July 19 – September 19, 2014

World-class theatre. Right next door.

2014 SEASON

Henry IV • The Merry Wives of Windsor • ShakeScenes • Much Ado About Nothing
Laura & Jack B. Smith, Jr. are proud sponsors of
NOTRE DAME SHAKESPEARE FESTIVAL

HENRY IV

Gaska Tape Inc.
INNOVATORS IN FOAM AND TAPES

Giving Back to the Community
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Festival Production Photographer — Peter Ringenberg

LEFT: Robert Jenista, Tim Hanson, Ross Henry, and Kyle Techentin work on the HENRY IV set.

CENTER: Young Company Director West Hyler and Stage Manager Nellie Petlick lead a rehearsal of THE MERRY WIVES OF WINDSOR.

RIGHT: Cheryl Turski instructs the Young Company in a movement class.
Dear Friends:

Here we are again: summer at Notre Dame and that means the Notre Dame Shakespeare Festival.

As always, there are the rich and varied delights of local groups performing in ShakeScenes.

At the centre of our work this year is one of Shakespeare’s most extraordinary creations: Sir John Falstaff. Ever since he first appeared on stage he has fascinated audiences. Shakespeare put him front and centre in three plays and reneged on his promise to include him in Henry V as well, where, instead, we hear of his death but never see him.

A man of huge size and equally huge imagination, a soldier and a coward, a source of energy and of riot, a figure living in a city strikingly like Elizabethan London but forced to be part of the world of war and diplomacy and treason and succession that makes up an earlier phase of history, Sir John cannot help but dominate the two parts of Henry IV. Yet these two plays are also a story of the education of a Prince, the future Henry V, a man with three names: Henry as King, Harry to his father (Henry IV), and Hal to Falstaff. How does a young man prepare for the responsibilities of kingship? And how does a king cope with the burdens of office? Across the rich panorama of a nation that Shakespeare so memorably created here, Falstaff, Henry IV and Prince Henry have to find their own paths. Like many productions before, since the early 17th century, we have decided to combine the two plays into one, completing the story rather than leaving you waiting to see the sequel.

Our Young Company performs The Merry Wives of Windsor. Alas, it’s probably not true that this was a commission from Queen Elizabeth I who wanted to see “Sir John in love,” as an old story said. But this is a brilliant comedy of small-town life, a place where Falstaff, supremely confident as usual, proves to be completely out of his depth. But it is also a comedy of marriage: the word “merry” could mean “promiscuous” — are these middle-class wives out to have respectable fun or will they be adulterous? And what will their husbands make of their behavior? Wait and see!

Enjoy our season’s riches, have fun — and join us again in 2015.

Sincerely,

Peter Holland
McMeel Family Chair in Shakespeare Studies
Associate Dean for the Arts, College of Arts and Letters

Dear Friends:

Welcome to the 2014 season of the Notre Dame Shakespeare Festival. It’s a year of celebrations for all things Shakespeare here on campus. 2014 marks not only Shakespeare’s 450th birthday, but also the 150th anniversary of the first full production of Shakespeare on the Notre Dame campus, and—most significantly for us—the 15th season of the Notre Dame Shakespeare Festival.

The Shakespeare presence on campus has grown exponentially since “Summer Shakespeare” was born with a staging The Taming of the Shrew in 2000. The visionary leadership of Dr. Paul Rathburn and the tireless dedication of his incredible group of students, alumni, and community leaders that comprise what is now collectively known as the Shakespeare at Notre Dame Advisory Board charted a course for the future of Shakespeare-related programming at Notre Dame on which we journey to this very day.

As many who were involved in the early days of the company will attest, a “dream” was born in 2000, a dream to build a Shakespeare program at Notre Dame that was internationally recognized and celebrated.

Who could have envisioned back in 1864—when students staged Henry IV at the height of the Civil War—that a theatre company at Notre Dame would become a player on the world stage?

Not only have we become a training ground for aspiring theatre artists as the University’s professional theatre in residence, we serve as the American base for Actors From The London Stage (one of the oldest touring Shakespeare companies in the world), engage one of the world’s foremost Shakespeareans, Peter Holland, as the McMeel Family Chair in Shakespeare Studies, and develop programming that actively engages Notre Dame’s social justice mission through the performing arts.

So where do we go from here? Perhaps in looking to the future we would be wise to consult those outstanding visionaries from our past. It was their foresight, tenacity, and desire that literally “willed” this organization into being. Without them—and without you—we could not have reached the heights where we are today. For this, we “can no other answer make but thanks—and thanks.”

Happy anniversary!

Scott Jackson
Executive Director,
Shakespeare at Notre Dame
Shakespeare at Notre Dame is a program that recognizes the centrality of the study of Shakespeare in humanistic pedagogy at the University of Notre Dame. Shakespeare is the world’s greatest dramatist, his work profoundly informed by Christianity, and therefore forms a part of the mission of Notre Dame as a Catholic university, bringing together humanist study and the performing arts in the exploration of drama in a Christian context.

Shakespeare at Notre Dame consists of the McMeel Family Chair in Shakespeare Studies, Actors From The London Stage, and the Notre Dame Shakespeare Festival.

The mission of Shakespeare at Notre Dame is to establish Notre Dame both nationally and internationally as a center for the study of Shakespeare in performance. The program seeks to: (a) provide its undergraduates and graduates, the local community of South Bend, and the wider region with opportunities to see Shakespeare productions, both professional and student, of the highest possible quality; (b) provide students with regular opportunities to perform Shakespeare both independent of and in collaboration with professional performers and directors, in order to provide students with a full range of experience of amateur and professional production in the course of the academic year; (c) educate students in the pleasures of watching Shakespeare (on stage and on film) so as to instill a lifetime habit of seeing Shakespeare in performance; (d) provide courses at an undergraduate level and beyond, for students in all years of study and from the widest possible range of disciplines, to explore Shakespeare in performance; (e) support the full range of courses studying Shakespeare throughout the University; (f) provide at a master’s and doctoral level, through M.A./M.F.A. and Ph.D. courses, the opportunity for students to train both as scholar-critics and as theatre-workers through the study of Shakespeare in performance; and (g) support collection development in the University Library to support both doctoral work and advanced research by permanent and visiting faculty.

Enjoying its fifteenth season, the Notre Dame Shakespeare Festival (NDSF), is the professional theatre in residence at the University of Notre Dame. The Festival traces its current structure to an experimental course called “Shakespeare in Performance” created in 1989 by Dr. Paul Rathburn. The premise of this popular course was that Shakespeare’s works are both theatrical “scripts” and literary “texts” and are best illuminated through work in both the theatre and in the classroom.

NDSF began producing in 2000, and each season now includes performances by the Professional Company, traveling Young Company, our community-oriented ShakeScenes program, and Actors From The London Stage, together with special events including guest artists, lectures, and presentations.

The Young Company is a direct outgrowth of our charge to provide exceptional and unparalleled educational opportunities in a theatrical setting to gifted students from the University of Notre Dame and Saint Mary’s College. Now, Young Company members from all across the country have gone on from the program to enjoy careers in acting, design, and production throughout the United States, Great Britain, and beyond.

ShakeScenes was created specifically to give area actors and directors of all ages the opportunity to immerse themselves in “playing” Shakespeare. NDSF believes that providing an active and immediate experience around some of the greatest plays in the English language can help foster a love of Shakespeare that will last a lifetime.

The Professional Company production is the crown jewel of our mission as it brings professional artists to Notre Dame to work side by side with members of the Young Company and the Michiana community to create world-class performances, even as it provides educational opportunities and practical experiences to emerging artists.

Founded in 1975 by Homer “Murph” Swander and Sir Patrick Stewart, Actors From The London Stage (AFTLS) now ranks as one of the world’s oldest and most celebrated touring Shakespeare companies. Shakespeare at Notre Dame proudly houses the company’s American base of operations. Each academic year AFTLS presents two nationwide tours (one in the fall, another in the spring), visiting campuses from Massachusetts to Texas to California to Hawaii. Each member of the five-actor troupe takes on 2-3 major roles (and many minor ones!) in one-of-a-kind stagings of Shakespeare’s greatest plays.
### Past Professional Company Productions

<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Author</th>
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<tbody>
<tr>
<td>2013</td>
<td>RICHARD III</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2012</td>
<td>HAMLET</td>
<td>William Shakespeare</td>
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<tr>
<td>2011</td>
<td>THE MERCHANT OF VENICE</td>
<td>William Shakespeare</td>
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<td>2010</td>
<td>CYMBELINE</td>
<td>William Shakespeare</td>
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<td>2009</td>
<td>TWELFTH NIGHT</td>
<td>William Shakespeare</td>
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<td>2008</td>
<td>MACBETH</td>
<td>William Shakespeare</td>
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<td>2007</td>
<td>LOVE’S LABOR’S LOST</td>
<td>William Shakespeare</td>
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<td>2006</td>
<td>THE COMEDY OF ERRORS</td>
<td>William Shakespeare</td>
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<td>2005</td>
<td>HENRY V</td>
<td>William Shakespeare</td>
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<tr>
<td>2004</td>
<td>ROMEO AND JULIET</td>
<td>William Shakespeare</td>
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<td>2003</td>
<td>A MIDSUMMER NIGHT’S DREAM</td>
<td>William Shakespeare</td>
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<td>2002</td>
<td>THE TEMPEST</td>
<td>William Shakespeare</td>
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<tr>
<td>2001</td>
<td>MUCH ADO ABOUT NOTHING</td>
<td>William Shakespeare</td>
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<tr>
<td>2000</td>
<td>THE TAMING OF THE SHREW</td>
<td>William Shakespeare</td>
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### Past Young Company Productions

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<tr>
<th>Year</th>
<th>Production</th>
<th>Author</th>
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<tbody>
<tr>
<td>2013</td>
<td>THE COMEDY OF ERRORS</td>
<td>William Shakespeare</td>
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<tr>
<td>2012</td>
<td>A MIDSUMMER NIGHT’S DREAM</td>
<td>William Shakespeare</td>
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<tr>
<td>2011</td>
<td>AS YOU LIKE IT</td>
<td>William Shakespeare</td>
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<tr>
<td>2010</td>
<td>THE TAMING OF THE SHREW</td>
<td>William Shakespeare</td>
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<td>2009</td>
<td>THE DECEIVED</td>
<td>William Shakespeare</td>
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<td>2008</td>
<td>THE WITCH</td>
<td>William Shakespeare</td>
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<tr>
<td>2007</td>
<td>THE LEARNED LADIES</td>
<td>Molière</td>
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<td>2006</td>
<td>THE BROTHERS MENAECMUS</td>
<td>Plautus</td>
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<td>2005</td>
<td>FALSTAFF’S DREAM</td>
<td>William Shakespeare</td>
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<td>2004</td>
<td>SHAKESPEARE ON COMEDY: A VAUDEVILLE</td>
<td>William Shakespeare</td>
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<td>2003</td>
<td>SELECTED SCENES</td>
<td>William Shakespeare</td>
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### Past Special Performances

<table>
<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>AS YOU LIKE IT</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2013</td>
<td>NDSF TOUR: MUCH ADO ABOUT NOTHING</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2011</td>
<td>PERICLES</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2011</td>
<td>THE TWO GENTLEMEN OF VERONA</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2010</td>
<td>AS YOU LIKE IT</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2007</td>
<td>IN CONCERT: THE ROMEO AND JULIET STORY</td>
<td>In affiliation with the New Millennium Orchestra</td>
</tr>
<tr>
<td>2004</td>
<td>OTHELLO</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2003</td>
<td>THE STUFF OF DREAMS</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2002</td>
<td>AH, WILDERNESS!</td>
<td>Eugene O’Neill</td>
</tr>
<tr>
<td>2001</td>
<td>THE LUNATIC, THE LOVER, AND THE POET</td>
<td>Brian Bedford</td>
</tr>
<tr>
<td>2001</td>
<td>ALL THE WORLD’S A STAGE</td>
<td>William Shakespeare</td>
</tr>
<tr>
<td>2000</td>
<td>WILL AND I</td>
<td>Michael York</td>
</tr>
</tbody>
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This image is one of the earliest photographs of a Notre Dame Shakespeare event, possibly from April 29, 1885.
Dear Friends,

Welcome to our special, celebratory 15th season of the Notre Dame Shakespeare Festival, and the 150th anniversary of the first production of Shakespeare at the University of Notre Dame. Anniversaries afford an opportunity to review and take stock, as well as to celebrate, and we are delighted you have elected to join us for the festivities.

We kick off the summer with ShakeScenes, our community weekend of performances. It’s part of a tradition of welcome dating to the earliest performances in the University’s history. In fact, connecting Shakespeare’s history to our own yields insights not only into our life here at Notre Dame at the height of the Civil War, the process also tells us much about ourselves.

Our Professional Company production this year is the same play produced by those students and faculty in 1864, Henry IV. We can only speculate as to why Henry IV was chosen for Notre Dame’s first Shakespeare. For the faculty, perhaps the prodigality of the play’s central son was appealing. Did they see a role model for their students in a young man who rejects hedonism and cowardice for something greater than the self? So too, for a young Catholic University, if sin was seen as rebellion against God, here certainly was a play about making tough choices on the road to redemption—and at what cost. Rebellion of the state here is analogous to rebellion of the self, of son against father, and of man against God. Of course, it’s also a play staged in a Northern state in 1864 in which the rebels lose.

It may seem surprising, but theatre companies rarely pair the Henry IV plays with their counterpart comedy, The Merry Wives of Windsor. Although Shakespeare likely penned it between or after the Henrys, our younger-generation version of all these characters to me feels very like a “prequel.”

Our guests often ask which of Shakespeare’s plays is my favorite—and though it feels like favoring one child over another, Much Ado About Nothing will always be among my top three. It’s our final offering, performed by Actors From The London Stage.

On behalf of all of us at the Notre Dame Shakespeare Festival, welcome. Happy Anniversary, and enjoy the performances!

Grant Mudge
Ryan Producing Artistic Director,
Notre Dame Shakespeare Festival
FESTIVAL EVENTS AND TICKET INFORMATION

SHAKESCEINES
Washington Hall

Saturday, July 19 at 2:00 pm
Sunday, July 20 at 2:00 pm

Performances are free of charge. We request that you reserve your ticket ahead of the event through the DeBartolo Ticket Office, 574-631-2800. See page 21 for more information.

YOUNG COMPANY

The Merry Wives of Windsor

Sunday, July 20 at 7:00 pm
Lincoln Township Public Library, Stevensville, Mich.

Saturday, July 26 at 7:30 pm
DeKalb Outdoor Theater, Auburn, Ind.

Sunday, July 27 at 7:30 pm
River Park Square, Plymouth, Ind.

Saturday, August 2 at 6:30 pm

Sunday, August 3 at 7:00 pm
Battell Park, Mishawaka, Ind.

Saturday, August 9 at 7:00 pm
Wellfield Botanic Gardens, Elkhart, Ind.

Sunday, August 10 at 6:30 pm (CDT)
Centennial Park, Munster, Ind.

Saturday, August 16 at 4:00 pm
Art Beat: Shakespeare on the Gridiron, South Bend, Ind.

Monday, August 25 at 7:00 pm
ND Main Building Quad

All performances are FREE and no reservations are required! See page 17 for more information.

PROFESSIONAL COMPANY

Henry IV
Patricia George Decio Theatre,
DeBartolo Performing Arts Center

Tuesday, August 19 at 7:30 pm
Wednesday, August 20 at 7:30 pm
Thursday, August 21 at 7:30 pm OPENING NIGHT GALA!
Sponsored by the Ryan Memorial Foundation
Friday, August 22 at 8 pm
Saturday, August 23 at 2 pm
Saturday, August 23 at 8 pm
Sunday, August 24 at 2 pm
Tuesday, August 26 at 7:30 pm
Wednesday, August 27 at 7:30 pm
Thursday, August 28 at 7:30 pm
Friday, August 29 at 2 pm
Friday, August 29 at 8 pm
Sunday, August 31 at 2 pm

Children under 18 FREE!

To purchase tickets call 574-631-2800, online at shakespeare.nd.edu or at the DeBartolo Ticket Office. See page 13 for more information.

ACTORS FROM THE LONDON STAGE

Much Ado About Nothing
Washington Hall

Wednesday, September 17 at 7:30 pm
Thursday, September 18 at 7:30 pm
Friday, September 19 at 7:30 pm

Children under 18 FREE!

To purchase tickets call 574-631-2800, online at shakespeare.nd.edu or at the DeBartolo Ticket Office. See page 25 for more information.

Visit shakespeare.nd.edu for detailed information on all events. Please note all times are Eastern Daylight Time unless otherwise noted.
Mossberg & Company, a technology-based print and marketing solutions company, proudly supports Shakespeare at Notre Dame.

www.mossbergco.com

“Be great in act, as you have been in thought.”

-William Shakespeare
Dear Friends:

On behalf of the University of Notre Dame, I welcome you to the 15th season of the Notre Dame Shakespeare Festival. Notre Dame is proud to be part of this wonderful program celebrating one of the world’s most influential and provocative playwrights and poets.

Over the past fifteen years, Notre Dame’s Shakespeare Festival has become an important tradition in our community. This is due in no small part to the visionary leadership of founder Dr. Paul Rathburn and the continuing, inspired direction of Grant Mudge, the Ryan Producing Artistic Director of the Notre Dame Shakespeare Festival.

The 2014 Professional Company production of Shakespeare’s *Henry IV* plays once again in the state-of-the-art Patricia George Decio Theatre of the Marie P. DeBartolo Center for the Performing Arts. The popular Young Company takes *The Merry Wives of Windsor* into our communities for free performances in nine outdoor venues throughout Northern Indiana and Michigan. Finally, ShakeScenes, featuring many local actors and directors, performs in Washington Hall. This year’s festival concludes with the Actors From The London Stage production of *Much Ado About Nothing* at historic Washington Hall.

I encourage you to attend as many of these great performances as you can. Congratulations and thanks to all involved in making these events possible. We are proud of your efforts and inspired by your talents.

In Notre Dame,

Rev. John I. Jenkins, C.S.C.
President,
University of Notre Dame

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Dear Friends:

On behalf of the College of Arts and Letters, I am delighted to welcome you to the 15th season of the Notre Dame Shakespeare Festival (NDSF), a program well known for the quality of its programming and its appeal to audiences of all ages. Through the diverse elements of NDSF, performers and audiences together encounter the world’s greatest dramatist in performances that bring Shakespeare’s words to life in engaging and entertaining productions.

As you know, the 2014 season marks Shakespeare’s 450th birthday, and I anticipate that this year’s productions will be ones that we will remember for many years to come.

This season begins with one of my favorites, the popular community outreach program, ShakeScenes at Washington Hall, in which participants of all ages rehearse and perform different Shakespearean scenes. This is always a delightful event.

This summer’s exciting program also involves the Young Company’s production of Shakespeare’s, *The Merry Wives of Windsor*, under the direction of West Hyler, and a presentation of *Henry IV* by the Professional Company directed by Michael Goldberg, as well as a production of *Much Ado About Nothing* by Actors From The London Stage, one of the oldest established Shakespeare theatre companies in the world.

The Notre Dame Shakespeare Festival is an important dimension of a broader initiative to develop one of the world’s great centers for Shakespeare performance and scholarship, an initiative that naturally grows from Notre Dame’s commitment to studying the human and ethical dilemmas so evocatively portrayed in Shakespeare’s writings. I hope you enjoy today’s performance as well as the many other events surrounding the 15th season of the Notre Dame Shakespeare Festival!

Cordially,

John T. McGreevy
I. A. O’Shaughnessy Dean,
College of Arts and Letters
Dear Friends,

The DeBartolo Performing Arts Center is proud to host the Notre Dame Shakespeare Festival. Whether this is your first trip to a play by the Bard, or your third performance of a tried and true favorite, I know you will enjoy the work of the amazing team of professionals who have created this year’s production of *Henry IV*, one of my favorites!

I fell in love with Shakespeare in high school due to an amazing educator, who showed me that Shakespeare was not about the written word but the spoken word. Shakespeare’s world is meant to be experienced by every one of the senses! The power of the Bard’s prose, poetry, and rhyme will hold you spell-bound and capture your imagination.

I want to offer my sincere congratulations and thanks to the Ryan Producing Artistic Director Grant Mudge, the Shakespeare at Notre Dame Advisory Board, and the assembled spectacular cast and crews who work with such dedication to bring you the experience you sit in anticipation of right now.

I trust that you will choose to enjoy all of the productions this year and the unique opportunity to experience works written or inspired by a clever and captivating playwright whose genius endures for all time.

Let the play begin!

Anna M. Thompson
Executive Director,
Judd and Mary Lou Leighton Director for the Performing Arts
DeBartolo Performing Arts Center

Dear Friends:

On behalf of the City of South Bend, I am proud to welcome you to the 2014 Notre Dame Shakespeare Festival. This year marks not only the 15th season of the event, but also the 450th birthday of the illustrious bard it celebrates, Shakespeare himself. This time-honored festival brings the arts to our community in an enriching, creative, and engaging way while showcasing some of our area’s most dynamic venues.

We thank and congratulate the actors, staff, and volunteers for their tremendous work, as well as the University of Notre Dame and surrounding communities for their continued support of the festival. Their dedication, efforts, and remarkable talent provide us with the opportunity to experience the legacy of Shakespearean theatre.

It is also a delight to witness the performances of many members from our own community in the very popular ShakeScenes. Truly, the Notre Dame Shakespeare Festival is a unique and impressive celebration of the arts, which not only welcomes actors from around the world but also serves as an excellent showcase for local talent of all ages.

Best wishes to the company, and enjoy the show!

Sincerely,

Mark W. Neal
Deputy Mayor,
City of South Bend
Dear Friends:

It is my honor to join with you in celebrating the University of Notre Dame's 15th season of the Shakespeare Festival. This year we also take pride in celebrating the 150th anniversary of the first Shakespeare production at Notre Dame. For many years this festival has brought pride and spectators to northern Indiana. As alumni of the University of Notre Dame and proud supporters of the Festival, Jill and I have enjoyed the productions over the years and hope that all of the guests of the production this year find equal enjoyment.

Throughout the years this festival has developed into a celebration not only of Shakespeare's work, but also of his life and broad influence on modern playwrights. As Jaques says in *As You Like It*, “All the world's a stage.” I wish the very best of luck to all of the performers, volunteers and staff members taking part in the 2014 Shakespeare Festival and I hope that your passion for theatre will continue to evolve and develop throughout your life.

Once again, welcome to the University of Notre Dame Shakespeare Festival. I hope you enjoy your time in South Bend and I look forward to many more years of performances.

Sincerely,

Joe Donnelly
Senator,
State of Indiana

---

Greetings,

As Governor of Indiana, it is a pleasure to welcome you to the 15th season of the Notre Dame Shakespeare Festival (NDSF) and the celebration of the 150th anniversary of the first Shakespeare production at the University of Notre Dame. The NDSF has a long history of bringing the arts to our state in an engaging, creative, and fun atmosphere for all Hoosiers and their guests.

With audiences from more than thirty states and five foreign countries, I hope that you find time to enjoy and explore our great state and the historical Notre Dame campus. To our local attendees and dedicated fans of the NDSF, thank you for supporting this cultural treasure. Thank you also to the actors, staff, and volunteers whose tireless efforts and remarkable talents provide us with the opportunity to experience a wide array of Shakespeare throughout the year.

The state of Indiana is bettered by the talents of its young people and is proud to recognize the dedication of each and every participant in attendance this year. Your passion is inspiring and serves as a shining example to Hoosiers everywhere. Thank you for enriching the artistic culture of our state.

On behalf of all Hoosiers, I offer my gratitude to the University of Notre Dame for hosting such an extraordinary event, and I hope you all enjoy the show.

Sincerely,

Michael R. Pence
Governor,
State of Indiana

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WELCOME TO THE 2014 SEASON
THE REVIVAL AND REINVENTION OF CHAMBER MUSIC IS HAPPENING AT THE DEBARTOLO PERFORMING ARTS CENTER

The University of Notre Dame’s DeBartolo Performing Arts Center welcomes the return of our Ensemble-in-Residence THIRD COAST PERCUSSION. Their second summer residency will culminate in a free public concert, Saturday, August 9.

2014-2015 PRESENTING SERIES
10TH ANNIVERSARY SEASON ANNOUNCEMENT | JULY 2014

NOTRE DAME FILM, TELEVISION, AND THEATRE PRESENTS
THE 2014-2015 THEATRE SEASON

Beneath My Skin
By Zachary Wendel
Out of Orbit
By Lucas Garcia
October 2-12, 2014

Cloud Tectonics
By José Rivera
February 19-March 1, 2015

Six Characters in Search of an Author
By Luigi Pirandello
November 5-9, 2014

Dead Man’s Cell Phone
By Sarah Ruhl
April 15-19, 2015

TICKETS: performingarts.nd.edu OR 574 631 2800

FTT.ND.EDU
We cannot know for certain what the costumes and scenery looked like in the 1864 production here at Notre Dame, but staging *Henry IV* presents several challenges to any design team. Royal courts, windswept castles, battlefields, and more than 100 characters all must be represented on our single stage. Here are some of the early images used by NDSF designers in 2014 to communicate their vision, ultimately a collaboration with director, actor, and designer alike.

Of course, Shakespeare wrote two plays telling the story of *Henry IV*, known as Parts One and Two. Director Michael Goldberg and Ryan Producing Artistic Director Grant Mudge crafted the “conflation” you will see tonight. In theatre, a conflation is a carefully assembled story culled from two full plays into a single performance. It was all the more important that character, rank, faction, and status be very clearly established within our version of Lancastrian England. Designers help achieve this, together with what the characters themselves articulate.

Set designer Marcus Stephens based his vision of early 15th-century England on a structure which still stands today, built within a few years of Henry’s rule (and about 140 years before Shakespeare was born): the Great Barn at Hermondsworth. Known as the Cathedral of Middlesex, the Barn then was pretty far out into the country. Today, Heathrow Airport has grown up nearly around it.

Our costumes for *Henry IV* are also designed to create a world that steps out of the echoes of our past, at once both evocative of the period but also feeling as if the characters before you were utterly, viscerally in the present.
PERFORMANCE NOTES

Henry IV will be performed with one 15-minute intermission.

Please turn off all cell phones and pagers before the performance and following the intermission.

The use of cameras, camera phones, or audio and video recording devices in this theatre is strictly prohibited.

Late seating will occur approximately 10 minutes into the performance. Ticket holders that are more than 10 minutes late will be seated at the discretion of the House Manager.

RICHARD III

PERFORMANCE SCHEDULE

Tuesday, August 19 at 7:30 pm
Wednesday, August 20 at 7:30 pm
Thursday, August 21 at 7:30 pm
Friday, August 22 at 8 pm
Saturday, August 23 at 2 pm
Saturday, August 23 at 8 pm
Sunday, August 24 at 2 pm
Tuesday, August 26 at 7:30 pm
Wednesday, August 27 at 7:30 pm
Thursday, August 28 at 7:30 pm
Friday, August 29 at 2 pm
Friday, August 29 at 8 pm
Sunday, August 31 at 2 pm

Patricia George Decio Theatre, DeBartolo Performing Arts Center

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WELLS FARGO

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THE NOTRE DAME SHAKESPEARE FESTIVAL

The Professional Theatre in Residence at the University of Notre Dame

GRANT MUDGE
Ryan Producing Artistic Director

presents

HENRY IV

by William Shakespeare

MICHAEL GOLDBERG
Abdo Family Director

ETHAN DEPPE
Original Music and Music Direction

KEVIN DREYER*
Lighting Design

JEREMY W. FLOYD
Costume Design

ERIN KENNEDY LUNSFORD
Wig Design

JOHN MCFARLAND **
Fight Director

KATHRYN PREHER†
Stage Manager

ROBERT STEEL
Sound Design

MARCUS STEPHENS*
Scenic Design

† This artist appears through the courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

* This individual is a member of the United Scenic Artists, Local 829, a union of designers and artists in the entertainment industry.

**Member of the Society of Fight Directors and Combatants.
• Interested in launching a new crusade to the holy land, King Henry IV receives news that rebellion against his still-new reign continues to thwart his plans: his ally Henry Percy (known as “Hotspur” for his fierce fighting and his temper) has defeated the Scottish Earl of Douglas, but refuses to turn over prisoners from the battle. The Welsh rebel leader, Owen Glendower, has conquered Lord Mortimer, but Mortimer’s allegiance (and status as a “prisoner”) is questioned. The King laments the prodigality of his own eldest son and heir, Prince Henry, who seems more interested in taverns and thievery than defending the crown.

• While the King demands Percy’s prisoners, Prince Henry and his companions, Sir John Falstaff, Poins, and Bardolph plan and execute a robbery of cash-laden pilgrims at Gadshill.

• Hotspur, led by his father the Duke of Northumberland and uncle, the Earl of Worcester, embarks on a plan to join with the Archbishop of York, Glendower, and Mortimer to overthrow the King. Hotspur bids farewell to his wife Katherine, but agrees that she will follow him to meet with Glendower in Wales.

• Falstaff, the Prince, Poins, and the hostess of the Eastcheap Tavern (Mistress Quickly) enjoy Falstaff’s tale of the robbery. They then put on a play, in which first Falstaff and then the Prince play the role of his father the King.

• Glendower, Mortimer, and Hotspur craft an uneasy alliance. Mortimer has married Glendower’s daughter, who speaks only Welsh. Meanwhile, Prince Henry and his father embark to meet the rebels, together with the Earl of Westmoreland and the Prince’s younger bother John (the Duke of Lancaster). The Prince gives Falstaff an assignment to draft a company of foot soldiers.

• Without the powers of his father Northumberland, Hotspur sends Worcester to negotiate with the King, who offers pardons and redress of grievances, but Worcester conceals this from his nephew, and the battle is joined.

• In the fighting, all of Sir John Falstaff’s recruits are slain, Sir Walter Blunt wears the uniform and colors of the King as one of several decoys, and is killed by the Douglas. The Scot then encounters the real King Henry, who is rescued by the Prince. Henry Percy is killed by the younger Henry Plantagenet.

• Northumberland receives rumors and then confirmation of his son’s death. He prepares to join with the Archbishop of York, but his wife and daughters convince him to seek refuge in Scotland.

• The Archbishop, Hastings, Mowbray, and their allies publish their reasons for taking up arms in opposition to the King.

• Despite a warning from the Lord Chief Justice to improve his behavior, Sir John Falstaff brawls in the Eastcheap Tavern with Pistol, and in the street with Mistress Quickly and several officers. The Prince and Poins disguise themselves as “drawers,” (i.e., bartenders) and secretly view Falstaff in his native element. News of the impending conflict with the Archbishop disrupts the proceedings.

• Prince John and the Earl of Westmoreland lead the King’s forces against the Archbishop’s faction, and Falstaff is again given an assignment to draft soldiers, which he does with the help of two local Justices in Gloucestershire: Shallow and Silence. Prince John offers redress of all the rebels’ grievances, which has a profound effect on the outcome of the rebellion.

• King Henry learns of the victory, but his illness has worsened and he collapses in a room called “Jerusalem.”

• While a guest of Shallow and Silence, Sir John Falstaff receives the news of the King’s death from Pistol. The whole group hastily departs for London, for Falstaff to see his “Hal” become King.

• The Prince is crowned King Henry V.
**HENRY IV | Cast and Staff**

**CAST**

<table>
<thead>
<tr>
<th>The Court</th>
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</thead>
<tbody>
<tr>
<td><strong>KING HENRY IV</strong></td>
<td>Henry Godinez‡</td>
</tr>
<tr>
<td><strong>HENRY, PRINCE of WALES</strong></td>
<td>Neal Moeller‡</td>
</tr>
<tr>
<td><em>His eldest son, and heir to the throne</em></td>
<td></td>
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<tr>
<td><strong>THOMAS of CLARENCE</strong></td>
<td>Kyle Sherman</td>
</tr>
<tr>
<td><strong>JOHN of LANCASTER</strong></td>
<td>David Kern</td>
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<tr>
<td><strong>HUMPHREY of GLOUCESTER</strong></td>
<td>Matt Keeley</td>
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<tr>
<td><em>His younger sons</em></td>
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<tr>
<td><strong>LORD CHIEF JUSTICE</strong></td>
<td>Stanton Davis</td>
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<tr>
<td><strong>GOWER</strong></td>
<td>Dan Shefer</td>
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<tr>
<td><strong>EARL of WARWICK</strong></td>
<td>Marlon Burnley</td>
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<tr>
<td><strong>EARL of WESTMORELAND</strong></td>
<td>Brian Scully</td>
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<tr>
<td><strong>SIR WALTER BLUNT</strong></td>
<td>Stanton Davis</td>
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<table>
<thead>
<tr>
<th>The Rebels</th>
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<tbody>
<tr>
<td><strong>EARL OF NORTHUMBERLAND</strong></td>
<td>Scot Shepley</td>
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<tr>
<td><strong>HENRY PERCY, also called HOTSPUR</strong></td>
<td>Tyler Rich</td>
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<tr>
<td><em>His son</em></td>
<td></td>
</tr>
<tr>
<td><strong>THOMAS PERCY, EARL of WORCESTER</strong></td>
<td>William Dick‡</td>
</tr>
<tr>
<td><em>His brother</em></td>
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<tr>
<td><strong>LADY NORTHUMBERLAND</strong></td>
<td>Peggy Roeder‡</td>
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<tr>
<td><em>Hotspur’s wife</em></td>
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<tr>
<td><strong>LADY PERCY</strong></td>
<td>Zuri Eshun</td>
</tr>
<tr>
<td><strong>OWEN GLENDOVER</strong></td>
<td>Stanton Davis</td>
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<tr>
<td><strong>EARL of DOUGLAS</strong></td>
<td>Marlon Burnley</td>
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<tr>
<td><strong>RICHARD SCROOP, LORD ARCHBISHOP</strong></td>
<td>Scot Shepley</td>
</tr>
<tr>
<td><strong>EDMUND MORTIMER, EARL of MARCH</strong></td>
<td>Kyle Sherman</td>
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<tr>
<td><em>His wife, and Glendower’s Daughter</em></td>
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<tr>
<td><strong>LADY MORTIMER</strong></td>
<td>Cassandra Cushman</td>
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<tr>
<td><strong>LORD MOWBRAY</strong></td>
<td>Scott Egleston</td>
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<td><strong>LORD HASTINGS</strong></td>
<td>Matt Keeley</td>
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<td><strong>SIR RICHARD VERNON</strong></td>
<td>Matt Keeley</td>
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<tr>
<td><strong>SIR JOHN COLEVILLE</strong></td>
<td>Dan Shefer</td>
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<table>
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<tr>
<th>The Eastcheap Tavern</th>
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<tbody>
<tr>
<td><strong>SIR JOHN FALSTAFF</strong></td>
<td>John Lister‡</td>
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<tr>
<td><strong>EDWARD POINS</strong></td>
<td>Guillermo Alonso</td>
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<tr>
<td><strong>BARDOLPH</strong></td>
<td>Jeremy Weyer</td>
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<tr>
<td><strong>PISTOL</strong></td>
<td>Tyler Rich</td>
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<tr>
<td><strong>ROBIN</strong></td>
<td>Charell Luckey</td>
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<tr>
<td><em>Falstaff’s Page</em></td>
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<tr>
<td><strong>MISTRESS QUICKLY</strong></td>
<td>Peggy Roeder‡</td>
</tr>
<tr>
<td><em>Hostess of the Boar’s Head Tavern in Eastcheap</em></td>
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<tr>
<td><strong>DOLL TEARSHEET</strong></td>
<td>Lauren Sagendorph</td>
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<tr>
<td><strong>FRANCIS</strong></td>
<td>Kyle Sherman</td>
</tr>
<tr>
<td><strong>VINTNER</strong></td>
<td>Zada Eshun</td>
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**PROFESSIONAL COMPANY**

**Gloucestershire**

| **JUSTICE SHALLOW** | William Dick‡ |
| **JUSTICE SILENCE** | Scott Egleston |
| **DAVY** | Matt Keeley |

*Lords, Officers, Sheriff, Attendants, Messengers, Prospective Soldiers, and Tavern Denizens, played by members of the company.*

**STAFF**

| **Production Manager** | Brian Morgan |
| and Technical Director |  |
| **Assistant Production Manager** | Ryan Stutzman |
| **Assistant Technical Director** | Robert Jenista |
| **First Assistant Stage Manager** | Ryan Stutzman |
| **Assistant Stage Managers** | Nellie Petlick, Zach Wendeln |
| **Text Coach** | Joe Alberti |
| **Properties Master** | Michaela Duffy |
| **Master Electrician** | Kyle Techentin |
| **Scenic Artist** | Scott Gerwitz |
| **Scenic Assistant** | Jeff Szymanowski |
| **Carpenters** | Kyle Techentin, Jeff Szymanowski, Ross Henry |
| **Master Carpenters** | Tim Hanson, Phil Patnaude |
| **Costume Shop Manager** | Lynn Holbrook |
| **Cutter/Draper** | Natalie Bowman, Erin Bryant |
| **First Hand** | Abigail Hebert, Linda Palmer |
| **Stitchers** | Aimee Cole, Elizabeth Garver, Michele Jackson, Kathleen Werner |
| **Craftsperson** | Melissa Bialko |
| **Assistant Wig Designer** | Alyssa Battersby |
| **Wardrobe Head** | Abigail Hebert |
| **Costume Shop Intern** | Kathryn McMahon |

*This artist appears through the courtesy of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
Shakespeare certainly knew a trick or two about presenting powerful verbal and visual images in plays like the performance of Henry IV being staged today by the Notre Dame Shakespeare Festival. While we would not presume to equate ourselves with the Great Bard, we take pride in the powerful verbal and visual images presented daily through the quality programming of PBS and WNIT. Best of all, you don’t need to know any tricks to get great educational, informational and entertaining programs on WNIT. Simply becoming a member will do quite nicely.

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"I know a trick worth two of that."

“One touch of nature makes the whole world kin.”
-William Shakespeare

Wellfield Botanic Gardens is honored to partner with the Notre Dame Shakespeare Festival!
For more information, call 574 •266•2006 or visit www.wellfieldgardens.org
PERFORMANCE NOTES

The Merry Wives of Windsor will be performed without an intermission.

Please turn off all cell phones and pagers before the performance.

Photography is welcome as long as it does not disrupt the performance.

THE MERRY WIVES OF WINDSOR
Performance Schedule

Sunday, July 20 at 7:00 pm
Lincoln Township Public Library
Stevensville, Mich.

Saturday, July 26 at 7:30 pm
DeKalb Outdoor Theater
Auburn, Ind.

Sunday, July 27 at 7:30 pm
River Park Square
Plymouth, Ind.

Saturday, August 2 at 6:30 pm
Dewey Cannon Park

Sunday, August 3 at 7:00 pm
Battell Park
Mishawaka, Ind.

Saturday, August 9 at 7:00 pm
Wellfield Botanic Gardens
Elkhart, Ind.

Sunday, August 10 at 6:30 pm (CDT)
Centennial Park
Munster, Ind.

Saturday, August 16 at 4:00 pm
Art Beat: Shakespeare on the Gridiron
South Bend, Ind.

Monday, August 25 at 7:00 pm
ND Main Building Quad
(In front of the Golden Dome)
Notre Dame, Ind.

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THE NOTRE DAME SHAKESPEARE FESTIVAL
The Professional Theatre in Residence at the University of Notre Dame

GRANT MUDGE
Ryan Producing Artistic Director

presents

THE MERRY WIVES OF WINDSOR
by William Shakespeare

WEST HYLER
Director

ETHAN DEPPE
Composer and Arranger

NELLIE PETLICK
Stage Manager

STEFAN ROSEEN
Costume Design

KYLE TECHENTIN
Scenic and Properties Design
• In the neighborhood of Windsor, a Justice of the Peace named John Shallow arrives at the home of the Pages (George and Margaret), accompanied by Abraham Slender and the Welsh pastor of the village, Sir Hugh Evans. They confront Sir John Falstaff, accusing the knight and his men of killing the Justice’s deer, beating his men, and picking Slender’s pocket.

• Master Page helps to ameliorate the conflict and the party heads in to a hearty breakfast of venison.

• Sir Hugh sends Slender’s servant (Peter Simple) to the home of Dr. Caius, to seek help from the doctor’s nurse, Mistress Quickly (who is said to know Anne Page’s mind), in wooing Anne on Slender’s behalf.

• Dr. Caius discovers the Simple plan, and departs, instructing his servant Jack Rugby to carry his sword. Master Fenton arrives, who, also in love with Anne Page, seeks the help of Mistress Quickly. She vows to help all three wooers.

• Falstaff, Nym, Pistol, and Bardolph set up at the Garter Inn, where the latter is hired on as a drawer (i.e., a bartender). Falstaff reveals his plan to woo both Mistresses (Page and Alice Ford), who reportedly control their husband’s wealth. When his men refuse to deliver Falstaff’s letters to the wives, he fires them.

• The Mistresses receive Falstaff’s letters via his personal assistant, Robin. Bardolph and Nym acquaint both husbands (Page and Francis Ford) with the Knight’s amorous intents.

• Ford enlists the Host of the Garter in “a jest” to convey him secretly to Falstaff, disguised as “Master Brook.” He pays Falstaff to woo his wife.

• Informed by Mistress Quickly that Mistress Ford will be “alone at home between 10 and 11,” Falstaff lets “Master Brook” (the disguised Ford) in on the plan and departs. Ford brings Caius, Page, Evans, and Shallow to his home to witness Falstaff’s dalliance with his wife and the justice of his jealousy.

• Falstaff arrives at Mistress Ford’s not long before her husband and his entourage. She and Mistress Page hide Sir John in a large laundry basket, which then is carried out under Ford’s nose. Falstaff is thrown in the Thames with the rest of the laundry.

• Slender and Shallow vie for the affections of Anne, even as Master Fenton does the same. Fenton finds no favor with Anne’s father.

• Mistress Quickly again brings word to Falstaff that Mistress Ford has appointed a time for the two of them to meet, and again Falstaff informs “Master Brook” of the plot.

• Ford again attempts to catch Sir John and his wife together, and again brings Page, Caius, Shallow, Slender, and Evans to see the cause of his jealousy. However, the fat knight is disguised as the old, fat woman of Brentford and escapes, but not without a beating.

• The wives reveal the joke to the husbands, and the entire party arranges a final humiliation: Sir John is to dress as “Herne the Hunter” and meet both women at the site of Herne’s Oak. There, dressed as fairies, much of the town pinches and tortures Sir John, while Fenton sneaks Anne Page away and marries her. Dr. Caius and Master Slender’s marriage efforts go awry.

• Mistress Page invites the assembled party to laugh this sport over by a country fire, and “Master Brook” may just get his wish.
THE MERRY WIVES OF WINDSOR | Cast and Staff

CAST

Residents of Windsor

MISTRESS ALICE FORD  Lauren Sagendorph
MISTRESS MARGARET PAGE  Zuri Eshun
FRANCIS FORD  Marlon Burnley
GEORGE PAGE  Zach Wendeln
SERVANTS  Guillermo Alonso
          Matt Keeley

Gentlemen of Windsor

ANNE PAGE  Zada Eshun
          Daughter of George and Margaret

SIR HUGH EVANS  Dan Shefer
          A Welsh Parson

DR. CAIUS  David Kern

MISTRESS QUICKLY  Cassandra Cushman
Dr. Caius’s Assistant

JACK RUGBY  Brian Scully
Dr. Caius’s Assistant

FENTON  Kyle Sherman
          A gentleman

JUSTICE ROBERT SHALLOW  Jeremy Weyer

ABRAHAM SLENDER  Matt Keeley
          Cousin of Shallow

PETER SIMPLE  Kyle Sherman
Slender’s Servant

HOST  Brian Scully
          Of the Garter Inn

Visitors to Town

SIR JOHN FALSTAFF  Scott Egleston
BARDOLPH  Guillermo Alonso
PISTOL  David Kern
NYM  Kyle Sherman
ROBIN  Charell Luckey
          Falstaff’s Personal Assistant

STAFF

Production Manager and
Technical Director  Brian Morgan
Assistant Production Manager  Ryan Stutzman
Assistant Director  Ariel Francoeur
Text Coach  Joe Alberti
Movement Coach  Cheryl Turski
Voice Coach  Stanton Davis
Wardrobe Head  Kathryn McMahon
Assistant Stage Manager  Zach Wendeln
“If music be the food of love, play on.”

William Shakespeare, Twelfth Night

Congratulations to the Notre Dame Shakespeare Festival on another great season!

For more information, call 574.631.0984 or visit fischoff.org.

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Weekdays: 11:00 am to 1:00 am
Weekends: 11:00 am to 2:00 am
RohrsNotreDame.com // 574.631.2018
THE NOTRE DAME SHAKESPEARE FESTIVAL
The Professional Theatre in Residence at the University of Notre Dame
GRANT MUDGE
Ryan Producing Artistic Director
presents

SHAKESCENES
by William Shakespeare

CHRISTY BURGESS
Coordinating Director

KATHLEEN VAN VLEET
Lighting Designer, Master Electrician

ANNA KURTZ
Stage Manager

PERFORMANCE NOTES
ShakeScenes will be performed with one 10-minute intermission.

Please turn off all cell phones and pagers before the performance.

Flash photography is strictly prohibited. Photography without flash is permitted as long as it does not disrupt the performance.

To join ShakeScenes in its 2015 season, please go to our website at shakespeare.nd.edu.

SHAKESCENES PERFORMANCE SCHEDULE
Saturday, July 19, 2:00 pm
Sunday, July 20, 2:00 pm
Washington Hall,
University of Notre Dame

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“The play’s the thing…”
_Hamlet_ Act 2, scene 2

Peace loving hippies, Bollywood, and love sonnets were some of last year’s _ShakeScenes_ with lawyers, doctors, college professors, and kindergarteners all playing a part. In my six years participating in the Notre Dame Festival’s _ShakeScenes_, I’ve seen people from all walks of life perform Shakespeare in ways I could never imagine. Since its inception in 2000, hundreds of community members have participated in dozens of scenes for an audience of thousands.

I will always remember the first year I participated in _ShakeScenes_. I was new to the area and was the director of a fledgling acting program. Through _ShakeScenes_, I felt I found a family and a home. My actors saw youth and adults acting alongside each other, brought together by Shakespeare. I believe _ShakeScenes_ represents the best of South Bend. People from all walks of life become a family that celebrates each other, imagination, acting, and Shakespeare. It is a wonderful community to call home.

Thank you for being a part of the Notre Dame Shakespeare Festival family.

Christy Burgess
ShakeScenes Coordinating Director
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PERFORMANCE NOTES

_Much Ado About Nothing_ will be performed with one 15-minute intermission.

Please turn off all cell phones and pagers before the performance and following intermission.

The use of cameras, camera phones, or audio and video recording devices in this theatre is strictly prohibited.

Late seating will occur approximately 10 minutes into the performance. Ticket holders that are more than 10 minutes late will be seated at the discretion of the House Manager.

MUCH ADO ABOUT NOTHING

PERFORMANCE SCHEDULE

Wednesday, September 17 at 7:30 pm
Thursday, September 18 at 7:30 pm
Friday, September 19 at 7:30 pm

Washington Hall,
University of Notre Dame

THE NOTRE DAME SHAKESPEARE FESTIVAL

The Professional Theatre in Residence at the University of Notre Dame

GRANT MUDGE
Ryan Producing Artistic Director
presents

ACTORS FROM THE LONDON STAGE

MUCH ADO ABOUT NOTHING

by William Shakespeare

AL BARCLAY

PAUL O’MAHONY

CLAIRE REDCLIFFE

GEORGINA STRAWSON

JACK WHITAM

RYAN STUTZMAN
Stage Manager

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MUCH ADO ABOUT NOTHING | Setting the Stage

• News reaches the town of Messina that Don Pedro has won a battle and is coming to stay with Messina’s governor Leonato, his daughter Hero, and his niece Beatrice. Don Pedro arrives with his bastard brother Don John, the young “Count Claudio,” and Benedick. Beatrice and Benedick trade mocking wit as usual. Claudio admits to Benedick that he loves Hero but Benedick only teases him. Don Pedro, however, agrees to help Claudio’s wooing by disguising himself as Claudio and speaking to Hero. Leonato’s brother Antonio overhears the plan but mistakenly believes Don Pedro is himself in love with Hero. Leonato is delighted at the news of the prince’s interest in his daughter. Conrad, one of Don John’s servants, tells his melancholy master and Borachio of Don Pedro’s intention to woo Hero for Claudio, and Don John, hating his brother and wanting to cause trouble, sets out to foil the match.

• Don Pedro’s friends arrive masked for a dance and, in the confusions of identity the masks create, Beatrice mocks Benedick, Don Pedro woos Hero for Claudio, while Don John tells Claudio, pretending to mistake him for Don Pedro, that Don Pedro woos Hero for himself, leaving Claudio depressed. But, to Claudio’s relief and general rejoicing, Don Pedro unites Hero and Claudio for marriage.

• Don Pedro decides on a new plot: to convince Beatrice and Benedick that each is in love with the other, even though both have vowed never to marry. Don Pedro, Leonato, and Claudio discuss Beatrice’s “love” for Benedick, knowing that Benedick is overhearing their words; Benedick takes the bait. Then Hero and her servant Ursula talk about Benedick’s “love” for Beatrice, while Beatrice listens; she too takes the bait.

• Don John, still determined to prevent Claudio’s marriage, tells Don Pedro and Claudio that Hero is promiscuous and will be meeting her lover that night, the very night before her wedding. At night, Dogberry and Verges, town officials, instruct the Night Watch in their duties. In hiding, the watchmen hear Borachio tell Conrad how he wooed Margaret, Hero’s servant, at Hero’s bedroom window, thereby convincing Don Pedro and Claudio that Hero is unfaithful. The watch arrests Borachio and Conrad but, when Dogberry and Verges try to tell Leonato the news, he, rushing to church for the wedding, shrugs them off.

• At the altar Claudio rejects Hero and storms out with Don Pedro, leaving Hero collapsed from shock. Leonato believes the accusations but the Friar suggests they pretend that Hero has died, while they test the truth of the claim. Benedick and Beatrice admit their love to each other. She demands he prove his love by killing Claudio for wronging Hero.

• The distraught Leonato and Antonio confront Don Pedro and Claudio who ignore their complaints. Benedick arrives to leave Don Pedro’s service and challenges Claudio to a duel. News comes that Don John has fled and Dogberry brings in Borachio who admits he has slandered Hero. Claudio is appalled at what he has done. Leonato, still pretending Hero is dead, instructs Claudio to mourn at Hero’s tomb all night and then, in recompense, to marry Hero’s “cousin” (actually, of course, Hero herself). With two impending weddings (Claudio-Hero and Benedick-Beatrice) and the news that Don John has been captured, the play can end with a dance.

ACTORS FROM THE LONDON STAGE

For nearly forty years, the Actors From The London Stage troupe has been thrilling students in classrooms and audiences in theatres at colleges across the United States. The five, professional, British actors spend a week’s residency at each university they visit, perform a Shakespeare play, and go into dozens of classrooms to share with students the experience of using scripts. The plays are performed with minimal props, no set, and without a director. Through the skills of the actors, language is the true star to inspire the imagination of the audience – as, we believe, Shakespeare intended.
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From left to Right:
Faiz Khoja  
Financial Advisor Associate
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GUILLERMO ALONSO (Henry IV – Poijs, Ensemble; The Merry Wives of Windsor – Bardolph, Servant) is grateful to be debuting as part of the 2014 Notre Dame Shakespeare Festival, celebrating 150 years of Shakespeare at Notre Dame! His previous credits include: Groom in Blood Wedding, Padre Justo in Shadows of the Reef, Hombre in The Sinopean, and Max in Light up the Sky. He is a senior Film, Television, and Theatre major at the University of Notre Dame. Guillermo is thankful for the department’s continued dedication both inside and outside the classroom, especially Scott Jackson for inspiring him to follow his dream. He would also like to thank his family and friends for their love and support. After graduation, Guillermo hopes to pursue an MFA in acting.

MARLON BURNLEY (Henry IV – Douglas, Warwick, Ensemble; The Merry Wives of Windsor – Master Ford) is a graduate of Marian High School and in his third year as a theatre performance major at Indiana University South Bend (IUSB). His IUSB Theatre and Dance Company credits include: The Leading Player in Pippin, Oberon in A Midsummer Night’s Dream, Kent in King Lear, Marlon in The Complete Works of William Shakespeare (Abridged), Benvolio in After Juliet, The Page in Amahl and the Night Visitors, The Mad Hatter in Alice In Wonderland, Action in West Side Story, Snowball in Animal Farm, Mr. Toad in The Wind in the Willows, Demetrius in A Midsummer Night’s Dream, Captain Corcoran in H.M.S. Pinafore, Sidney Trefusis in Smash, George Murchison in A Raisin in the Sun, Aretha Feelgood in Johnny Appleseed, The Announcer in It’s a Wonderful Life, and Prince Ziegfried in Swan Lake. He would like to thank his wife, family, and friends for all of their support in his pursuit of his career in theatre.

CASSANDRA CUSHMAN (Henry IV – Lady Mortimer, Ensemble; The Merry Wives of Windsor – Mistress Quickly) is thrilled to be here at NDSF! Cassandra is currently pursuing her MFA in acting at the University of Illinois, Urbana-Champaign. At Illinois, her credits include Much Ado About Nothing, Clybourne Park, 44 Plays for 44 Presidents, Now. Here. This., and Cardenio. She will appear in The Skin of Our Teeth this fall. Originally from Portland, Oregon, she has worked regionally with The Shakespeare Theatre of N.J., The Lyric (N. Ireland), Moscow Art Theatre, and Riverside Theatre in the Park, where last summer she appeared in The School for Scandal. Love, generous thanks, and gratitude to her teachers, classmates, and family for their continued support.

STANTON DAVIS (Henry IV – Lord Chief Justice, Blunt, Glendower; The Merry Wives of Windsor – Voice Coach) serves as head of The BFA program in acting at Northern Illinois University where he is also the head of voice and speech. Stanton received his MFA in Acting from the University of Delaware’s Professional Theatre Training Program, and his BFA from the University of Utah. He has worked professionally as an actor (stage, film, and TV commercials), fight choreographer, stagehand, director, voice-over artist, stunt man, voice coach, dialect coach, and education director at theaters throughout the country. Stanton is a member of the Independent Fight Director’s Guild, and is a certified Associate Teacher of Fitzmaurice Voice Work. Acting credits include: Artist’s Ensemble’s The Shakespeare Conspiracy, First Folio’s Passion of Dracula, Oak Park’s Of Mice and Men and Much Ado About Nothing at The Shakespeare Theatre (Washington, DC) Allan’s Lane and Intrepid theaters (in Philadelphia), Actors Lab Arizona, Court Yard Players Touring Company, Arizona Jewish Theatre, AKA Theatre, Candlelight Theatre Company (NYC), New Paltz Summer Rep, York Little Theatre, and the Arizona, Tucson, South West, Baltimore, Wisconsin, Park City, and Utah Shakespeare Festivals.

WILLIAM DICK (Henry IV – Worcester, Shallow) is pleased to be making his Notre Dame Shakespeare Festival debut in Henry IV. At Chicago Shakespeare Theater his credits include: The Merry Wives of Windsor, Cyrano de Bergerac, Henry VIII, Timon of Athens, The Madness of George III, The Taming of the Shrew, Macbeth, The Comedy of Errors, Cymbeline, Troilus and Cressida, The Two Noble Kinsmen, A Flea in Her Ear, Much Ado About Nothing, and The Merchant of Venice. Other Chicago credits include: The Odd Couple (Northlight Theatre); The Pitmen Painters (TimeLine Theatre); End Days, Accidental Death of an Anarchist (Next Theatre); Scrooge in A Christmas Carol (Drury Lane Oakbrook); Moonlight and Magnolias, House and Garden, The Goat or Who is Sylvia? (Goodman Theatre); and We All Went Down to Amsterdam (Steppenwolf Theatre). Regional credits include Eurydice (Milwaukee Repertory Theater) and work at Michigan Public Theatre, Studio Arena Theatre, and the Los Angeles Theatre Center. TV and Film credits include episodes of Leverarge, Chicago Fire, Mob Doctor and Crisis; and The Company, Ice Harvest, Stranger Than Fiction, The Break Up, The Promotion, The Merry Gentleman, Fred Claus, and Oz The Great and Powerful.

SCOTT EGGLESTON (Henry IV – Mowbray, Silence, Ensemble; The Merry Wives of Windsor – Falstaff) is thrilled to join the Notre Dame Shakespeare Festival Young Company for the first time. He is a rising senior at Northwestern University, where he studies Theatre. Favorite Northwestern credits include Machinal, Bloody Bloody Andrew Jackson, Avenue Q, and Bob: A Life in Five Acts. He also performs longform improv with Floozy Newt and shortform improv with Mee-Ow. In the coming year, he will serve as Playwriting Chair for Vertigo Productions and Director for Griffin’s Tale Children’s Repertory Theatre. Many thanks to the NDSF team and love to Mom and Dana.
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ZADA ESHUN (Henry IV – Ensemble, The Merry Wives of Windsor – Anne Page) is a recent graduate of Brandeis University. This is her first season with the Notre Dame Shakespeare Festival and acting with her identical twin sister Zuri, but she is no rookie to the theatre. She has recently started in 365 plays/365 days, an exuberant production of Orestes titled Visions of an Ancient Dreamer, and She Stoops to Conquer. Outside of the theatre, Zada was a film major and now concentrates on writing for the screen. She is also a champion for diversity in theatre education, holding conferences and intensely researching non-Western theatre and its importance in theatre education. Zada will be attending The East 15 Acting School of London this fall, with her sister, to receive her MFA in acting. She sends her love to her mother, father, sister Zuri, and little sister Esi. Her favorite quote from Shakespeare comes from Henry IV: “If all the year were playing holidays; To sport would be as tedious as to work.”

HENRY GODINEZ (Henry IV – King Henry IV) is the resident artistic associate at Goodman Theatre and the curator of the Latino Theatre Festival. Most recently at the Goodman, he directed Karen Zacarias’ The Sins of Sor Juana. World premieres directed at Goodman include Karen Zacarias’ Mariela in the Desert, Regina Taylor’s Millennium Mambo and Luis Alfaro’s Straight as a Line. Also at Goodman: José Rivera’s Boleros for the Disenchanted (also world premiere at Yale Repertory Theatre), The Cook by Eduardo Machado, Electricidad by Luis Alfaro, Zoot Suit by Luis Valdez, Red Cross by Sam Shepard (in Regina Taylor’s Transformations), the Goodman/Teatro Vista co-production of José Rivera’s Cloud Tectonics, and the 1996–2001 productions of A Christmas Carol. Mr. Godinez’s other Chicago credits include Water By The Spoonful at Court Theatre, A Civil War Christmas at Northlight Theatre, A Year with Frog and Toad and Esperanza Rising for Chicago Children’s Theatre, Nilo Cruz’s Two Sisters and a Piano (Apple Tree Theatre/Teatro Vista co-production), and Anna in the Tropics for Victory Gardens Theater. Mr. Godinez is the co-founder and former artistic director of Teatro Vista, where he directed Broken Eggs, El Paso Blue, Journey of the Sparrows, Santos & Santos, and The Crossing. His other directing credits include work at Portland Center Stage, Signature Theatre Company in New York City, Kansas City Repertory Theatre, Oak Park Festival Theatre, Colorado Shakespeare Festival and several seasons of Stories on Stage for WBEZ Chicago Public Radio. As an actor, Mr. Godinez appeared most recently in the Goodman/Teatro Buendia of Cuba 2013 world premiere of Pedro Páramo, as well Chicago Fire and several episodes of Boss. Born in Havana, Cuba, Godinez is the co-editor of The Goodman Theatre’s Festival Latino: Six Plays (NU Press), and serves on the Board of Directors of the Illinois Arts Council and Albany Park Theatre Project. Mr. Godinez is the recipient of the 1999 TCG Alan Schneider Directing Award, the Distinguished Service Award from the Lawyers for the Creative Arts, and was honored as the 2008 Latino Professional of the Year by the Chicago Latino Network, and with the 2013 University of Wisconsin-Milwaukee Alumni Award. Mr. Godinez is an associate professor in the Department of Theatre at Northwestern University.

JOHN LISTER (Henry IV – Sir John Falstaff) returns to Notre Dame Summer Shakespeare having previously appeared in Romeo and Juliet, Henry V, and The Comedy of Errors. Chicago credits include: Show Boat (Lyric Opera of Chicago); The Crucible (Steppenwolf Theatre); Guys and Dolls (Marriott Lincolnshire); six seasons of A Christmas Carol (The Goodman Theatre); You Like It (Writers Theatre); Lady Windermere’s Fan, Red Herring, She Stoops To Conquer, Inherit The Wind, Tom Jones (Northlight); Northanger Abbey (Remy Bumppo), and more than a dozen

MATT KEELEY (Henry IV – Davy, Vernon, Humphrey of Gloucester, Servant, Ensemble; The Merry Wives of Windsor – Slender, Servant) is a recent graduate of Indiana University Bloomington with a double major in Theatre & Drama and Telecommunications with a minor in German. Recent credits include Hamlet, Bobby (Coyote on a Fence), Trip (The School for Scandal), and The Naval Officer (Lord of the Flies) as well as appearing in over ten student-produced independent films. He also is a four-year veteran of sketch comedy and proud alum of IU’s longest-running troupe, Boy in the Bubble. This past year, he wrote, directed, and produced an original short film under the teaching of Robbie Benson (Beauty and the Beast, Ice Castles). Matt has studied with the British American Drama Academy in London and is pursuing advanced training with The Second City, and the International Stunt School. He would like to thank his family for their unwavering love, support, and homecooked meals.

DAVID KERN (Henry IV – John of Lancaster, Ensemble; The Merry Wives of Windsor – Pistol, Caius) is excited to return to the Notre Dame Shakespeare Festival, where he previously appeared in Macbeth (2008). He is currently a student at Northwestern University, having appeared in Middletown, One for My Baby, Julius Caesar, and The Complete Works of William Shakespeare (Abridged), amongst others. He has studied at the British American Drama Academy at Oxford. He is a South Bend native and a graduate of John Adams High School.
productions with Chicago Shakespeare Theater. Regional credits include productions with American Player’s Theatre, Indiana Repertory Theatre, Peninsula Players, and The International Mystery Writer’s Festival. Film and Television credits include: Public Enemies (Universal); Animals (Animals, LLC); Prison Break (FOX) and The Beast (A&E). Born in Dundee, Scotland, John was raised in West Lafayette, Indiana. He received a Bachelor’s degree in Theatre Performance from Ball State University and a Master’s degree in Acting from Michigan State University.

CHARRELL LUCKEY (Henry IV – Robin, Ensemble; The Merry Wives of Windsor – Robin) is enjoying her first summer experience with the Young Company. Luckey has been involved with Shakespeare at Notre Dame in previous summers through ShakeScenes. She played The First Witch with the Robinson Shakespeare Company in their ShakeScene of Macbeth in 2008. She has played Antipholus of Syracuse in The Comedy of Errors (2010) and Miranda in The Tempest (2012), also with the RSC. Luckey participated in the English Speaking Union Shakespeare Monologue Competition beginning in 2008, placing in both regional and state levels. She joined Butler University as a Theatre Major in 2012, and has since been involved in three productions. Her latest venture was an ensemble-oriented adaptation of Terminal by Susan Yankowitz. Luckey believes that she owes much of her success to her involvement with the Robinson Shakespeare Company, the mentorship of Christy Burgess and Scott Jackson, the Robinson Community Learning Center, and her supportive family and friends.

NEAL MOELLER (Henry IV – Henry “Hal” / Prince of Wales) is very excited to be making his Notre Dame Shakespeare Festival debut. This past summer he was in repertory at the Illinois Shakespeare Festival as the title role in Macbeth and in the ensemble for Failure: A Love Story. New York credits include: Prospero in The Tempest (Theater 54); Alexander Trocchi in the U.S. premiere of Jokum Rohde’s Pinocchio’s Ashes (Theater for the New City); Macheath, Threepenny Opera at the Riverside Theater. Other notable roles include: Brick, Cat on a Hot Tin Roof; Cheviot Hill, Engaged; Algernon, The Importance of Being Earnest (LA and NY); and Bertram in All’s Well That Ends Well. He is a proud member of AEA and SAG/AFTRA. He received his BA in Theater from University of Buffalo. Neal is currently attending the University of Illinois working on his MFA in Acting where he has appeared as Don Pedro in Much Ado About Nothing, Russ in Clybourne Park, as Ned Weeks in The Normal Heart, and Van Helsing in Dracula.

TYLER RICH (Henry IV – Hostpur, Pistol) is thrilled to be working with the Notre Dame Shakespeare Festival. Credits include Cyrano de Bergerac (Chicago Shakespeare Theatre); Salvage, Cymbeline, and Design for Living (First Folio Theatre); Spring Awakening and Measure for Measure (Promethean Theatre Ensemble). Regionally he has worked with American Players Theatre and Montani Shakespeare in the Parks. Fight direction credits include work with Northlight Theatre, Writers Theatre, Signal Ensemble Theatre, TimeLine Theatre Company, and others. Tyler is a graduate of Plymouth State University.

PEGGY ROEDER (Henry IV – Mistress Quickly, Lady Northumberland) has spent the last three winters at the Asolo Repertory Theatre in Sarasota, Florida, performing as Ma Joad in Grapes of Wrath, Sonia in Vanya and Sonia and Masha and Spike, Penny in You Can’t Take It With You, and Mrs. Higgins in My Fair Lady. Chicago credits include The How and The Why for Etopia Productions, The Dresser at Steppenwolf, Romeo and Juliet at Chicago Shakespeare, Big Meal at American Theatre Company, Busy World is Hushed at Next Theatre, world premiere of Float at About Face, and Barefoot in the Park at Drury Lane Oakbrook Theatre. In Chicago, her work has garnered four Jeff Awards, three Artisan Awards, and two After Dark Awards. At Milwaukee Rep, she was seen in Clean House. She played Nurse Angela in Ciderhouse Rules at both the Atlantic Theatre Company in New York and the Mark Taper Forum in Los Angeles. At Peninsula Players in Door County, Wisconsin, she enjoyed performing in Miracle on South Division Street, Cabaret, and originated the role of Ruthie in the world premiere of Making God Laugh. Film work includes Groundhog Day, Road To Perdition, In Memoriam, Were the World Mine, and Stranger Than Fiction. TV credits include Law & Order, Star Trek: DS9, Pennsylvania Miners Movie, and ER. Peggy has sung in concert at Ravinia and can be heard on both Second City Divas CDs.

LAUREN SAGENDORPH (Henry IV – Doll Tearsheet, Ensemble; The Merry Wives of Windsor – Mistress Ford) is currently studying at Indiana University Bloomington. She plans to graduate in 2016 with a BA in Theatre and a minor in Telecommunications. She is originally from Grayslake, Illinois. She is so pleased to be a part of Notre Dame Shakespeare Festival! At IU, Lauren has been involved in many productions. For Indiana University: Picasso’s Women (Dora Maar), Almost, Maine (Villian/Hope), Refusing the Flower (Julia). For the Bloomington Playwrights Project: Mad Gravity (Dakota), Sequence (Cynthia). For College of Lake County: A Chorus Line (Judy). For film: Fermata (Isabel), Flick (Veronica). Lauren also serves as the Historian for the University Players, a group at IU dedicated to student theatre. When not in rehearsal or reading scripts you can find her napping, working at Bloomington Bagel Company, eating bacon, watching Netflix, or napping. She is a dinosaur-enthusiast and her favorite season is Fall.
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CAST PROFILES

BRIAN SCULLY (Henry IV – Westmoreland, Ensemble; The Merry Wives of Windsor – Jack Rugby, The Host) is a proud graduate of the University of Notre Dame, holding a degree in both Psychology and Pre-Health. He was a frequent performer over his time at ND; his most recent acting credits include Cabaret (Herr Schultz) with Notre Dame’s Film, Television, and Theatre department and Legally Blonde (Emmett), How to Succeed in Business Without Really Trying (Mr. Twingle), and next to normal (Dr. Fine/Dr. Madden) with the Pasquerilla East Musical Company. Having been primarily involved in musical theatre, he is excited to join the company this summer to work on the time-tested classics of Shakespeare.

DAN SHEFER (Henry IV – Gower, Coleville, Ensemble; The Merry Wives of Windsor – Sir Hugh Evans) is a junior majoring in Theatre and Drama at Indiana University Bloomington. He is ecstatic to be participating in the Notre Dame Shakespeare Festival. Theatre credits include: Thomas Diaforus (The Imaginary Invalid) at Indiana University Bloomington, Gus the Theatre Cat (Cats) at St. Joseph Summerfly Festival, and Colonel Hathi (The Jungle Book Kids) at South Bend Civic Theatre. Dan is from South Bend, IN.

SCOT SHEPLEY (Henry IV – Northumberland, Archbishop of York / Scroop; ShakeScenes Director) is delighted to return to the Notre Dame Shakespeare Festival for his 8th production! His theatre work in South Bend includes directing and acting with the Acting Ensemble Stage Company, as well as several productions with South Bend Civic Theatre. Scot serves as Marketing Director for South Bend Civic Theatre and has taught theatre classes at Notre Dame and IUSB. Thanks to his family for letting Dad out to play!

KYLE SHERMAN (Henry IV – Mortimer, Thomas of Clarence, Francis, Ensemble; The Merry Wives of Windsor – Nym, Fenton, Simple) is a rising senior at Northwestern University and is thrilled to be making his Shakespeare debut with the Notre Dame Shakespeare Festival! Recently he has been seen on the Northwestern stage in next to normal (Gabe) and The 25th Annual Putnam County Spelling Bee (Chip), as well as a new musical adaptation of Shakespeare’s Twelfth Night, Double Feature at Hollywood and Vine, in which he played the role of Sebastian. Kyle hails from Columbia, MO, and wants to extend his love and gratitude to his family, his friends both near and far, and of course to the Notre Dame Shakespeare Festival.

ZACH WENDELN (Henry IV – Assistant Stage Manager, The Merry Wives of Windsor – Master Page, Assistant Stage Manager) is a senior English and Film, Television, and Theatre double major at the University of Notre Dame. He is actively involved in student theatre at Notre Dame. Past shows include Opera Notre Dame’s Sweeney Todd (2012, Ensemble); Pasquerilla East Musical Company’s productions of next to normal (2012, Henry), How to Succeed in Business Without Really Trying (2013, Stage Manager), and Legally Blonde (2014, Stage Manager); Student Players’ The Lion in Winter (2013, Assistant Director/Geoffrey) and Inherit the Wind (2014, Bertram Cates); and Loyal Daughters and Sons (2014). This coming autumn, the FTT department will be producing his first original play, Beneath My Skin, as part of the 2014 ND Theatre NOW! program. Zach will also be directing Into the Woods for PEMGs. This is Zach’s first experience with the Notre Dame Shakespeare Festival, and he is thrilled to have this opportunity to work with and learn from both professionals and his peers.

JEREMY WEYER (Henry IV – Bardolph, The Merry Wives of Windsor – Justice Shallow) holds a BFA in Theatre performance from Indiana University South Bend (IUSB). He’s excited to be a part of the Notre Dame Shakespeare Festival and to start cutting his teeth in the world of professional theatre. In college, he was nominated twice to participate in the Irene Ryan scholarship competition at the Kennedy Center American College Theater Festival in 2013 and 2014, and he made an appearance at the Southeastern Theatre Conference in Mobile, AL, this past March. His IUSB Theatre and Dance Company credits include: General Harrison Howell (A Kiss Me, Kate), Jeremy in The Complete Works of William Shakespeare (Abridged), The Earl of Gloucester (King Lear), King Charles (Pippin), Uncle Henry/Bunchkin Munchkin/The Guardian of the Gates (The Wizard of Oz), Jeremy/ASM (It’s a Wonderful Life: On Air! – 2012), Miss Wilson (SMASH), Sailor Ishmael (H.M.S. Pinafore), Mr. Potter/Mr. Martini/Mr. Gower/others (It’s a Wonderful Life: On Air! – 2011), Karl Lindner (A Raisin in the Sun – 2011), Bottom (A Midsummer Night’s Dream), Otter (The Wind in the Willows), King Kaspar (Amahl and the Night Visitors – 2010), Napoleon (Animal Farm), Lt. Schrank (West Side Story), Caterpillar/others (Alice in Wonderland), Shepard (Amahl and the Night Visitors – 2009), Gianni (After Juliet). He also directed A Midsummer Night’s Dream in 2014 and Johnny Appleseed in 2012. He would like to thank his parents for all of their support, Marlon Burnley for being there in every show (even after graduation), Randy Colborn and Justin Amelio for their wise tutelage, and the Notre Dame Shakespeare Festival for this wonderful opportunity.
VICTORIA ABRAM-COPENHAVER (ShakeScenes Director) is thrilled to be directing for ShakeScenes once again this year. Victoria has acted, directed, and taught theatre in Chicago for several years. After which, she returned to South Bend to join the civic theatre and their teaching team! She is looking forward to continuing her theater and film production experience in Orlando Florida, this coming fall! "For my family."

JOE ALBERTI (Text Coach) is a certified Colaianni’s Speech Practitioner and a Designated Linklater Voice Teacher. He is an assistant professor of Theatre at the University of New Mexico at Albuquerque. He is also a faculty and company member of Shakespeare&Co. Pearson Academic published Joe’s first book, “Acting: The Gister Method,” in 2012. This book is based on his doctoral dissertation, and on his studies at the Yale School of Drama under master acting teacher Earle R. Gister. Joe is currently completing teacher training for certification in the Alexander Technique (AmSAT). He has directed over 65 plays.

MELISSA BIALKO (Craftsperson) is pleased to be participating at the Notre Dame Shakespeare Festival for her 9th season. Melissa has served as a Cutter/Draper, Craftsperson, Wardrobe Head, and Stitcher in the Professional Company and three times as the Costume Designer for the Young Company. A member of IATSE 187, Melissa has recently worked wardrobe for the touring productions of Celtic Woman, Rock of Ages, and Shrek The Musical. Melissa works at Saint Mary’s College. Melissa’s recent design credits include The Dancer’s Ensemble Workshop’s Pass in Boots and The Secret Garden, for which she won a Kennedy Center award for Outstanding Costume Design. Melissa received her BA from Ashland University and her MFA at The Ohio State University.

PATTY BIRD (ShakeScenes Director) received her BA in Theatre and Television Arts from Valparaiso University, concentrating in English and Elementary Education. She has been teaching children’s theatre for over 20 years and is thrilled to share her love of Shakespeare with kids this summer as part of ShakeScenes. As an actress, Patty’s favorite roles include Adriana in The Comedy of Errors, Germaine in Picasso at the Lapin Agile and Louise Maske in The Underpants (both by Steve Martin), Marcy/Ruby in Jim Henry’s The Angels of Lemos, Beth in A Lie of the Mind, May in Fool for Love, Fool in King Lear, and Marianne in Tartuffe. Patty received a Northwest Indiana Excellence in Theatre Foundation Lead Actress nomination for the following roles: Beth in A Lie of the Mind, Poopay in Communicating Doors, May in Fool for Love and Joan in Murder in Green Meadows.

NATALIE BOWMAN (Cutter/Draper) started working with the Notre Dame Shakespeare Festival in 2007 and has continued to return as a Cutter/Draper ever since. Originally from Northern Indiana, Natalie relocated to Southern Indiana in 2008. Before joining the faculty at Indiana University Southeast in 2011, Natalie spent a number of years traveling around the United States working at various regional theatres and educational institutions as a costume technician and costume designer. Some of these include Swine Palace Productions based at Louisiana State University, Northern Illinois University, Milwaukee Shakespeare Company, and Virginia Stage Company. For nearly eight years, she returned regularly to the Tony Award-winning Utah Shakespearean Festival where she also designed the costumes for two seasons of their educational tour (Macbeth and The Taming of the Shrew), which travels for three months over five western states. Natalie received her BA in Theatre with a concentration in Design and Technology from Indiana University South Bend in 1998 and her MFA in Costume Design at Florida State University in 2001.

ERIN BRYANT (Cutter/Draper) is the Costume Shop Supervisor at Bethel College, managing the Theatre Department’s costume collection. Erin is a Stitcher, Cutter/Draper and designs costumes for Bethel’s productions. She has a BA in Liberal Studies from Bethel College and has worked local calls for touring shows.

CHRISTY BURGESS (ShakeScenes – Coordinating Director) is the Director of the Robinson Shakespeare Company at the University of Notre Dame’s Robinson Community Learning Center. In this position she serves approximately four hundred students per week in the South Bend Community School Corporation and has also introduced youth to Shakespeare at the St. Joseph County Juvenile Justice Center. Christy received her MA in Drama and Theatre Education from the University of Warwick and prior to moving to South Bend was the Education Director for the Fairbanks Shakespeare Theatre where she used Shakespeare to bridge the gap between Alaskan Native Elders and tribal youth. In 2012 she was the North American teaching consultant for the RSC.

CAROLE CATHERINE (ShakeScenes Director) is excited to return for her fifth season. An afternoon on-air personality and Promotions Director at WZWZ-Kokomo, she graduated from Michigan State University with a degree in Broadcasting and Theatre. Carole’s favorite shows include Fools! and The Complet Works of William Shakespeare (Abridged). She thanks her ever-supportive husband Tim and always-game son Colin for being there. And her Great Dane, Howard, too.

AIMEE COLE (Stitcher) is a Lecturer in Costume Technology/Costume Shop Manager at Indiana University South Bend. This is her 13th season with Notre Dame Shakespeare Festival. Other professional credits include the Colorado Shakespeare Festival, VEE Corporation’s “Sesame Street Live,” and the Santa Fe Opera.

ANDREA DELONIS (ShakeScenes Director), a South Bend native, is thrilled and grateful to be directing for ShakeScenes. She is currently pursuing her BA in Liberal Studies at Bethel College.

ETHAN DEPPE (Henry IV – Original Music, Music Direction; The Merry Wives of Windsor – Music Composer and Arranger) Composing credits include Hamlet, Richard III (Notre Dame Shakespeare Festival); Short Shakespeare! Macbeth, Short Shakespeare! The Taming of the Shrew, Short Shakespeare! A Midsummer Night’s Dream, and Short Shakespeare! Romeo and Juliet (Chicago Shakespeare); Keep Ishmael (White Horse Theatre), The Jungle Book (American Eagle Theatre), 20/20, Good Morning America, The Nate Berkus Show, and What Would You Do? Music direction credits include Million Dollar Quartet (Music Supervisor), Cats (Theo Ubique), The Who’s Tommy, and I Sing! (White Horse Theatre Company); The Original Grease (Associate M.D., American Theatre Company), and The Great American Trailer Park Musical (Cortland
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Reputation Theatre. Percussion credits include *Altar Boyz* (Drury Lane Watertower), *Dirty Rotten Scoundrels*, *42nd Street*, and *Crazy for You* (Theatre at the Center); *Follies*, *Sunday in the Park with George*, *Shrek The Musical*, and *The Adventures of Pinocchio* (Chicago Shakespeare); and *The Adding Machine* (Next Theatre).

**Kevin Dreyer (Henry IV – Lighting Designer)** has been involved with the Notre Dame Shakespeare Festival since its inception and has designed the lighting for the majority of the Professional Company productions. He also served as Interim Producing Artistic Director for the 2011 season. Kevin is an associate professor in the Department of Film, Television, and Theatre at the University of Notre Dame where he teaches, designs lighting, and is the Director of Theatre. His freelance design career in theatre, opera, and dance has taken him all over the U.S. and around the world, including Japan, France, Venezuela, and to New York City where he designed for, among others, The American Ballet Theatre. Kevin lit the Joffrey Ballet from 1997 to 2007 and his designs for the Joffrey have appeared in the motion pictures *The Company*, directed by Robert Altman, and *Save The Last Dance*. In Chicago, Kevin has also designed lighting for Giordano Dance Chicago and Chicago Shakespeare. Kevin lives in northern Indiana where he and his wife have raised three daughters.

**Michaela Duffy (Henry IV – Properties Master)** is pleased to return for her second summer as Properties Master for the Notre Dame Shakespeare Festival. During the academic year, Ms. Duffy is the Technical Director and Scenic/Lighting Designer at Saint Mary’s College for the programs in Theatre, Dance, and Music. Between the close of the spring semester and the start of NDSF, Ms. Duffy has been the Lighting Designer for both Debbie Werbrouck’s School of Dance Concert/Recital and the South Bend Civic Theatre’s production of *The Producers*. Past summer festival theatre credits include Chatauqua Theatre Company, Notre Dame Shakespeare Festival, Illinois Shakespeare Festival, and University of Missouri’s Summer Repertoire. Michaela received her BA in Theatre from University of Missouri and her MFA from Illinois State University.

**Jeremy Floyd (Henry IV – Costume Designer)** is thrilled to be designing his third production at the Notre Dame Shakespeare Festival. He is originally from Alabama and is a graduate of the University of Kentucky (MA) and Northwestern University (MFA). Some of his more recent designs include *Our Class* with Remy Bumppo Theatre Company, *Barefoot in the Park* at Williams Street Rep, and *The Liar* at Wheaton College. Some of Jeremy’s other favorite works include *Murder for Two* and *Short Shakes! Macbeth* at Chicago Shakespeare Theatre, *Harriet Jacobs* at Kansas City Repertory Theatre, *The Hot Mikado* (Drury Lane), *The Mandrake* (A Red Orchid), *Gut Bucket Blues* (Atlanta’s True Colors Theatre), *Sweeney Todd* (Williams Street Rep), *A Midsummer Night’s Dream* (Northwestern), and of course *Hamlet* and *Richard III* (NDSF).

**Ariel Franconer (The Merry Wives of Windsor – Assistant Director)** is a graduate student at The University of Iowa, and will receive her MFA in Directing in 2016. She has worked as a director and actor in New York City and regionally, with companies such as Colorado Shakespeare Festival, Primary Stages, The Looking Glass Theatre, Estrogenius Festival, Portland Stage Company, Kentucky Rep, and more. She is extremely excited to be part of the Notre Dame Shakespeare Festival!
Scott Gerwitz (Scenic Painter) is a scenic artist from Chicago. He was the charge artist at Steppenwolf Theatre for over 10 years and the former lead painter at The Oprah Winfrey Show. He now chairs at the Court Theatre, Victory Gardens, and Notre Dame Shakespeare Festival. Scott teaches at Loyola University and Western Michigan University. Scott is also owner/operator of Morphius Murals where he designs and paints custom murals. Scott received his MFA from Brandeis University and is a member of United Scenic Artists #829.

Deborah Girasek-Chudzynski (ShakeScenes Director) is currently the Director of Theatre at the Stanely Clark School. Her duties include teaching Drama/Theatre and Public Speaking to fourth through eighth graders, directing two full-scale productions and three Cabarets each year, coaching the Speech Team, and sponsoring the International Thespian Society’s troupe. Two of her most recent directing successes were Sunken Spirits and The Last Apple Tree. She was most recently on stage as Polly in Other Desert Cities, Mattie Fae in August: Osage County and Lane in The Clean House for the Acting Ensemble Stage Company Stage Readings. As an actor for SBCT, she has enjoyed playing various roles such as Madame Arcadi in Blithe Spirit, Maggie in Dancing At Lughnasa, Glory in Almost, Maine, Flora in Humble Boy, and Actor 1 in Dr. Jekyll and Mr. Hyde. Her SBCT directing credit includes Crumbs From the Table of Joy. She was also the Coordinating Director for ShakeScenes with the Notre Dame Shakespeare Festival for eight years. She was the Director of Educational Programs, an actor, and a director for the Acting Ensemble Stage Company, an adjunct faculty member of Indiana University at South Bend's Theatre Department, as well as the director for their Summer Theatre.

Michael Goldberg (Henry IV – Director) has directed and choreographed on many of Chicago’s stages including the Goodman Theatre, Chicago Shakespeare Theatre, Court Theatre, Lookingglass Theatre, First Folio, American Theatre Company, Shattered Globe Theatre, and Wisdom Bridge Theatre. At First Folio, Michael has recently directed Cymbeline, Twelfth Night, Much Ado About Nothing, A Midsummer Night’s Dream, and The Madness of Edgar Allan Poe. Mr. Goldberg also directed the English touring musical productions of Casper, Spiderman, and The Mask, and was the associate director, fight director, and special effects designer for the London West End production of Casper. He recently directed Northwestern University’s 83rd Annual Waa-Mu show: Double Feature at Hollywood and Vine. Michael has also been a guest artist at Northern Illinois University, directing productions of The Ascent of F6 and The Caucasian Chalk Circle. He has studied Kabuki Theatre and Dance under Shozo Sato (Nakamura Kanzo IV) for over 20 years and has toured Japan and Europe performing in Sato’s Kabuki plays as well as performing solo Kabuki dance.

Abigail Hébert (First Hand) is happy to join the Notre Dame Shakespeare Festival for her first professional job as First Hand. Abigail is about to begin her senior year at the University of Notre Dame studying theatre, concentrating specifically on costume design and acting. During her years at Notre Dame, Abigail has worked in the costume shop for three years under direction of Richard Donnelly and Lynn Holbrook. Furthermore, Abigail has costume designed for several of Pasquerella East Musical Company’s productions including next to normal, How to Succeed in Business Without Really Trying, and Legally Blonde. Abigail is excited to embark on her final year at Notre Dame and has been honored with the title of costume designer for the Film, Television, and Theatre Department’s production of Six Characters in Search of an Author this fall.

Ross Henry (Carpenter) is a recent graduate from the University of Illinois at Urbana-Champaign with a BFA in scenic technology. This is his first season working with the Notre Dame Shakespeare Festival. Ross has served as an assistant technical director for many UIUC productions such as The Normal Heart, Falstaff, and Lost Lake.

Lynn Holbrook (Costume Shop Manager) returns to The Notre Dame Shakespeare Festival for her fourth season. Lynn previously served as wardrobe supervisor and costume shop manager for BalletMet Columbus as well as costume shop manager for the University of Michigan. She designed costumes for seven new works at BalletMet Columbus including Cinderella and Sleeping Beauty, recreated costumes for repertory productions, and toured with many performances of Beauty and the Beast and The Nutcracker. Lynn earned her BS in Textiles and Clothing from the Ohio State University and her MFA in Costume Design from Wayne State University where her designs were featured in three productions that traveled to the Edinburgh Fringe Festival. She is originally from Ohio and very happy to be at Notre Dame.

West Hyler (The Merry Wives of Windsor – Director) is a director and writer living in New York City. Broadway credits include How The Grinch Stole Christmas and Jersey Boys, which he subsequently staged in venues across five continents. New York directing credits include Primary Stages, Ars Nova, York Theater Company, HERE Arts Center, and New York Musical Theater Festival. Regional directing credits include Actors Theater of Louisville, St. Louis Repertory Theater, The Colony Theater, La Jolla Playhouse, The Guthrie Theater, The Old Globe, Great River Shakespeare Festival SC, Upstate Shakespeare Festival, and Mythmakers Theater Company. As the Artistic Director of Mythmakers Theater Company, he directed House of Atreus, The Bacchae, A Doll’s House, The Little Prince, and A Midsummer Night’s Dream. In the world of sawdust, West directed Legendarium at the Big Apple Circus and will direct their 2015 show, titled Chrysalis. He is American Director of the Martial Arts Spectacular Pandal, currently playing at the Palazzo Hotel and Casino in Las Vegas as the first Chinese resident show in US history. As a writer his credits include We Declare You A Terrorist (Summer Play Festival), Georama (St. Louis Rep), and the short A Jake and A Tom. West earned his MFA from the University of California at San Diego.

Michele Jackson (Stitcher) returns to the Notre Dame Shakespeare Festival for her fifth season. She is a native of South Bend, where she began her career as a seamstress at a local bridal shop during her senior year in high school. Michele was one of the first graduates of Joseph Szalay’s Custom Tailoring Academy, and
went on to supervise and provide tailoring at a local department store. She most recently worked on Cabaret, Opera Notre Dame, and as a stitcher for Kiss Me, Kate at Indiana University South Bend. She admires the skills and talents of her fellow cutter-drapers, stitchers, and craft persons.

SCOTT JACKSON (Executive Director) provides executive oversight for the many Shakespeare-related programs housed at the University of Notre Dame, with a particular focus on engaging our local community through the works of William Shakespeare. Previously he served as Executive Director for the Fairbanks Shakespeare Theatre in Fairbanks, Alaska, where he produced and performed in outdoor Shakespeare productions staged under the midnight sun at venues throughout Alaska, and internationally for audiences around the globe (most notably at the VIII World Shakespeare Congress in Brisbane, Australia, and the Edinburgh Festival Fringe in Scotland). He holds a BA in Theatre from Indiana University Bloomington, as well as intensive study in acting at the London Centre for Theatre Studies. Scott currently serves as the Treasurer of the Shakespeare Theatre Association and is an instructor of Acting Process at the University of Notre Dame.

ROBERT JENISTA (Henry IV – Assistant Technical Director) is happy to be returning to Notre Dame for his fourth season with NDSF, and third as the Assistant Technical Director. He is proud to be an alum of the Young Company and looks forward to fostering this year’s group of technical students. After graduating from Notre Dame in 2011, Robert has worked as the Theatre Faculty Intern at the Culver Academies (Culver, IN), as the Technical Director for the 2013 summer season at the West Virginia Public Theatre, and as a Scenic Carpenter at Syracuse Stage. In the fall, he will be entering the MFA program in Technical Direction at the University of Illinois at Urbana-Champaign. Notre Dame and South Bend are his homes away from home, and Robert is proud to be working alongside his ND family again. He is also grateful to the Lootens for their love and support.

ANNA KURTZ (ShakeScenes – Stage Manager) is the Director of Theatre at Sauk Valley Community College in Northwestern Illinois. She holds an MFA in Theatre Pedagogy from Virginia Commonwealth University, BFA in Theatre Performance from Creighton University, and studied theatre at BADA in Oxford, England. Shakespeare directing credits include A Midsummer Night’s Dream, Much Ado About Nothing, and Romeo and Juliet for Shakespeare in the Park in Sterling, IL, The Two Gentlemen of Verona for the Players with the Kentucky Shakespeare Festival, and Henry V in Richmond, VA. She has worked with the Nebraska Shakespeare Festival, Richmond Shakespeare Festival, the Post Playhouse, and several theaters in Chicago, IL. Favorite roles include Benvolio in Romeo and Juliet, Roxie Hart in Chicago, and Yvonne Chandel in A Flea in Her Ear.

JOSEPH MAUCK (ShakeScenes Director) graduated from the American Academy of Dramatic Arts in New York City, and for the next four years worked as an actor for such diverse companies as the Alabama Shakespeare Festival, Barat College (Lake Forest, IL), the Illinois State Safety Commission, and the Nicholo Players, for which he also served as Manager for their NEA sponsored national tour. Mr. Mauck worked as the Managing Director at Elaine Gold’s Corner Loft Theatre. While there, he also wrote, directed, and acted in several original one-act plays that were developed for Studio Loft performance. After moving to Southern California, he wrote corporate training videos and screenplays. Later, he served as Research Director for Orr & Associates, a technical writing firm in Chicago. In 2000, while still at Orr & Associates, he was hired by Barbizon Schools as their acting coach. His students went on to win top honors at the following year’s International Modeling and Talent Association competition. In 2003, he developed a successful monologue and audition class for the Improv Playhouse in Libertyville, IL. Mr. Mauck now lives in South Bend, where he recently wrote a stage drama, Quinn’s Gift. He is also the father of two exceptional young men—Howard William Mauck and William Wayne Mauck.

JOHN MCFARLAND (Henry IV – Fight Director) has choreographed violence for Chicago Shakespeare Theatre, The Joffrey Ballet Co., Peninsula Players Theatre, New American Theatre, North Shore Music Theatre, and Light Opera Works to name a few. John is a Fight Director and Certified Teacher with the Society of American Fight Directors and a Certified Teacher with The British Academy of Stage and Screen Combat. As an Actor, some of the theatres where John has worked include Chicago Shakespeare Theatre, Lyric Opera, Marriott Lincolnshire Theatre, The North Shore Music Theatre, Drury Lane Theatre, New American Theatre. He is an adjunct instructor at Columbia College Chicago, where he teaches Voice and Stage Combat.

KATHRYN MCMAHON (Costume Shop Intern, The Merry Wives of Windsor – Wardrobe Head) is a senior at Purdue University. She would like to thank everyone that has given her the tools she needed to succeed thus far along with their support. It has allowed her to begin a life in theatre with greater momentum than anticipated and she couldn’t be happier. She thanks the Notre Dame Shakespeare Festival for this opportunity and will not forget the people she has met during this experience.

QUINTON MCMUTUARY (ShakeScenes Director) is excited to be directing his first scene at Notre Dame Shakespeare Festival. He is a graduate of American Academy of Dramatic Arts in New York City. He has done a lot of work with South Bend Civic Theatre (SBCT) including starring in Ragtime, Camelot, and The Wiz. He has choreographed many shows with the SBCT Kids4Kids program such as All Shook Up, The Jungle Book, and Sideway Stories of Wayside High. He has also choreographed a production of Hairspray in Sault Ste. Marie, MI. He has directed and choreographed Gypsy and most recently The Color Purple. Teaching is also one of his passions. He has taught at Southold Dance Theater as a tap and musical theater dance instructor. He currently teaches at SBCT working with young actors to develop their craft. “As always to my love, J.”

BRIAN MORGAN (Henry IV – Technical Director, Production Manager) is a 2nd year graduate student in the scenic technology program at the University of Illinois. He is also an alumus having received his BFA in theatre in 2008. Brian formerly worked at the University of Pittsburgh as Production Manager/Technical Director where he was responsible for three theatre spaces for the department and for the supervision and execution of all the technical aspects for the department’s productions. Brian has also worked for many professional companies including The Den Theatre, Builder’s Association, Light Opera Oklahoma, Interlochen Center for the
Performing Arts, Opera Theatre of Pittsburgh, and Guiding Star Productions. Brian likes to stay active with The United States Institute for Theatre Technology and has worked on such projects as Tech Training on the Road, the Prague Quadrennial ’07 project, and served as assistant to the Vice Chair of Programming (member at Large) in the Ohio Valley Regional Section.

**GRANT MUDGE** (Ryan Producing Artistic Director) This is Grant’s second summer leading the Notre Dame Shakespeare Festival, having previously served as the Founding Artistic Director of the Richmond Shakespeare Festival (VA) for more than fifteen years. Grant’s directing credits include over 30 productions, among them Death and The Maiden, As You Like It, Hamlet, Much Ado About Nothing, Romeo & Juliet, The Tempest, Love’s Labour’s Lost, Richard III, Our Town, Les Misérables, Picasso at the Lapin Agile, The Rover, and for Notre Dame, The Servant of Two Masters and Clybourne Park. His production of A Midsummer Night’s Dream was filmed for PBS affiliate WCVE-TV, and is still regularly rebroadcast. Grant’s acting credits include the title roles in Henry V and Macbeth, Orsino in Twelfth Night, Benedick in Much Ado About Nothing, Petrouchko in The Taming of the Shrew, and others in The Tempest, A Midsummer Night’s Dream, As You Like It, Henry IV (parts I and II), and fourteen consecutive years as Ebenezer Scrooge in A Christmas Carol for Two Actors. This past fall he created a sample high school touring program, bringing Much Ado About Nothing and accompanying workshops to high schools in the region. Grant serves on the Executive Committee of the Shakespeare Theatre Association, whose annual conference Shakespeare at Notre Dame will host in January of 2016.

**JOSHUA NAPIERKOWSKI** (ShakeScenes Director) graduated from Los Angeles Theatre Academy’s three-year program for acting and directing before going on to work with Culver Academies internship program. He finished his degree at Indiana University with a BFA in acting and directing. Joshua has worked with the South Bend Civic Theatre’s Kids4Kids program for three seasons directing Nate the Great, Flat Stanley, and Sideway Stories from Wayside High. Josh is excited to be returning to the Notre Dame Shakespeare Festival; last year he directed a scene with the Civic Youth Company. Other regional and local directing projects include: On Tidy Endings (Camino Theatre), The Most Massive Woman Wins and Author’s Voice (Eileen Dickie Theatre), The Color Purple (South Bend Civic Theatre). He assistant directed Omnium Gatherum (International Fringe Festival – Edinburgh, Scotland).

**AARON NICHOLS** (Audience Development Manager) handles sales, marketing, advertising, and partnership programs for Shakespeare at Notre Dame, from booking Actors From The London Stage at universities across the United States, to promoting Shakespeare at Notre Dame’s events locally and regionally. Aaron has been active as a director, designer, producer, and actor in theatres across the region for over fifteen years. With a background in non-profit administration, event planning and human resources, Aaron is thrilled to be the newest member of the Shakespeare at Notre Dame team.

**LINDA PALMER** (First Hand) is a graduate of Wright State University, earning a BFA in Theatre Arts Costume Technology. Upon graduation she spent a year working for The Alabama Shakespeare Company, and shortly after that, went on to work as a costume artisan for BalletMet (Columbus, Ohio), where she has remained for the last twenty-nine years. This is Linda’s second year with the Notre Dame Shakespeare Festival.

**PHIL PATNAUDE** (Master Carpenter) graduated from Indiana University with a BA in Communications and Theater and a minor in film. Phil started working for the University of Notre Dame in the early 1980s with the Theater Department. Phil has worked on and on for the University over the years since then. Most recently, Phil worked with the ND Music Department Opera program in various capacities including technical director, designer, and prop master. He has also worked as a guest artist at the Music and Theatre Department of Saint Mary’s College and as a designer for the South Bend Civic Theatre. Some memorable productions have been The Crucible, Oliver, and High School Musical. Phil looks forward to working with the 2014 Notre Dame Shakespeare Festival.

**NELLIE PETLICK** (Henry IV – Assistant Stage Manager, The Merry Wives of Windsor – Stage Manager) is thrilled to return to the Notre Dame Shakespeare Festival in a stage-management capacity for a second summer. She is currently a junior at Saint Mary’s College, studying history, theatre, and Italian. Last summer, she stage managed the Young Company’s Comedy of Errors and worked as an Assistant Stage Manager and Production Assistant for Richard III. She has worked on shows such as The Tempest, Rabbit Hole, And Then There Were None, South Pacific, Radium Girls, and many others. Nellie has also dabbled in directing, acting, and lighting design, but plans to pursue stage management once she graduates. Her home is in Saint Joseph, Michigan.

**KATHY PREHER** (Henry IV – Stage Manager) is thrilled to join the Notre Dame Shakespeare Festival for her first season. She has spent many seasons at Actors Theatre of Louisville where her home is located. She has Stage Managed or Assistant Stage Managed over 50 productions. Some of her favorites include: Hedwig and the Angry Inch, The Kite Runner, The Comedy of Errors, and she loves doing the Humana Festival of New American Plays annually. Other credits: Henry IV, Betrayal, The Merry Wives of Windsor (Shakespeare & Company); The Comedy of Errors, Henry V (Orlando UCF Shakespeare Festival); Henry IV, The Comedy of Errors (Kentucky Shakespeare Festival); along with work at The Kentucky Opera, The B Street Theatre, Stage One Children’s Theatre, and many small local companies. Kathy is married and the mother of three highly active boys!

**STEFAN ROSEEN** (The Merry Wives of Windsor – Costume Designer) is an undergraduate theatre and art student entering his senior year at Valparaiso University. Some of his past design credits include Sweeney Todd (hair and makeup), Macbeth (costume), Sexual Perversity in Chicago (assistant scenic design), Buried Child (scenic design), and Marriage (scenic design). His acting credits include No Exit (Bellboy), Hamlet (Rosencrantz), Marriages (Zhevakin), Sweeney Todd (Chorus/
Fogg), and *Arcadia* (Bernard Nightingale). Stefan has also stage managed multiple shows and has been active in Shakespeare Under the Stars productions at Moraine Valley for the past three summers. He has been recognized by the Kennedy Center American Theatre Festival in both design and acting.

**CRYSTAL RYAN** *(Shakespeare Director)* studied a BFA in theatre performance at Indiana University South Bend. She spent a summer directing scenes and teaching at Marquis Theatre in Northville, Michigan. Crystal won a Best Supporting Actress at the 2010 ICTCL statewide competition. Crystal has performed at IUSB, South Bend Civic Theatre, and The Acting Ensemble. Favorite roles include: Myra in *Hay Fever*, Nell Gwynn in *Playhouse Creatures*, Lizzie in *The Rainmaker*, Julie/Frederic in *Lovers and Executioners*, Trudy in *Betty’s Summer Vacation*, and Georgeanne in *Five Women Wearing the Same Dress*.

**WILLIAM SHAKESPEARE** *(Playwright)* was christened on April 26, 1564, the son of John and Mary (née Arden) in Stratford-upon-Avon. He was married to Anne Hathaway in 1582 and fathered Susanna and fraternal twins Hamnet and Judith before his 21st birthday. History loses track of Shakespeare somewhere after his marriage until he is an established and successful playwright in London. He quickly became a principal shareholder in the Lord Chamberlain’s Men (later renamed the King’s Men) and the author of about 38 plays, as well as epic poems, and 154 sonnets. He died, a wealthy man, in his hometown on April 23, 1616, at the young age of 52.

**CASEY ST. AUBIN** *(Artistic Management Intern)* is extremely excited to join Shakespeare at Notre Dame as the Artistic Management Intern. Casey has been extremely fortunate to grow in his love of the theatre with several productions at the South Bend Civic Theatre that include recent roles in *Leading Ladies* and *Red Herring*. He has also had the opportunity to work with South Bend’s Acting Ensemble. When he isn’t on stage, he is privileged to serve as the Assistant Director of Admissions at Holy Cross College. A native of Crete, Illinois, in the south suburbs of Chicago, it has been a tremendous joy to serve the Notre Dame Shakespeare Festival and Shakespeare at Notre Dame.

**ROB STEEL** *(Henry IV – Sound Designer)* is a composer and sound designer for cinema, theatre, and other media. Recent cinema and other media credits include the films *147 Pianos*, *Speed Dating, Signals, Memorial, Undocumented, Flat Chested, Good Hair and Other Dubious Distinctions, Scarlet, Father/Men, Zombie Yoga, Reunion, The Mom Project*, and *Lobster Stew for Soprano and Virtual Instruments*. *Memorial for Soprano, Electronics and Video* premiered at the University of Iowa in October 2013. Recent sound design credits for theatre include the world premiere of Carlos Murillo’s play *Augusta and Noble* at Adventure Stage in Chicago, *Richard III*, *Henry IV*, and *Hamlet* at Notre Dame Shakespeare Festival. He is on faculty at the School of Cinema and Interactive Media at DePaul University where he runs the DePaul Cinema and Interactive Media Sound Design program and the Sound Studios. He is a recipient of *After Dark* awards, the DePaul University Excellence in Teaching Award, and awards from ASCAP and the Illinois Arts Council.

**MARCUS STEPHENS** *(Henry IV – Scenic Designer)* is pleased to be working with such excellent people on this production of *Henry IV*. Marcus is the Notre Dame Shakespeare Festival’s resident scenic designer, where he has designed sets for the last seven seasons. He has had the opportunity to serve as scenic designer for such productions as *The Marriage of Figaro*, *Don Giovanni*, and *Orpheus Descending* for the Eugene Opera; *When the Messenger is Hot* at 59E59 Theater in New York; and *First Look Repertory* and *The Elephant Man* with Steppenwolf Theater Company. He also designed *Hot Mikado* and *Hairspray* at Drury Lane Oakbrook; *Fully Committed* with the Madison Repertory; *The Marriage of Figaro* with Remy Bumpo; Woyzeck with Greasy Joan and Company; *Dead End* with Griffin Theatre; *The Master and Margarita* at Grinnell College; *Mob Dick* with the Building Stage; and *Harper Regan*, *Parlor Song*, and *Breathing Corpses* with Steep Theater. Marcus is scenic design faculty at the University of Notre Dame, where he has designed over 15 productions. He holds an MFA in Scenic and Lighting Design from Northwestern University and is a proud member of United Scenic Artists Local USA 829.

**RYAN STUTZMAN** *(Henry IV – Assistant Stage Manager, The Merry Wives of Windsor – Assistant Production Manager, AFTLS – Stage Manager)* is returning for his third year with the Notre Dame Shakespeare Festival. In past years, Ryan has been the stage manager for *Shakespeare, Actors From The London Stage,* and last winter’s NDSF school tour of *Much Ado About Nothing.* Earlier this year Ryan held the position of production manager and stage manager for Sacred Music at Notre Dame’s productions of *Noye’s Fludde* and *I Was Born For This.* His other technical theatre credits include sound design for *It’s a Wonderful Life Radio Show* and *A Raisin in the Sun,* and light board operator for *Johnny Appleseed* all at Indiana University South Bend. Ryan’s acting credits include Bob Becket in *HMS Pinafore,* Peter Quince in *A Midsummer Night’s Dream,* and Foley Artist in *It’s a Wonderful Life Radio Show* while he was attending IUSB. He has also played the roles of Caleb in *Seven Brides for Seven Brothers* and Abner in *Li’l Abner* with the Maxinkuckee Players. Ryan graduated from IUSB in May of 2014 with a Bachelor of Fine Arts degree. He lives in Mishawaka with his wife and youngest daughter and has served as an ambassador for the University of Notre Dame’s football program for the past 16 years.

**JEFF SZYMANOWSKI** *(Scenic Assistant)* takes part in his thirteenth season with NDSF this year. Jeff is a South Bend native and a 2001 graduate of Indiana University South Bend’s theatre department. He is currently the Technical Director at the McHale Performing Arts Center in Logansport, Indiana.

**KYLE TECHENTIN** *(Henry IV – Carpenter, Master Electrician; The Merry Wives of Windsor – Scenic and Properties Design)* is a freelance lighting and scenic designer who works in theatre, dance, opera, and film. Kyle joins the Notre Dame Shakespeare Festival for his fifth season with the company as Scenic Designer for the Young Company’s production of *The Merry Wives of Windsor,* as well as Master Electrician and Carpenter for *Henry IV.* Kyle is a Chicago native and received a BFA in lighting design from Indiana University South Bend where he was the recipient of the Broadway Theatre League Scholarship and the Arts Excellence Award in 2012.
recently completed his first year of graduate school at Illinois State University where he studies lighting and media design. Kyle’s work has also seen this summer at the Hope Summer Repertory Theatre in Holland, MI and with WNIT’s production of Michiana’s Rising Star.

TRACEY THOMAS (ShakeScenes Director) is an adjunct instructor at the University of Notre Dame and has directed a number of productions including four Shakespeare plays for school-age homeschoolers. Tracey’s troupe took part in one of the earliest ShakeScenes and younger brothers and sisters of that group are ready for their turn on stage. She has watched with great pleasure as a number of those young actors continue to perform in productions throughout the community.

CHERYL TURSKI (The Merry Wives of Windsor – Movement Coach) is an Assistant Professor of Theatre at Wayne State University specializing in Movement, Voice, and Acting. She has previously taught at the University of Notre Dame, The A.R.T. Institute at Harvard University, and Emerson College. She has returned from a month long tour of China acting and teaching sponsored in part by the U.S. Embassy. As a performer, she has acted regionally at theatres including the American Repertory Theatre under the direction of Diane Paulus, Jeff Daniels’ The Purple Rose Theatre, Meadow Brook Theatre, Seacoast Repertory Theatre, and Boston’s Publick Theatre. She has also choreographed for the A.R.T. Institute and Mainstage with three of the productions receiving residencies in Moscow. She holds a BA from the University of Notre Dame, and an MFA in Acting from the A.R.T. Institute at Harvard, which also included a semester studying at the Moscow Art Theatre School. In addition, she holds a CMA (Certified Movement Analyst) from the Laban/Bartenieff Institute for Movement Studies.

KATHLEEN VAN VLEET (ShakeScenes – Lighting Designer, Master Electrician) grew up in South Bend and received her BA from the University of Notre Dame in 2002. She began working for the University in 2004 and is currently the Washington Hall Assistant Program Manager. A Journeyman in the IATSE Local 187, Kathleen has worked on many shows in a variety of capacities, and recently was elected as Local 187’s president. She previously served the festival as master electrician and returns for her seventh season as lighting designer for ShakeScenes.

KATHLEEN WERNER (Stitcher) is thrilled to be working with the Notre Dame Shakespeare Festival for an eighth season. She is an educator by vocation, but sewing has been her avocation from her very first dressmaking class at the age of ten. In addition to sewing for herself, family, and friends, she has also had experience working in the retail fabric industry. Kathleen is an adjunct instructor of French in the Romance Languages and Literatures Department here at the University of Notre Dame, where she has taught for the past 25 years.
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The art of performance draws our eyes to the stage

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**Notre Dame Shakespeare Festival, we applaud this production.**