival. He enjoys the opportunity to explore all that is Idaho and feels privileged to be able to call Boise home three months a year. He earned his BA in theater from Beloit College.



**Christopher D. Flinchum**  
PRODUCTION MANAGER

Chris joined ISF in 2007 and celebrates his eighth season with the company. Chris also serves as the production manager of ISF's partner companies, Lake Tahoe Shakespeare and Great Lakes Theater. He has a long history with GLT, serving as production stage manager on more than twenty productions over seven seasons and serving as production manager for ten seasons. Chris also served as director of production for Cleveland Opera for two seasons. He has toured nationally with The Acting Company including an off-Broadway run. Other New York credits include productions for Lincoln Center Institute, The American Symphony Orchestra, The Women's Project and Mannes Opera. Chris holds a BFA from the University of North Carolina School of the Arts.



**Angi Grow**  
CHARGE SCENIC ARTIST

This is Angi's 12th season painting for Idaho Shakespeare Festival. Angi Grow graduated from The College of Idaho in 2006 with degrees in art and theater. Scenic painting started in her sophomore year of high school and continued on through college where she met Michael Hartwell who, at the time was technical director of Idaho Shakespeare Festival. Angi then started her first internship as a scenic artist for ISF in the summer of 2003. Over the next four years, she worked her way up from scenic intern to scenic charge artist. Since then, Angi has also become charge artist for Great Lakes Theater and Lake Tahoe Shakespeare Festival. In between, she has painted sets for Alley Rep, Boise Contemporary Theater, College of Idaho, Baldwin Wallace University, Boise State University, Ballet Idaho, Opera Idaho, Idaho Theater for Youth and Shakepearience.

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

# 2015 Festival Management



**Esther M. Haberlen**  
COSTUME SHOP  
MANAGER

Esther M. Haberlen is returning to her ninth season with ISF. Previously: *Much Ado Nothing/Les Misérables*. Design credits include over 40 mainstage and touring productions for Cleveland Institute of Music, Dobama Theater, Cleveland Public Theater, Beck Center for the Arts, Baldwin Wallace Conservatory and the Cleveland Play House/ CWRU MFA Acting Program. Esther has been on staff with ISF's sister company Great Lakes Theater since 2003, in various roles including wardrobe supervisor, assistant shop manager and draper as well as resident designer for GLT's Surround Tour and All-City Musical. Costume director for Lake Tahoe Shakespeare Festival since 2012. Other production credits: Pittsburgh Public Theater, Pittsburgh Civic Light Opera and Chautauqua Theater Company. Esther holds a BFA in theater production and design from State University of New York – Fredonia and is a native of Syracuse, NY. Love and thanks to her inspiring parents Philip and Simone and brilliant husband, Richard.

**Casey L. Hagwood\***  
ASSISTANT STAGE  
MANAGER,  
STAGE MANAGER

Casey is thrilled to join the stage management team for her first season at Idaho Shakespeare Festival. Stage Management credits include: *The Goddess* (Looking Glass NYC), *Origin-8* (The Barrow Group), *Laughter and Reflection* with Carol Burnett (The Palace), *High School Musical* (TriArts Sharon Playhouse), *Love's Labour's Lost* and *The Two Gentlemen of Verona* (Shakespeare on the Green). Casey was the resident production stage manager at Seven Angels Theatre in Waterbury, CT for three seasons and worked on multiple musical and dramatic productions including *The Producers*, *Boeing Boeing*, *Shirley Valentine*, *Mad Bomber*, *The Sunshine Boys* and *Thoroughly Modern Millie*. She holds a BA in theater and Spanish from UNC-Wilmington and an MFA in stage management from University of Cincinnati College-Conservatory of Music. She is the resident production stage manager at Merrimack Repertory Theatre in Lowell, Massachusetts. Proud member of AEA. Dedicated to Mom.



**Sarah Kelso\***  
STAGE MANAGER

Sarah is gleefully returning for her sixth season with ISF. Credits with the Festival include: stage manager: *Steel Magnolias*, *The Comedy of Errors*, *Maggie Lumière and the Ghost Train*, *Romeo and Juliet*, *The Jabberwocky*, *Air Heart*. Assistant stage manager: *The Merry Wives of Windsor*, *Sweeney Todd*. Production assistant: *Deathtrap*, *As You Like It*, *The Foreigner*, *Noises Off*, *Romeo and Juliet*, *The 39 Steps*, *Cabaret*, *The Woman in Black*, *A Midsummer Night's Dream*. Other credits include production assistant with Great Lakes Theater: *Much Ado About Nothing*, *Romeo and Julie*. Assistant stage manager with Boise Contemporary Theater: *The Fisherman and his Soul*, *Venus in Fur*, *This Wonderful Life*, *Red*, *Tigers Be Still*, *Gruesome Playground Injuries*. Sarah is a proud graduate of the Boise State University Theatre Arts Department. She would like to thank her incredible friends and family, and her Grandma for always dreaming big.



**Jessica B. Lucas**  
ASSISTANT STAGE  
MANAGER

Jessica is thrilled to be joining ISF for the first time this season. Previous credits include *Dial "M" for Murder*, *Les Misérables*, and *Deathtrap* with Great Lakes Theaters. *Twelfth Night* and *The Misanthrope* with Cleveland Play House/CWRU MFA Program and *Rent* and *Aida* with the All-City Musical program. Jessica earned her BA in theater from the University of Scranton. Jessica also works as the production associate for Great Lakes Theater, and has worked as the company manager for Lake Tahoe Shakespeare Festival for the last two summers.

**Paul Miller**

MASTER ELECTRICIAN

Paul Miller is thrilled to be back for his tenth year with ISF. In addition to working for the Festival, Paul works for Boise Contemporary Theater, as well as both Ballet and Opera Idaho. In the past Paul has worked for Great Lakes Theater, Lake Tahoe Shakespeare Festival, the Spoleto Festival, and Technical Theater Solutions aboard the Disney cruise ship Wonder. Paul has a BFA in design/technology from West Virginia University, and would like to thank his family, friends, and amazing wife Meghan for all their support.



**Corrie E. Purdum\***  
PRODUCTION  
STAGE MANAGER,  
ASSISTANT  
PRODUCTION  
MANAGER

This is Corrie's 11<sup>th</sup> season with Idaho Shakespeare Festival, having stage managed *The Taming of the Shrew*, *A Funny Thing Happened on the Way to the Forum*, *Major Barbara*, *The Spitfire Grill*, *The Tempest*, *Measure for Measure*, *The Crucible*, *Into the Woods*, *The Comedy of Errors*, *The Mystery of Edwin Drood*, *Bat Boy: The Musical*, *The Two Gentlemen of Verona*, *Cabaret*, *The Winter's Tale*, *Sweeney Todd*, and *Deathtrap*. Other credits include *The Complete Works of William Shakespeare (Abridged)* at Lake Tahoe Shakespeare Festival, 9 seasons with Great Lakes Theater, 6 seasons with the Cleveland Play House, and 3 seasons with Cain Park. Corrie is also the assistant production manager for ISF, GLT, and LTSF. Corrie is an alumna of Baldwin Wallace University, where she teaches stage management. Thanks to her family for their constant support.

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# 2015 Education & Outreach Programs

## School Tours and Workshops

Approximately 50,000 students and teachers statewide will experience live, professional theater through an Idaho Shakespeare Festival tour. Shakespeareance presents a 50-minute Shakespeare play for junior and senior high schools and Idaho Theater for Youth (ITY) visits elementary schools with newly commissioned work or innovative new plays. In 2015, Shakespeareance presented *The Comedy of Errors* and ITY presented their first bilingual play (spoken in English and ASL simultaneously), *Maggie Lumière and the Ghost Train*, written by Dwayne Blackaller and Tracy Sunderland.

- The National Endowment for the Arts in partnership with Arts Midwest presents Shakespeare in American Communities. Idaho Shakespeare Festival is one of 40 professional theater companies selected to participate in bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the twelfth year of this national program, the largest tour of Shakespeare in American history.
- The Festival is the largest provider of professional, performing arts outreach in the State of Idaho.
- Through its school tours, the Festival annually reaches 50,000 school-age children and their teachers, in about 90% of Idaho's counties, with a particular emphasis on rural and underserved areas. The tours also reach areas in eastern Oregon and northern Nevada.
- Since its inception in 1986, Shakespeareance has enriched the lives of over 1,000,000 students.

## School of Theater

Each spring semester, students (from pre-school through 12th grade) take theater classes focused on expanding the imagination and nurturing creativity. From acting and

improv to musical theater—students explore language, story, character and acting technique as they build their confidence, expand upon their talents, and enhance their problem-solving skills.

- The School of Theater exemplifies the Festival's attempts to foster life-long learning and appreciation of the theater.
- More than 300 Treasure Valley students attend sessions each year.

## School Residencies and Workshops

The Festival's education department has been creating and implementing custom curriculum for schools and groups year-round since its beginning. Idaho Shakespeare Festival can develop workshops and/or residencies for schools to fit any schedule and to complement any established curriculum.

## The Helena Project

The Helena Project was developed to give students at St. Luke's Children's Hospital an opportunity to learn Shakespeare, to perform, to build esteem—and most importantly, to have fun. These students from a variety of grade levels have various learning abilities; and are often facing severe medical challenges. This curriculum has the ability to bring together groups of disparate students facing a wide range of challenges. It includes theater warm-ups, games, a synopsis and character introduction from the play, as well as rehearsal techniques, and initial performance opportunities. Take-away props are also given to each child to reinforce and solidify the lesson plan and to encourage ongoing thoughts about the experience. After missing just 10 days of school, students undergoing treatment for cancer, cystic fibrosis, sickle cell, or Crohn's disease are at high risk for having to repeat an entire grade.

**"At the deepest level the creative process and the healing process arise from a single source."** –RACHEL NAOMI REMEN, MD

Even the most at-risk students can learn Shakespeare.

St. Luke's Children's Hospital School and Idaho Shakespeare Festival: creatively teaching kids with medical needs.

## #aDifferentKindofBattle

## Teaching Artists

Dakotah Brown, Chris Canfield, Brecca Chabot-Olson, Ashley Dowden, Sarah Gardner, Luke Massengill, Chad Shohet, and Veronica Von Tobel.

## The Apprentice Company

The Festival Apprentice Company is composed of high school students who have auditioned to spend their summer receiving hands-on training in professional theater. Since 1981, more than 400 apprentices and interns have received training. Apprentices receive over 200 hours of intensive training in voice, movement, acting and technical theater. Each year, the Apprentice Company creates and performs a showcase of their summer's work, which includes appearances with members of the professional company. This year's Apprentice Showcase will take place on August 17, on the Festival stage at 7:00 p.m. All welcome!

## 2015 Apprentice Company

### APPRENTICE INSTRUCTORS:

Luke Massengill and Veronica Von Tobel

### APPRENTICES, SECOND YEAR

Ellen Fogg, Andrea Froehlike, Ben Satterlee, Alex Skow

### APPRENTICES, FIRST YEAR

Haley Alford, David Collins, Gwen Delaney, Isaac Jorgensen, Alyssa Kelley, Sylvia Kramer, Bjorn Long, Sarah Peterson, Hunter Sims-Douglas, Lily Tacke







## Summer Camps

### CAMP SHAKESPEARE, CAMP IMPROV AND CAMP MUSICAL

In June and July, students experience the wonders and words of the Bard as they journey through enchanted woods, cities, courts and castles in Shakespeare's plays. Students in grades 1–12 learn to tell Shakespeare's stories, create the characters and find out what makes a play and its characters "come alive." Intensive Class students perform their work at the end of each session.

In late July and early August, students can learn the art of performing without a script as they study the skill and style of comedic improv. Students also have the opportunity to sing and dance their hearts out in Camp Musical. Those who've completed the fourth grade and are currently enrolled through twelfth grade spend a week with improv and musical theater artists gaining critical skills necessary for each specific field.

Always open to the public. For more information about classes and Camp Shakespeare recital performances, contact Rose Orr, Education Manager, at (208) 429-9908 ext. 206 or [rose@idahoshakespeare.org](mailto:rose@idahoshakespeare.org).

Scholarship aid is available for all education classes, camps and the Apprentice Company.

We turn no student away!

## Community Funders

Idaho Shakespeare Festival's 2014–2015 Education and Outreach Programs are supported through individual membership gifts to the Festival, as well as through the following generous contributions to program underwriting and scholarships:

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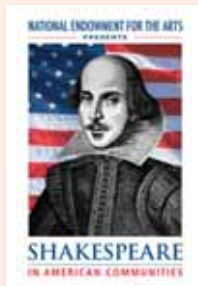
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Idaho Shakespeare Festival is a part of Shakespeare in American Communities, a national program of the National Endowment for the Arts in partnership with Arts Midwest.



# 2015 Access Program

Idaho Shakespeare Festival's Access Program creates opportunities for people to participate in the theater who otherwise would not be able to do so. The goal of expanding access is pursued in the following ways:

- **Signing Shakespeare** Each of the summer productions are interpreted into American Sign Language for the Deaf and hard-of-hearing. Each production is interpreted on one night of its run.

## 2015 Sign-interpreted performance schedule

June 16	<i>The Tempest</i>	Brenna Andrew, LaVona Andrew
July 7	<i>Dial "M" for Murder</i>	LaVona Andrew, Terry Hardy
Aug 19	<i>King Lear</i>	Kristy Buffington, Holly Thomas-Mowery
Aug 26	<i>The Secret Garden</i>	Susanne Buckley, Holly Thomas-Mowery
Sept 8	<i>The Fantasticks</i>	LaVona Andrew, Elizabeth Morgan

- **Student Ticket Discount** The Festival offers discounted tickets to students with valid ID. Contact the Box Office for more information.

- **Complimentary Tickets** The Festival partners with community groups that serve people who face financial constraints to bring these patrons to the theater free-of-charge. Groups include at-risk youth, elderly on fixed incomes, veterans, refugees, and others.
- **The Helena Project** named for a character in *A Midsummer Night's Dream* who grows and blossoms over the course of the play, the Helena Project engages teaching artists from the Festival's School of Theater to conduct classes for children receiving care at St. Luke's Children's Hospital.

Through the Access Program, the Festival is able to offer an inclusive cultural experience to the broader Idaho community of the Deaf and hard-of-hearing; provide an enriching and enjoyable outing for elderly citizens living with few means and often without family support; offer an educational, socializing experience for children in the juvenile corrections system; and engage newly arrived refugees with the language and culture of their new home.

**Access Program Night:** June 16th is Access Night in the theater. Please join us as we recognize participants in and funders of this program.

For more information on the Access Program, please contact Jessamine Jones at [jessamine@idahoshakespeare.org](mailto:jessamine@idahoshakespeare.org) or 208-429-9908 x211

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- William Shakespeare, *Troilus and Cressida*

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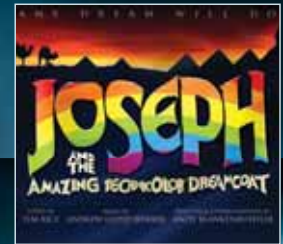
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- Educational and artistic programs
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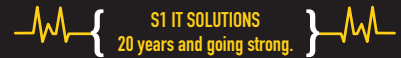
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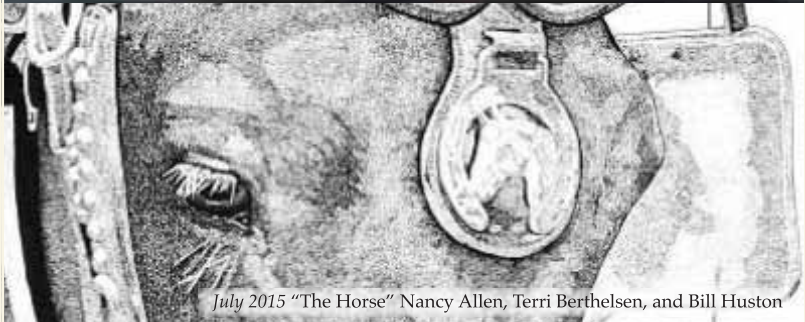
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# 2015 Housing Thanks

**Shakespeare's Humble Hosts:** Since the first season ISF has relied on the generous and big-hearted Boise community to provide a summer home for each of our visiting artists. Their days are long and full as each actor, designer and technician works tirelessly to bring us our beloved "Shakespeare Under the Stars". We would like to take this moment to offer a hearty salute and giant thank you to those "Humble Hosts" who have helped from the start. We would also like to dub them the Founding Members of Shakespeare's Humble Hosts. As the company has grown we continue to rely most heavily on the Founders, but for various reasons we also have come to rely on apartment rentals for many of our visiting artists. The apartment rentals are a big slice of our financial pie each summer and we would like to invite you to thank the new Humble Hosts who stepped forward at our 2011 Fundraising Gala to support apartment rentals. As the Humble Host Founders have shown time and again, a place to lay your head, dust off the cares of the day and begin again fresh the next morn is absolutely crucial to each artist crafting our summer stage offerings. The Humble Host Founders set a high standard for benevolence, opening their personal homes. While not everyone is able to open their homes, we would like to give all an opportunity to be a Humble Host. Give \$1000 and support one of our visiting artists for a month of that most fundamental of daily cares- a place to rest and call "home". That gift covers the apartment as well as the furnishings. ISF will then on your behalf provide your name and a welcome package as they arrive to their new abode. If you would prefer, ISF will place a care package of your crafting to welcome them home, the way only Boiseans do so well.

**Many thanks and our heartfelt appreciation to the members of our community who are graciously hosting the 2015 Company.**

## Humble Hosts 2015

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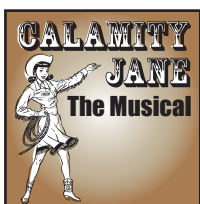
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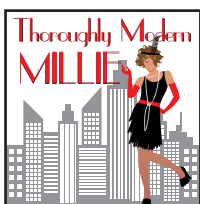
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# Shakespeare Society

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The Society is a devoted group of patrons supporting the Idaho Shakespeare Festival whose purpose is to increase knowledge of and support for the Festival, for theater arts in Idaho and, specifically, the works of William Shakespeare!

There are five fun, informal events in the summer where Society members mix and mingle, enjoy mouth-watering hors d'oeuvres by Lisa Peterson and an array of wine and beer, and then gather for an engaging forum with

artistic director Charles Fee and key members of the company. Each event is focused on one of the five plays in ISF's current season. These events provide a fascinating insider's view into the making of each play and the dedication that comes with creating magical productions for the summer stage.

Please join this group of patrons whose invaluable support is behind the success and gusto of every Festival show.

**FOR MORE INFORMATION, PLEASE CONTACT MARK HOFFLUND AT 208-429-9908 EXT 202**

# 2015 In Memory and In Honor

Idaho Shakespeare Festival is honored to acknowledge gifts received this year.

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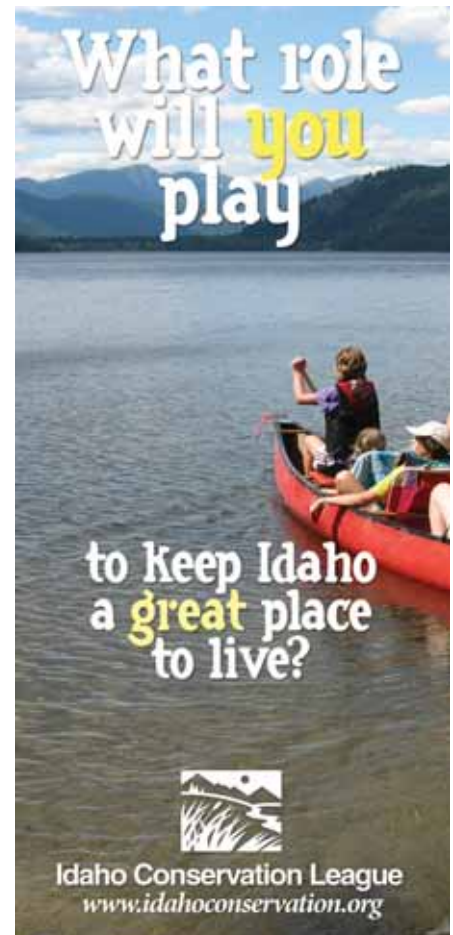
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**In Honor of the birth of Oliver Adams**  
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**In Honor of Sherrill Livingston's 19 years as ISF's first Director of Finance**  
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### Idaho Shakespeare Festival Amphitheater and Reserve

- 2015** *Dial "M" for Murder* by Frederick Knott  
*The Tempest*  
*The Secret Garden* Book and lyrics by Marsha Norman, music by Lucy Simon, based on the novel by Frances Hodgson Burnett  
*King Lear*  
*The Fantasticks* Book and lyrics by Tom Jones, music by Harvey Schmidt  
 Idaho Theater for Youth—*Maggie Lumière and the Ghost Train* by Dwayne Blackaller and Tracy Sunderland  
 Shakespeareance—*The Comedy of Errors*
- 2014** *Deathtrap* by Ira Levin  
*As You Like It*  
*Les Misérables* a new production of Boublil and Schönberg's musical epic based on a novel by Victor Hugo, music by Claude-Michel Schönberg, lyrics by Herbert Kretzmer, original French text by Alain Boublil and Jean-Marc Natel  
*The Merry Wives of Windsor*  
*Steel Magnolias* by Robert Harling  
 Idaho Theater for Youth—*The Jabberwocky* by Dakotah Brown, Noah Moody, and Chad Shohet  
 Shakespeareance—*Romeo and Juliet*
- 2013** *Blithe Spirit* by Noël Coward  
*Much Ado About Nothing*  
*Sweeney Todd: The Demon Barber of Fleet Street* music and lyrics by Stephen Sondheim, book by Hugh Wheeler  
*King Richard III*  
*The Foreigner* by Larry Shue  
 Idaho Theater for Youth—*Air Heart* by Dwayne Blackaller  
 Shakespeareance—*Much Ado About Nothing*
- 2012** *Romeo and Juliet*  
*The Mousetrap* by Agatha Christie  
*The Imaginary Invalid* adapted from Molière by Oded Gross and Tracy Young  
*The Winter's Tale*  
*Noises Off* by Michael Frayn  
 Idaho Theater for Youth—*The Science of Fiction* by Dwayne Blackaller  
 Shakespeareance—*Macbeth*

#### 2011 — 35TH ANNIVERSARY

- The Two Gentlemen of Verona*  
*The Complete Works of William Shakespeare (Abridged)* by Adam Long, Daniel Singer and Jess Winfield  
*Cabaret* book by Joe Masteroff, based on the play by John Van Druten and stories by Christopher Isherwood, music by John Kander, lyrics by Fred Ebb  
*The Taming of the Shrew*  
*The 39 Steps* adapted by Patrick Barlow from the novel by John Buchan and the film by Alfred Hitchcock  
 Shakespeareance—*Twelfth Night*  
 Idaho Theater for Youth—*Hansel and Gretel's Grimm Tale* by E. Gray Simons III and Tara Franklin

#### 2010

- A Midsummer Night's Dream*  
*Bat Boy: The Musical* story and book by Keythe Farley and Brian Flemming, music and lyrics by Laurence O'Keefe  
*An Ideal Husband* by Oscar Wilde  
*Othello*  
*The Woman in Black* by Stephen Malatratt, based on the novel by Susan Hill  
 Shakespeareance—*Othello*  
 Idaho Theater for Youth—*Aesop's Network: Broadcasting Theatrical Fables* by E. Gray Simons III

#### 2009

- The Comedy of Errors*  
*The Seagull* by Anton Chekhov  
*The Mystery of Edwin Drood* a musical by Rupert Holmes  
*Twelfth Night*  
*A Tuna Christmas* by Jaston Williams, Joe Sears and Ed Howard  
 Shakespeareance—*A Midsummer Night's Dream*  
 Idaho Theater for Youth—*The Wind in the Willows* by Eric Schmiel, adapted from the book by Kenneth Grahame

#### 2008

- All's Well that Ends Well*  
*The Crucible* by Arthur Miller  
*Into the Woods* book by James Lapine, music and lyrics by Stephen Sondheim  
*Macbeth*  
*Greater Tuna* by Jaston Williams, Joe Sears and Ed Howard  
 Shakespeareance—*Hamlet*  
 Idaho Theater for Youth—*Tomás and the Library Lady* by José Cruz González, music and lyrics by José Cruz González, musical arrangements by Adam Jacobsen

#### 2007

- Hay Fever* by Noël Coward  
*The Tempest*  
*Arsenic and Old Lace* by Joseph Kesselring  
*Measure for Measure*  
*Little Shop of Horrors* book and lyrics by Howard Ashman, music by Alan Menken  
 Shakespeareance—*Much Ado About Nothing*  
 Idaho Theater for Youth—*The Boxcar Children* adapted for the stage by Barbara Field from the book by Gertrude Chandler Warner

#### 2006 — 30TH ANNIVERSARY

- A Funny Thing Happened on the Way to the Forum* book by Bert Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim  
*Love's Labor's Lost*  
*Major Barbara* by George Bernard Shaw  
*Romeo and Juliet*  
*The Spitfire Grill* music and book by James Valcq, lyrics and book by Fred Alley, based on the film by Lee David Zlotoff  
 Shakespeareance—*The Tempest*  
 Idaho Theater for Youth—*Feather on the Sea* by James Racheff

#### 2005

- The Taming of the Shrew*  
*She Stoops to Conquer* by Oliver Goldsmith  
*A Funny Thing Happened on the Way to the Forum* book by Bert Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim  
*King Lear*  
*The Complete Works of William Shakespeare (Abridged)* by Adam Long, Daniel Singer and Jess Winfield  
*I Am My Own Wife* by Doug Wright, co-production with Boise Contemporary Theater and Portland Stage Company  
 Shakespeareance—*The Taming of the Shrew*  
 Idaho Theater for Youth—*Dreams of a Bird Woman* by Mark Rosenwinkel

#### 2004

- The Importance of Being Earnest* by Oscar Wilde  
*As You Like It*  
*The Merry Wives of Windsor*  
*Julius Caesar*  
*I Love You, You're Perfect, Now Change* book and lyrics by Joe DiPietro, music by Jimmy Roberts  
 Shakespeareance—*Romeo and Juliet*  
 Idaho Theater for Youth—*The Three Questions* by Micki Panttaja, adapted from the original by Leo Tolstoy

#### 2003

- The Importance of Being Earnest* by Oscar Wilde  
*A Midsummer Night's Dream*  
*The Comedy of Errors*  
*Henry V*  
*The Fantasticks* book and lyrics by Tom Jones, music by Harvey Schmidt  
 Shakespeareance—*The Comedy of Errors*  
 Idaho Theater for Youth—*Moss Gown* adapted by Micki Panttaja from the original by William H. Hooks, music by Chris Limber





- 2002** *Much Ado About Nothing*  
*Arms and The Man* by George Bernard Shaw  
*Twelfth Night*  
*Macbeth*  
*You're a Good Man, Charlie Brown*  
 based on the comic strip "Peanuts"  
 by Charles M. Schulz, book, music and  
 lyrics by Clark Gesner  
 Shakespeareance—*As You Like It*  
 Idaho Theater for Youth—*Jack Frost*  
 by James Still

**2001—25TH ANNIVERSARY**

- The Two Gentlemen of Verona*  
*Amadeus* by Peter Shaffer  
*Much Ado About Nothing*  
*Hamlet*  
*Forever Plaid* written and originally  
 directed and choreographed by Stuart  
 Ross, musical continuity supervision and  
 arrangements by James Raitt  
*The Complete Works of William*  
*Shakespeare (Abridged)* by Adam Long,  
 Daniel Singer and Jess Winfield  
 Shakespeareance—*Hamlet*  
 Idaho Theater for Youth—*Tiny Fient and*  
*the String Ball* by Maria Headley
- 2000** *The Complete Works of William*  
*Shakespeare (Abridged)* by Adam Long,  
 Daniel Singer and Jess Winfield  
*The Three Musketeers* by Alexander Dumas,  
 adapted by Linda Alper, Douglas  
 Langworthy and Penny Metropulos  
*The Two Gentlemen of Verona*  
*Othello*  
*Pump Boys and Dinettes* conceived and  
 written by John Foley, Mark Hardwick,  
 Debra Monk, Cass Morgan, John Schimmel  
 and Jim Wann  
 Shakespeareance—*Romeo and Juliet*  
 and *Twelfth Night*  
 Idaho Theater for Youth—*Bremen*  
*Town Blues* by Mark Rosenwinkel
- 1999** *A Midsummer Night's Dream*  
*Scapin* by Molière, translated by Shelley Berc  
 and Andrei Belgrader, original music and  
 lyrics by Rusty Magee  
*The Winter's Tale*  
*Titus Andronicus*  
*The Complete Works of William*  
*Shakespeare (Abridged)* by Adam Long,  
 Daniel Singer and Jess Winfield  
 Shakespeareance—*The Two Gentlemen*  
*of Verona*
- 1998** *A Midsummer Night's Dream*  
*Romeo and Juliet*  
*Cymbeline*  
 Shakespeareance—*Romeo and Juliet*

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- 1997** *Private Lives* by Noël Coward  
*The Merchant of Venice*  
*The Taming of the Shrew*  
*Macbeth*  
 Shakespeareance—*A Midsummer*  
*Night's Dream*
- 1996—20TH ANNIVERSARY**  
*The Complete Works of William*  
*Shakespeare (Abridged)* by Adam Long,  
 Daniel Singer and Jess Winfield  
*The Merry Wives of Windsor*  
*The Tempest*  
*Twelfth Night*  
 Shakespeareance—*Macbeth*
- 1995** *The Two Gentlemen of Verona*  
*Love's Labor's Lost*  
*Henry IV, Part One*  
*Henry IV, Part Two*  
 Shakespeareance—*Twelfth Night*
- 1994** *Dancing at Lughnasa* by Brian Friel  
*Much Ado About Nothing*  
*Julius Caesar*  
*As You Like It*  
 Shakespeareance—*A Midsummer*  
*Night's Dream*  
*A Christmas Carol* adapted by  
 Richard Helleesen and David de Berry
- 1993** *Quilters* by Molly Newman and  
 Barbara Damashek  
*A Midsummer Night's Dream*  
*Tartuffe* by Molière  
*The Comedy of Errors*  
 Shakespeareance—*Romeo and Juliet*  
*A Christmas Carol* adapted by  
 Richard Helleesen and David de Berry
- 1992** *Romeo and Juliet*  
*The Taming of the Shrew*  
*Richard III*  
*Scapino!* by Frank Dunlop and Jim Dale  
 Shakespeareance
- 1991—15TH ANNIVERSARY**  
*The Tempest*  
*Twelfth Night*  
*Macbeth*  
*A Woman of Means* by R.N. Sandberg  
 Shakespeareance  
*The Crucible* by Arthur Miller
- 1990** *The Merry Wives of Windsor*  
*The Merchant of Venice*  
*Henry VIII*  
*A Woman of Means* by R.N. Sandberg  
 Shakespeareance  
*The Skin of Our Teeth* by Thornton Wilder
- 1989** *Much Ado About Nothing*  
*Troilus and Cressida*  
*Richard II*  
*Waiting for the Parade* by John Murrell  
 Shakespeareance  
*A Touch of the Poet* by Eugene O'Neill

- 1988** *As You Like It*  
*Measure for Measure*  
*Titus Andronicus*  
*Quilters* by Molly Newman and  
 Barbara Damashek  
 Shakespeareance  
*What the Butler Saw* by Joe Orton  
*Macbeth*
- 1987** *Romeo and Juliet*  
*The Comedy of Errors*  
*Pericles*  
*The Adventures of Sherlock Holmes*  
 by Mark Rosenwinkel  
*Mark Twain, Hisownself* adapted by  
 Cynthia Gaede and Dan Peterson  
 Shakespeareance
- 1986—10TH ANNIVERSARY**  
*A Midsummer Night's Dream*  
*Othello*  
*All's Well that Ends Well*  
*Pendragon* by Don Nigro  
 Shakespeareance
- 1985** *Richard III*  
*The Two Gentlemen of Verona*  
*The Winter's Tale*  
*Waiting for Godot* by Samuel Beckett  
*Robin Hood* by Don Nigro
- 1984** *King Lear*  
*The Taming of the Shrew*  
*Robin Hood* by Don Nigro  
*The World of Shakespeare*  
*Billy Bishop Goes to War* by John Gray  
*Sister Mary Ignatius Explains It All for You*  
 by Christopher Durang  
*Crimes of the Heart* by Beth Henley

**The Plantation**

- 1983** *Henry IV, Part One*  
*Love's Labor's Lost*  
*The Merry Wives of Windsor*  
*The Curate Shakespeare As You Like It*
- 1982** *Hamlet*  
*Twelfth Night*  
*A Midsummer Night's Dream*
- 1981—5TH ANNIVERSARY**  
*The Tempest*  
*Much Ado About Nothing*  
*As You Like It*

**One Capital Center**

- 1980** *The Comedy of Errors*  
*The Taming of the Shrew*  
*The Merchant of Venice*
- 1979** *The Merry Wives of Windsor*  
*Romeo and Juliet*
- 1978** *The Two Gentlemen of Verona*
- 1977** *A Midsummer Night's Dream*



# Photo Credits

All photos by DKM Photography unless otherwise noted.

## Front Cover

(Top to bottom)

Dustin Tucker\*, Christine Weber\*, Torsten Johnson\*, Stephen Mitchell Brown\*, Lynn Allison\*, Laura Perrotta\*, Tom Ford\*

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Lina Chambers, *An Ideal Husband* (2010)

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Torsten Johnson\*, Betsy Mugavero\*, Atlie Gilbert, Christine Weber\*, Dougfred Miller\*, Dustin Tucker\*, Eric Damon Smith\*, *As You Like It* (2014). Photo by Roger Mastroianni.

Keri René Fuller, Stephen Mitchell Brown, Katie Proulx\*, *Les Misérables* (2014)

Tom Ford\*, Tracee Patterson\*, *Deathtrap* (2014)

Kathryn Cherasaro\*, Allegra Edwards\*, Carole Healey\*, *Steel Magnolias* (2014)

## Education and Outreach Programs

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From top left

Students enjoying Camp Musical and Camp Shakespeare, The 2014 Apprentice Company performing at the 2014 Gala.

P. 65 from top

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Dakotah Brown, Rod Wolfe, Elsbeth Poe, Torsten Johnson, Shakespeareance tour of *Much Ado About Nothing* (2013)

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Historical Festival photos by Troy Maben and DKM Photography.

Sara M. Bruner\*, Francis Kelly\*, *Little Shop of Horrors* (2007)

Dan Alan Peterson\*, *Measure for Measure* (2007)

Richard Klautsch\*, *The Tempest* (2007)

Laura Perrotta\*, Laurie Birmingham\*, Betsy Mugavero\*, *Romeo and Juliet* (2012)

Tom Ford\*, Jodi Dominick\*, M.A. Taylor\*, Lynn Allison\*, Emily Krieger\*, Derrick Cobey\*, *Into the Woods* (2008).

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# Always follow your own path.

With the deepest measure of gratitude, Idaho Shakespeare Festival's artists, staff and volunteers bid a fond farewell to longtime Festival leaders Sherrill Livingston and Renee Vomocil.



**Sherrill Livingston**  
Director of Finance

Some two decades ago, **Sherrill Livingston** moved to Boise with her husband Mark Hill and their young son Jacob. As an independent consultant, Sherrill worked with the Festival's board, staff, and campaign leadership to compile and report the Festival's financial position as it commenced a major fundraising effort to build a permanent home at Barber Pool. Sherrill continued her support, once the facility opened, in securing personnel and procedures by which the organization could manage financial growth over the long term. Creating and hiring a part-time position, Sherrill soon accepted a fulltime position, herself, as the Festival's first Director of Finance. Working with the board's finance committee, she collaborated with nine volunteer treasurers and broadened the finance department to handle human relations, asset management, and strategic initiatives. Throughout Sherrill's 19 years, the Festival has experienced significant institutional growth and recorded annual operating surpluses. The Festival today is a legacy to Sherrill's loyal devotion, steadfast determination, and patient grace in establishing an arts organization known for both its artistic and its administrative prowess. The Festival wishes Sherrill and Mark the best of times ahead, as they begin their retirement and follow Jacob's service as a member of the United States Air Force.



**Renee Vomocil**  
Director of Education

Like many talented young people, **Renee (Knappenberger) Vomocil** enjoyed opportunities and encouragement at the Festival before ambitions and adventure took her to the Windy City. Teaching in Chicago schools prepared Renee for her return to Boise, and leadership of the Festival's education department in 2007. Proudly serving the Festival's mission and collaborating with peers in marketing, finance and development, Renee led statewide school tours annually serving 50,000 students, launched the "School of Theater" (including classes, summer camps, and an apprentice company), and deepened sources of support through community outreach and fundraising. Her work as a teacher, actor, choreographer and director opened up opportunities for artists, as well as students; and she extended the concept of educational residencies through a program she developed called The Helena Project with the St. Luke's Children's Hospital. Renee's marriage to Festival alum Peter Vomocil continues to bring joy and opportunity to all, as together the Vomocils strengthen the arts in Boise; and The Helena Project now leads Renee to pursue a career opportunity in specialized pediatric care. Renee's work has brought national recognition to the Festival, she anticipates continued engagement, and we gratefully wish her all the best.



# 2015 Advertiser Index

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**Romeo and Juliet was based upon two real lovers in Verona, Italy, 1303.** *Cell phones would have prevented the whole tragic death-by-suicide thing. Discuss.*

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**“A rose by any other name would smell as sweet.”** *Throw this one in as a reference to your date's perfume, cologne, garlic breath or homestyle cooking.*

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**“To pee or not to pee.”** *Whether or not to use this line is the real question here.*

### BARD-O-MATIC

*Swap these common words with their Shakespearean counterparts for extra flavor:*

Use **Wherefore** in place of **why**.

Say **Thee** or **Thou** instead of **you**.

Instead of simply saying “it,” use the letter “**i**” instead (e.g., ‘tis, t’will, I’ll do ‘t).

In place of **your**, use **Thine**.

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# 2015 SEASON CALENDAR

## Legend

- M** Dial "M" for Murder
- T** *The Tempest*
- G** *The Secret Garden*
- L** *King Lear*
- F** *The Fantasticks*
- PRE** Preview Performance
- OPEN** Opening Night
- CLOSE** Closing Night
- FAM** Family Night
- GALA** Annual Benefit
- SHOW** Apprentice Showcase
- EDU** Educator Appreciation Night
-  Interpreted Performance
-  Beer Tastings
-  Mini Concert Series
-  Trivia Night

## Showtimes

### June–August

#### TUESDAY—SATURDAY

- 6:30 p.m. House Opens
- 7:30 p.m. Mini Concerts, Trivia
- 8:00 p.m. Performance

#### SUNDAY

- 6:00 p.m. House Opens
- 7:00 p.m. Performance—Family Nights included

### September

#### TUESDAY—SATURDAY

- 6:30 p.m. House Opens
- 7:30 p.m. Performance

#### SUNDAY

- 6:00 p.m. House Opens
- 7:00 p.m. Performance



# A Summer of Wonder

## May

SUN	MON	TUES	WED	THU	FRI	SAT
24	25	26	27	28	29 PRE M 8:00	30 OPEN M 8:00
31 FAM M 7:00						

## June

SUN	MON	TUES	WED	THU	FRI	SAT
	1	2	3	4	5 PRE T 8:00	6 OPEN T 8:00
7 FAM T 7:00	8	9 T 8:00	10 EDU T 8:00	11 M 8:00	12 M 8:00	13 T 8:00
14 T 7:00	15	16 T 8:00	17 T 8:00	18 M 8:00	19 M 8:00	20 T 8:00
21 T 7:00	22 GALA	23 T 8:00	24 M 8:00	25 T 8:00	26 T 8:00	27 M 8:00
28 M 7:00	29	30				

## July

SUN	MON	TUES	WED	THU	FRI	SAT
			1	2	3 PRE G 8:00	4 OPEN G 8:00
5 FAM G 7:00	6	7 M 8:00	8 M 8:00	9 G 8:00	10 G 8:00	11 T 8:00
12 T 7:00	13	14 T 8:00	15 M 8:00	16 M 8:00	17 M 8:00	18 G 8:00
19 G 7:00	20	21 G 8:00	22 G 8:00	23 T 8:00	24 CLOSE T 8:00	25 G 8:00
26 G 7:00	27	28 M 8:00	29 M 8:00	30 G 8:00	31 G 8:00	

## August

SUN	MON	TUES	WED	THU	FRI	SAT
						1 M 8:00
2 CLOSE M 7:00	3	4	5	6	7 PRE L 8:00	8 OPEN L 8:00
9 FAM L 7:00	10	11 L 8:00	12 L 8:00	13 G 8:00	14 G 8:00	15 L 8:00
16 L 7:00	17 SHOW 7:00	18 G 8:00	19 L 8:00	20 L 8:00	21 L 8:00	22 G 8:00
23 G 7:00	24	25 L 8:00	26 G 8:00	27 CLOSE L 8:00	28 G 8:00	29 G 8:00
30 CLOSE G 7:00	31					

## September

SUN	MON	TUES	WED	THU	FRI	SAT
		1	2	3	4 PRE F 7:30	5 OPEN F 7:30
6 FAM F 7:00	7	8 F 7:30	9 F 7:30	10 F 7:30	11 F 7:30	12 F 7:30
13 F 7:00	14	15 F 7:30	16 F 7:30	17 F 7:30	18 F 7:30	19 F 7:30
20 F 7:00	21	22 F 7:30	23 F 7:30	24 F 7:30	25 F 7:30	26 F 7:30
27 CLOSE F 7:00	28	29	30			

Please note: Calendar and plays subject to change without notice. Children under 6 years of age only admitted on Family Nights.

Beer tastings sponsored by Bier:Thirty Bottle & Bistro.





## All about **great performances.**

Whether it's a tragedy, comedy or musical, great theater has one thing in common. From Act 1 to the final scene, everything is done with the audience in mind.

The same applies in healthcare. That's why everything we do is focused on your needs, to help you stay healthy. Or recover quickly. So you can spend more time doing the things you love.

At Saint Alphonsus, we applaud the Idaho Shakespeare Festival. Because a great performance, like great healthcare, is **all about you.**



**Saint Alphonsus**

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# The arts enrich all our lives.

A community is more than a collection of homes and businesses. It's also the institutions that improve our lives through art, music, dance, and theater. KeyBank supports a wide range of arts organizations, because we know that a vibrant cultural scene is vital to bringing the people of our communities closer through their shared appreciation of the diverse talents they provide. That's why KeyBank is a proud sponsor of the Idaho Shakespeare Festival and title sponsor of Shakespeare Under the Stars.

KeyBank helps people and businesses thrive. Learn more.  
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