

**Theatre Majors Association Showcase**

*Danny Peterson Theatre, Morrison Center*

December 3-5 at 7:30 pm

**Fall Dance Concert**

*Danny Peterson Theatre, Morrison Center*

December 10-12 at 7:30 pm

**Master Class**

*Recital Hall, Morrison Center*

January 21-23, 28-30 at 8:00 pm; January 24 & 31 at 2:00 pm

**Metamorphoses**

*Danny Peterson Theatre, Morrison Center*

March 25-27 at 7:30 pm; March 28 at 2:00 pm

April 8-10, 15-17 at 7:30 pm; April 11 & 18 at 2:00 pm

**Main Street (Play Reading)**

*Danny Peterson Theatre, Morrison Center*

April 25-26 at 7:30 pm

2009

Boise State University  
**THEATRE ARTS DEPARTMENT**  
Presents

**AS YOU  
LIKE IT** by William Shakespeare

**NOV** 12-14 & 18-21 • 7:30 PM  
15 & 22 • 2:00 PM

**DANNY PETERSON THEATRE**  
Morrison Center  
for the Performing Arts

Accredited Institutional Member of the  
National Association of Schools of Theatre

## Welcome to the 2009-2010 Performance Season

The study of theatre encompasses a broad range of allied subjects, including communications, language, history, social studies, psychology, music, dance, political science, the aesthetics of art and design, and technology. In order to participate successfully in the study and practice of theatre, students must develop their personal skills and resources in the areas of creativity, critical thought and analysis, research, collaboration, personal initiative, management, and leadership. It is no wonder that the study of theatre provides students with the fundamental resources necessary to succeed in a wide range of fields outside of the theatre itself. The Association for Theatre in Higher Education publication *Learning for a Lifetime* states: "Theatre in higher education also provides students with crucial life skills which they can use in a wide range of professions as well as in their day-to-day relationships with others."

Theatre and performance studies allow students to think precisely in the moment, to speak confidently in public, to write with clarity and intelligence, and to work productively with others, thereby providing them with useful skills for a host of other professions, including business, government, law, journalism, the natural and social sciences, economics, languages and literature, the fine arts, industry, and related disciplines. Theatre and performance studies majors learn to grasp complex problems and produce imaginative solutions, to explore alternative goals and investigate the various means of achieving them, to establish long-range objectives and develop the discipline, organizational skill, artistry, and self-assurance to achieve those objectives. Because the theatre is a collaborative art, students acquire skills in interpersonal communication and group problem-solving. Because performance is an interdisciplinary pursuit, students learn to coalesce research and insights from a rich variety of sources. Theatre in higher education answers today's market demand for skills in creative, critical, and collaborative thinking."

The study of theatre requires of every student, staff and faculty member highly disciplined, well prepared, and meticulously organized *involvement*. The Boise State Department of Theatre Arts is committed to providing its majors with as many opportunities as possible to participate in every aspect of the study and practice of theatre.

We are proud to present to you Shakespeare's great comedy, *As You Like It*, set in precolonial America. In this world, Shakespeare's story about the struggles for independence and for the return of a just and legitimate authority resonates with an immediate and relevant voice. This production involved the expert talents and efforts of our faculty, staff, and students and represents the work we do every day in our classrooms, studios, shops, and theatre. Please join us in the months ahead for our productions of *Metamorphoses*; our rehearsed reading of the adaptation of *Main Street*; and for the Student Dance Concerts and Theatre Majors Association Showcases.

Richard Klautsch, Chair  
Theatre Arts Department



## The Kennedy Center American College Theater Festival XLII

sponsored in part by

Stephen and Christine Schwarzman  
The Kennedy Center Corporate Fund  
U.S. Department of Education  
The National Committee for the Performing Arts  
Dr. Gerald and Paula McNichols Foundation

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2010.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# PRODUCTION STAFF

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Director	<b>Gordon Reinhart</b>
Scenic Designer	<b>Michael Baltzell</b>
Costume Designer	<b>Ann Hoste</b>
Lighting Designer	<b>W.J. Langley, Jr</b>
Sound Designer	<b>Daniel Runyan</b>
Stage Manager	<b>Bernadine Cockey</b>
Assistant Stage Managers	<b>Elizabeth Palma</b> <b>Danielle Lyon</b> <b>Kelsey Daugherty</b>
Technical Director	<b>Michael Baltzell</b>
Scene Shop Supervisor/Assistant	<b>Fran Maxwell</b>
Technical Director	
Costume Shop Manager	<b>Keri Fitch</b>
Props Master	<b>Ian Jerome</b>
Vocal Coach	<b>Ann Price</b>
Text Coach	<b>Carole Whiteleather</b>
Scenic Artist	<b>Michael Baltzell</b>
Fight Choreographer	<b>Michael Mueller</b>
Dance Choreographer	<b>Marla Hansen</b>
Danny Peterson Theatre Technician	<b>Fred Hansen</b>
Assistant Lighting Designer	<b>Bernadine Cockey</b>

# SPECIAL THANKS

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Morrison Center for the Performing Arts Idaho Shakespeare Festival Tree Top Recycling Gary Holcomb	Warner Brothers Costume Design Center Oregon Shakespeare Festival Ashland, OR
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# CREW

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First Hand	<b>Megan Richardson</b>
Wardrobe/Dresser	<b>Chantell Fuller</b> <b>Gretchen Halle</b> <b>Kayla Keller</b> <b>Leah Reynolds</b> <b>Christy Rolfe</b>
Hair and Make-up	<b>Christy Rolfe</b> <b>Gretchen Halle</b>
Wig Stylist	<b>Cecil Kester</b>
Props Assistants	<b>Monica Zarazua</b> <b>Kayla Keller</b>
Light Board Operator	<b>Lindsey Norris</b>
Sound Board Operator	<b>Todd King</b>
Fight Captain	<b>Nate Pohl</b>
Dance Captain	<b>Veronica Von Tobel</b>
Welder	<b>Josh Frachiseur</b>
Carpenters	<b>Ian Falconer</b> <b>Ian Jerome</b> <b>Travis Gamble</b>
Scenic Construction	<b>THEA 117 Class</b>
Costume Construction	<b>Tandra-Ree Loyd</b> <b>Brian Weigel</b> <b>Gretchen Halle</b> <b>Elisa Egli</b> <b>THEA 117 Class</b>
Lighting Hang & Focus Crew	<b>Matt Kolsky</b> <b>Elisa Egli</b> <b>Bernadine Cockey</b> <b>Lee Wolfer</b> <b>Tiara Thompson</b>
Theatre Arts Department Chair	<b>Dr. Richard Klautsch</b>
Administrative Assistant	<b>Carrie Applegate</b>
Promotional Photographer	<b>Carrie Quinney</b>
Promotional Photo Illustrator	<b>Carrie Applegate</b>

# PLAY NOTES

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Both Shakespeare's *As You Like It* and the story of the American Revolution are set in times of uncertainty in which drastic measures are needed to ensure safety and freedom from oppression. Both Shakespeare and the founding fathers knew what it was like to witness conflict rising around them. The American Revolution and the Catholic/Protestant conflict during Shakespeare's time were periods of persecution, during which brothers were divided and banishment tore families apart. When you consider the fact that Shakespeare's writing of this play and the American Revolution are only separated by around 175 years, it is not hard to imagine that the two worlds might share ideas regarding class conflict and ethics.

The play and the historical events are connected by a concern with ideas of love and honor. In the play, Rosalind gives up everything for the love of Orlando; in the Revolutionary War men and women gave up everything for the hope of a better life. Duke Senior's men give up everything in order to follow him into the wilderness because they would rather live a harsh life with a trustworthy leader than an easy life in the court with a terrible ruler. This parallels the men in the Revolutionary War who were willing to follow George Washington because of his strength and integrity, despite the risk and hardship of a soldier's life.

People in the world of the play have to make a decision whether to support Duke Senior or his usurping brother Duke Frederick, just as men and women during the revolution had to declare their loyalty, swearing on their honor to fight for their cause knowing that doing so put their lives at stake. As an audience member watching this play ask yourself where your loyalties lie. For what love would you be willing to swear on your honor?

*Zach Warburton,  
Dramaturge*

# CAST

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Orlando	<b>Ian Jerome</b>
Adam/Corin/Hymen	<b>Brad Doolittle</b>
Oliver	<b>Nate Pohl</b>
Charles/Martext	<b>Jussi Autio</b>
LeBeau/Forest Lord	<b>Evan SeseK</b>
Celia	<b>Veronica Von Tobel</b>
Rosalind	<b>Lina Chambers</b>
Touchstone	<b>Josh Rippy</b>
Duke Frederick/Duke Senior	<b>Loren Jones</b>
Court Lord/Amiens	<b>Chris Canfield</b>
Court Lord/Forest Lord/William	<b>Declan Kempe</b>
Court Lady/Phoebe	<b>Liz Silvius</b>
Court Lady/Audrey	<b>Katie Hamilton</b>
Silvius	<b>Ryan Adolfson</b>
Jaques	<b>Aaron M. Kiefer</b>

## Understudies

Orlando	<b>Declan Kempe</b>
Dukes/Jaques	<b>Chris Canfield</b>
Touchstone/Oliver	<b>Evan SeseK</b>
Amiens	<b>Ryan Adolfson</b>
Celia	<b>Katie Hamilton</b>
Rosalind	<b>Jamie Nebeker</b>
Silvius/Lord 1/William	<b>Matt Baltzell</b>
LeBeau/Lord2	<b>Chad Shoheit</b>
Audrey	<b>Leah Reynolds</b>

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*The performance is approximately 2 ½ hours including one 15 minute intermission.*

Please turn OFF your cell phones/blackberry because even silenced calls and text messages interfere with the sound system backstage, on-stage and throughout the theatre.

Unauthorized photography, video recording or audio recording of any portion of any performance is strictly prohibited.