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Festival Services and Policies



The **Colorado Shakespeare Festival** is a professional theatre company in association with the University of Colorado Boulder. Since 1958, the festival has celebrated and explored Shakespeare and his continuing influence and vitality through productions of superior artistic quality, education and community engagement.

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Wendy Franz, Managing Director

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### 2026 SEASON PROGRAM

**Editors:** Wendy Franz, Amanda Giguere, Sabrina Green, Laima Haley, Heidi Schmidt

**Art Direction:** Sabrina Green

**Design:** PB Dubois, Sabrina Green

**Contributors:** David Davalos

**Season Artwork:** Ligation Creative

**Image Credits:** Patrick Campbell, Casey Cass, Jennifer Koskinen, Jamie Kraus



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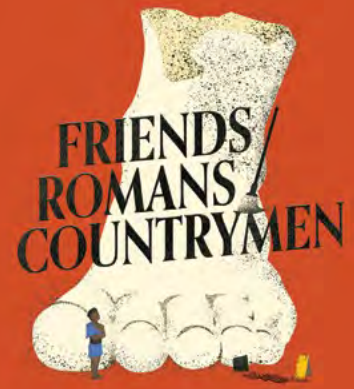
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Welcome to the Colorado Shakespeare Festival's 2026 season—our 69th season, and the grand re-opening of the Mary Rippon Outdoor Theatre. We are so happy to be back.

As many of you know, the Hellems Arts and Sciences building, which surrounds our beautiful outdoor stage, has been undergoing a major renovation these past two years. We loved producing the past two seasons solely in the Roe Green Theater indoors, but we are happy to return to producing in both theatres. I hope you enjoy sitting under the Colorado night sky, with stars overhead and a warm summer breeze carrying Shakespeare's words across the open air. There is nothing quite like the Mary Rippon Outdoor Theatre.

The 2026 season is a celebration in every sense of the word: *Twelfth Night*, *Shakespeare in Love*, *Julius Caesar* and the world premiere of *Friends/Romans/Countrymen*. Each of these productions has been chosen with this moment in mind: a return, a renewal, and a reminder of why we gather in this extraordinary space year after year.

Thank you for being here to celebrate with us. Enjoy the show!



Tim Orr  
Producing Artistic Director  
Colorado Shakespeare Festival

with sincere

*gratitude*

With sincere gratitude to Pam and Duke Hartman for their leadership support in making new lighting for the Mary Rippon Theatre possible.



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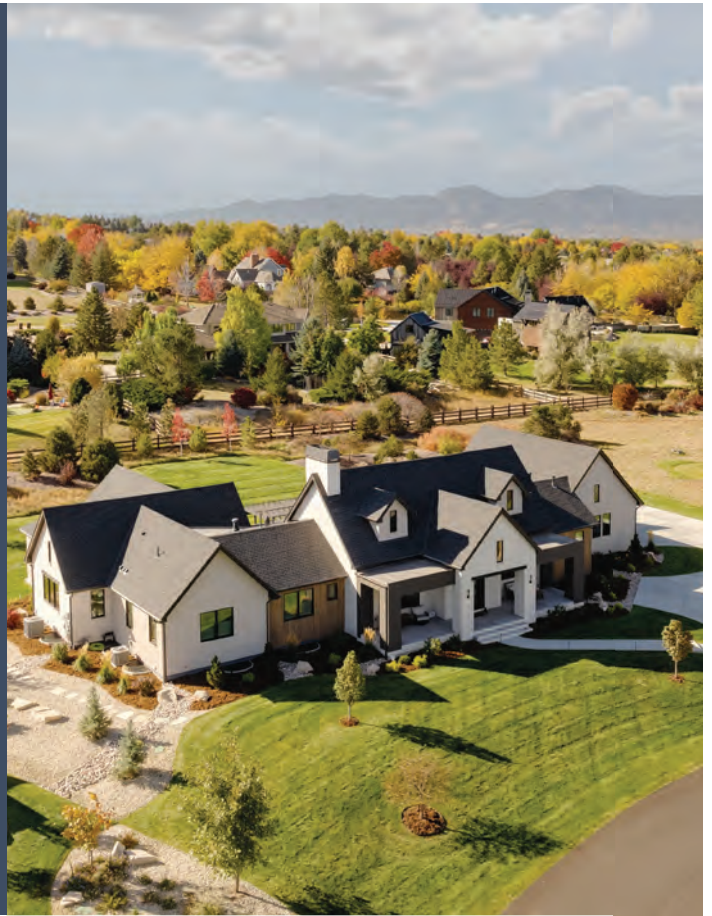
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24 <b>May</b>	25	26	27	28	29	30 12N 7:30p.m.*
31 12N 7:30p.m.*	1 <b>June</b>	2	3	4	5 12N 7:30p.m.*	6
7 12N 7:30p.m.	8	9	10	11	12	13 JC 7p.m.* 12N 7:30p.m.
14 JC 7p.m. 12N 7:30p.m.	15	16	17	18 12N 7:30p.m.	19	20 JC 7p.m. 12N 7:30p.m.
21 JC 1:30p.m.	22	23	24	25	26	27 JC 7p.m. SIL 7:30p.m.*
28 JC 1:30p.m. SIL 7:30p.m.	29	30	1 <b>July</b> 12N 7:30p.m.	2 JC 7p.m. 12N 7:30p.m.	3	4
5 SIL 7:30p.m.	6	7	8 12N 7:30p.m.	9 12N 7:30p.m.	10 SIL 7:30p.m.	11 F/R/C 7p.m.* 12N 7:30p.m.
12 F/R/C 7p.m. 12N 7:30p.m.	13	14 12N 7:30p.m.	15 JC 7p.m. SIL 7:30p.m.	16 F/R/C 7p.m. 12N 7:30p.m.	17 F/R/C 7p.m. 12N 7:30p.m.	18 JC 1:30p.m.
19 JC 1:30p.m. F/R/C 7p.m. SIL 7:30p.m.	20	21 12N 7:30p.m.	22 F/R/C 7p.m. 12N 7:30p.m.	23 F/R/C 7p.m. SIL 7:30p.m.	24 JC 7p.m. 12N 7:30p.m.	25 JC 7p.m. SIL 7:30p.m.
26 JC 1:30p.m. F/R/C 7p.m. 12N 7:30p.m.	27	28 12N 7:30p.m.	29 JC 7p.m. 12N 7:30p.m.	30 JC 7p.m. SIL 7:30p.m.	31 F/R/C 7p.m. 12N 7:30p.m.	1 <b>Aug</b> F/R/C 1:30p.m. SIL 7:30p.m.
2 JC 1:30p.m. 12N 7:30p.m.						

# 2026 Calendar

## MARY RIPPON OUTDOOR THEATRE

Twelfth Night (12N)  
Shakespeare in Love (SIL)

## ROE GREEN THEATRE (INDOORS)

Julius Caesar (JC)  
Friends/Romans/Countrymen (F/R/C)

\* *Preview Performance*



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# TWELFTH NIGHT

By **William Shakespeare**  
Directed by **Kevin Rich**

## Creative Team

Director

**Kevin Rich**

Scenic Designer

**Matthew S. Crane**

Costume Designer

**Meghan Anderson Doyle**

Lighting Designer

**Shannon McKinney<sup>^</sup>**

Sound Designer

**Max Silverman**

Music Composer

**Jordan Coughtry**

Wig & Makeup Designer

**Dennis Milam Bensie**

Props Designer

**Brian Wayne**

Technical Director

**Colin Shay**

Fight Director

**Benjamin Reigel**

Fight and Dance Captain

**Sean Scrutchins\***

Dance / Movement / Intimacy

Choreographer

**Marla A. Schulz**

Dramaturg

**Amanda Giguere**

Voice and Text Coach

**Jeffrey Parker**

Stage Manager

**Catherine Kolos\***

Assistant Stage Manager

**Brennah Crowley-Galvin\***

Stage Management Apprentice

**Pascale Tsering**

## Production

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Visit **page 54** of this program.

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# Synopsis

In coastal Illyria, a countess is in mourning, a duke is in love, a wandering entertainer has returned after a long absence and a shipwreck sets things into motion.

**Viola** survives a devastating shipwreck and washes ashore in Illyria. Believing her twin brother, **Sebastian**, drowned, she dons male attire, calls herself **Cesario** and finds employment with **Duke Orsino**. Orsino sends “Cesario” (Viola) to woo the **Countess Olivia** on his behalf. Olivia falls in love with the messenger, and Viola, who secretly adores Orsino, finds herself in an uncomfortable love triangle.

Meanwhile, Olivia’s uncle, **Toby**, encourages the wealthy but dim-witted **Andrew** to woo Olivia. When Olivia’s butler, **Malvolio**, interrupts a late-night celebration, Olivia’s servant **Maria** hatches a plan to humiliate Malvolio. She forges a letter from Olivia, convincing Malvolio that she loves him, and instructing him to wear yellow stockings to prove his affection for Olivia. Malvolio obeys the letter and becomes the laughingstock of the household, much to the delight of the pranksters: Toby, Andrew, and Maria. Presumed mad, Malvolio is imprisoned and tormented by **Feste**, Olivia’s household entertainer.

Sebastian survives the shipwreck and arrives in Illyria, alongside his rescuer, **Antonio**. Olivia mistakes Sebastian for Cesario, and proposes marriage. To Olivia’s surprise, Sebastian accepts. Orsino, accompanied by Cesario, arrives at Olivia’s house to plead his case once more. When Sebastian and Cesario (Viola) appear in the same location, the confusion is sorted out, the twins are reunited, and Orsino asks for Viola’s hand in marriage.

As happiness appears on the horizon, Malvolio is released from prison and confronts Olivia. When he realizes he was the victim of a cruel prank, Malvolio swears revenge. The happy couples make plans for their upcoming nuptial celebrations, and Feste sings of the wind and the rain.

—Amanda Giguere, dramaturg

Scenic design rendering by Matthew S. Crane.

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## Cast

VIOLA, *a shipwrecked lady, later disguised as Cesario*

**Meg Rodgers\***

SEA CAPTAIN *of the wrecked ship, who befriends Viola /*

OFFICER

**Sam Sandoe**

ORSINO, *Duke of Illyria*

**Brandon Carter\***

CURIO, *gentleman attending on Orsino*

/ 2nd OFFICER / Ensemble

**Cyrus Porter**

VALENTINE, *gentleman attending on Orsino /*

PRIEST

**Alex Mitchell**

SIR TOBY BELCH,

*Olivia’s kinsman*

**Matthew Schneck\***

MARIA, *Olivia’s waiting-gentlewoman*

**Tara Falk\***

SIR ANDREW

AGUECHEEK,

*companion to Sir Toby*

**Sean Scrutchins\***

FESTE, *clown,*

*Olivia’s jester*

**Jordan Coughtry\***

OLIVIA, *a countess*

**Nisi Sturgis\***

MALVOLIO,

*Olivia’s steward*

**Brik Berkes\***

ANTONIO, *a sea captain who befriends Sebastian*

**Jordan Pettis**

SEBASTIAN, *Viola’s*

*twin brother, also*

*shipwrecked*

**Kenny Fedorko**

FABIAN, *a member of*

*Olivia’s household*

**Nathaniel Cushing**

OLIVIA’S ATTENDANT /

Ensemble

**Savannah Gullett**

SWINGS

**Aidan Biffinger**

**Matthew de Meyrick**

**James Giordano**

**Sofia Rodriguez**

UNDERSTUDIES

**Nathaniel Cushing**

**Savannah Gullett**

**Alex Mitchell**

**Jordan Pettis**

**Cyrus Porter**

**Sam Sandoe**

## Director's Note

It is such a joy to return to the stunning Mary Rippon Outdoor Theatre with *Twelfth Night*, a play that explores the messy, beautiful and often heartbreaking nature of human connection.

For this production, we're bringing an elegant Edwardian aesthetic, drawing inspiration from the "upstairs/downstairs" world of popular shows like *Downton Abbey*. This setting provides a familiar context for the play's deep dive into class and status, highlighting the rigid social boundaries of who's "in" and who's not. At the start of the play, Illyria is a world in black-and-white, paralyzed by recent loss and mourning. Through the arrival of the twins Viola and Sebastian, life, hope and vibrancy gradually return to the household.

Music is the soul of this play, and it too evolves throughout the production due to the influence of an outsider. While the initial soundscape of Illyria feels classical and perhaps a bit rigid, Feste, who left home to travel abroad, returns with acoustic, soulful, improvisational notes from the outside world.

The profound transformations in this play are fitting of its title. Historically, twelfth night, the end of the Christmas season, was a festival of inversion, the one day a year where roles were reversed and social hierarchy went out the window. I imagine this holiday fascinated Shakespeare, a theatre artist who throughout his career explored the game-changing discoveries that occur when someone steps into a different pair of shoes.

One last note: as one of Shakespeare's late comedies, *Twelfth Night* asks what it means for a play to end well, and whether a happy ending is possible for every character in the story. We invite you to lean into that complexity with us, to find the joy in the revelry as well as the shadows that might remain after the festivities end.

—Kevin Rich

## Dramaturg's Note

*Twelfth Night* likely premiered in 1601 for Queen Elizabeth's twelfth night celebration, a holiday of misrule and foolery. Foolery, indeed, abounds in Shakespeare's play, with "fool" and its variations appearing 80 times.

Fools have a steady presence in civilizations throughout history, ensuring leaders don't take themselves too seriously. From Ancient Rome to Renaissance England, wealthy and royal households hired court jesters for entertainment. Often skilled in playing music, singing or juggling, professional fools were permitted to speak the truth, tell jokes and poke fun at the ruling class. Much like today's stand-up comics and late-night talk show hosts, professional jesters could defuse challenging situations through humor.

Henry VIII's court jester, Will Sommers, entertained guests, lifted the king's spirits and even appeared in the royal family's portrait. Queen Elizabeth I was fond of Richard Tarlton, a comic actor who frequently entertained her at court, and could reportedly "undumpish" her moods. Tarlton, who died in 1588, may have inspired Shakespeare's Yorick in *Hamlet*.

Shakespeare's early fools were likely played by actor Will Kempe, known for his lively dancing and comic chops. He probably originated the roles of Bottom (*A Midsummer Night's Dream*), Dogberry (*Much Ado About Nothing*) and Peter (*Romeo and Juliet*). By 1599, the singing actor Robert Armin replaced Kempe in the company. Armin's skills may have influenced Shakespeare's writing; with Armin playing the clowns, Shakespeare's fools evolve, becoming more musical, more melancholy and more philosophical.

Scholars believe Armin played Feste in *Twelfth Night* (early modern pronunciation may have rhymed "Feste" and "jester"). "Feste" comes from the Latin *festum*, meaning holiday or feast. It's the same root word that gives us words like festival and festivities (appropriately, we are the Colorado Shakespeare Festival). Feste's name is only spoken aloud once in the play. The rest of the time, he's referred to as the fool.

In *Twelfth Night*, the truth-telling fool sings the final words:

*A great while ago the world begun  
With hey, ho, the wind and the rain,  
But that's all one, our play is done,  
And we'll strive to please you every day.*

—Amanda Giguere

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# ★ ★ JULIUS ★ ★ CAESAR

By **William Shakespeare**  
Directed by **Shelly Gaza**

## Creative Team

Director

**Shelly Gaza**

Scenic Designer

**Kevin Nelson**

Costume Designer

**Sarah Zinn**

Lighting Designer

**Katie Gruenhagen**

Sound Designer

**Jason Ducat<sup>^</sup>**

Projection Designer

**DJ Pike**

Wig & Makeup Designer

**Dennis Milam Bense**

Props Designer

**Brian Wayne**

Technical Director

**Colin Shay**

Fight Director and Captain

**Benjamin Reigel**

Dramaturg

**Heidi Schmidt**

Voice and Text Coach

**Jeremy Sortore**

Stage Manager

**Zach Madison\***

Assistant Stage Manager

**Jess Schepers\***

Stage Management Apprentice

**Alix Petz**

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<sup>^</sup> Member, United Scenic Artists



## Cast

JULIUS CAESAR

**Joe Hilsee**

CALPURNIA, *wife of Caesar* / PLEBEIAN

**Laurie Keith**

MARCUS BRUTUS, *a conspirator against Caesar*

**Karen Slack**

CAIUS CASSIUS, *a conspirator against Caesar*

**Benjamin Reigel\***

CASCA, *a conspirator against Caesar* / PLEBEIAN

**Jihad Milhem\***

DECIUS BRUTUS, *a conspirator against Caesar* / PLEBEIAN

**Brandon Bruce**

MARK ANTONY, *follower of Caesar*

**Antoinette Robinson\***

SOOTHSAYER / PLEBEIAN

**Alexander Quiñones\***

CINNA, *a conspirator against Caesar* / PLEBEIAN

**Mark Rubald\***

LUCIUS, *servant to Brutus* / CINNA THE POET

**Kyle Lawrence**

TREBONIUS, *a conspirator against Caesar* / PLEBEIAN

**Asaru Buffalo**

PORTIA, *wife of Brutus* / PLEBEIAN / PRESS

**Madison Taylor**

CAIUS LIGARIUS, *a conspirator against Caesar* / PLEBEIAN / PRESS

**Anne Sandoe**

OCTAVIUS CAESAR, *grand-nephew of Caesar, ruler of Rome after the death of Caesar* / PLEBEIAN

**Tyler Cox**

LEPIDUS, *ruler of Rome after the death of Caesar* / PLEBEIAN

**Adam Schroeder\***

PINDARUS, *bondman to Cassius* / PLEBEIAN / PRESS

**Koral Jackson**

CANIDIUS / PLEBEIAN / PRESS

**Kai Symons**

SWINGS

**Sofie Berg**

**Nick Bryant**

**Joseph A.W. Steiner**

UNDERSTUDIES

**Tyler Cox**

**Koral Jackson**

**Laurie Keith**

**Kyle Lawrence**

**Mark Rubald\***

**Anne Sandoe**

**Adam Schroeder\***

**Kai Symons**

**Madison Taylor**

## Synopsis

**Cassius** and **Brutus** discuss their fears of **Caesar's** growing power. A **soothsayer** warns Caesar to beware the Ides of March; Caesar confides to **Antony** his distrust of Cassius; and **Casca** describes the spectacle of Antony thrice offering Caesar a crown (and he thrice refusing it). Rome is beset by unnatural phenomena as Cassius, Casca and others solidify their resistance to Caesar. Brutus concludes death is the only way to prevent Caesar becoming a tyrant. Her wife, **Portia**, questions her exclusion from Brutus' heavy thoughts. The conspirators arrive and plan to kill Caesar at the Capitol the next day.

Caesar's wife, **Calpurnia**, has ominous dreams and implores Caesar to stay home—he initially agrees, but changes his mind. On his way to the Capitol, Caesar again ignores the soothsayer's warning. The conspirators stab Caesar and proclaim liberty and freedom from tyranny. Brutus promises Antony safety and justification for killing Caesar. Antony makes shows of friendship, but when alone, she swears vengeance.

Brutus appears before the people to explain that she loved Caesar but killed him for Rome. The people cheer her. Antony follows, claiming no wish to stir up trouble, only to mourn the friend that she loved. Her increasingly ironic praise for the honor of those who killed the beloved Caesar whips the crowd into a frenzy, and they rush off to exact revenge on the conspirators.

Rome is plunged into civil war; Antony and **Octavius** (Caesar's adopted heir) oppose Brutus' and Cassius' forces. Brutus and Cassius quarrel over honor; Brutus reveals that Portia has killed herself. They reconcile and prepare their armies to march to Philippi. Alone, Brutus is haunted by Caesar's ghost, who promises he'll return at Philippi.

Confusion soon overtakes the battle at Philippi—separately, Cassius and Brutus each choose suicide over capture or defeat. Antony and Octavius discover Brutus's body and praise her honor.  
—Heidi Schmidt, dramaturg

*Scenic design rendering by Kevin Nelson.*

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## Director's Note

In 2017 I had the pleasure of performing in the cast when CSF last produced *Julius Caesar* (set in ancient Rome and directed by Anthony Powell). When Tim Orr and I began discussing the possibility of my directing the play in 2026, I remembered that experience with gratitude. Nine years later, the moment feels right to revisit this story, this time through a contemporary lens.

In this adaptation, we relocate Shakespeare's political thriller to the present-day arena, where ambition and conspiracy unfold beneath the glare of a 24-hour news cycle, the omnipresent lens of smartphones, and the relentless battle to control the narrative. In a media landscape where events are broadcast and reframed in real time across cable news and social platforms, misinformation spreads with breathtaking speed. Decisions are made publicly and impulsively; reputations rise and collapse in an instant. In such a climate, it is easy to imagine how a sensational headline, a misfired message, or strategically edited clip might ignite consequences both irreversible and deadly.

Our production also examines the gendered dynamics that continue to shape political leadership. By casting Brutus and Antony as women, we invite the audience to consider how systems of power persist even as representation evolves. Although more women occupy positions of authority today, the underlying structures of control remain deeply patriarchal. Those who operate within these systems—regardless of gender—find themselves compelled to navigate, reinforce or weaponize the very hierarchies they might wish to dismantle. This telling of *Caesar* explores how entrenched structures of power sustain themselves beneath the appearance of progress.

I am struck by how urgently *Julius Caesar* continues to resonate—just as it did in 2017, and as it surely will in the years to come. The persistence of its darker themes can feel dispiriting. Yet I continue to be moved by the enduring power of Shakespeare's work to challenge and illuminate. We return to these plays not only because they are masterfully crafted, but because they give us language and perspective with which to confront the complexities of our own political and human moment.

—Shelly Gaza

## Dramaturg's Note

Shakespeare wrote *Julius Caesar* in 1599. Elizabeth I sat on the throne, over 40 years into her reign, without children or a succession plan. It's easy to connect that succession anxiety to a play about the death of a leader snowballing into civil war; it's harder to connect any specific dots from Shakespeare's mind to the leaders who populated 16th century politics.

More recent theatre artists have been less shy. Royal Shakespeare Company artistic director Greg Doran found resonance in the recent history of many African nations as they gained independence from colonial powers; he set a 2012 production in an unnamed African nation, ruled by a charismatic tyrant. Decades earlier, Orson Welles staged a 1937 Mercury Theatre production with nazi-influenced costumes to connect Caesar to Mussolini. Oskar Eustis, Public Theater artistic director, controversially drew direct connections in 2017 between Caesar and the recently inaugurated President Trump. His intent was to warn that the violent removal of a leader, no matter how dangerous, never ends well. Right wing protestors interpreted the choice differently, interrupting performances and attempting to storm the stage. Sponsors pulled funding in fear of the controversy.

Caesar has also been linked with progressive-leaning leaders; John Wilkes Booth, a talented actor of his day, saw Lincoln as a tyrannical Caesar and himself as a heroic Brutus. After assassinating Lincoln at Ford's Theatre, Booth was devastated that public opinion didn't support him. He wrote: "With every man's hand against me, I am here in despair ... for doing what Brutus was honored for."

As much as we want to know who Shakespeare may have sided with, the reality is probably less dramatic; his grammar school education leaned into rhetoric and the ability to convincingly argue both sides of any argument. Orson Welles believed that duality is what makes *Julius Caesar* such a compelling play: "Shakespeare has feelings for and against everyone in it." Perhaps Shakespeare recognized the longevity of a political moment with so many potential interpretations when he wrote Cassius' line: "How many ages hence / Shall this our lofty scene be acted o'er / In states unborn and accents yet unknown."

—Heidi Schmidt

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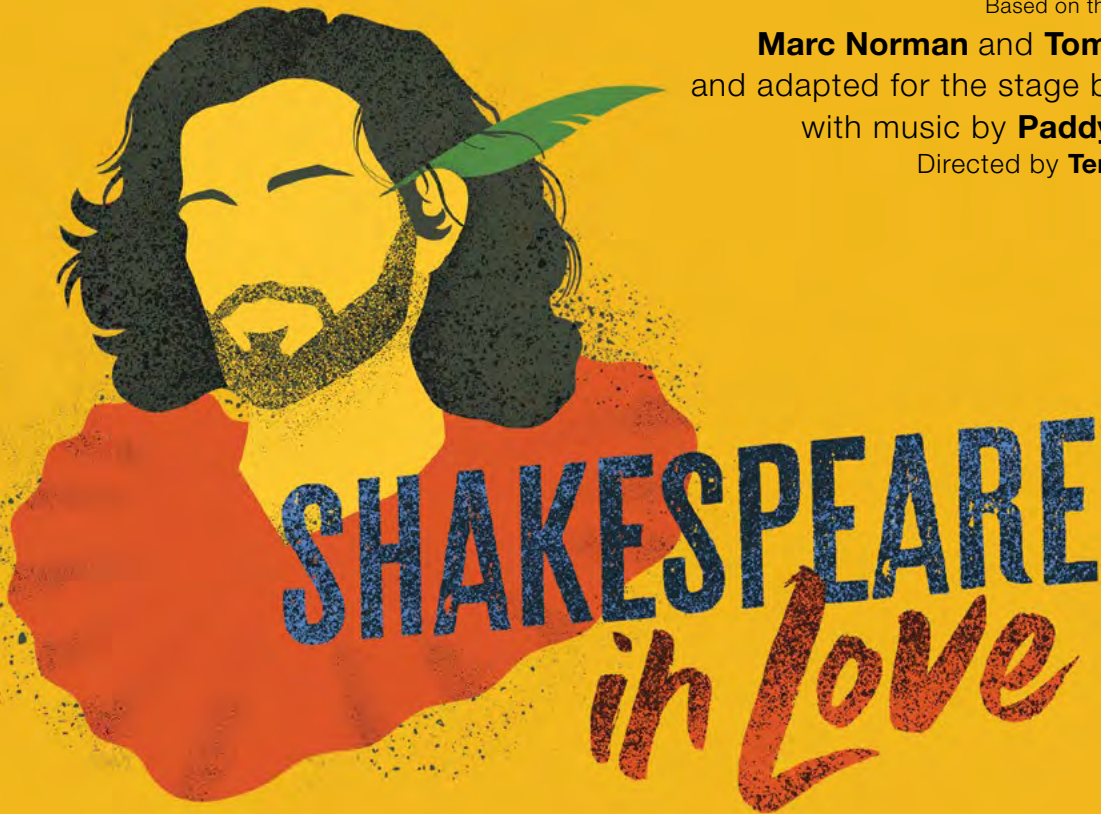


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and adapted for the stage by **Lee Hall**

with music by **Paddy Cunneen**

Directed by **Terri McMahon**

*Shakespeare in Love* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. concordtheatricals.com

## Creative Team

Director

**Terri McMahon+**

Scenic Designer

**Matthew S. Crane**

Costume Designer

**Meghan Anderson  
Doyle**

Lighting Designer

**Shannon McKinney^**

Sound Designer

**Max Silverman**

Wig & Makeup

Designer

**Dennis Milam Bensie**

Props Designer

**Brian Wayne**

Technical Director

**Colin Shay**

Fight Director

**Benjamin Reigel**

Fight Captain

**Sean Scrutchins\***

Dance / Movement  
/ Intimacy

Choreographer

**Marla A. Schulz**

Dance Captain

**Bud Coleman**

Music Director

**Jordan Coughtry**

Dramaturg

**Amanda Giguere**

Voice and Text Coach

**Jeffrey Parker**

Stage Manager

**Catherine Kolos\***

Assistant Stage

Manager

**Brennah Crowley-  
Galvin\***

Stage Management

Apprentice

**Pascale Tsering**

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# Cast

WILL SHAKESPEARE,  
*poet and playwright*

**Brandon Carter\***

KIT MARLOWE  
*colleague, friend, and  
inspiration* / Ensemble

**Nathaniel Cushing**

FENNYMAN, *the money*  
/ Ensemble

**Brik Berkes\***

LAMBERT, *Fennyman's  
henchman* / ROBIN /  
Ensemble

**Kenny Fedorko**

FREES, *Fennyman's  
henchman* / NED  
ALLEYN, *lead actor of  
the Admiral's Men*

**Jordan Pettis**

HENSLOWE, *owner and  
manager of the Rose  
Theatre* / Ensemble

**Sean Scrutchins\***

RICHARD BURBAGE,  
*lead actor of the  
Chamberlain's Men* /  
Ensemble

**Jordan Coughtry\***

MISTRESS QUICKLY,  
*wardrobe mistress* /  
KATE, *a tavern whore* /  
Ensemble

**Savannah Gullett**

DOG

**Bernie  
Pippin**

QUEEN ELIZABETH I /  
Ensemble

**Tara Falk\***

EDMUND TILNEY, *the  
Lord Chamberlain* / SIR  
ROBERT DE LESSEPS,  
*Viola's father*

**Sam Sandoe**

VIOLA DE LESSEPS,  
*disguises herself as  
actor* THOMAS KENT

**Meg Rodgers\***

NURSE, *servant to Viola*  
/ MOLLY, *a tavern whore*  
/ Ensemble

**Nisi Sturgis\***

LORD WESSEX,  
*betrothed to Viola* /  
Ensemble

**Matthew Schneck\***

CATLING, *guard at de  
Lesseps Hall* / RALPH,  
*novice actor* / Ensemble

**Frank Oden**

NOL, *novice actor* /  
Ensemble

**Bud Coleman**

JOHN WEBSTER, *street  
urchin, aspires to be a  
player* / Ensemble

**Alex Mitchell**

WABASH, *novice actor,  
Henslowe's tailor* /  
GUARD / BISHOP /  
Ensemble

**Aaron Klass**

SAM, *actor* / BARMAN /  
Ensemble

**Cyrus Porter**

PETER, *actor* / WAITER  
/ Ensemble

**Matthew de Meyrick**

SWINGS

**Aidan Biffinger**

**James Giordano**

**Sofia Rodriguez**

UNDERSTUDIES

**Matthew de Meyrick**

**Kenny Fedorko**

**Savannah Gullett**

**Aaron Klass**

**Alex Mitchell**

**Frank Oden**

**Jordan Pettis**

**Cyrus Porter**

**Sam Sandoe**

# Synopsis

London, 1593.

**Will Shakespeare** owes **Henslowe**, owner of the Rose Theatre, a new comedy. Fellow playwright **Marlowe** tries to help but without a muse to inspire him, Will feels stuck.

**Viola de Lesseps** needs excitement in her life. Her passion is the theatre, but women aren't permitted to perform professionally. Plus, Viola's father is planning to marry her to **Lord Wessex** to elevate the de Lesseps' social standing, regardless of Viola's wishes.

Viola disguises herself as "Thomas Kent" and auditions for Shakespeare's new (yet-to-be-written) comedy. Will and Marlowe crash the de Lesseps' party, where Will encounters Viola and is smitten. When **Wessex** is offended by Will's proximity to Viola, Will introduces himself as Marlowe. Later that night, aided by Marlowe, Will woos Viola at her balcony.

Rehearsals for Will's play begin at the Rose, starring Viola/Kent. Will draws on his passion for Viola while revising his new play. Will learns Kent is actually Viola, and urges her to escape her destined marriage to Wessex, but Viola knows she must accept her fate. **Queen Elizabeth**, a keen observer of women, tells Wessex his fiancée loves someone else, and Wessex believes "Marlowe" (Will) is to blame.

Viola laments Will's dishonesty when she learns of his wife and children in Stratford. Meanwhile, Marlowe is killed and Viola, misled by Wessex, believes Will is dead. When Will appears to plead his case to Viola, Wessex thinks Marlowe's ghost is haunting him.

**Tilney**, the royal censor, shuts the Rose for permitting a woman onstage, but **Burbage**, an actor from a rival company, offers up his playhouse. The players rally for one opening (and closing) performance of the new play, *Romeo and Juliet*, and the real-life lovers, Will and Viola, find the freedom on the stage they are denied in real life.  
—Amanda Giguere, dramaturg

## Director's Note

I've been hanging around in the theater for a while. I've watched a lot of theater as I've been hanging around in the theater for a while. During these hangouts I have not lost the surprise, wonder and veneration for how theater ever comes to be. Moment to hopeful moment for 2+ hours where you don't rewind for another take or do-over, artists, resources, design, will, dogged fickle fortune and possible reputational suicide teeter on the brink of disastrous failure or unknown success. Why would anyone want to make theater?

Lee Hall's *Shakespeare in Love* by way of Marc Norman and Tom Stoppard's original film of the same name knows why. It asks over and over how theater can possibly triumph. The story hypothesizes even more specifically: how did William Shakespeare succeed in putting on theater in the conditions of England's London of 1593?

I am giddy to share our *Shakespeare in Love* with you on the newly re-opened Mary Rippon stage! CSF has chosen to program a play about theater creation in its newly refreshed theater creation. And in yet a further reflexive nod, they are programming one of Shakespeare's great comedies *Twelfth Night* to rep with *Shakespeare In Love*; we bear witness not only to Hall's play about putting on theater, but to a fantastical exploration of how *Twelfth Night* by William Shakespeare might have been written into being in the 1590s. What a spiral of adoration and origin and fandom you are in for this season!

There are few facts about William Shakespeare to point to which means there is much room to make up the parts and pieces of who Shakespeare might have been, what his marriage could have been like in Stratford, and how mysterious, hard and necessary it was (and is!) to make theater for entertainment and the soul's reinforcement. Apparently, according to the bull's eye of *Shakespeare in Love*, Shakespeare needed to be in love in order to write. For when you are in love your aflutter creative force is in a precise emotional register unlike any other time in life.

Hang out with us in the Rippon theater to see what becomes of this!  
—Terri McMahon

## Dramaturg's Note

*Shakespeare in Love* takes place in 1593 London. Based on Tom Stoppard and Marc Norman's 1998 Academy Award-winning film, Lee Hall's 2014 stage adaptation blends historical facts with creative embellishments. So what was London like in 1593?

Queen Elizabeth I, nearly 60, had ruled England for more than three decades, and regularly invited players to perform for her at court. Professional theatre was flourishing, though the public playhouses were highly regulated by Edmund Tilney, Master of the Revels. The Lord Admiral's Men, featuring leading actor Ned Alleyn, performed in the Rose Theatre, which was owned by Alleyn's father-in-law, Philip Henslowe. Henslowe's meticulous record-keeping (known as Henslowe's Diary) provides present-day scholars with vital details about early modern theatre management.

Christopher Marlowe was one of the most celebrated Elizabethan playwrights. Born the same year as Shakespeare (1564), Marlowe was known for his innovative blank verse (unrhymed iambic pentameter). Marlowe's *Tamburlaine* and *Doctor Faustus* were enormously popular, with Alleyn likely originating the eponymous roles. Marlowe was killed in a tavern brawl in May 1593 in Deptford. Scholar Stephen Greenblatt's new book, *Dark Renaissance* (2025), explores Marlowe's side-hustle in espionage. In 1593, Shakespeare was likely a hired player, rather than a shareholder. He had written *The Taming of the Shrew*, *Two Gentlemen of Verona*, *Titus Andronicus* and the *Henry VI* plays, but many more were to come (*Twelfth Night*, *Hamlet*, *The Tempest*). The Lord Chamberlain's Men was formed in 1594, with Shakespeare as a founding member. The Globe Theatre did not exist yet (that wouldn't happen for another six years). Plague outbreaks were a major obstacle to the professional playhouses. During the 1592-3 outbreak, 10% of London's population died of the plague, and the theatres were closed. During the closures, some players toured the provinces, while some playwrights turned to poetry.

433 years later, what has changed? As contemporary theatre-makers can attest, it's still a mystery how plays come together. Despite seemingly insurmountable obstacles, artisans collaborate to make the impossible possible. Audiences show up. The dog steals the scene. And somehow, it always works out in the end.  
—Amanda Giguere



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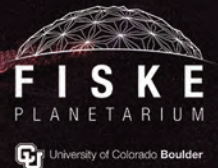
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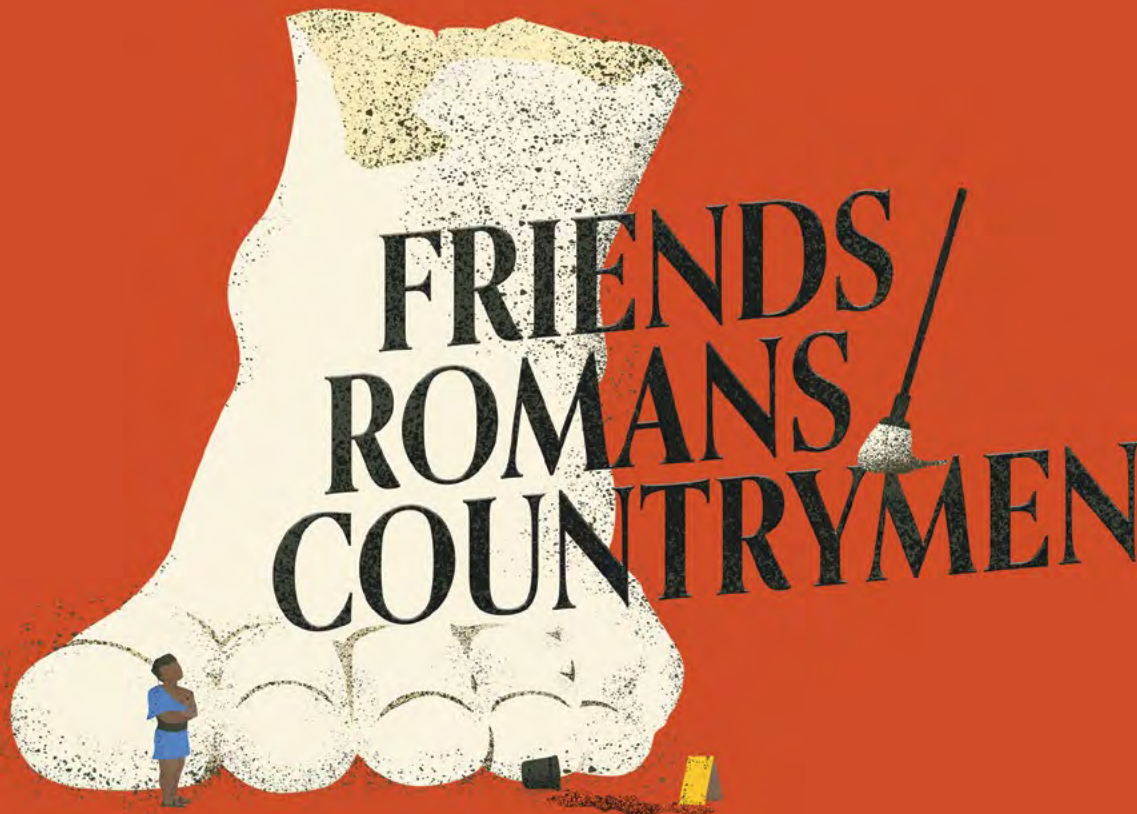


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Sound Designer  
**Jason Ducat**<sup>^</sup>

Wig & Makeup Designer  
**Dennis Milam Bencie**

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**Heidi Schmidt**

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**Jeremy Sortore**

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# Cast

VIRGIL

**Alexander Quiñones\***

XENARCHUS

**Jihad Milhem\***

JULIUS CAESAR

**Joe Hilsee**

DECIUS BRUTUS

**Brandon Bruce**

CASCA

**Matthew Murry**

CALPURNIA

**Laurie Keith**

MARK ANTONY

**Antoinette Robinson\***

MARCUS BRUTUS

**Karen Slack**

PORTIA / THE SIBYL

**Koral Jackson**

CAIUS CASSIUS

**Benjamin Reigel\***

JUNIA SECUNDA

**Madison Taylor**

CAMIO /

ARTEMIDORUS /

CANIDIUS

**Kai Symons**

LEPIDUS / MARCUS

AGRIPPA

**Adam Schroeder\***

THE LICTOR /

OCTAVIUS CAESAR

**Tyler Cox**

TREBONIUS /

MESSALA

**Asaru Buffalo**

METELLUS CIMBER /

STRATO

**Kyle Lawrence**

CINNA (the conspirator)

**Mark Rubald\***

SWINGS

**Sofie Berg**

**Nick Bryant**

**Joseph A. W. Steiner**

UNDERSTUDIES

**Asaru Buffalo**

**Tyler Cox**

**Koral Jackson**

**Laurie Keith**

**Kyle Lawrence**

**Matthew Murry**

**Benjamin Reigel\***

**Mark Rubald\***

**Karen Slack**

**Kai Symons**

**Madison Taylor**

announces his next military campaign, which doesn't land well with Calpurnia; their argument escalates, putting an abrupt end to the evening.

In a slum apartment, **Decius Brutus, Trebonius, Casca, Cimber** and **Cinna** plot Caesar's death. Virgil, working a side gig as a building super, inadvertently overhears; the conspirators force an oath of silence. After they succeed in killing Caesar at the Capitol, Virgil begs Jupiter for absolution for failing to warn Caesar, despite his oath. He is told to "seek Caesar rising there where Caesar fell." At the Senate House, he meets Caesar's grandnephew and heir, **Octavius** Caesar, who decides Virgil (and his visions) might be useful.

Civil war breaks out in Rome between the conspirators who slew Caesar and Caesar's followers, who demand vengeance; Virgil sides with Octavius and **Mark Antony**, and travels with them to a final battle at Philippi. The night before, Virgil is visited by Caesar's ghost (with gifts for the living) and a new, bloody vision he believes can save Octavius in the coming battle. With some unexpected help, Antony and Octavius are victorious at Philippi. Virgil swears to use his pen for Caesar's benefit, but never again his sword.  
—Heidi Schmidt, dramaturg

## Director's Note

My memory of how this play originated is David and I having lunch shortly after the worst of the pandemic; a time of great change, upheaval, and bewildering events in our nation's economy and politics. Nothing seemed predictable or expected. Multiple nonagenarians even said to me, "This is the strangest time I've lived through."

Over that lunch, David told me about a new play idea that was amusing him: two minor characters in Shakespeare's *Julius Caesar* bewildered by the events they're living through, but with opposing viewpoints: one is a Roman who believes in the Republic, one is a democratic Greek who has just arrived in Rome. They talk, debate, and observe all while trying to stay alive as *Julius Caesar* scenes come crashing into their daily life. Over the course of a year talking about this project and vexing ourselves with comparisons to *Rosencrantz & Guildenstern are Dead*—and other similar Shakespeare-adjacent plays—we decided that this, indeed, had potential. I should also state here that I love Shakespeare-adjacent plays, and we have explored many of them at CSF during my time as artistic director

## Synopsis

**WARNING: Contains spoilers**

*If you don't want to know what happens in Friends/Romans/Countrymen, skip this synopsis!*

Rome, 44 BCE. Janitors **Virgil** (an aspiring poet) and **Xenarchus** (an aspiring philosopher) are cleaning up after the celebration. Their work is interrupted by the arrival of **Julius Caesar** and his train. Virgil accidentally bumps into Caesar, triggering a bloody vision of the future—the occasional after effect of a lightning strike. Stunned, Virgil blurts out a vague warning about the Ides of March.

Caesar and his wife **Calpurnia** attend a dinner party hosted by **Lepidus** and his wife **Junia**. Caesar

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

(*R&G, I Hate Hamlet, Wittenberg, Equivocation*). In the spring of 2024, we agreed to commission this play, and I wanted to produce it in repertory with a production of Shakespeare's *Julius Caesar* in CSF's 2026 season. What could be more fun?

In the period between then and now David and I have worked through many more surprising times, and what this play is about has changed and continues to amuse us. As the director, I have no answers, only questions. I'll share them with you to consider while you watch the performance: we, the characters, are surrounded by signs, omens, and wonders. How do we interpret them? Should we attempt it? What do we risk in acting on them? How many ages hence shall this our lofty scene be acted over in states unborn and accents yet unknown?

—Tim Orr

## Dramaturg's Note

By the time Gaius Julius Caesar was born in 100 BCE, Rome had come a long way from its mythical origins. You've heard the stories, right? Once upon time, a Trojan prince named Aeneas escaped the Greek destruction of his homeland, carrying his father Anchises on his back. He is divinely guided and divinely disrupted (did I mention his mom was the goddess Venus?) for years before settling in central Italy. After some scuffles with the locals, Aeneas and his son Iulus established a dynasty. Romulus and Remus came a few centuries later, and the overthrow of the tyrannous Tarquins a few centuries after that. As a national origin story, it has something for everyone: divine ancestry, epic journeys and the heroic defeat of tyrants.

In Caesar's day, the Republic had expanded through much of the Mediterranean, aided in part by Caesar's own military campaigns. At home in the city of Rome, however, the administrative weight of managing such vast territories, fraying alliances within the Italian peninsula, constant debates about citizenship and many other factors too complex for this short entry resulted in a series of civil wars.

Alongside this political instability, visual arts were shifting. The late Republic celebrated age, wisdom and stoicism in hyper-realistic portraits and grand, but practical architecture; the imperial age prioritized grander, idealized artistic values. Less brick, more marble. Roman literature in the first century BCE was on the cusp of a golden age. Cicero developed more sophisticated forms of rhetoric and oratory, while writers like Virgil and Livy turned toward documenting (and glorifying?) Roman

past. Virgil's most famous work, *The Aeneid*, was commissioned by Octavius, and enshrined the story of Aeneas into a national epic, even prophesying a coming golden age, ruled by "a Trojan Caesar," descended from Aeneas, who would close the gates of war and count his fame among the stars.  
—Heidi Schmidt

## Playwright's Note

*Julius Caesar* is typically considered a political play—and it is!—but it's one that takes place in a world where the supernatural is also a significant circumstance. Look for all the signs and portents (and a ghost) observed throughout and you'll see how real that numinous world was to those Romans, and how important it was for them to interpret and follow the Will of the Gods. And they had a god for everything – there are three different Roman deities for doorways, keys and hinges—so there was a whole lot of Divine Will to sort out, as the Romans strived to do. Of course, there's no more memorable omen than "Beware the Ides of March": the Soothsayer was truthful, if somewhat abstract in his warning—the kind of augury that a poet might make, and that a military man hearing it might find too vague to be actionable.

We live in a world built by Caesars—Julius and his heir Octavius (later renamed Augustus)—but we don't always recognize it.

Need proof? Ask yourself the names of the two months you can see this play performed, or why our nation's capital looks the way it does. Same with the Roman poet Virgil—got a dollar bill on you? Look on the back above and below the pyramid for two Latin phrases, both from Virgil's poetry, the top adapted from "Jupiter Almighty, favor our undertakings" in *The Aeneid*. In that epic poem, Jupiter reveals his plan to Trojan refugees for the future of Rome, culminating in a Golden Age led by "Augustus, promis'd oft, and long foretold". Young Octavius is still a minor character in Shakespeare's account—though he nevertheless ends up one of the undeniable victors of the drama, and he does get the last words of the play: "happy day". Odd words to end a tragedy—but then, the outcome wasn't tragic for everyone involved.

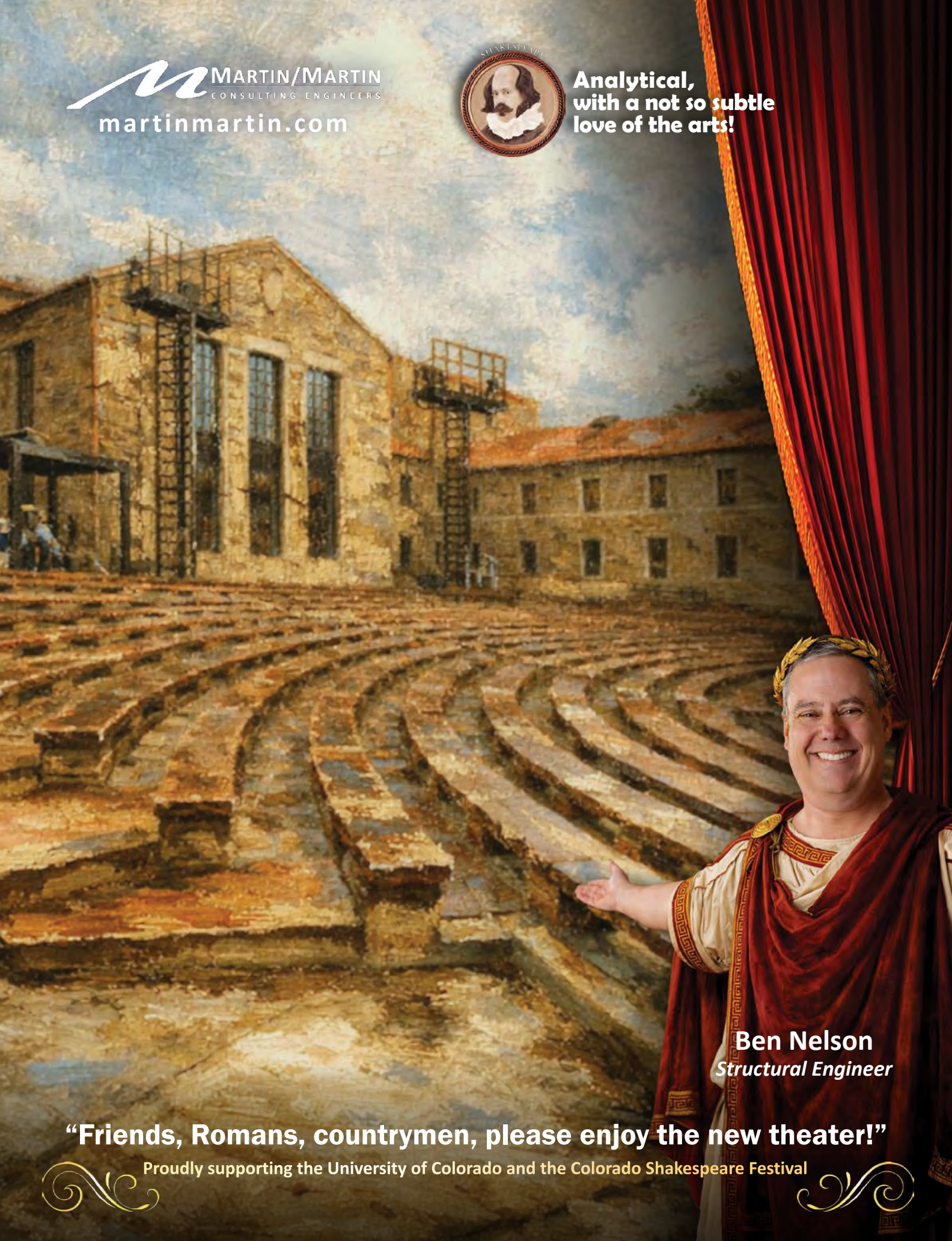
I prithee enjoy the play. Afterwards, remember to keep your eyes, ears and mind open—you never know when Jupiter might be trying to nudge you in the right direction.

—David Davalos

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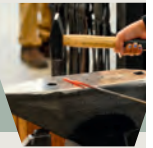


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# Who's Who

ACTOR				
<b>Sofie Berg</b>		Swing Understudy		Swing Understudy
<b>Brik Berkes*</b>	Malvolio		Fennyman / Ensemble	
<b>Bernie</b>			Dog	
<b>Aidan Biffinger</b>	Swing Understudy		Swing Understudy	
<b>Brandon Bruce</b>		Decius Brutus / Plebeian		Decius Brutus
<b>Nick Bryant</b>		Swing Understudy		Swing Understudy
<b>Asaru Buffalo</b>		Trebonius / Plebeian		Trebonius / Messala
<b>Brandon Carter*</b>	Orsino		Will Shakespeare	
<b>Bud Coleman</b>			Nol / Ensemble	
<b>Jordan Coughtry*</b>	Feste		Burbage / Ensemble	
<b>Tyler Cox</b>		Octavius / Plebeian		Octavius / Lictor
<b>Nathaniel Cushing</b>	Fabian / Ensemble		Kit Marlowe / Ensemble	
<b>Matthew de Meyrick</b>	Swing Understudy		Peter / Ensemble	
<b>Tara Falk*</b>	Maria		Queen Elizabeth I / Ensemble	
<b>Kenny Fedorko</b>	Sebastian / Ensemble		Robin / Lambert / Ensemble	
<b>James Giordano</b>	Swing Understudy		Swing Understudy	
<b>Savannah Gullett</b>	Olivia's Attendant / Ensemble		Kate / Mistress Quickly / Ensemble	
<b>Joe Hilsee</b>		Julius Caesar		Julius Caesar
<b>Koral Jackson</b>		Plebeian / Press		Portia
<b>Laurie Keith</b>		Calpurnia / Plebeian		Calpurnia
<b>Aaron Klass</b>			Wabash / Ensemble	
<b>Kyle Lawrence</b>		Lucius / Cinna the Poet		Metellus Cimber / Strato
<b>Alex Mitchell</b>	Valentine / Priest		John Webster / Ensemble	

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<b>ACTOR</b>				
<b>Jihad Milhem*</b>		Casca / Plebeian		Xenarchus
<b>Matthew Murry</b>				Casca
<b>Frank Oden</b>			Ralph / Ensemble	
<b>Jordan Pettis</b>	Antonio / Ensemble		Ned Alleyn / Ensemble	
<b>Pippin</b>			Dog	
<b>Cyrus Porter</b>	Curio / 2nd Officer / Ensemble		Sam / Ensemble	
<b>Alexander Quiñones*</b>		Soothsayer / Plebeian		Virgil
<b>Benjamin Reigel*</b>		Caius Cassius		Caius Cassius
<b>Antoinette Robinson*</b>		Mark Antony		Mark Antony
<b>Meg Rodgers*</b>	Viola		Viola de Lesseps	
<b>Sofia Rodriguez</b>	Swing Understudy		Swing Understudy	
<b>Mark Rubald*</b>		Cinna / Plebeian		Cinna / Ensemble
<b>Anne Sandoe</b>		Caius Ligarius		
<b>Sam Sandoe</b>	Sea Captain / Officer		Tilney / Sir Robert de Lesseps / Ensemble	
<b>Matthew Schneck*</b>	Sir Toby Belch		Wessex / Ensemble	
<b>Adam Schroeder*</b>		Lepidus / Plebeian		Lepidus / Marcus Agrippa
<b>Sean Scrutchins*</b>	Sir Andrew Aguecheek		Henslowe / Ensemble	
<b>Karen Slack</b>		Marcus Brutus		Marcus Brutus
<b>Joseph A.W. Steiner</b>		Swing Understudy		Swing Understudy
<b>Nisi Sturgis*</b>	Olivia		Viola's Nurse / Molly / Ensemble	
<b>Kai Symons</b>		Canidius / Ensemble		Camio / Artemidorus / Canidius
<b>Madison Taylor</b>		Portia / Plebeian / Press		Junia Secunda

“I count myself in nothing else  
so happy as in a soul  
remembering my good friends.”

-Richard II



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# The Company



**SOFIE BERG** (they/she) is a Colorado-raised actor and playwright. New York credits include *You Are Seen* with Murruration Theatre Company and the devised workshop of *Poetic Devils; To Be Strange Or Nothing At All* as a part of the creator ensemble. Their plays have had multiple developmental readings in New York, London and North Carolina. Sofie has also appeared on screen in various independent and student films. They are a proud graduate of the UNC School of the Arts, where their favorite credits include *Twelfth Night, Dangerous Corner* and *Erron*. Sofie's absolutely thrilled to be returning to Colorado Shakespeare Festival after a 13 year hiatus! Find more info at [sofieberg.com](http://sofieberg.com). (2 seasons)

J F



**BRIKER BERKES\*** appeared in *The Tempest* (2025), *Richard II* (2025), *Much Ado About Nothing* (2023), *King Lear* (2023), *All's Well That Ends Well* (2022) and *Coriolanus* (2022) and is honored to be returning to CSF. His regional credits include *Moon Over Buffalo* with Oregon Cabaret Theatre; *The Curious Case of the Watson Intelligence* at Relative Theatrics; *Charm* at Salt Lake Acting Company; *The Little Dog Laughed* at Portland Center Stage; *Proof, Glengarry Glen Ross* and *Medea* with Phylicia Rashad at the Alliance Theatre; as well as *The Tempest, King Lear, A Midsummer Night's Dream, Sherlock Holmes, The 39 Steps* and *Around the World in 80 Days* among others during nine years with the Alabama Shakespeare Festival.

T S

His film credits include *Kill the Messenger, Run, Ronnie, Run!* and *Ruby in Paradise*. His TV credits include *Good Eats with Alton Brown* and *Foods That Built America*. (4 seasons)



**AIDAN BIFFINGER** is a recent graduate of the University of Colorado Boulder where he received a BFA in acting. His previous CSF credits include *The Tempest, Richard II* and *Doctor Faustus* (2025). Other recent credits include *The Normal Heart, Cymbeline* and *The 25th Annual Putnam County Spelling Bee* (University of Colorado Boulder). He was born and raised in Colorado and cannot wait to be under the stars and next to the Flatirons for this season. (2 seasons)

T S



**BRANDON BRUCE** is an award-winning theatre artist making his Colorado debut with CSF. Brandon has performed with the Center for the Arts at Kayenta, Park Square Theatre, Cleveland Play House, Richmond Shakespeare, Iowa Rep, Six Points Theatre, Signal Ensemble and Porthouse Theatre. His past roles include Mr. Hanratty in *The Minutes*, Sancho in *Man of La Mancha*, and Dogberry in *Much Ado About Nothing*. Brandon serves as assistant professor of directing & acting at the University of Denver. He received an MFA in directing from the University of Iowa and a BFA in acting from Kent State University. (1 season)

J F



**NICK BRYANT** is incredibly excited to be making his debut with CSF this summer! Previous credits include the Texas Shakespeare Festival, Camden Shakespeare Festival, Organic Theatre Company, Theatre Wit, Oil Lamp Theatre, Ashton Rep Theatre Company, Floyd Jones Playhouse and the Moscow Art Theater. Nick can also be seen in *Somebody I Used to Know* on Amazon Prime and *Evil Lives Here* on HBO Max. He holds a BFA in acting from Northern Illinois University and an MFA in acting from the University of Washington. He is represented by Firestarter Entertainment and TCM Models & Talent. Much love and thanks to Colleen. (1 season)

J F



**ASARU BUFFALO** is an actor and teaching artist from South Carolina. His most recent role was Reverend Hale in Arthur Miller's *The Crucible* at Trustus Theatre. He fell in love with taking audiences on adventures in 2015 and never considered stopping. Over the next decade, he dedicated himself to exploring connection in shared moments. His training includes Linklater voice work, the Alexander Technique and moment work through Tectonic Theatre Project. Theatre is more than art, it is ritual. The act of trying to change someone's heart is a process that can be extremely beautiful, or even frightening, but always human. (1 season)

J F



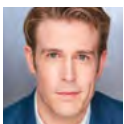
**BRANDON CARTER\*** is honored to make his Colorado Shakespeare Festival debut this summer. His regional credits include Folger Theatre (*Romeo and Juliet, Julius X*), Houston Shakespeare Festival (*As You Like It, Henry V*), Rec Room Arts (*Death of a Salesman*), Virginia Repertory Theatre (*Shakespeare in Love, The Christians*) and Luna Stage (*The Brothers Size*). He spent six years with the American Shakespeare Center, performing over 40 roles in 30 productions and serving as its third artistic director. His Off-Broadway credits include Classical Theatre of Harlem, National Black Theatre, Drunk Shakespeare and the Apollo. He holds an MFA from Penn State University and is repped by Pastorini-Bosby Talent Agency. (1 season)

T S



**BUD COLEMAN** is CU professor emeritus, the inaugural holder of the Roe Green Professor of Theatre and former Associate Dean of the College of Arts & Sciences. A former dancer with Les Ballets Trockadero de Monte Carlo, Fort Worth Ballet and Ballet Austin, Bud has directed and choreographed many plays and musicals. In 2008, he directed and choreographed Sondheim's musical *Company* in Vladivostok, Russia, was selected to be a Fulbright Lecturer in Japan and directed the Thai premiere of *Fiddler on the Roof* in Bangkok. His acting credits include *Die Fledermaus* (CU Eklund Opera) and CSF's *A Midsummer Night's Dream* (2013). (2 seasons)

S



**JORDAN COUGHTRY\*** is terribly happy to be working at CSF for the second time after appearing as Ariel in *The Tempest* and Bolingbroke in *Richard II* in 2025. Some of his recent credits include Tony in *Dial M for Murder* (St. Louis Rep.), Feste in *Twelfth Night* (Illinois Shakespeare Festival) and Sir Hugh in *Baskerville* (Cape Playhouse). In Colorado, he's worked at the DCPA Theatre Company (*Christmas Carol*) and Theatreworks (*Red*). His other credits include the Alabama Shakespeare Festival, Two River Theatre, Olney Theatre Center and the Royal Shakespeare Company. He has developed new work with Alec Duffy (*Hoi Polloi*) and Kirk Wood Bromley (*InVerse*) in New York. As an actor and songwriter, he has written and

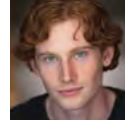
T S

played music for productions at the Illinois Shakespeare Festival (5 seasons), the Shakespeare Theatre of New Jersey (9 seasons), Arkansas Shakespeare Theatre and the Pioneer Theatre. On television, he pops up in the Chicago universe now and then, and in a bunch of commercials. He teaches acting at the University of Illinois Urbana-Champaign. (2 seasons)



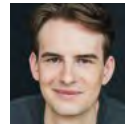
**TYLER COX** is delighted to make his CSF debut. His professional credits include *Monty in A Gentleman's Guide to Love and Murder* and *Jeff in [title of show]* (Little Theatre of the Rockies). His educational credits include *George in Sunday in the Park with George* and *Angelo in Measure for Measure* (University of Northern Colorado). He works professionally in theatre, film, and music, and in his free time loves to write or watch KU basketball. Tyler is a newly minted graduate of the University of Northern Colorado's BFA Musical Theatre program and looks forward to voraciously exploring the stage and screen. (1 season)

J F



**NATHANIEL CUSHING** is a professional actor and Denver native who has worked throughout Colorado. His recent regional credits include *Henry IV* and *Henry V* (Theatreworks); *Heroes of the Fourth Turning* (UpstART); *Dorothy's Dictionary* and *The Sound Inside* (Boulder Ensemble Theatre Company); and DCPA's *Shakespeare In The Parking Lot*. At the 2018 Colorado Thespian Conference, he was named Best Male Performer and is a recent graduate of the University of Denver, where he earned dual degrees in acting and psychology. (1 season)

T S



**MATTHEW DE MEYRICK** is an Australian actor and recipient of the Sternberg Scholarship for Arts/Laws at University of New South Wales Sydney. His recent credits include Frank in *Merrily We Roll Along*, Don Lockwood in *Singin' in the Rain* and Badger/Parsons in *The Cunning Little Vixen*. Matthew is a writer-composer, recently premiering his musical comedy *Cosmopolitan* at the CU Boulder Fringe Festival. This is his professional stage debut. Matthew is the recipient of the Max Dixon Acting Internship Award. (1 season)

T S



**TARA FALK\*** Broadway credits include *Metamorphoses, The Constant Wife* and *Enchanted April*. Her Off-Broadway credits include *This Is Our Youth*. Regionally, she has acted in *POTUS: Or, Behind Every Great Dumb Ass...*, *Hand to God* and *Time Stands Still* at Curious Theatre; and *You Lost Me and Sweat* at the Denver Center. Tara has also performed at McCarter, Long Wharf, Hartford Stage, Eugene O'Neill, Cleveland Playhouse, Rep. Theatre of St. Louis, Portland Center Stage, Cincinnati Playhouse and more. She has had numerous roles in TV, commercials and voice-overs. Her directing credits include *Tomorrow in the Battle, Steel Magnolias, Moon for the Misbegotten* and *Silent Sky*. She holds a BFA from Boston University and serves as a teaching artist with the Denver Center Theater Company. (1 season)

T S



**KENNY FEDORKO\*** previous CSF credits include *Richard II, The Tempest, Doctor Faustus, The Merry Wives of Windsor* and *Macbeth*. His Off-Broadway credits include *Public Enemy* and *Vanity Fair* (Pearl Theater). Regionally, he has worked with Asolo Rep, Pennsylvania Shakespeare and Yosemite National Park, among others. In Colorado, he has performed in *Romeo and Juliet* (Arvada Center); *Franklinland* (Curious Theatre Company); *Much Ado About Nothing, Hamlet, The Tempest* and *Twelfth Night* (CSF School Tour); and *Curious Incident of the Dog in the Night-Time* (Aurora Fox). He appeared in the film *Rachel Hendrix*, directed by Victor Nunez. He holds a BA from Kenyon College and an MFA from the FSU Asolo Conservatory for actor training. (3 seasons)

T S



**JAMES GIORDANO** is so excited to be joining this incredible cast and crew here at Colorado Shakespeare Festival this summer. His local theater credits include *Eden Prairie, 1971* and *An Enemy of the People* (Boulder Ensemble Theatre Company); *You Got Older and Jeremiah* (Benchmark Theatre); *The Legend of Sleepy Hollow* (Miners Alley); and *Little Women* (Firehouse Theater). James graduated from the University of Colorado Colorado Springs in 2022 with a degree in film and theater. He worked on various student short films that screened at the New York Independent Cinema Awards, Indie Short Fest and Venice Shorts Film Fest. James' UCCS Theater Company credits included *A Flea in Her Ear, Everybody, As You Like It* and *No Exit*. (1 season)

T S



**SAVANNAH GULLETT** is originally from Houston, Texas, and is a recent CU Boulder graduate with a BFA in acting. Her credits include *Romeo and Juliet* (Sampson/Romeo US) with Upstart Crow, *Orpheus Descending* (Beulah/Nurse Porter) and *Three Sisters* (Irina) with Visionbox Studio. Savannah has also appeared in various CU shows such as *Pride and Prejudice* (Mr. Bennet), *Let The Right One In* (Mum) and *A Midsummer Night's Dream* (Titania/Hippolyta). She is an accomplished actress, artist and teacher. In her free time, Savannah enjoys bad movies, good music and the company of her cat, Mabel. She is the recipient of the Midsummer Night Acting Internship Award. (2 seasons)

T S



**JOE HILSEE** received an MFA in acting from Southern Methodist University in 1991. He has over 100 acting credits at the Utah Shakespeare Festival, the Oregon Shakespeare Festival, Portland Center Stage and Blue Room Theatre in Chico, California. He also has over 50 directing credits in and around Chico and taught for seven years at Chico State University. In 2020 he began working towards a degree in music composition and has composed the score for four plays since 2022. (1 season)

J F



**KORALL JACKSON** is a graduate of the University of Colorado Boulder where she received a Bachelor of Fine Arts in acting. Her recent credits include Dee Dee Allen in *The Prom*, Mrs. Bennett in *Pride and Prejudice*, Peter Quince in *Something Rotten*, Eurydice in *Antigone*, Rose in *Working: A Musical* and Reverend Chasuble in *The Importance of Being Earnest*. She is excited to be joining the acting company after working as House Manager and as a Camp Teaching Assistant last summer. She looks forward to performing in her first Shakespeare production, learning from the wonderful team and splashing in Boulder Creek. Korall is the recipient of the Dorothy & Carl Nelson Acting Internship Award. (2 seasons)

J F



**LAURIE KEITH** has performed Off-Broadway at the Grove Street Playhouse, Atlantic Theatre Company and La MaMa ETC. Some of her regional credits include Marin Shakespeare Festival, San Francisco Shakespeare Festival, Lake Tahoe Shakespeare Festival, Pacific Alliance Stage Company and Theatreworks. Keith's CSF credits include Dolly in *One Man Two Guvnors*, Circe in *The Odyssey*, Emilia in *The Comedy of Errors* and Mrs. Cratchit and Belle in *A Christmas Carol*. Some of her favorite roles include Isabella in *Measure for Measure*, Paulina in *The Winter's Tale*, Julia in *The Two Gentlemen of Verona*, Laurey in *Oklahoma!* and Lily St. Regis in *Annie*. She received a BFA from NYU Tisch School of the Arts and a Master's degree in classical acting from the Central School of Speech and Drama in London. (4 seasons)

J F



**AARON KLASS** is an actor, playwright, director, producer and designer. He holds a BA in theatre from CU Boulder and is currently pursuing an MA in performance studies. He has most recently appeared as Gibson / Mr. Burns in *Mr. Burns: a post-electric play* with CU's Department of Theatre & Dance. His local credits include Ensemble / Understudy roles with Boulder Ensemble Theatre Company, Cymbeline in *Cymbeline* with CU Sandbox, Rothko in *Red* with CU Sandbox and Mr. Zyclo in *Anonymus* with CU's Department of Theatre & Dance. He is a founding member of both Feather Fall Theatre Company and Blunt Force Drama Theatre Company. (1 season)

S



**KYLE LAWRENCE** is a Denver-based actor, musician and teaching artist. He is thrilled to be returning to the Festival, having previously worked on *The Tempest* (2025), *Richard II* (2025), *King Lear* (2023), *Much Ado About Nothing* (2023), *The Book of Will* (2022), *The Two Gentlemen of Verona* (2022) and *The Alchemist* (2022). His other recent credits include *Romeo & Juliet*, *Macbeth* and *As You Like It* (Bowls with the Bard); *A Midsummer Night's Dream* (Agenda Theatre Company); and *The Inheritance* (Vintage Theatre). Off the stage, Kyle directs for CenterStage Theatre's 2nd through 8th grade group. (4 seasons)

J F



**JIHAD MILHEM\*** is honored to return to CSF for his seventh season. He's worked professionally as an actor, director, playwright and teaching artist with numerous regional theatre companies in Colorado and nationwide, including BETC, the Black Actors Guild, the Arvada Center Theatre, Miner's Alley Playhouse, Local Theatre Company, Theatreworks Colorado Springs, Off Square Theatre and square product theatre. His play, *Mosque*, has been produced locally in Denver. Jihad's latest hip-hop album, *THE HEALING*, is out on all streaming platforms now. He is represented by Radical Artists Agency and is a proud ensemble member of the Boulder Ensemble Theater Company (BETC). (7 seasons)

J F



**ALEX MITCHELL** is over the moon to be making his CSF debut! His favorite past credits include Sam in *The Jungle* (Mixed Blood Theatre), Cloten in *Cymbeline* (Kingsmen Shakespeare Company) and *Romeo in Romeo & Juliet* (Hoosier Shakespeare Festival). He earned a BFA in acting from the University of Minnesota / Guthrie Theater this May and delighted to be back in his home state. (1 season)

T S



**MATTHEW MURRY** is overjoyed to join CSF this season! His local credits include *Around the World in 80 Days*, *The Curious Incident of the Dog in the Night-Time*, *Little Miss Sunshine* and *Waiting for Godot* (Aurora Fox); *The Cherry Orchard*, *School of Rock* and *Assassins* (Miners Alley PAC); *Little Women* (BETC); *The Inheritance* and *The Glass Menagerie* (Vintage Theatre); and *Miss Bennet: Christmas at Pemberley* (Firehouse Theater Company). He holds an MFA in acting from Indiana University and a BA in theatre from Muskingum University. He is certified in commedia dell'arte Performance through Antonio Fava's International School of Comic Acting in Italy and is the recipient of awards from True West and Onstage Colorado. Matthew has performed across the nation and in South Korea. (1 season)

F



**FRANK ODEN** is a multidisciplinary theater artist with a career spanning more than five decades. His recent acting appearances include Utah Shakespeare Festival, Asolo Repertory Theatre, Arvada Center Black Box Rep and Shakespeare in the Wild. He has written book, music and lyrics for eight produced musical comedies including *Holly, Alaska!* which premiered at Boulder Ensemble Theater in 2023. He has also toured the U.S. and Canada performing his own "concert theater" productions—lyrical narratives for classical repertoire—as a solo guest artist with professional orchestras, most recently creating Shakespeare in Concert for the Newport Symphony in March 2026. (1 season)

S



**JORDAN PETTIS** is jubilant to return to CSF for his third season. His treasured past projects include *The Tempest* (Ferdinand, CSF), *Love's Labour's Lost* (Armado, composer, Montana Shakespeare in the Parks), *She Kills Monsters* (Miles, Too Lemon Productions Los Angeles), and *Dr. Faustus* (Faustus, CSF Original Practices). Jordan writes for and stars in *Midnight in Harris*, a short-form series produced by Knapptime Productions in LA. He has trained at the University of Illinois (BFA), Upright Citizens Brigade LA, and the Markland Studio. (3 seasons)

T S



**CYRUS PORTER** will be going into his senior year at CU Boulder and is pursuing a BFA in acting. He grew up in Round Rock, Texas and has been in acting classes for close to a decade. He was recently in a production of *A Midsummer Night's Dream* in CU Boulder's Sandbox Spring 2026 season as Demetrius. He is passionate about verse and scansion, and is very excited to have this internship opportunity! Cyrus is the recipient of this year's 60th Season Commemorative Acting Internship Award. (2 seasons)

T S



**ALEXANDER QUIÑONES\*** is thrilled to be making his CSF debut. He attended Denver's George Washington High School, has a degree in acting & history from Northwestern University and currently resides with his partner and their 14-pound dog named Winston in his childhood bedroom. Alex has performed at theaters across the country—including Chicago's Goodman Theatre and DC's Kennedy Center—and was most recently seen as Orlando in *As You Like It* at the Oregon Shakespeare Festival. When he is not acting, Alex produces comedy podcasts and is an avid backpacker. He is represented by Steve Miahack of 44 West Entertainment. (1 season)

J F



Originally from Wisconsin, **BENJAMIN REIGEL\*** has lived and worked all over the country and has scores of credits at theatres from coast to coast including Milwaukee Repertory Theatre, American Players Theatre, Farmers Alley Theatre, First Stage Children's Theatre, Aspen Fringe Festival, and the Colorado, Oregon, Utah, Texas, Michigan, Maine, Wisconsin and Milwaukee Shakespeare Festivals. Ben received an MFA from the University of Delaware's Professional Theatre Training Program (PTTP) and currently resides with his family in Grand Junction, where he serves as associate professor of acting and directing and coordinator of the BFA Acting/Directing program at Colorado Mesa University. (4 seasons)

J F



**ANTOINETTE ROBINSON\*** (She / Her) is thrilled to make her debut at CSF! Originally from Texas, she has worked across the United States and Canada where her love of the arts continues to expand. She has been seen in *Harry Potter and the Cursed Child* as Hermione Granger and a few of her favorite stomping grounds thus far include Theatre for a New Audience, Oregon Shakespeare Festival, The Huntington, Shakespeare Theatre Company and the Folger Shakespeare Theater, among others. For the sake of time and space, she leaves you with a quote: "imagine courting epiphanies only uttering trash." (1 season)

J F



**MEG RODGERS\*** is overjoyed to be joining CSF for her first season. She has spent the last year in Houston performing as Gretl in *Leopoldstadt*, Pamela in *The 39 Steps* (Main Street Theater) and Harper in *Angels in America Part 1 and Part 2* (Rec Room Arts). Meg was a resident company member of the American Shakespeare Center, where she performed in more than 30 productions between 2018 and 2023. Her favorite roles include Hamlet in *Hamlet*, Juliet in *Romeo and Juliet*, Beatrice in *Much Ado About Nothing* and Dromio of Syracuse in *The Comedy of Errors*. Her other recent regional credits include Milady in *The Three Musketeers* and Pistol in *Henry V* (Virginia Stage Company). Meg received an MFA from the University of Houston Professional Actor Training Program and is a proud member of Actors' Equity Association. (1 season)

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received an MFA from the University of Houston Professional Actor Training Program and is a proud member of Actors' Equity Association. (1 season)



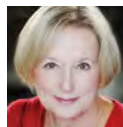
**SOFIA RODRIGUEZ** (she/her/ella) is a local multicultural artist who is thrilled to be returning for her second year with CSF. She was previously featured in the most recent 2025 season in *The Tempest*, *Richard II* and *Doctor Faustus*. Other recent credits include performing in an original TYA bilingual production of *Raguel's Purple Pineapple Adventure* (Creeede Repertory Theatre YAOT) and *Troilus and Cressida* (Prague Shakespeare Company). Sofia holds a recent BFA in acting from the University of Colorado Boulder. (2 seasons)

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**MARK RUBALD\*** is delighted to return to Colorado Shakespeare Festival. He earned a BA and trained at the University of Northern Colorado. He has performed for many seasons at the DCPA Theatre Company and the Arvada Center. Others include Lone Tree Arts Center, Theatreworks, Colorado Springs Fine Arts Center, Boulder Ensemble Theatre Company, Central City Opera, SilCo Theatre, Snowmass Repertory Theatre, Santa Fe Shakespeare, Off Square Theatre in Jackson Hole, NYSF in Poughkeepsie and the Old Globe Theatre San Diego. (2 seasons)

J F



**ANNE SANDOE's** past roles at CSF include Camilla in *King Charles III*, the Duchess of Venice in *Othello*, Lillian Troy in *I Hate Hamlet* and the Duchess of York in *Richard III* directed by Tina Packer. She has performed with the Oregon, Alabama, Virginia and Antioch Shakespeare Festivals, and locally with the Boulder Ensemble Theatre Company, Local, Catamounts, Longmont, Coal Creek and VIVA Theatres. Anne received an MFA from Florida State University where she performed with the Asolo State Theatre. She has performed in all but nine of the 38 plays in the Shakespeare canon. (19 seasons)

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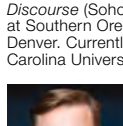
**SAM SANDOE** has acted with the Colorado Shakespeare Festival since 1970 and here has done more than 70 versions of Shakespeare's plays as well as 15 non-Shakespeare productions. He has also worked locally with the Boulder Ensemble Theatre Company, Viva Theater, Coal Creek Theatre of Louisville, Longmont Theatre Company and several seasons each with the Shakespeare Oratorio Society, Overland Stage Company and the Stanley Hotel in Estes Park. Sandoe trained at the University of Colorado Boulder and the University of California, San Diego. He has performed the entirety of Shakespeare's 38-play canon. (38 seasons)

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**MATTHEW SCHNECK\*** was seen previously at CSF in *Macbeth* (Banquo), *The Merry Wives of Windsor* (Pistol / Caius), *The Winter's Tale* (Camillo), *One Man, Two Guvnors* (Francis Henshall; OSCA Award Winner), *All's Well That Ends Well* (Paroles), *Coriolanus* (Junius Brutus), *Love's Labour's Lost* (Holofernes), *Cyrano de Bergerac* (Le Bret), *Julius Caesar* (Cassius) and *The Taming of the Shrew* (Grumio), among others. His selected credits include *London Assurance* (Broadway, nominated for four Tony Awards), *The Merchant of Venice* (the Royal Shakespeare Company), *The Temperamentals* (New World Stages, NYC; Drama Desk Award Winner), *ART* (Henry Award Nominee), *IHO* (Curious Theatre) and *A 12 Lb. Discourse* (Soho Rep). He is the author of 15 plays and has held academic appointments at Southern Oregon University, the University of Kentucky and the University of Colorado Denver. Currently, Matthew is an assistant professor of acting in the BFA program at Coastal Carolina University. He is a proud graduate of the National Theatre Conservatory. (6 seasons)

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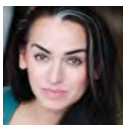
**ADAM SCHROEDER\*** is honored to be making his CSF debut. He was seen as Garry Lejeune in *Noises Off!* at Arvada Center and Kaj in *Ballot Of Paola Aguilar* at BETC. Adam has performed in New York City with Theatre For a New Audience, New York Theatre Workshop and Queensborough Theatre. He has performed internationally with the Bermuda Festival and Edmonton Fringe Festival. His regional credits include Williamstown Theatre Festival, California Shakespeare Theatre, Santa Cruz Shakespeare, Utah Shakespeare Festival, PCPA and Western Stage. Adam holds an MFA in acting from UC Irvine. (1 season)

J F



**SEAN SCRUTCHINS\*** is an active teaching artist in the Denver area. He has worked as a theatre instructor for the CSF Education & Outreach programs and at the Denver Center for the Performing Arts. He received an MFA in theatre performance from the University of Southern Mississippi. His previous CSF acting credits include *The Tempest* (2025), *Richard II* (2025), *Macbeth* (2024), *The Merry Wives of Windsor* (2024), *Arden of Faversham* (2024), *Much Ado About Nothing* (2023 and 2015), *King Lear* (2023), *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2021 and 2013), *The Odyssey* (2021) and *Richard III* (2018). His other acting credits include *Amerikin*, *Heroes of the Fourth Turning*, *American Son* and *Downstate* (Curious Theatre Company); *The Liar* and *Animal Farm* (Arvada Center); *Dracula: A Comedy of Terrors*, *Elephant & Piggy* and *Little Red* (DCPA). (12 seasons)

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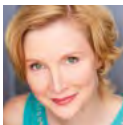
**KAREN SLACK** is originally from Denver and trained at the American Academy of Dramatic Arts and HB Studio in New York. Some of her favorite roles include *Medea* (*Medea*), *Lady Macbeth* (*Macbeth*), *Frida Kahlo* (*Painted Bread*), *Beatrice* (*Much Ado About Nothing*), *Eurydice* (*Eurydice*), *Caliban* (*The Tempest*) and the one-woman shows *9 Parts of Desire* and *The Syringa Tree*. Karen is a company member with Curious Theatre Company and has worked with various theaters throughout Colorado, receiving awards and accolades for her work. (11 seasons)

J F



**JOSEPH A. W. STEINER** graduated from the BFA Acting Program & BA Theatre Education Program from the University of Northern Colorado. He has taught at the Denver Center for Performing Arts and the Arvada Center for the Arts and Humanities. His recent acting credits include *Much Ado About Nothing* (Plat Valley Theatre Arts), *South Pacific* (Performance Now), *The Emperor's Groovy New Threads: TYA* (Parker Arts), *Around the World in 80 Days* (Aurora Fox), *Gypsy* (Vintage Theatre). Joe would like to thank his marvelous family and his darling wife who he loves more than words can say. (1 season)

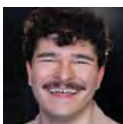
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**NISI STURGIS** is thrilled to join CSF's tremendously talented company. As an actor, she has performed on Broadway and at theatres across the country, including the Old Globe, Denver Center, Goodman, Berkeley Rep, Seattle Rep, Chautauqua Theatre Company and Williamstown Theatre Festival, with multiple seasons at Cleveland Play House, Illinois Shakespeare Festival and Arkansas Shakespeare Theatre. A SAG member, she appeared in all five seasons of HBO's *Boardwalk Empire* and shared in a SAG Award-nominated ensemble. Some of her directing work includes *Sense and Sensibility* (Shakespeare Theatre of New Jersey), *The Wolves* and *References to Salvador Dali Make Me Hot* (Illinois Theatre) and *The Winter's Tale* (Arkansas Shakespeare Theatre). Nisi holds an MFA from the Old Globe/USD and is an associate professor of acting at UIUC. (1 season)

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New Jersey), *The Wolves* and *References to Salvador Dali Make Me Hot* (Illinois Theatre) and *The Winter's Tale* (Arkansas Shakespeare Theatre). Nisi holds an MFA from the Old Globe/USD and is an associate professor of acting at UIUC. (1 season)



**KAI SYMONS** is a recent graduate of the BFA Acting program at CU Boulder. He was most recently Mr. Collins in CU's production of *Pride and Prejudice* and has had a successful career with the program. Kai has been featured in multiple film projects at CU including a feature-length film called *Midnight After Prom*. He has also been a cast member of Left Right Tim premier improv comedy for two and a half years. Kai is a bourgeoisie young actor, writer and comedian ready to make his mark in the Denver area and beyond. He is the recipient of the Sandoe Family Acting Internship Award. (1 season)

J F



**MADISON TAYLOR** is delighted to return for her fourth season with CSF! Some of her favorite roles with this company include *Miranda in The Tempest* (2025), *Helen in All's Well That Ends Well* (2022) and *Juliet in Romeo and Juliet* (2019). She has performed locally with the Boulder Ensemble Theatre Company as *Hilda in The Thin Place* and *Jo in Little Women*. Off-Broadway, she performed as *Roxane in Cyrano de Bergerac* with Titan Theater Company. In Los Angeles, she originated the role of *Raeella in the DTLA World Premiere of If It Makes You Happy*. You can see her on-screen as *Morgana in the feature film Seance Games Metaxu* (AppleTV+, directed by Tane McClure) and

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a young *Dee Wallace* in the short film *The Day Is Young* (directed by Taymour Ghazi). Up next, she will be guest starring in the miniseries *Bigfoot & Jeff* as *Ranger Veronica*. Madison is producing her own vertical miniseries to explore the deleted scenes of Shakespeare's ingenues. (4 seasons)

**DAVID DAVALOS** (Playwright: *Friends/Romans/Countrymen*) is a graduate of the theatre programs of the University of Texas at Austin and Ohio University. He worked as an actor, director and writer in New York for fifteen years before moving to Colorado with his wife and daughter. His multiple-award-winning play *Wittenberg* has been translated into German, Italian and Russian and has been performed Off-Broadway, across the country and around the world. Big thanks to Tim, and Ben and Pattie Nelson for this opportunity to collaborate with Will again, a Roman salute to my co-conspirator Joe, and love always to Elaine and Delphi.

**MEGHAN ANDERSON DOYLE**'s (Costume Designer: *Twelfth Night, Shakespeare in Love*) previous credits with the Colorado Shakespeare Festival include *Macbeth* (2024), *Much Ado About Nothing* (2023), *King Lear* (2023), *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2021), *The Odyssey* (2021), *Twelfth Night* (2019), *King Charles III* (2019), *Love's Labour's Lost* (2018), *You Can't Take It With You* (2018), *The Taming of the Shrew* (2017) and *The Comedy of Errors* (2016). Her other costume design credits include *Hamlet*, *Rubicon*, *The Chinese Lady*, *Who's Afraid of Virginia Woolf?*, *A Doll's House*, *Xanadu*, *American Mariachi*, *The Wild Party*, *Sweet & Lucky* and more than 20 other productions (Denver Center for the Performing Arts); *Noises Off!*, *The Moors*, *Waiting for Godot* and *The Drowning Girls* (Arvada Center); *The Secretary*, *The Brother / Sister Plays*, *A Number, Up*, and *tempOdyssey* (Curious Theatre); *Caroline or Change* (Aurora Fox Arts Center); as well as productions at LOCAL Theatre Company, Theatre Aspen and the National Theatre Conservatory. Doyle holds a BA in theatre from the University of Denver and an MFA in costume design from the University of Florida. (10 seasons)

**JASON DUCAT**^ (Sound Designer: *Julius Caesar, Friends/Romans/Countrymen*) has designed sound for 10 seasons with CSF. Highlights of these credits include *The Book of Will* (2023), *Coriolanus* (2022), *Twelfth Night* (2019), *Romeo and Juliet* (2019), *As You Like It* (2018), *Cyrano de Bergerac* (2018), *Richard III* (2018), *Julius Caesar* (2017), *Rosencrantz and Guildenstern Are Dead* (2017) and *Troilus and Cressida* (2016). Ducat is an artistic company member at Curious Theatre Company, where he has designed more than 30 shows since 2010. He has served as resident sound designer with the DCPA Theatre Company, where he designed more than 20 shows in seven seasons. His other designs include *Constellations* and *Born Yesterday* (TheatreWorks); *The River Bride* and *The Liar* (Arvada Center); *Christmas Carol*, *The Few and Full Code* (BETC); *General Store* (Creede Repertory Theatre); *Lab Coats on Clouds* (Prague Quadrennial); *Sideways Stories from Wayside School* (Hope Summer Repertory Theatre); and *The Little Mermaid* and *Peter Pan* (Chicago Shakespeare Theatre). Jason received an MFA in sound design from Purdue University. (10 seasons)

**AMANDA GIGUERE** (Dramaturg: *Twelfth Night, Shakespeare in Love*) joined CSF in 2004 as a graduate student and became a full-time staff member in 2011. She received an MA and PhD in theatre history and criticism from the University of Colorado Boulder and has taught undergraduate courses at CU Boulder, the University of Northern Colorado and Lingnan University. Her books include *The Plays of Yasmina Reza on the English and American Stage* and *Shakespeare & Violence Prevention: A Practical Handbook for Educators*. She completed her undergraduate work at Trinity College (Connecticut) in theatre and French and taught in Hong Kong for two years. She has worked with Curious Theatre, Boulder Ensemble Theatre Company, Rebel Shakespeare Company, North Shore Music Theatre and Cleveland Play House. Giguere's research and work in developing CSF's Shakespeare in the Schools Tour: Shakespeare & Violence Prevention has been nationally recognized. (22 seasons)

**SHELLY GAZA** (Director: *Julius Caesar*) is excited to be returning to CSF this season as a director, having previously been a member of the acting company in 2017 (*Kate in The Taming of the Shrew* and *Calpurnia in Julius Caesar*). Her other acting credits include the Utah and Alabama Shakespeare Festivals, and the JET and Hillberry Repertory theatres in Michigan. Her directing credits include the Candlelight Dinner Playhouse, Phamaly Theatre Company, Little Theatre of the Rockies (LTR), Backstage Theatre in Breckenridge, the University of Northern Colorado and Minnesota State University. She has also served as the speech and dialect coach for productions at the Arvada Center, LTR and the Candlelight. Shelly is a member of Actors' Equity Association and holds an MFA from Wayne State University, a BFA from Millikin University, a Certificate in acting from the Moscow Art Theatre School in Russia and is a professor of theatre at the University of Northern Colorado. (2 seasons)

**KATIE GRUENHAGEN** (Lighting Designer: *Julius Caesar, Friends/Romans/Countrymen*) is the program director for live entertainment technology at Lone Star College in Houston, Texas, and a regional lighting designer. Her design credits include CSF (*Richard III, You Can't Take It With You, All's Well That Ends Well, Coriolanus* and *The Tempest*); Denver Center for the Performing Arts (*This Is Modern Art*); Boulder Ensemble Theatre Company (*Birds of North America, The Revolutionists, The Few*); Curious Theatre Company (*Body of An American, Hand of God*); Main Street Theatre in Houston (*Cinderella, Mr. Popper's Penguins*); and Oregon Cabaret Theatre (*Mamma Mia!*). She holds a Master of Fine Arts in lighting design from Indiana University. (5 seasons)

**LEE HALL** (Playwright: *Shakespeare in Love*) was born in Newcastle Upon Tyne in 1966 and studied English Literature at Cambridge University. He has worked as a writer in theatre, TV, radio and film. He has been writer in residence at the Royal Shakespeare Company and Live Theatre, Newcastle Upon Tyne. Theatre: *Wittgenstein on Tyne*, *Live Theatre 1996; Bollocks*, RSC Fringe, 1998; *Genie*, Paines Plough, 1998; *Cooking With Elvis*, *Live Theatre/West End 1999* - nominated for an Oliver Award for Best Comedy; *Spoonface Steinberg*, *Ambassadors Theatre, London 2000*; *Two's Company*, *Live Theatre/Bristol Old Vic, 2001*; *Billy Elliot the Musical*, 2004 - Oliver Award Best Musical; *Pitmen Painters*, *Live Theatre, Newcastle/Royal National Theatre/ National tour/ Broadway, 2007-2010*. Theatre adaptations: *Leonce and Lena* (Buchner), *The Gate Theatre, 1997*; *Mr Puntilla and his man Matti* (Brecht) Almedia Theatre, 1998, *A Servant to Two Masters* (Goldoni) RSC/ Young Vic 1999; *The Adventures of Pinocchio* (Collodi), Lyric Theatre, Hammersmith, 2000; *Mother Courage* (Brecht), Shared Experience/Ambassadors Theatre; *The Good Hope* (Heijermans) Royal National Theatre, 2001; *The Barber of Seville* (Beaumarchais), Bristol Old Vic, 2003. Opera: *Adaptation of Il Pagliacci/The Comedians* for the English National Opera, 2008. TV: *Spoonface Steinberg* 1997, BBC; *A Prince of Hearts* 1998, BBC; *Wind in the Willows* 2007, BBC. Film: *Billy Elliot*, Working Title Films, 2000. His screenplay for *War Horse*, directed by Steven Spielberg, came out in 2011.

**CATHERINE KOLOS**' (Stage Manager: *Twelfth Night, Shakespeare in Love*) is a multi-disciplinary theater artist from Pittsburgh, Pennsylvania. Her regional credits include Colorado Shakespeare Festival (2025 Season), Pittsburgh Symphony Orchestra, FUSION New Mexico, Pittsburgh Public Theater, Pittsburgh CLO, City Theatre, Interlochen Shakespeare Festival, Quantum and the Pittsburgh Cultural Trust. As a cabaret artist, Ms. Kolos has frequently shared stages with Jim Caruso & Grammy Winner Billy Stritch at Birdland NYC, sung at Green Room 42 and performed her one-woman show MOOD FOR LOVE to sold out houses at the Greer Cabaret Theatre (2025 BroadwayWorld Best Cabaret Performance Winner, Pittsburgh). An award-winning producer, Ms. Kolos has helped navigate over 28 productions from concept to performance across the United States. She is a proud member of Actors' Equity Association and the Stage Managers' Association and holds a degree from Point Park University. (2 seasons)

**JESSICA LAND** (Costume Shop Manager) is excited to return to CSF's costume shop for a seventh season, her third in this position. In previous years, she held the positions of associate costume shop manager, first hand and stitcher. She recently graduated with an MFA in costume production from the University of North Carolina at Chapel Hill. She has previously worked at the Virginia Opera, the Arvada Center and the Pennsylvania Shakespeare Festival. (7 seasons)

# Artistic Team

**DENNIS MILAM BENSIE** (Wig & Makeup Designer and Supervisor) began his wig career in the Seattle theatre scene over thirty years ago after completing an apprenticeship at Los Angeles Opera. His work continued at more than 25 other regional theatres across the country, including the Oregon Shakespeare Festival, the Alliance Theatre in Atlanta and the Old Globe Theatre in San Diego. His recent film and TV wig credits include HBO's *Three Busy Debras*, Hulu's *The Jinx* and *DeLa Holiday Special* and the indie feature film *Potato Dreams of America*. He is the head of the wig and makeup program at Sargent Conservatory of Theatre Arts at Webster University. (4 seasons)

**JORDAN COUGHTRY** (Music Composer: *Twelfth Night*, Music Director: *Shakespeare in Love*): See actor bio.

**MATTHEW S. CRANE** (Scenic Designer: *Twelfth Night, Shakespeare in Love*) is a Colorado-based scenic designer. His past designs with CSF include *The Tempest* (2025), *Richard II* (2025), *Macbeth* (2024), *The Merry Wives of Windsor* (2024), *The Winter's Tale* (2023) and *One Man, Two Guvnors* (2023). His recent local designs include *Romeo and Juliet*, *Junie B. Jones* and *A Gentleman's Guide to Love and Murder* (Arvada Center); *Mary Poppins* and *Sister Act* (Colorado Springs Fine Arts Center); *Everybody, Medea* and *Into the Woods* (University of Denver); *Die Fledermaus*, *Suor Angelica* and *Gianni Schicci* (Lamont Opera Theatre); and *Furlough's Paradise* (Curious Theatre Company). He holds a Master of Fine Arts from Rutgers University's Mason Gross School of the Arts. (5 seasons)

**BRENNAH CROWLEY-GALVIN** (Assistant Stage Manager: *Twelfth Night, Shakespeare in Love*) is thrilled to be part of this year's season at the Colorado Shakespeare Festival! Her previous credits include *Murder on the Orient Express* (ASM), *The Wizard of Oz* (ASM), *What the Constitution Means to Me* (SM) and *Jersey Boys* (ASM). Brennah has also worked and studied internationally with credits abroad including *Starter for Ten* (Crew) and *Oppenheimer* (SM). She holds an MA in stage and event management from the Royal Welsh College of Music & Drama. (1 season)

**ZACH MADISON\*** (Stage Manager: *Julius Caesar, Friends/Romans/Countrymen*) is thrilled to join CSF for his first season with the company. He got his start in stage management in 2012 as an intern with Phamaly Theater Company and completed his stage management apprenticeship at the Denver Center for the Performing Arts. He has been a freelance stage manager in the Colorado theater community ever since. Zach's recent credits include *Hamlet* (DCPA), *Confederates* (Curious), *The Curious Incident of the Dog in the Night-Time* (Aurora Fox); and *Noises Off, Beautiful and Into the Woods* (Arvada Center). Outside of the booth, Zach can be found running *Dungeons & Dragons* games for fellow Colorado theater artists. (1 season)

**TERRI MCMAHON+** (Director: *Shakespeare in Love*) is an actor and director. She has been an acting company member on the Oregon Shakespeare Festival's three mainstages in Ashland, Oregon for 23 seasons. She directed *The Merry Wives of Windsor* not only at OSF in 2025 for their 90th anniversary season, but also at American Players Theatre, Great Lakes Shakespeare, Idaho Shakespeare Festival and Lake Tahoe Shakespeare Festival. *Macbeth, Othello, A Midsummer Night's Dream, Much Ado About Nothing, Love's Labour's Lost, King Lear and Henry V* are among the other Shakespeare plays Terri has directed across regional theaters. She would like to consider the Bard her own flagship playwright. (1 season)

**SHANNON MCKINNEY**'s^ (Lighting Designer: *Twelfth Night, Shakespeare in Love*) previous design credits include *Much Ado About Nothing* (2023), *King Lear* (2023), *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2021), *The Odyssey* (2021), *Twelfth Night* (2019), *Romeo and Juliet* (2019), *Love's Labour's Lost* (2018), *Cyrano de Bergerac* (2018), *The Taming of the Shrew* (2017), *Julius Caesar* (2017), *The Comedy of Errors* (2016) and *Troilus and Cressida* (2016) (CSF); *Honk! the Musical* (Phamaly, Tokyo, Japan); *Come From Away, Mousetrap* (Arvada Center); *Birthdays Candles* (Curious Theatre). Her regional credits include designs for the Utah Shakespeare Festival, Indiana Repertory Theatre, Steppenwolf Theatre, The Goodman, the Court Theatre and Lookingglass Theatre (Chicago). McKinney is the recipient of seven CTG Henry Awards for Outstanding Lighting Design. She is a faculty member at the University of Denver. (14 seasons)

**MARC NORMAN** (Screenwriter: *Shakespeare in Love*) is a two-time Academy Award winning writer-producer. His screenplay titled *The Challenge* became one of the first "ABC Movies of the Week" in 1969. Select film credits include: *Oklahoma Crude, Zandy's Bride, The Killer Elite* (co-written with Oscar-winner Sterling Silliphant), *Breakout* and *Mr. Horsepower*. Norman wrote the original play *Ormer Locklear*, which premiered at the Mark Taper Forum in 1980. Norman first envisioned the idea for *Shakespeare in Love* in 1987 while working with director Ed Zwick (*Glory*). Norman began the romantic screenplay for Universal Pictures. Tom Stoppard joined the two filmmakers as a co-writer. Miramax acquired the screenplay from Universal and started production with director John Madden in 1998. Norman was awarded two Oscars for *Shakespeare in Love*, as well as two Golden Globes, a Writer's Guild Award, a Silver Bear at the Berlin Film Festival and Best Screenplay awards at the Broadcast Film Critics Awards, the New York and Chicago Film Critics Society. Norman has published three novels, including *Fool's Errand* and *Oklahoma Crude*. He also wrote *What Happens Next; A History of American Screenwriting*, published by Random House in 2007.

**KEVIN NELSON** (Scenic Designer: *Julius Caesar, Friends/Romans/Countrymen*) is delighted to return to CSF for another season. He is a Denver, Colorado based scenic designer with a passion for creating immersive and unique theatrical environments. When not designing regionally, he spends his time in the props shop at the Arvada Center for the Arts and Humanities as a properties artisan. (3 seasons)

**TIM ORR** (Producing Artistic Director; Director: *Friends/Romans/Countrymen*) has been with CSF as a performer since 2007. He joined the staff as the associate producing director in 2011 and became producing artistic director in 2013. During his tenure, he has helped found the CSF School of Theatre and CSF's nationally recognized Shakespeare anti-bullying school tour, has begun the Original Practices series of Shakespeare's plays and has led CSF through several successful capital and endowment campaigns. As an actor, he has appeared in 10 productions at CSF and in numerous theatres across California. His CSF directing credits include *Richard II* (2025), *One Man, Two Guvnors* (2023), *The Odyssey* (2021), *Twelfth Night* (2019), *Rosencrantz & Guildenstern Are Dead* (2017), *Wittenberg* (2015) and *I Hate Hamlet* (2014) as well as several touring productions. He has held lecturer positions in classical acting, voice and musical theatre at the University of California-Davis, the University of Colorado Boulder and the Berkeley Repertory School of Theatre. He holds degrees in music and arts management from California State University-Sacramento and an MFA in theatre from the University of California-Davis. He was a Fellow with the League of American Orchestras. (19 seasons)

**JEFFREY PARKER** (Director of Voice and Text: *Twelfth Night, Shakespeare in Love*) is a professor of theatre, author, award-winning actor and professional voice, text and dialect coach. He holds an MFA from the University of California Irvine and is a certified teacher of Knight-Thompson Speechwork and a certified associate teacher of Fitzmaurice Voicework. He has coached productions nationwide with local credits including the Denver Center for the Performing Arts and the Arvada Center. His book, *Experiencing Speech*, is available for purchase at Amazon or Routledge. (7 seasons)

**DJ PIKE** (Projection Designer: *Julius Caesar*) is a projection designer working across opera, theatre, musical theatre, dance and film. His work integrates cinematic imagery with live performance, shaping environments that support story, rhythm and emotional tone. He has designed projections for companies including Nashville Repertory Theatre, Rocky Mountain Rep, Clarence Brown Theatre and Little Theatre of the Rockies. His notable credits include Disney's *Frozen*, *Something Rotten*, *A Christmas Carol*, *Measure for Measure* and *Sunday in the Park with George*. (1 season)

**BENJAMIN REIGEL** (Fight Director): See actor bio.

**KEVIN RICH**'s (Director: *Twelfth Night*) recent directing credits include *The Tempest* (2025), *The Merry Wives of Windsor* (2024), *Much Ado About Nothing* (2023), *The Alchemist* (2022), *Pericles* (2021), *King Charles III: A Future History Play* (2019), *King John* (2019) and *Edward III* (2018) at the Colorado Shakespeare Festival; *The Winter's Tale* and *The Importance of Being Earnest* at the American Shakespeare Center; and *ShakesFEAR* and *Lord of the Flies* at Nebraska Repertory Theatre. His acting credits include CSF, Arvada Center Black Box Rep, Chicago Shakespeare, Illinois Shakespeare Festival, Milwaukee Shakespeare, Shakespeare & Company, Kentucky Shakespeare and Portland Center Stage. He is a member of AEA and SAG/AFTRA and an associate member of the Stage Directors and Choreographers Society. Kevin holds a BA from Grinnell College and an MFA from Yale School of Drama. (8 seasons)

**JESS SCHEPERS\*** (Assistant Stage Manager: *Julius Caesar, Friends/Romans/Countrymen*) is excited to be with the Colorado Shakespeare Festival for her first season. Her past credits include *The Polar Express* Train Ride (Colorado Railroad Museum); *White Rabbit, Red Rabbit* (Denver Theatre Ensemble); and *Once Upon a Mattress*, Rodgers and Hammerstein's *Cinderella* and *Beautiful* (Arvada Center). (1 season)

**HEIDI SCHMIDT** (Dramaturg: *Julius Caesar, Friends/Romans/Countrymen*) is a dramaturg, director and teacher. Her dramaturgy credits include Colorado Shakespeare Festival (*Richard II, Doctor Faustus, The Merry Wives of Windsor* (2024), *King Lear, One Man, Two Guvnors, The Comedy of Errors* (2023), *Pericles, Coriolanus, All's Well That Ends Well, As You Like It, King Charles III, King John, Julius Caesar, Equivocation, The Merry Wives of*

*Windsor* (2014), *Macbeth, Richard III, Inspector General*), Denver Center Theatre Company (*Rattlesnake Kate, Oklahoma!, Disgraced, The Christians, Tribes*), Local Theater Company (*Faith*) and Curious Theatre Company (*Roe, Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*). Her directing credits include CU Boulder (*Picnic, Melancholy Play*), Dirtyfish Theater (*Wedding Cake Vodka*), CSF Education (*Romeo and Juliet, Measure for Measure, King Lear, As You Like It*) and readings for Curious New Voices, Athena Project and Paragon Theatre Company. Her administrative position credits include CSF, Local Theater Company, Repertory Dance Theatre (Salt Lake City) and Women and Theatre Program. As an all-around theatre maker, she has designed props for Curious Theatre, presented pre-show talks at the Arvada Center, served as voice coach for CSF's Camp Shakespeare, and performed in a devised ensemble piece on the National Mall in Washington, D.C. Schmidt holds a PhD in theatre history, criticism, and dramatic literature from CU Boulder. She serves as CSF's outreach specialist and resident dramaturg and regularly teaches after-school Shakespeare classes for kids, teens and adults. (15 seasons)

**MARLA A. SCHULZ** (Choreographer: *Twelfth Night, Shakespeare in Love*) is excited to return for her third season at the Colorado Shakespeare Festival. Marla uses movement as a universal entry point into theatrical scenes and songs, and enjoys challenging herself to look at material from different perspectives. Her work has been seen in numerous productions across the country in addition to presenting her research at the Association for Theatre in Higher Education conference. Some of her recent credits include *Manningcast: The Musical* (ESPN2), *The Tempest* and *Much Ado About Nothing* (Colorado Shakespeare Festival), *Spring Awakening* (CU Boulder), *Next to Normal* (CU Boulder) and *Mary Poppins* (Artisan Center Theatre). Marla is a proud Director's Lab West alumni (2024) and a Stage Directors and Choreographers (SDC) associate member. (3 seasons)

**COLIN SHAY** (Technical Director) is currently the assistant professor of technical production at Texas State University and technical director of Colorado Shakespeare Festival. Originally from Indianapolis, he holds a Bachelor of Science in recording arts from Indiana University's Jacobs School of Music as well as a Master of Fine Arts in technical production from Florida State University. Before coming to Texas State, Colin served as the technical director at the Utah Festival Opera & Musical Theatre. He has additionally held the positions of technical director at Creede Repertory Theatre and assistant production manager at Butler University. (4 seasons)

**TOM STOPPARD**'s (1937-2025) (Screenwriter: *Shakespeare in Love*) most recent play, *Leopoldstadt*, opened at Wyndham's Theatre in 2020 and transferred to Broadway in 2022. It won multiple awards, including an Olivier Award and Tony Award for Best Play. He wrote his first play, *Enter a Free Man*, whilst working as a journalist in Bristol. His plays include *Rosencrantz and Guildenstern Are Dead*, *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (a play for actors and orchestra written with André Previn), *Night and Day*, *The Real Thing*, *Happgood*, *Arcadia*, *Indian Ink*, *The Invention of Love*, *The Coast Of Utopia*, *Rock'n'Roll*, *Dogg's Our Pett*, *New-Found Land*, *Dogg's Hamlet, Cahoot's Macbeth and The Hard Problem*. Adaptations include *Tango*, *Undiscovered Country*, *On The Razzle*, *Rough Crossing* and *Dalliance*. Translations include *The Seagull*, *Henry IV*, *Ivanov*, *The Cherry Orchard*, *The House Of Bernarda Alba* and *Largo Desolato*. He has written eight Evening Standard Award-winning plays and five of his plays have won Tony Awards. Radio plays include *Darkside* (set to Pink Floyd's album *The Dark Side of the Moon*), *On 'Dover Beach'*, *If You're Glad, I'll Be Frank*, *Albert's Bridge* (Italia Prize Winner), *Ms Is For Moon Among Other Things*, *The Dissolution Of Dominic Boot*, *Where Are They Now?*, *Artist Descending A Staircase*, *The Dog It Was That Died* and *In The Native State*. Television adaptations include *Parades End* (BBC/HBO), *A Walk On The Water* (from Enter A Free Man), *Three Men In A Boat* and *The Dog It Was That Died*. Original television screenplays include *Another Moon Called Earth*, *A Separate Peace*, *Neutral Ground*, *Teeth* and *Professional Foul*, which won awards from BAFTA, the Broadcasting Press Guild and Squaring The Circle. He adapted his television dramatisation of Jerome K Jerome's *Three Men in a Boat* for BBC Radio. Screenplays include *Anna Karenina*, *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil*, *Empire Of The Sun*, *The Russia House*, *Billy Bathgate*, *Poodle Springs* and *Shakespeare In Love* (with Marc Norman), which won him an Academy Award for Best Original Screenplay, a Golden Globe and the Broadcast Film Critics and American Guild Awards for Best Screenplay 1998. He directed and wrote the screenplay for the film of *Rosencrantz and Guildenstern are Dead*, which won the Prix d'Or at the Venice Film Festival 1990 for Best Film. Tom Stoppard was a CBE and was knighted in 1997.

**MAX SILVERMAN** (Sound Designer: *Twelfth Night, Shakespeare in Love*) is a composer and sound designer. His Colorado Shakespeare Festival credits include *The Tempest* (2025), *Richard II* (2025), *Macbeth* (2024), *The Merry Wives of Windsor* (2024), *The Winter's Tale* (2023) and *One Man, Two Guvnors* (2023). His other Colorado highlights include the DCPA, Arvada Center, Lone Tree Arts Center, Curious Theatre, Creede Repertory Theatre, BETC, the Catamounts, Local Theater Company and Colorado Springs Fine Arts Center. Max has composed and designed sound for Off-Broadway, regional and international theaters. He has written music for podcasts, advertisements and short films. Max is a 2023 True West Award recipient, three-time OnStage Colorado Award winner and nine time Henry Award nominee. (4 seasons)

**JEREMY SORTORE** (Voice & Text Coach: *Julius Caesar, Friends/Romans/Countrymen*) is a Colorado native currently on the theatre faculty at the University of Michigan. His coaching credits include American Repertory Theater, Utah Shakespeare Festival, the Colorado Shakespeare Festival and the Arvada Center Theatre Company. He is a member of the National Alliance of Acting Teachers, an associate teacher of Fitzmaurice Voicework®, a certified teacher for Knight-Thompson Speechwork, a PAVA-Recognized vocologist, an associate faculty member for Theatrical Intimacy Education, an associate editor for the *Voice and Speech Review* and a member of the editorial board for the *Journal of Consent-Based Performance*. He holds degrees from the Moscow Art Theatre School / American Repertory Theatre Institute at Harvard University. (3 seasons)

**BRIAN WAYNE** (Props Supervisor and Designer) returns for his fourth season with the Colorado Shakespeare Festival and his first as a props designer and supervisor for the company. He has previously served on the props team as the associate props supervisor and a props artisan, as well as a stitcher in the costume shop. His work spans productions in Arizona and Colorado, where he has designed and led builds for both educational and professional companies. He integrates traditional craftsmanship with contemporary digital fabrication processes to support story-driven, actor-centered design. (4 seasons)

**SARAH ZINN** (Costume Designer: *Julius Caesar, Friends/Romans/Countrymen*) is a costumer from Boulder, Colorado. She holds an MFA in costume design and technology from Mason Gross School of the Arts and currently serves as the costume shop supervisor at the University of Denver and the chorus draper at Opera Colorado. She was awarded the Henry for Outstanding Costume Design for her work on BETC's 2022 production of *The Royale*. This is her fourth season with the Festival; her previous designs at CSF include *One Man, Two Guvnors* (2023), *The Merry Wives of Windsor* (2024), *The Tempest* and *Richard II* (2025). (4 seasons)

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

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# *under the* **COLORADO SKY**



On summer evenings in Boulder, the familiar rhythm of Shakespeare's language has echoed across the University of Colorado campus for nearly seven decades. Few people have witnessed that story from the beginning quite like Ken and Ruth Wright.

The Wrights discovered the Colorado Shakespeare Festival (CSF) shortly after moving to Boulder in 1957. When CSF launched its inaugural season in 1958, they were in the audience, and they have held season tickets ever since.

Their appreciation for Shakespeare began long before those early performances. Ken remembers memorizing the "Quality of Mercy" speech from *The Merchant of Venice* as a student, while Ruth treasures the well-worn copy of Shakespeare's collected works she studied in school. For them, Shakespeare's words have long offered both intellectual challenge and enduring joy.

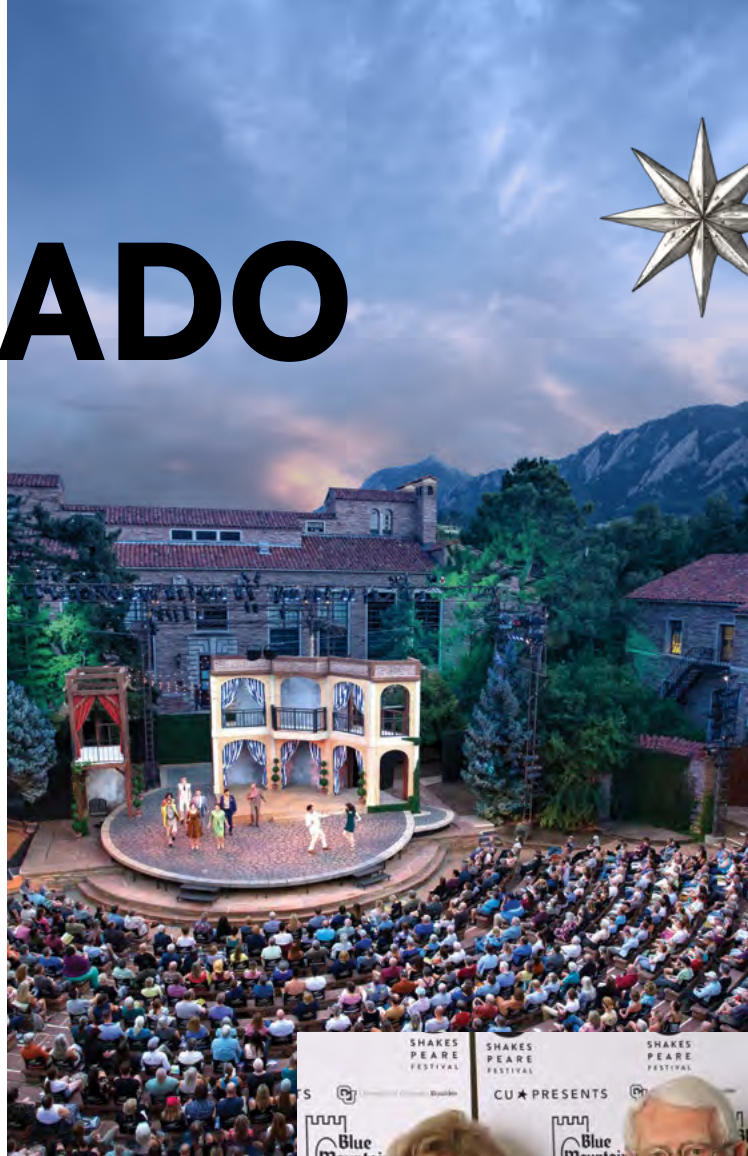
Over the decades, they have watched CSF grow into the nationally respected company it is today. "Ken and Ruth Wright were here in the Mary Rippon Theatre at the very beginning of the Colorado Shakespeare Festival. They have been part of its story since opening night, and their enduring support has helped shape what this company has become," said Producing Artistic Director Tim Orr.

Their commitment reflects a lifetime of civic leadership in Boulder. Ken, a civil engineer, founded Wright Water Engineers and built it into a leading water resources consulting firm. Ruth, a graduate of the University of Colorado Law School, served as Majority Leader in the Colorado House of Representatives and has long championed environmental stewardship, education, and public service. Through Wright Water Engineers, the couple also helped establish one of CSF's earliest and longest-running corporate sponsorships.

"I have known Ken and Ruth Wright for over 35 years. They are extraordinary leaders in our community in so many ways. Their commitment to the people and land of Boulder County (and beyond) will have an everlasting impact. They are also devoted supporters of the arts. Their connection to CSF goes back to its earliest days, and their continued generosity speaks to a lifelong belief in the importance of education, creativity, and civic engagement. The impact of their support is seen every time we enjoy a performance and will be appreciated by generations to come," said University of Colorado President Todd Saliman.

Most recently, the Wrights made a historic \$1 million endowment gift to CSF, the largest in the acting company's history. Their generosity will ensure that Shakespeare's works inspire audiences for decades to come.

Throughout the years, Ken and Ruth have been more than patrons. They have been advocates, partners, and cherished members of the community, helping ensure audiences will continue gathering under the Colorado sky to experience the timeless power of Shakespeare for generations to come.



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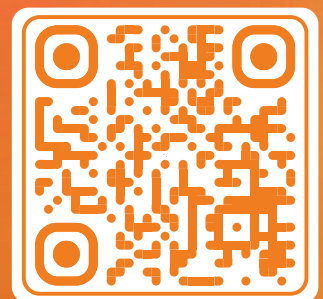
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- | 90.5<sup>FM</sup> Glenwood Springs
- | 101.5<sup>FM</sup> Aspen
- | On your smart speaker
- | [cprclassical.org](http://cprclassical.org)
- | Colorado Public Radio app

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Summerfest



# The Shakespearience

## BEFORE AND AFTER THE SHOW

### Prologue

CSF staff will discuss the play you are about to see. This popular program offers insights, sets the stage and adds to your enjoyment of the plays. Begins 45 minutes before curtain time except for preview performances.

*Prologue is not offered on preview nights.*

### Picnic in the Shakespeare Gardens

Pack your basket, come early and picnic in the Shakespeare Gardens or on the green east of the University Theatre building. More information available at [cupresents.org/your-visit](http://cupresents.org/your-visit).

*Prologues are sponsored by Jamie Shaak and Mark Ragan on behalf of the Boulder Ensemble Theatre Company*

## EDUCATION AND COMMUNITY ENGAGEMENT

### Classics 101

For a behind-the-scenes discussion of the shows with key members of the artistic team, join us for this free series. Visit [coloradoshakes.org](http://coloradoshakes.org) for the schedule and more information.

### Bard's Book Club (adults)

A monthly discussion group focusing on Shakespeare's plays and Shakespeare-adjacent plays. Sessions held on Zoom.

Visit [coloradoshakes.org/education](http://coloradoshakes.org/education) for more information about current offerings.

### Shakespeare & Violence Prevention

CSF offers a nationally recognized school touring program in which professional actors visit schools to perform an abridged Shakespeare play, followed by classroom workshops about violence prevention. Visit [coloradoshakes.org/education](http://coloradoshakes.org/education) for current tour information or to set up a visit at your child's school.

### Dramaturg presentations

CSF dramaturgs are available for book club meetings, private lectures or classroom visits. Call 303-735-1181 for details.

## 2026 SUMMER CAMPS

### Shakespeare's Sprites (ages 6-9)

June 29-July 3 and July 6-10, 2026 | 9 a.m.-noon

### Camp Shakespeare (ages 9-18)

Monday-Friday | Noon-4 p.m.

Camp Days: July 13-31, 2026

Final showing: Aug. 1, 9:30 a.m. | Roe Green Theatre

**Ages 9-11:** *Julius Caesar*

**Ages 12-13:** *Hamlet*

**Ages 14-18:** *Twelfth Night*

## COLORADO SHAKESPEARE GARDENS

For Shakespeare, gardens were a treasury of practical and metaphorical imagery both solidly relatable and soaringly expressive. To put substance to his words, a committed team of volunteers tends gardens devoted to the plants that Shakespeare referenced in his plays. Visit the courtyard west of Hellems and enjoy play-by-play plantings, an Elizabethan-style knot garden, *A Midsummer Night's Dream* garden, and a kitchen garden inspired by *The Merry Wives of Windsor*.

Signs in the gardens help you identify the plants and enjoy some of Shakespeare's quotable insights. Our virtual tour, accessed by scanning the QR code on the large sign in the garden, transports you to Shakespeare's own instruction into the horticulture, history, and lore of the plantings.

CSG welcomes new members, donors, and sponsors. Visit [cupresents.org](http://cupresents.org) and search for Colorado Shakespeare Gardens, or send us a message at [info@coloradoshakespearegardens.org](mailto:info@coloradoshakespearegardens.org). We work in the gardens from April to October and study the plays for the upcoming season during the winter. We are grateful for the many types of support that keep the gardens flourishing.

### CSG PERSONNEL

Leland Best, Claire-Maria Broaddus, Deborah Broaddus, Barbara Caravello, Margot Crowe, Mary Karen Euler, Ken Gamauf, Becky Hammond, Dena Hanold, Holly Hart, Diana and Mike Kinsey, Carol Mellinger, Kari Mitchell, Alan Nelson, Brad Nettles, Dina and Natasja Rozin, Kathy Tierney-Pantzer, Monica Van Zale, K Watkins, Chuck and Lola Wilcox



*special  
thanks to*

**Pam and Duke Hartman**

**The Schramm Foundation**

**Lin and Matthew Hawkins**

**Dan and Amanda Mones**

for their generous support of the  
Mary Rippon Theatre reopening in 2026



 University of Colorado Boulder

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OR TWO BEERS  
THAT IS THE QUESTION...**



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**[denverlanguageschool.org](http://denverlanguageschool.org)**

# Festival Policies



## AT THE SHOW

**AMERICAN SIGN LANGUAGE INTERPRETATION, AUDIO DESCRIPTION** and **LIVE CAPTIONING** are available. Contact the box office no later than two weeks before your show date to make arrangements.

**ASSISTIVE LISTENING DEVICES** are available at the performance; we'll hold onto your driver's license or credit card and return it when the device is returned to us.

**BEER AND WINE** is available for sale in the Roe Green and Mary Rippon Theatre lobbies. Private alcohol consumption on the Green is not permitted at this time.

**CHILDREN UNDER AGE 5** are not permitted in the theatres.

**COOLERS, BASKETS AND LARGE BAGS** are not permitted in the theatres. We do not offer a bag or coat check. Please leave these items in your vehicle before finding your seat.

**LATECOMERS** are seated at the discretion of house management. You may be seated in an alternate seat until intermission to minimize disruptions.

**NO FOOD OR DRINK** (other than bottled water with a secure lid) is allowed in the Roe Green Theatre.

**NO GLASS CONTAINERS** are allowed in either theatre.

**PHOTOGRAPHY AND VIDEO RECORDING** of any type are prohibited during the performance.

**SEATING ASSISTANCE** is available; let the box office or audience services personnel know if you need help accessing your seat.

**SILENCE CELL PHONES** and all other personal devices, and refrain from using them during the performance.

For your safety, **DO NOT WALK ON THE STONE BENCHES** in the Mary Rippon Outdoor Theatre.

## TICKET EXCHANGES

**FREE** for subscribers. **\$3 PER SEAT** for single ticket buyers. Exchanges must be made at least one business day in advance of a performance and may be made for tickets to any performance of any play based on availability.

When exchanging your existing tickets for a higher priced performance or seat(s), the difference in ticket price must be paid before the exchange can be completed. No refunds are given for exchanges into lower priced performances or seats.

## CANCELLATIONS

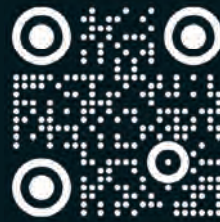
The Colorado Shakespeare Festival performs rain or shine. Unless the CU Boulder campus is closed, we will not cancel a Mary Rippon Outdoor Theatre performance prior to its scheduled start time. We do not stop performances in a light rain unless weather conditions become threatening to performers or the audience, at which point we will hold the show to see if the weather will clear. If we cancel a performance before intermission due to weather, you may exchange tickets at the box office within one week of the cancellation for a ticket to another performance, subject to availability. We do not provide exchanges for shows canceled after intermission. Open umbrellas or anything that might block another patron's view or create a hazard, are prohibited during a performance. If air quality is extremely poor due to smoke or other atmospheric conditions, CSF may make the decision to cancel a performance no earlier than at the performance start time.

**IF AN EVENT IS CANCELED** by CU Presents or the Colorado Shakespeare Festival, we will reach out to ticket holders to discuss options.

## MORE INFO

**ACCESSIBILITY** at the Festival:  
[cupresents.org/accessibility](http://cupresents.org/accessibility)

# MUSIC THAT MOVES YOU



VIEW ALL EVENTS



Disney's Pirates of the Caribbean: The Curse of the Black Pearl in Concert

**JULY 25-26**

BUJELL THEATRE



Wynonna Judd & Melissa Etheridge with the Colorado Symphony

**AUG 2**

RED ROCKS AMPHITHEATRE



Defying Gravity: The Best of Broadway

**SEP 5**

BOETTCHER CONCERT HALL



Rufus Wainwright  
WANTED: Judy Garland

**OCT 3**

BOETTCHER CONCERT HALL

# BETC

BOULDER ENSEMBLE  
THEATRE COMPANY

RAISING VOICES  
SEASON  
21  
AND SPIRITS



## 2026/2027 SEASON

### **WITCH** by Jen Silverman

*Los Angeles Drama Critics Circle Awards*

**7/23-8/2** | Savoy Denver

**8/6-8/23** | Dairy Arts Center, Boulder

### **THE WEIR** By Conor McPherson

*New York Times Critic's Pick*

**9/17-10/4** | Savoy Denver

**10/8-11/1** | Dairy Arts Center, Boulder

### **THE FAIR MAID OF THE WEST**

By Isobel McArthur

*A Susan Blackburn Prize finalist coming to Colorado by way of the Royal Shakespeare Company*

**12/3-12/27** | Dairy Arts Center, Boulder

### **ONCE UPON A BRIDGE** By Sonya Kelly

*Best New Play finalist, Writer's Guild of Great Britain, Colorado Premiere*

**1/28/27-2/13/27** | Savoy Denver

**2/18/27-3/14/27** | Dairy Arts Center, Boulder

### **LIBERATION** By Bess Wohl

*New York Times Critic's Pick, Colorado Premiere*

**2/25/27-3/14/27** | Savoy Denver

**3/18/27-4/4/27** | Nomad Playhouse, Boulder

### **THE EFFECT** By Lucy Prebble

*New York Times Critic's Pick*

*Critics' Circle Theater Award for Best New Play*

**4/15/27-5/9/27** | Dairy Arts Center, Boulder



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