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FESTIVAL

Summer 2023
June 11-August 13

Colorado Shakespeare Festival

Much Ado About Nothing

The Winter's Tale

King Lear

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The Comedy of Errors

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**SHAKES
PEARE
FESTIVAL**

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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2023 Program

Editors: Wendy Franz, Sabrina Green
Designer: Sabrina Green
Contributor: Becca Vaclavik
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WELCOME TO THE FESTIVAL



It's my pleasure to welcome you once again to the University of Colorado Boulder for the 66th season of the Colorado Shakespeare Festival. Our campus is proud to be the longtime host of this incredible tradition celebrating creativity, innovation and community.

A highlight of the summer season in Boulder, the festival represents the best of CU Boulder—a commitment to history, a celebration of learning for all ages and a devotion to building community based in the enthusiastic appreciation of the arts.

The Colorado Shakespeare Festival is unique in its timelessness and its ability to endure—and also its knack for playful reinvention. As the campus prepares for renovations to the Hellems Building next year, I hope this year's performances in the historic Mary Rippon Theatre will particularly delight and inspire. I know you all will enjoy the renovated spaces when outdoor performances resume.

My wife, Yvonne, and I are proud to be supporters of the Colorado Shakespeare Festival and to witness its growth and evolution. Thank you all for your support and patronage.

I hope you will enjoy your time here on the CU Boulder campus—and come back soon for a visit, another performance or maybe even a degree!

A handwritten signature in black ink that reads "Philip P. DiStefano".

Chancellor Philip P. DiStefano



"Take pains, be perfect, adieu!"

Bottom says this line in *A Midsummer Night's Dream* to his fellow actors and right now, we're saying the same thing to each other backstage as we prepare to welcome you here tonight.

Echoing the Chancellor above, it is our pleasure to have you here at the Colorado Shakespeare Festival and our 66th season on the beautiful University of Colorado Boulder campus. The importance of us gathering as a community and telling each other stories, sharing in laughter and learning about one another is the joy of live theatre.

We have prepared a powerful summer season of towering Shakespearean work with *Much Ado About Nothing* and *King Lear* to say goodbye to the Mary Rippon outdoor stage as we have known it, and in anticipation of a glorious re-opening when the Hellems renovation is complete. Speaking of which, the newly renovated Roe Green Theatre (formerly the indoor University Theatre) will welcome you with two sparkling productions this summer: Shakespeare's *The Winter's Tale* and a wild new musical farce, *One Man, Two Guvnors* by Richard Bean.

Just as Bottom and his fellow cast-mates prepare for their play, actors and audiences have been sharing Shakespeare's stories for centuries. Although the world continues to change around us, we find that the magic is always there, with each new production, with each new cast and with each new opportunity to gather as a community. We look forward to connecting with you once again. Welcome!

A stylized handwritten signature in black ink that reads "Tim Orr".

Tim Orr
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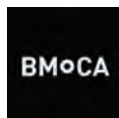
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SUN	MON	TUE	WED	THU	FRI	SAT
JUNE 11 Much 7:30 PM (PREVIEW)	12	13 Much 7:30 PM (OPENING)	14	15	16	17 Much 7:30 PM
18 Much 7:30 PM	19	20	21	22	23	24 Winter 7 PM (PREVIEW) Much 7:30 PM
25 Winter 7 PM (OPENING) Much 7:30 PM	26	27	28	29 Much 7:30 PM	30 Winter 7 PM Much 7:30 PM	JULY 1 Winter 7 PM
2	3	4	5	6	7	8 Winter 7 PM Lear 7:30 PM (PREVIEW)
9 Winter 7 PM Lear 7:30 PM (OPENING)	10	11	12 Much 7:30 PM	13 Lear 7:30 PM	14 Lear 7:30 PM	15 Winter 7 PM Much 7:30 PM
16 Winter 2 PM Lear 7:30 PM	17	18	19 Much 7:30 PM	20 Lear 7:30 PM	21 Lear 7:30 PM	22 Two Guvs 7 PM (PREVIEW) Much 7:30 PM
23 Two Guvs 7 PM (OPENING) Much 7:30 PM	24	25	26 Winter 7 PM Lear 7:30 PM	27 Winter 7 PM Much 7:30 PM	28 Two Guvs 7 PM Much 7:30 PM	29 Two Guvs 2 PM AND 7 PM Lear 7:30 PM
30 Winter 2 PM Much 7:30 PM	31	AUG 1	2 Two Guvs 7 PM Much 7:30 PM	3 Two Guvs 7 PM Much 7:30 PM	4 Winter 7 PM Lear 7:30 PM	5 Winter 7 PM Lear 7:30 PM
6 Two Guvs 2 PM Comedy 6:30 PM	7	8	9 Two Guvs 7 PM Lear 7:30 PM	10 Two Guvs 7 PM Much 7:30 PM	11 Winter 7 PM Lear 7:30 PM	12 Winter 2 PM AND 7 PM (CLOSING) Lear 7:30 PM (CLOSING)
13 Two Guvs 2 PM (CLOSING) Much 7:30 PM (CLOSING)	Mary Rippon Outdoor Theatre Much Ado About Nothing King Lear The Comedy of Errors			Roe Green Theatre (Indoors) The Winter's Tale One Man, Two Guvnors by Richard Bean		



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as you are mine,
I am yours"*



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FESTIVAL

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Much Ado ABOUT Nothing

By William Shakespeare · Directed by Kevin Rich

Artistic team

Director
Kevin Rich

Scenic Designer
Kevin Nelson

Costume Designer
Meghan Anderson Doyle

Lighting Designer
Shannon McKinney[^]

Sound Designer
Jason Ducat[^]

Dance / Movement / Intimacy
Choreographer
Marla A. Schulz

Dramaturg
Amanda Giguere

Voice and Text Coach
Jeffrey Parker

Stage Manager
Kaylyn Kriaski*

Assistant Stage Manager
Wessie Simmons*

Cast

LEONATO,
Governor of Messina
Brik Berkes*

HERO,
daughter to Leonato
Shunté Lofton*

BEATRICE,
niece to Leonato
Jessica Robblee*

BALTHASAR, *an*
attendant to Don Pedro
Sean Scrutchins*

DON PEDRO,
Prince of Aragon
Benjamin Reigel*

Signor BENEDICK,
a lord of Padua
K.P. Powell*

DON JOHN, *illegitimate*
brother to Don Pedro
Susannah McLeod

Signor CLAUDIO,
a lord of Florence
Ryan Omar Stack

BORACHIO,
companion to Don John
Douglas Fries

CONRADE,
companion to Don John
Jude Stivers

MARGARET,
waiting woman to Hero
Anastasia Davidson

URSULO,
attendant to Hero
Sam Sandoe

DOGBERRY,
master constable
Sean Scrutchins*

VERGES,
deputy constable
Ellen McLaughlin*

George SEACOLE,
First Watch
Anastasia Davidson

Hugh OATCAKE,
Second Watch
Cameron Hazlip

FRIAR Francis
Ellen McLaughlin*

Francis Seacole,
a SEXTON
Sam Sandoe

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Hazlip, Benjamin
Reigel*, Sam Sandoe,
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Synopsis

After a victory in battle, Prince **Don Pedro** visits the home of **Leonato** for a post-war celebration. The Prince is accompanied by his sullen brother **Don John**, the notorious bachelor **Benedick** and the young military hero **Claudio**. As the veterans are welcomed home Claudio falls in love with **Hero**, Leonato's daughter, while Benedick spars verbally with **Beatrice**, Hero's cousin, as part of their longstanding "merry war."

Aware of Claudio's affection, Don Pedro approaches Hero with a marriage proposal on Claudio's behalf. Due to Don John's meddling, Claudio mistakenly believes Don Pedro woos Hero for himself; after the mixup is resolved, Claudio and Hero agree to marry. To entertain themselves until the wedding, Don Pedro, Leonato, Claudio and Hero concoct a seemingly impossible endeavor: they will trick Beatrice and Benedick into falling in love with each other by gossiping (within earshot) about the pair's mutual affection.

Don John, eager to sabotage Claudio's happiness, manipulates Claudio into witnessing an encounter between "Hero" and her paramour. Though "Hero" is actually an unsuspecting waiting gentlewoman **Margaret** in Hero's clothing, Claudio believes—incorrectly—that Hero has betrayed him.

On their wedding day, Claudio publicly accuses Hero of infidelity, bringing the ceremony to an unexpected halt. A friar encourages Hero to hide out for a while and plans are made to circulate news of Hero's death, in the hopes that Claudio will regret his actions.

In the meantime, foolish members of the watch, led by the malapropistic **Dogberry**, discover Don John's plot and clear Hero's name. Claudio, still believing Hero is dead, agrees to marry an unnamed niece of Leonato ... who turns out to be Hero, alive and well.

Claudio and Hero are reconciled, Beatrice and Benedick reluctantly admit

their mutual affection and Don John will soon face the consequences of his actions.

—Amanda Giguere, dramaturg

Director's Note

"Thou knowest that the fashion of a doublet, or a hat, or a cloak, is nothing to a man." —Borachio

Much Ado About Nothing is Shakespeare's high comedy, set not in an enchanted wood or on a magical island, but at a governor's mansion and gardens, against a backdrop of privilege and prosperity.

With this play, Shakespeare is moving out of his early comedies and into his later ones, featuring not only characters who follow societal expectations of love and courtship, but also those who rebel against them. There's a strong counterculture in this play that puts pressure on what audiences might expect from a comedy. Harold Bloom calls it "the most amiably nihilistic play ever written."

I love that about this play—it surprises our expectations. Following the romantic, poetic comedies of Shakespeare's early years comes *Much Ado About Nothing*, written mostly in prose and breaking all the rules. We've got some of the wittiest banter and the most hilarious hijinks in the canon, but there are also moments when we truly wonder whether this play is going to end with a marriage.

Even the title is layered, with multiple meanings, feeling light and dark at once. "Nothing" might mean "noting," an Elizabethan term for overhearing, as most of the scenes in this play feature eavesdropping, misapprehending, or spreading a rumor. It might also mean peace, the absence of war. It's significant that the play begins at the end of a war, its soldiers celebrated and welcomed home. Without war and hardship, and amidst peace, prosperity and good health; what conflicts do we create, anyway?

—Kevin Rich





*Then sigh not so, but let them go
And be you blithe and bonny,
Converting all your sounds of woe
Into 'Hey, nonny nonny'.
(II.iii.64-67)*

Much Ado About Nothing: Hard Times and Good Art *Dramaturg's note*

Shakespeare's *Much Ado About Nothing*, a comedy set in the aftermath of war, was likely written around 1598-99. At the time, England was engaged in military conflicts with Spain and Ireland, religious wars were ravaging France and plague was an ongoing threat: the 1592-93 outbreak claimed 15,000 lives in London alone. Amidst war and disease, however, the early modern period generated some of England's richest poetry and drama.

CSF's 2023 production is set in 1920s Paris on the heels of World War I. France sent 8 million soldiers to war; 1.3 million were killed and 1 million were crippled. French veterans returning to civilian life were fundamentally changed by their wartime experiences. The camaraderie that kept them alive in the trenches was no longer available, leading to psychological challenges. Furthermore, as the war was ending, the 1918 Flu Pandemic impacted one third of the world's population, claiming 400,000 lives in France.

Paris became a thriving locale for international artists, thinkers and writers. Many of these were American expatriates fleeing Prohibition and puritan ideals to settle in a city with more tolerance for diversity. The Lost Generation artists, including Gertrude Stein and F. Scott Fitzgerald, were disillusioned with the American Dream and found refuge in Paris' creative communities.

The Left Bank and Montparnasse became the artistic home of several avant-garde movements, many of which were influenced by the dehumanizing impact of trench warfare. Dadaism was a nihilist, anti-aesthetic that embraced spontaneity and meaninglessness. Surrealism emphasized dreams, the imagination and emotions. Writers like Hemingway and Stein, painters like Picasso and Matisse and composers like Stravinsky and Satie sought to innovate new forms and new ways of seeing, hearing and reading. Stein's literary salons encouraged interdisciplinary collaboration and many

of these artists wrestled with meaning in the aftermath of a meaningless war.

Although times have changed, the patterns are palpable. War. Disease. Art. Rinse and repeat.

In times of crisis, hardship and recovery, artists find ways to innovate new forms, while asking the question that never seems to lose its urgency: What does it mean to be human right now?

A song in *Much Ado* advises us to "sigh no more" and to turn our "sounds of woe" into something lighter ("hey nonny nonny"). Although war, pain and disease may be inevitable, perhaps it is equally inevitable that art can be a balm, an act of translation and a way to convert pain into something beautiful.
—Amanda Giguere

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THE Winter's Tale

By William Shakespeare · Directed by Wendy Franz

Artistic team Cast

Director
Wendy Franz

Scenic Designer
Matthew Crane

Costume Designer
Clare Henkel[^]

Lighting Designer
Stephen C. Jones[^]

Sound Designer
Max Silverman

Music Director
Tim Orr

Dance / Movement /
Intimacy Choreographer
Erika Randall

Dramaturg
Amanda Giguere

Voice and Text Coach
Jeremy Sortore

Stage Manager
Malia Stoner^{*}

Assistant Stage Manager
Nick Nyquist^{*}

LEONTES,
King of Sicilia
Josh Innerst^{*}

HERMIONE,
Queen of Sicilia
Emily Van Fleet^{*}

POLIXENES,
King of Bohemia
Stephen Tyrone
Williams^{*}

PAULINA, wife to
Antigonus and lady-in-
waiting to Hermione
Noelia Antweiler^{*}

CAMILLO, a courtier,
friend to Leontes and
then to Polixenes
Matthew Schneck^{*}

MAMILLIUS, son of
Leontes and Hermione
Marisa Dinsmoor

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a Sicilian courtier
Sarah Duttlinger

MARINER
Landon Tate Boyle

OLD SHEPHERD
Leslie O'Carroll^{*}

SHEPHERD'S SON
Brian Bohlender

TIME, as *Chorus*
Noelia Antweiler^{*}

FLORIZEL,
son of Polixenes
Christian Ray
Robinson

PERDITA, daughter of
Leontes and Hermione
Edie Roth

AUTOLYCUS, former
servant to Florizel,
now a rogue
Jacob Dresch^{*}

MOPSA, *shepherdess*
in Bohemia
Sarah Duttlinger

DORCAS,
shepherdess in
Bohemia
Marisa Dinsmoor

MUSICIANS *and*
DANCERS *in Bohemia*
Noelia Antweiler^{*},
Landon Tate Boyle,
Josh Innerst^{*},
Emily Van Fleet^{*}

SERVANT *to Shepherd*
Mark Ragan

STEWARD *in Sicilia*
Coleman Zeigen

SWINGS
Daniel Crumrine,
Christopher Hudson,
Chloe McLeod

UNDERSTUDIES
Brian Bohlender,
Landon Tate Boyle,
Marisa Dinsmoor,
Jacob Dresch^{*}, Sarah
Duttlinger, Mark
Ragan, Christian Ray
Robinson, Edie Roth,
Emily Van Fleet^{*},
Coleman Zeigen

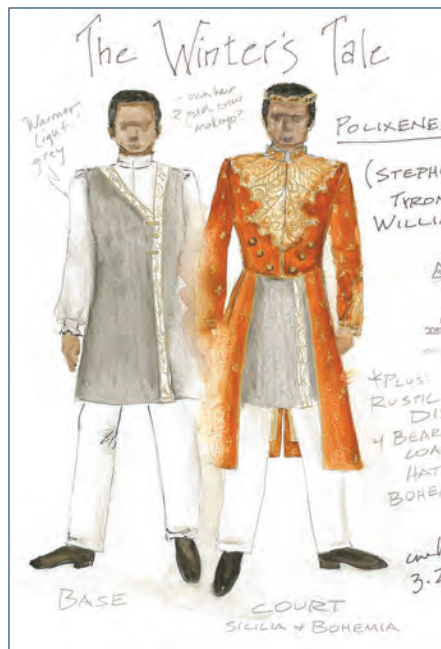
[^] Member, United Scenic Artists

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Synopsis

Polixenes, King of Bohemia, is nearing the end of a visit to Sicilia, the kingdom of his childhood friend, Leontes. When, at Leontes' request, his wife Hermione persuades Polixenes to stay longer, Leontes suspects infidelity between them and commands a Sicilian lord, Camillo, to poison Polixenes.

Loath to commit murder, Camillo escapes Sicilia with Polixenes. Interpreting this sudden flight as proof of the affair and a conspiracy against him, Leontes bars the pregnant Hermione from their son, Mamillius, and imprisons her while she awaits trial. In prison, Hermione gives birth to a daughter. Confident the newborn will melt the king's rage, Hermione's friend Paulina brings the baby before the king. Leontes orders Antigonus, Paulina's husband, to dispose of the child.

In a public trial, the oracle of Delphi confirms Hermione's innocence, but Leontes refuses to believe the truth. In a rapid turn of events, Prince Mamillius and Queen Hermione are both reported dead. Leontes regrets his actions and vows to spend the rest of his life in mourning.

Meanwhile, Antigonus and the baby, now named Perdita, arrive in Bohemia. Antigonus is killed by a bear, while Perdita is rescued by a shepherd.

Sixteen years later, Perdita, raised as a shepherdess, is secretly betrothed to Prince Florizel, Polixenes' son. Polixenes and Camillo, in disguises, eavesdrop on Prince Florizel and his new love. Amidst the entertainment of the servant-turned thief Autolycus, Florizel and Perdita reveal their intended marriage. Polixenes removes his disguise and forbids the lowborn union. Camillo, now homesick, concocts a plan to bring the couple to Sicilia, with Polixenes in swift pursuit.

Leontes welcomes the entourage from Bohemia. Perdita's true identity is discovered, Polixenes and Leontes reconcile, and Florizel and Perdita receive their fathers' blessings to marry. The Sicilian citizens recount the miraculous reunion. Paulina, however, has one more miracle in store.

—Amanda Giguere, dramaturg

Director's Note

The Winter's Tale is a kaleidoscope of contrasts: tragedy and comedy; psychology and mythology; child's play and adult themes; the urbane court at Sicilia and the pastoral idyll of Bohemia. These opposing elements mingle to tell us a cautionary tale: fear-based decisions lead to irrational actions, the abuse of power and the loss of life's greatest joys. *The Winter's Tale* also reveals how small acts of grace, kindness and collective courage can have powerful impacts over time. Throughout the play, people with less power work together to protect the vulnerable. I find the real wonder of the story in the compassion, reason, care, resistance and resourcefulness shown by the characters in positions of less power who collectively protect the innocent and try to right the wrongs done by those in power. How does a whole network of people—lords, ladies, servants and shepherds—pick up the pieces in the aftermath of a destructive ruler and steer toward a better world?

I see Camillo leaving his beloved home rather than kill an innocent man. I see Antigonus and the Lord standing against Leontes when he



seeks to put a newborn to death. I see Paulina marshaling her resources to move a blameless woman out of harm's way. I see the Shepherd rescuing and adopting an abandoned baby. Even the cutpurse Autolycus does good, helping the Shepherd and her son when all seems lost. Our world is full of real life and fictional stories about how absolute power corrupts absolutely. Less attention is paid to the helpers working behind the scenes to right the wrongs and take care of each other. Their work is rarely glamorous, but is to me the real magic of this story. Those helpers make up the engine that drives *The Winter's Tale* and inspire me to spend time in the world of this play.

—Wendy Franz

“Exit pursued by a bear”

Dramaturg's note

The Winter's Tale (1611) is one of Shakespeare's last plays, and its title connotes an idle story shared around the fireplace during winter's darkest, coldest hours. Like most of his plays, the plot was not original.

Decades earlier, in 1588, the English playwright, pamphleteer and poet Robert

Greene wrote a popular story called *Pandosto: The Triumph of Time*. Greene is more widely remembered for his 1592 pamphlet containing thinly veiled insults about Shakespeare, in which he complained of an “upstart crow” who thought himself the “only Shake-scene in the country.” Shakespeare was on a forgiveness kick in his late plays, which may explain why, at the end of his career, he turned to Greene's *Pandosto* for source material. Was it time to forgive the man who had insulted him years ago? Or simply time to show him up once more?

Though Shakespeare changed most of Greene's character names (except for Mopsa!), *The Winter's Tale* mirrors *Pandosto*'s storyline. The ending, however, is vastly different. *Pandosto*'s jealous king develops incestuous feelings for his daughter and dies by suicide. The final scene in *The Winter's Tale* is Shakespeare's greatest divergence from the source material. I'll omit spoilers, but I'll reveal that the statue is all Shakespeare.

Shakespeare added several characters: Paulina, Hermione's fierce advocate, is nowhere in *Pandosto*, and she has some of the richest speeches while confronting injustice, and Autolycus, the wily, servant-turned-thief who accidentally facilitates a reunion, is mostly Shakespeare's invention.

Shakespeare also added a bear and the unforgettable stage direction: “exit pursued by a bear.”

Pandosto is subtitled *The Triumph of Time* and the title page reads: *Temporis filia veritas* (“truth is the daughter of time”). When adapting *Pandosto* for the stage, Shakespeare made Time a character in the play. Time was traditionally personified as an old, winged figure carrying an hourglass or a scythe. For practical purposes, the physical embodiment of Time moves audiences through 16 years of the story, but it also serves as a reminder that seasons, cycles and change are ever present.

Shakespeare made a career of digging into the past and updating old stories; Greene's *Pandosto* was no exception. At the end of his career, Shakespeare pulled an old tale off the shelf, written by the writer who had insulted him decades earlier, and spun a new tale out of an old one. Shakespeare transformed Greene's story, which ended in despair, into something redemptive and new. Embedded in this winter's tale is the promise of spring.

—Amanda Giguere



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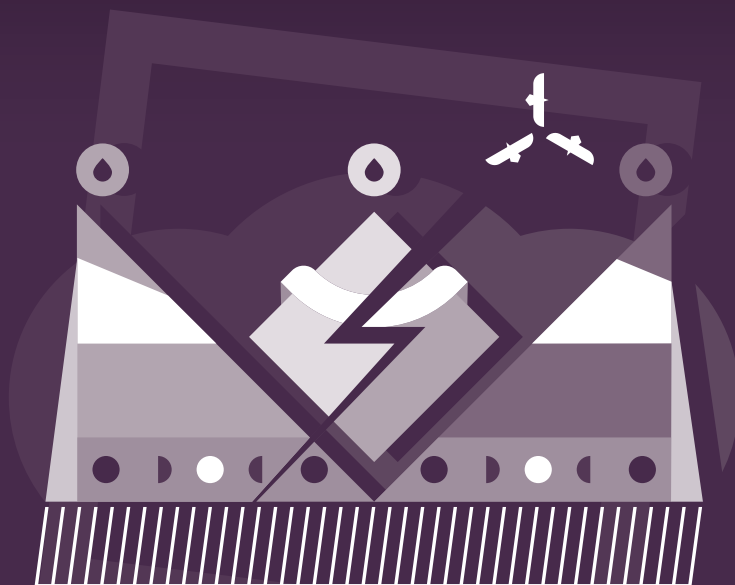
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King Lear

By William Shakespeare · Directed by Carolyn Howarth

Artistic team

Director
Carolyn Howarth⁺

Scenic Designer
Kevin Nelson

Costume Designer
Meghan Anderson Doyle

Lighting Designer
Shannon McKinney[^]

Sound Designer
Jason Ducat[^]

Dance / Movement / Intimacy
Choreographer
Erika Randall

Fight Director
Benjamin Reigel

Dramaturg
Heidi Schmidt

Voice and Text Coach
Jeffrey Parker

Stage Manager
Kaylyn Kriaski^{*}

Assistant Stage Manager
Wessie Simmons^{*}

Cast

EARL OF KENT
Mare Trevathan

EARL OF GLOUCESTER
Brik Berkes^{*}

EDMUND,
his younger son
K.P. Powell^{*}

LEAR, *King of Britain*
Ellen McLaughlin^{*}

DUKE OF CORNWALL,
married to Regan
Benjamin Reigel^{*}

DUKE OF ALBANY,
married to Goneril
Douglas Fries

GONERIL,
Lear's eldest daughter
Jessica Robblee^{*}

REGAN,
Lear's second daughter
Anastasia Davidson

CORDELIA,
Lear's youngest daughter
Shunté Lofton^{*}

OSWALD,
Goneril's steward
Ryan Omar Stack

KING OF FRANCE,
suitor to Cordelia
Cameron Hazlip

DUKE OF BURGUNDY,
suitor to Cordelia
Jude Stivers

EDGAR,
Gloucester's elder son
Sean Scrutchins^{*}

KNIGHTS
Douglas Fries, Cameron Hazlip, Jude Stivers

FOOL, *attendant on Lear*
Sam Sandoe

ATTENDANTS
Cameron Hazlip, Jude Stivers

OFFICERS
Cameron Hazlip, Ryan Omar Stack, Jude Stivers

DOCTOR
Benjamin Reigel^{*}

SWINGS
Kyle Lawrence, Isobel Makin, Maija Pieper

UNDERSTUDIES
Benjamin Reigel^{*},
Douglas Fries, Cameron Hazlip, Sam Sandoe, Ryan Omar Stack, Jude Stivers, Mare Trevathan

⁺ Member, Stage Directors and Choreographers Society

[^] Member, United Scenic Artists

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

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Synopsis

King Lear announces the division of his kingdom amongst his three daughters—**Goneril**, **Regan**, and his favorite, **Cordelia**—asking each to declare her love for him. Goneril and Regan flatter their father and receive portions of the kingdom. Cordelia, however, states she loves him as she should, no more, no less. Enraged, Lear disowns her and sends her to her new husband, the **King of France**, sans dowry. The **Earl of Kent** urges Lear to reconsider and is banished.

Meanwhile, the **Earl of Gloucester's** bastard son **Edmund** frames his brother **Edgar** for plotting against their father's life; believing the lie, Gloucester banishes Edgar.

Lear resides with Goneril and her husband, the **Duke of Albany**. The banished and disguised Kent reappears offering service to the king. Goneril claims Lear's knights are too disruptive to her household and demands he reduce his retinue. Lear berates her for her ingratitude and departs to stay with Regan. Regan and her husband, the **Duke of Cornwall**, insist he reduce his retinue even further; Lear exits into a gathering storm with his **Fool** and Kent. They stumble upon Edgar, disguised as a beggar called Poor Tom, and they ride out the storm.

Gloucester learns that Cordelia is coming with a French army. Edmund betrays him to Regan and Cornwall, who capture and blind Gloucester. A servant steps in, killing Cornwall, and is killed. Regan and Goneril both set their sights on Edmund, now Earl of Gloucester.

Edgar is reunited with his blinded father but retains his disguise; Lear's misfit band makes its way to Dover to meet up with Cordelia's forces.

Cordelia's forces are defeated and she is captured with Lear. A stranger accuses Edmund of treason, defeats him in single combat and reveals himself to be Edgar. Goneril poisons Regan, then kills herself. Edmund reveals he sent a soldier to kill Lear

and Cordelia, then dies. His confession comes too late; Cordelia has been hanged. Lear dies mourning her. Edgar is restored to his rightful title.

—Heidi Schmidt, dramaturg

Director's Note

King Lear. Oh my. Where to begin? In January 2022, when Tim and I began discussing it, my first reaction was—quite reasonably, I think—panic. This play is short on answers and long on paradoxes, mysterious ambiguities and unnerving contradictions. The thought of directing it made me feel ... very small. As if Tim has asked me to climb Mount Everest.

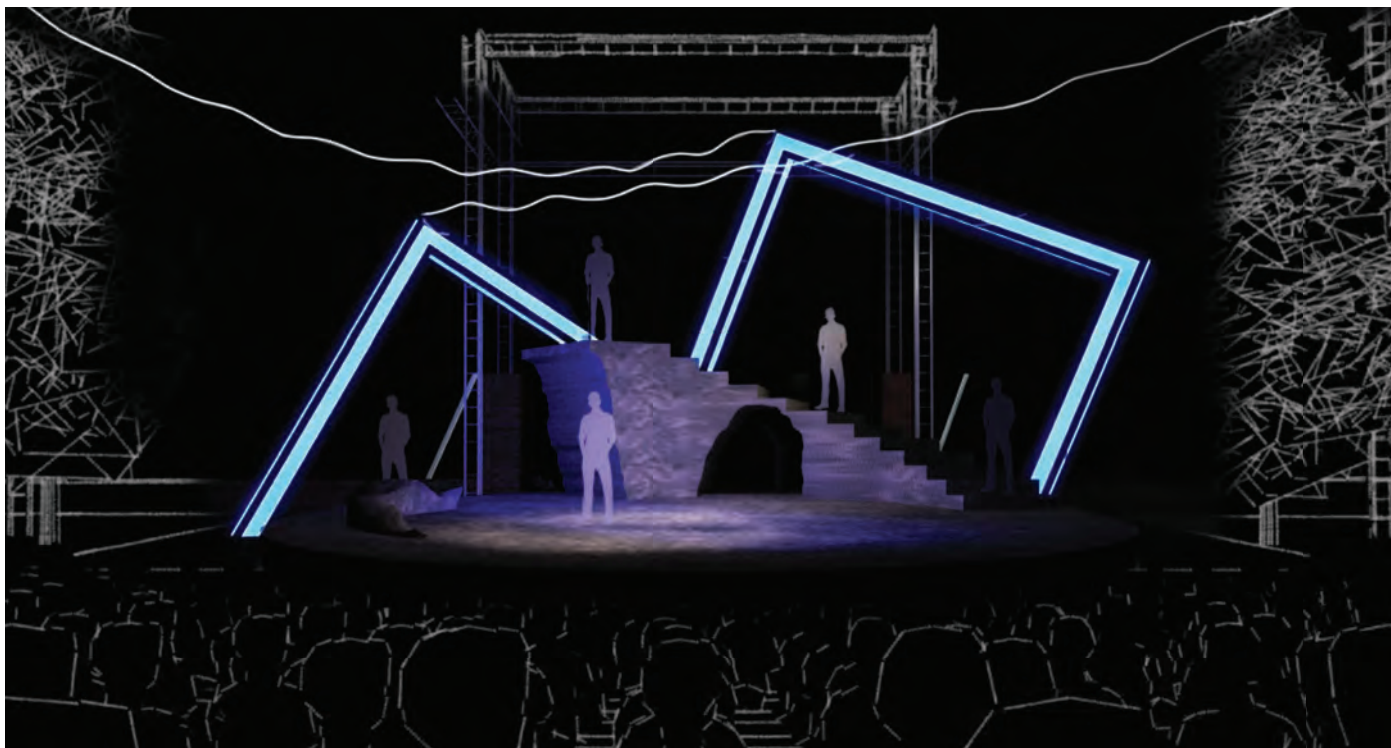
And I approached it in a similar way—one step at a time. Scene by scene, line by line. Thrilling drama, brilliant flashes of ironic humor, fascinating characters fighting for survival in a brutal landscape. And Lear at the center of it all, weathering the storm, *causing* the storm, *being* the storm. Living one of the most profound arcs in all of literature. It really is the Everest of Shakespeare's canon. Which I suppose makes *Hamlet* the K2—but I digress.

So we assembled the team. Cast an actor as Lear who has held me in thrall since my college days, brought designers and other staff aboard, explored the world of the play and discovered that much of *King Lear* concerns itself with the concept of Nothing, and takes place in the middle of Nowhere—which gives it a bleak timelessness and universality reminiscent of plays by Samuel Beckett (of all people). That discovery informs much of our production design. As I write these notes (back in March), the discoveries that inform the acting and staging have not been made yet. But we'll get there. One step at a time.

The production you're about to see is a collaboration almost two years in the making. I am incredibly proud of this team of designers, craftspeople, technicians and actors who have joined me on this climb. We intend to summit tonight—please join us!

—Carolyn Howarth





“Nothing,” “No,” “None” and “Never”

Dramaturg’s note

If you’ve read or seen *King Lear* before, you may have noticed the frequency of words like “nothing,” “no,” “none” and “never.” The word “nothing” appears at least 30 times in the play, by my count (If you’re new to *Lear*, listen for them and you’ll find plenty of examples). The play, it seems, is a steady reduction, subtraction or division down to zero. Nothing. It’s easy to point to these negative word choices as emblematic of the play’s bleakness. And it’s true that most of the central characters undergo excruciating losses. But is that all that’s going on here?

During Shakespeare’s lifetime, the English world was in transition from reliance on Roman numerals (I, V, X, etc.) toward the Arabic numerals we rely on today. These numbers, 0-9, were often referred to as “digits” or “figures” in Shakespeare’s day to distinguish them from the letters of the Roman system. Roman numerals, based originally in tally marks, are

great for counting. Arabic numerals allow for more complex mathematics, like algebra. A new textbook in 1543, about 20 years before Shakespeare’s birth, introduced Arabic numerals to schoolboys throughout England.

Roman numerals have no character for “0.” If you’re counting tangible things, what need have you to mark their absence? How can you see nothing (another theme in *Lear*)? As Gloucester says, “if it be nothing, I shall not need spectacles.” He later loses his eyes, leaving empty sockets, or Os without figures. Linguistically, “zero” has its roots in Arabic and translates to “cipher.” How appropriate that a word meaning “zero” when *Lear* was written has evolved to mean something encoded or hidden from sight.

The play also attempts to count or quantify intangibles. Lear asks his daughters which of them loves him most (and attaches their dowries to the

answer); Goneril and Regan continually reduce the number of Lear’s knights, all the way down to zero. Is this an equation of love? Or power?

Nothing, or zero, is imprecise, flexible, dependent on context. The value of each zero in 10,001 depends on placement and the numbers surrounding them. This might open up space for a more hopeful interpretation of *King Lear* (and tragedy as a form). If the characters are left with nothing, is it merely the absence of what’s lost? Or a placeholder for something better? The King of France tells Cordelia, “Thou lovest here a better where to find.” Loss can be daunting and bleak, but it also holds potential for something new and better.

—Heidi Schmidt

FURTHER READING: Daniel Tammet’s *Thinking in Numbers*

Nice Work If You Can Get It

CSF's Answer to Young Artists' Number One Problem

By Becca Vaclavik



Just two summers ago, CU Theatre student Wessie Simmons applied to work front-of-house for the Colorado Shakespeare Festival. Last summer, Simmons returned, this time as a stage management intern. This summer? Simmons will work under her first-ever Equity contract as the assistant stage manager for the Mary Rippon Outdoor Theatre.

Her story closely mirrors that of Teresa Gould's, who started as a CSF stage management intern in 2019; worked her first Equity contract (also at the festival) in 2022; and now works full time for CU's Department of Theatre & Dance.

For two theatre technicians to make such major professional leaps so early in their burgeoning careers is certainly impressive—and it isn't a fluke. This level of progress is part of an important symbiosis between CU and CSF.

Learning-by-Doing: Shakespeare's Original Practice

Typically, making the transition from performing arts university student to working theatre professional can be a challenge, which Festival Artistic Director Tim Orr knows firsthand. "As a young artist myself, I was always confounded. How can I get my first professional job? How can I start making

connections and friends? How can I get something on my resume that sets me apart at a future audition?"

One answer lies in historical stage practices, Orr says. "For actors, the traditional method is to work in a repertory company and play small roles while watching the more experienced performers. All of Shakespeare's plays are written with roles for that very purpose: to start training young actors so that they have the opportunity to watch and occasionally step in and go on for leading roles."

Here on the Rippon and Roe Green stages, all CU acting interns—of which there are four each summer—are paid a summer stipend, take on speaking roles alongside professional actors from across the country, and understudy the leads. They are valued and necessary members of the company.

It's an immersive style of training that is important for designers and technicians, too. All artists need to learn through a combination of observation and hands-on practice, says festival production manager Jon Dunkle, and repertory festivals offer a critical bridge to close the gap between learning a craft and actually getting paid to do it.

"Summer theatre festivals have always been a bit of a stepping stone or training ground. There is an important academic and educational part of what we offer in the ecosystem of the broader American theatre."



For the Benefit of All

It's a particularly special asset for CU's Department of Theatre & Dance to share space and opportunities with one of the only Equity theatres in the entire region. "I tell our applicants: You're going to come here, and you're going to learn something new," says Dunkle. "You're going to work on fabulous theater, you're going to gain some resume credits, and you're going to make a bunch of friends."

And there's no price of admission—quite the opposite. All Colorado Shakespeare Festival interns and apprentices receive a student stipend to offset their costs of living over the summer.

"They also learn how to talk to people and how to resolve conflict, and how to advocate for themselves," adds Wendy Franz, CSF's managing director. "Ultimately, young artists learn resilience; that they're capable of far more than they even realized."

Skills like proper negotiation and collaboration are especially important as the theatre industry continues to rebound from the COVID-19 pandemic. Many of today's university artists spent one or two of their critical training years either not creating art at all, or creating art online or without audiences. Now is the time to get back up to speed, and CSF creates a world-class space to do so.

But to be clear, this is not an act of charity for the festival. By coordinating with CU, festival leadership has the opportunity to recruit some of the most promising talent in Colorado. Dunkle first connected with CSF audio supervisor Wes Halloran, for example, in 2019. Halloran mixed a show for Theatre & Dance, and from the audience, Dunkle could tell how skilled Halloran was and promptly recruited him for a paid summer position. Halloran has worked with CSF every summer since.

A Career-Building Launch Pad

While there are many artists who return to work for the Colorado Shakespeare Festival time and time again, the goal is always for them to improve and advance their career, whether here or elsewhere in the industry.

"Ultimately," says Dunkle, "Once you do an apprenticeship with us, you don't need to do one again. You are prepared to apply for a professional gig."

Franz agrees. "At its best, the theatre industry is a super small community in which there's always just six degrees of separation, right? We want our CU student staff to learn the value of having a great work ethic, being a good communicator and collaborator, and what it means to be curious and create meaningful relationships with fellow professionals who will vouch for them as they make their way through their career."

Today, CU students who started at CSF can be spotted on stage and behind the scenes locally, with companies like the Denver Center and the Arvada Center, and working in Chicago, in L.A., and on Broadway.

The hope, Orr jokes, is that they even outgrow summers with CSF: "There are some artists that we would love to have back but we can't afford them anymore! That's beautiful. They're on one of the coasts, doing their thing."

"And that's the whole point."



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One Man, TWO GUVNORS

By Richard Bean · Directed by Tim Orr

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Director
Tim Orr

Scenic Designer
Matthew Crane

Costume Designer
Sarah Zinn

Lighting Designer
Stephen C. Jones[^]

Sound Designer
Max Silverman

Music Director
Ryan Driscoll

Dance /
Movement
/ Intimacy
Choreographer
Erika Randall

Fight Director
Benjamin Reigel

Dramaturg
Heidi Schmidt

Voice and
Text Coach
Jeremy Sortore
Stage Manager
Malia Stoner*

Assistant Stage
Manager
Nick Nyquist*

Cast

MUSICIAN 1
Josh Innerst*

MUSICIAN 2
Brian Bohlender

MUSICIAN 3
Dave Willey

FRANCIS HENSHALL
Matthew Schneck*

STANLEY STUBBERS
Jacob Dresch*

RACHEL CRABBE
Emily Van Fleet*

HARRY DANGLE
Coleman Zeigen

CHARLIE "THE DUCK" CLENCH
Leslie O'Carroll*

LLOYD BOATENG
Stephen Tyrone Williams*

PAULINE CLENCH
Noelia Antweiler*

ALAN DANGLE
Christian Ray Robinson

DOLLY
Laurie Keith

ALFIE
Landon Tate Boyle

GARETH
Sarah Duttlinger

TAXI DRIVER / VICARESS /
POLICEWOMAN
Edie Roth

ENSEMBLE
Marisa Dinsmoor, Alan Nelson

SWINGS
**Daniel Crumrine, Christopher Hudson,
Chloe McLeod**

UNDERSTUDIES
**Noelia Antweiler*, Landon Tate Boyle,
Marisa Dinsmoor, Sarah Duttlinger,
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[^] Member, United Scenic Artists

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Synopsis

It's spring 1963 in Brighton, and Roscoe Crabbe is dead. His fiancée **Pauline Clench** is delighted to escape the marriage of convenience and marry her real love **Alan Dangle**, a would-be actor. Pauline's father, **Charlie "The Duck" Clench**, agrees to the match, and Pauline's engagement party proceeds as planned—just with a different groom. Meanwhile, Roscoe's twin sister **Rachel Crabbe** is preparing to run away with her boyfriend, **Stanley Stubbers**, who killed Roscoe in self-defense, but she's wanted by the police for questioning. They arrange to meet in Brighton where they'll steal onto a ship bound for Australia. Rachel arrives in Brighton disguised as her dead brother to collect a debt from Charlie; Roscoe's "resurrection" causes chaos.

Francis Henshall has taken a job with Roscoe (who's really Rachel) but doesn't get paid until the end of the week, and he's hungry now, thank you very much. He takes a second job with Stanley, who offers to pay him sooner. Stanley is unaware of Rachel's disguise; when he hears Roscoe's still alive and in town, he panics and lays low at the inn, assuming Roscoe is there to kill him. Meanwhile, Francis struggles to

balance the needs of two jobs with two "guvnors," while also trying to convince Charlie's bookkeeper **Dolly** to run away with him to Majorca. Will Francis figure out how to manage his bosses' errands, letters, trunks and money, find some lunch and survive his zany misadventures without getting found out—and sacked? No spoilers here!

—Heidi Schmidt, dramaturg

Director's Note

I have been fascinated by the science of comedy since I was a kid. Watching comedians and comedic actors, reading biographies and interviews, delving into the history of different comedy forms—and laughing out loud, of course—is all hugely interesting to me. As Jerry Seinfeld says, "When you're laughing, it's like you're levitating."

One Man, Two Guvnors is an ingenious merging of many comedic forms into something new and surprising. Fundamentally, it is built on one of the oldest forms of organized comedy: *commedia dell'arte*. The basic construction of the plot and characters is Carlo Goldoni's *The Servant of Two Masters*, written in the mid-18th century and drawn from *commedia* characters. But on that foundation Richard Bean has written a play

that includes musical theater, improvisation, elements of sketch comedy, music hall (known as vaudeville in the United States) and door farce. What is a door farce? Think of the comedies you've seen that rely on split-second timing of characters coming in and out of multiple doors. *Noises Off* is the best example because it's an exaggerated satire of door farces. (See? I think about this a lot.) To create something this complex that still manages to levitate us would be an impressive feat by itself, but *One Man, Two Guvnors* also draws us in with honest moments of heart and human connection; something most farces can't pull off.

I was attracted to *One Man, Two Guvnors* both as a director and as the Colorado Shakespeare Festival's producing artistic director because of its challenge and complexity. The play is pulling so many styles together, both classical and contemporary, to create an interesting and unique experience in the theater. But most importantly, it's crazy, wild fun. This play is an example of the joy, mirth, zaniness and excitement that can be found in live theater. And that doesn't just mean from the live actors, it's the live audience that brings it, too. You'll see what I mean. Enjoy!

—Tim Orr



One Man, Two Guvnors

Dramaturg's note

One Man, Two Guvnors was adapted from the 1743 Italian play *The Servant of Two Masters* by Carlo Goldoni, generally considered a masterpiece of *commedia dell'arte*. You don't need a sophisticated understanding of *commedia* to appreciate and enjoy today's performance, but if you'd like to impress your date, here's an introduction.

The origins of *commedia dell'arte* (literally professional comedy, or professional theatre) are difficult to date precisely; *commedia* is more invested in improvisation and the virtuosity of actors than in written scripts. As a form, it was developed, established and popular enough during Shakespeare's lifetime that Italian companies toured throughout Europe (including London). It's impossible to know for sure whether Shakespeare attended, but scholars have found enough similarities between Shakespeare's plots and characters and *commedia* that it seems likely he was familiar with the form.

One of the primary features of *commedia* was improvisation, though actors didn't invent a performance from scratch. Scenarios were outlined

in advance and each troupe had a collection of carefully crafted *lazzi* (singular *lazzo*), or comic bits, that could be inserted as necessary into a given scenario. The stock characters, *lazzi* and a scenario created a solid framework for improvisation.

By the 18th century, European tastes were shifting away from the improvised "actors' theatre" and toward a written, playwright-driven theatre. Carlo Goldoni came of age in this era. While his plays are usually classified as *commedia*, they have replaced the improvisation inherent to the form in favor of a scripted narrative.

While the specific form of *commedia dell'arte* has gone by the wayside, the elements remain. If you've seen an Austin Powers movie, you've seen *lazzi*.
—Heidi Schmidt

Each troupe's stock characters varied slightly, but usually included versions of the following categories and characters:

OLD MEN (*vecchi*) included *pantalone* and *dottore*. Both were usually fathers, a bit doddering, miserly, often pedantic and easily fooled by the machinations of the lovers and the servant characters.

LOVERS (*innamorati*) were young, beautiful, not always bright and anxious to thwart their *vecchi* fathers' intentions for their marriages.

The lovers were assisted by **CLEVER SERVANTS** (*servi* or *zanni*), who plotted against the older generation on behalf of the lovers and got into plenty of trouble on their own behalf. **HARLEQUIN** (or *Arlecchino*), might be the most enduring and famous of these. Harlequin is obsessed with food and in winning over **COLUMBINA**, another stock servant character.

Fun fact: Commedia used professional actresses in a time when most European countries banned women from the professional stage.



THE Comedy Errors OF

By William Shakespeare · Actor-Managed by Jessica Robblee · Original Practices

Artistic team

Actor-Manager
Jessica Robblee

Scenic Designer
Inspired by Kevin Nelson

Costume Coordinators
Josephine Armstrong
Kalyn Diercks
Emma Stanard
Ivy Vidal

Lighting Designer
Not yet invented

Sound Designer
Not yet invented

Fight Coordinator
Benjamin Reigel

Dramaturg
Heidi Schmidt

Stage Manager
Kaylyn Kriaski*

Assistant Stage Manager
Wessie Simmons*

Cast

SOLINUS, <i>Duke of Ephesus</i> Sam Sandoe	DOCTOR PINCH, <i>a schoolmaster</i> Jessica Robblee*	NELL Anastasia Davidson
EGEON, <i>a Merchant of Syracuse</i> Stephen Tyrone Williams*	EMILIA, <i>Abbess at Ephesus</i> Laurie Keith	ENSEMBLE Anastasia Davidson, Laurie Keith, Jessica Robblee*, Edie Roth, Jude Stivers, Stephen Tyrone Williams*
ANTIPHOLUS <i>of Ephesus</i> Shunté Lofton*	ADRIANO, <i>husband of</i> <i>Antipholus of Ephesus</i> Jacob Dresch*	PROMPTER Heidi Schmidt
ANTIPHOLUS <i>of Syracuse</i> K.P. Powell*	LUCIANO, <i>brother to Adriano</i> Christian Ray Robinson	MUSICIAN David Willey
DROMIO <i>of Ephesus</i> Emily Van Fleet*	COURTESAN / JAILER Jude Stivers	
DROMIO <i>of Syracuse</i> Josh Innerst*	FIRST MERCHANT Edie Roth	
BALTHASAR, <i>a merchant</i> Anastasia Davidson	SECOND MERCHANT Jessica Robblee*	
ANGELO, <i>a goldsmith</i> Ryan Omar Stack	MESSENGER Edie Roth	

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



Synopsis

Egeon arrives in Ephesus and is immediately arrested—visitors from Syracuse must pay a substantial fine or be executed. He tells his captors that he’s in Ephesus looking for his long-lost son. Many years ago, while traveling abroad, his wife Emilia and another woman both gave birth to twins, a boy and a girl each. Egeon took in the poor woman’s twins to serve his own, and they all set forth on the journey home. Along the way, a shipwreck separated the family; Egeon survived with the male twins, while the girls’ (and Emilia’s) fate remained a mystery. Once of age, his son Antipholus and servant Dromio set out into the world in hopes of locating their other halves. Having heard nothing from them in years, Egeon, in turn, has come to Ephesus looking for them. The **Duke of Ephesus** sympathizes but can’t overturn the law. He gives Egeon till the end of the day to pay the fine or face execution.

Meanwhile, **Antipholus and Dromio (of Syracuse)** have also arrived in Ephesus, unaware that their twins, also named **Antipholus and Dromio (of Ephesus)**, live in town. They are shortly mistaken for their Ephesian twins in a series of incidents: local Dromio insists the wrong Antipholus come home to dinner where husband **Adriano** is waiting (and Antipholus discovers an inconvenient attraction to Adriano’s brother **Luciano**);

local Antipholus is locked out of her own home at dinner; a local merchant named **Angelo** delivers an expensive gold chain to the wrong Antipholus; money goes missing; local Antipholus is arrested and turned over to an exorcist named **Pinch**; and everyone wonders if they have all gone mad.

The twins (and the rest of Ephesus) eventually discover the root of the confusion and the Antipholi, the Dromios, Egeon and even Emilia are reconciled.

—Heidi Schmidt, dramaturg

Actor-Manager’s Note

It is my great privilege to serve as actor-manager of this year’s original practices production! Though institutions vary in their approaches to original practices—quickly rehearsed, totally unrehearsed, scroll in hand or no scrolls at all—the common thread is that we original practices wildcats are endeavoring to produce Shakespeare’s plays as he and his colleagues might have done. We do not know everything about how they got shows up and running 400 years ago, but most agree that actors arrived at rehearsal knowing only their lines (compared to learning the entire play), rehearsal processes were far shorter—some think only fights and dances were

rehearsed—and the staging of the play was more collective, rather than one person serving as director. So, that’s how we’ve prepared this rollicking high-wire act.

The Comedy of Errors is among Shakespeare’s earliest plays, with its first recorded performance warming people’s souls on Dec. 28, 1594. While it has been aptly described as “undeniably farcical in its assembled absurdities,” its assembled absurdities do rather bookishly adhere to all three of Aristotle’s unities of place, time and action. It’s true! The wildly silly events of this play happen in one city, during one day, and are all part of the same story. Shakespeare borrows from the ancient playwright Plautus for his core plot of misidentified twins, and then he adds a second pair of twins, a heartbroken patriarch and an undercurrent I think we all feel: the longing for connection in a world that can push and pull us apart.

We don’t always see each other, and the ways we try to find each other often get downright ridiculous ... but I love that we never give up trying.

—Jessica Robblee

WHO'S WHO

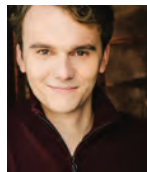
ACTOR	Much Ado ABOUT Nothing	THE Winter's Tale	King Lear	One Man, TWO GUVNORS	THE Comedy Errors OF
Noelia Antweiler*		Paulina / Time / Ensemble		Pauline Clench	
Brik Berkes*	Leonato		Earl of Gloucester		
Brian Bohlender		Shepherd's Son / Ensemble		Musician 2	
Landon Tate Boyle		Cleomenes / Mariner / Ensemble		Alfie / Vicar	
Daniel Crumrine		Indoor Swing		Indoor Swing	
Anastasia Davidson	Margaret / First Watch / Ensemble		Regan		Balthasar / Nell / Ensemble
Marisa Dinsmoor		Mamillius / Dorcas / Ensemble		Ensemble	
Jacob Dresch*		Autolycus / Servant / Ensemble		Stanley Stubbers	Adriano
Sarah Duttlinger		Emilia / Dion / Mopsa / Ensemble		Gareth	
Douglas Fries	Borachio		Duke of Albany / Knight 3		
Cameron Hazlip	Second Watch / Ensemble		King of France / Knight 1 / Officer / Attendant		
Christopher Hudson		Indoor Swing		Indoor Swing	
Josh Innerst*		Leontes / Ensemble		Musician 1	Dromio of Syracuse
Laurie Keith				Dolly	Emilia / Ensemble
Kyle Lawrence	Outdoor Swing		Outdoor Swing		
Shunté Lofton*	Hero		Cordelia		Antipholus of Ephesus
Isobel Makin	Outdoor Swing		Outdoor Swing		
Ellen McLaughlin*	Verges / Friar Francis		King Lear		
Chloe McLeod		Indoor Swing		Indoor Swing	
Susannah McLeod	Don John				

ACTOR	Much Ado ABOUT Nothing	THE Winter's Tale	King Lear	One Man, TWO GUVNORS	THE Comedy Errors OF
Alan Nelson				Ensemble	
Leslie O'Carroll*		Old Shepherd / Officer / Ensemble		Charlie Clench	
Maija Pieper	Outdoor Swing		Outdoor Swing		
K.P. Powell*	Benedick		Edmund		Antipholus of Syracuse
Mark Ragan		Lord / Shepherd's Servant / Ensemble			
Benjamin Reigel*	Don Pedro		Duke of Cornwall / Doctor		
Jessica Robblee*	Beatrice		Goneril		Dr. Pinch / 2nd Merchant / Ensemble
Christian Ray Robinson		Florizel / Jailer / Ensemble		Alan Dangle	Luciano
Edie Roth		Perdita / 1st Lady / Ensemble		Taxi Driver / Vicaress / Policewoman	1st Merchant / Messenger / Ensemble
Sam Sandoe	Ursulo / Sexton / Ensemble		Fool		Duke of Ephesus
Matthew Schneck*		Camillo / Ensemble		Francis Henshall	
Sean Scrutchins*	Dogberry / Balthasar		Edgar		
Ryan Omar Stack	Claudio		Oswald / Officer		Angelo
Jude Stivers	Conrade / Ensemble		Duke of Burgundy / Knight 2 / Officer / Attendant		Courtesan / Jailer / Ensemble
Mare Trevathan			Earl of Kent		
Emily Van Fleet*		Hermione / Ensemble		Rachel Crabbe	Dromio of Ephesus
Dave Willey				Musician 3	Musician
Stephen Tyrone Williams*		Polixenes / Ensemble		Lloyd Boateng	Egeon
Coleman Zeigen		Antigonus / Steward / Ensemble		Harry Dangle	

ACTING COMPANY



NOELIA ANTWEILER* is making her CSF debut. Her select NYC credits include *Leah, the Forsaken* (NY Times mention, Metropolitan Playhouse); and *The Tempest, As You Like It* and *Hair* (Secret Theatre). Her Colorado credits include *Stick Fly, The Liar* and *Animal Farm* (Arvada Center); *Heroes of the Fourth Turning* (Curious Theatre); and *Treasure Island* and *The Jedi Handbook* (Aurora Fox). Her select regional credits include *The Comedy of Errors, A Midsummer Night's Dream* and *A Christmas Carol* (Alabama Shakespeare Festival); *Dracula* and *Sleep Rock Thy Brain* (Actors Theatre of Louisville); and *Romeo and Juliet* and *Some Enchanted Evening* (Idaho Repertory Theatre). Antweiler is a professional circus artist, specializing in aerial silks and dance trapeze. (1 season)



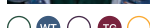
JACOB DRESCH*, a classical clown who revels in repertory, has many favorite credits, including *The School for Scandal* (Off-Broadway); *It's A Wonderful Life* (2022 Henry Award Winner), *The Importance of Being Earnest* and *Rumors* (Breckenridge Backstage Theatre); *A Christmas Carol* (Denver Center for the Performing Arts); *The Book of Will, The Two Gentlemen of Verona, The Odyssey*, and *A Midsummer Night's Dream* (Colorado Shakespeare Festival); *Lend Me a Tenor, The Foreigner, The Hound of the Baskervilles, The Playboy of the Western World, Julius Caesar* and *Macbeth* (Pennsylvania Shakespeare Festival); *The Merry Wives of Windsor* and *Measure for Measure* (Texas Shakespeare Festival); *The Comedy of Errors* (Chautauqua Theater Company); and *Twelfth Night, Love's Labour's Lost, Shakespeare in Love* and *The Great Gatsby* (Orlando Shakespeare Theater). Currently serving as an Adjunct Professor at MSU Denver and CU Boulder, Dresch received his MFA from the University of California, Irvine. (3 seasons)



BRIK BERKES* appeared in *All's Well That Ends Well* and *Coriolanus* last summer and is honored to be returning to CSF. His regional credits include *Moon Over Buffalo* with Oregon Cabaret Theater; *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. 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*. (2 seasons)



SARAH DUTTLINGER has performed previously with the CSF touring company as Brutus in *Julius Caesar*, Toby and Olivia in *Twelfth Night* and was a swing for the 2023 summer season. Some of Duttlinger's favorite Shakespeare credits include *Hamlet, King Lear* and *Romeo and Juliet*. Duttlinger is an active stage combatant and received her MFA from Mary Baldwin University's Shakespeare & Performance program in association with the American Shakespeare Center. (2 seasons)



BRIAN BOHLENDER is elated to be performing in his first season with CSF. Bohlender hails from California and has performed in dozens of shows spanning the west coast before claiming Colorado as his new home. Credits include *The Other Josh Cohen* and *A Christmas Carol* (DCPA); *Hair* (Miners Alley Playhouse); *The Three Musketeers* (Davis Shakespeare Festival); and *Trevor* (Big Idea Theatre). He holds a BFA from Utah State University and received training from the Pacific Conservatory of the Performing Arts. (1 season)



DOUGLAS FRIES is overjoyed to make his CSF debut 14 years after falling in love with the Bard here as a high school student. While attending the University of Northern Colorado, Fries studied Shakespeare at the London Academy of Music & Dramatic Art. Raised in Boulder but based in Cincinnati, Fries performs with the Children's Theatre of Cincinnati, where his portrayal of Harry Wormwood in *Matilda: The Musical* was nominated for a Broadway World Award. When not on stage, he assists his fiancé photographing weddings. Without Victoria, Carol, Tim, Lauren, and Christian, he wouldn't be here. (1 season)



LANDON TATE BOYLE is happy to be back at CSF following last summer where he was an external understudy for *The Two Gentlemen of Verona* and *The Book of Will*. His other regional credits include *Big River, Henry VI: Parts 1-3, Macbeth, The Merry Wives of Windsor, The Pirates of Penzance* and *Ragtime* (Utah Shakespeare Festival); *All is Calm* (Alabama Shakespeare Festival); *Kinky Boots* (Arvada Center); *A Midsummer Night's Dream* (Repertory Theatre St. Louis); *The Wizard of Oz* (Syracuse Stage); and *A Christmas Carol* (DCPA). He holds a BFA from the Sargent Conservatory at Webster University, and has trained in corporeal mime and contortion. (2 seasons)



CAMERON HAZLIP is a recent graduate of CU Boulder with a BFA degree in acting and a minor in cinema studies. His recent acting credits from CU include Jack in *The Importance of Being Earnest*, Dr. Lovelace in *They Promised Her the Moon*, Doug in *Gruesome Playground Injuries* and Duke Vincentio in *Measure for Measure*. He has performed in community theatre since he was seven, starting as Lysander in a children's version of *A Midsummer Night's Dream*. (2 seasons)



DANIEL CRUMRINE is originally from Portland, Oregon. In 2018, he graduated with a degree in theatre and distinction in acting from the University of Denver. His previous credits include *Mustardseed* in *A Midsummer Night's Dream* and *Elpenor* in *The Odyssey* (CSF); *Boy* and *Peter* in *Peter and the Starcatcher* (Breckenridge Backstage Theatre); and *Peter van Daan* in *The Diary of Anne Frank* and a maid in *The Moors* (Arvada Center for the Arts and Humanities). (2 seasons)



CHRISTOPHER HUDSON's most recent credits include *Something Rotten!* (BDT Stage), *A Christmas Carol* (Denver Center for the Performing Arts) and *All Shook Up* (Little Theater of the Rockies). (1 season)



ANASTASIA DAVIDSON is delighted to return to CSF after last being seen as Silvia in *The Two Gentlemen of Verona* and Rebecca Hemingway in *The Book of Will*. Since moving to Colorado in 2016, Davidson has had the pleasure of performing at many theatres across the Front Range, including the Arvada Center, Denver Center for the Performing Arts, Butterfly Effect Theatre of Colorado, the Catamounts, Curious Theatre Company, Miners Alley Playhouse and more. Her voiceover and motion capture work can be seen in the graphic adventure video game series *Life is Strange*. Look for Davidson in the feature film *Publish or Perish*, releasing this year. Davidson holds an MFA from Pennsylvania State University. (4 seasons)



JOSH INNERST* is based in the Midwest, where he often appears onstage at the Cleveland Play House and works in film and television. Josh has spent most of his career in theatre companies across the country such as Utah Shakespeare Festival, Cincinnati Shakespeare Company, Dobama Theatre and five years as a resident company member at the American Shakespeare Center. Some of his favorite roles include Hamlet in *Hamlet*, Algernon in *The Importance of Being Earnest*, Touchstone in *As You Like It*, and Mr. Marks in *Intimate Apparel* among many others. When he is not onstage, Innerst spends his time working as an audiobook narrator and hanging out with his wife and dogs. Feel free to visit his website at joshinnerst.com to find out more. (2 seasons)



MARISA DINSMOOR is a junior at the University of Colorado Boulder pursuing a BFA in Musical Theatre. Her select CU credits include Little Sally in *Urinetown*, Caesar in *Julius Caesar* and the Jailer's Daughter in *Shakespeare: An Autumn's Tale*. She was an assistant teacher for CSF's Camp Shakespeare last summer and is thrilled to be onstage with the company this season. Aside from acting, she maintains ballet, hip hop, African Dance and voice training and is working toward a Certificate in Writing at CU. (2 seasons)




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, Theatreworks and the Mountain Play Association. Keith's CSF credits include Circe in *The Odyssey* 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 her 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. (3 seasons)

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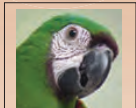
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ACTING COMPANY



KYLE LAWRENCE is a Denver based actor and teaching artist. His recent credits include Leo and Adam (*The Inheritance*, Vintage Theatre), Sweetener (*Small Ball*, The Catamounts), Boy Hamlet (*The Book of Will*, CSF), Cosimo (*The Two Gentlemen of Verona*, CSF), and Billy Idol (*The Wedding Singer*, Northglenn Players). When offstage, Lawrence teaches Shakespeare and Verse to his amazing students and works as an MMA analyst for House Call Sports. (2 seasons)



SHUNTÉ LOFTON* is elated to be returning to CSF this summer! Her previous CSF credits include Julia in *The Two Gentlemen of Verona*, Alice Heminges in *The Book of Will*, Celia in *As You Like It*, Jess in *King Charles III* and Constance in *King John*. She spent five seasons working at the American Shakespeare Center in Staunton, VA where she performed in 22 productions. Some of her favorite credits include Ophelia in *Hamlet*, Princess of France in *Love's Labour's Lost*, Celia in *As You Like It* and Lady Anne in *Richard III*. Her selected regional credits include Perdita in *The Winter's Tale* (4th Wall Theatre Company), Esther in *Intimate Apparel* (University of Houston) and Anya in *The Cherry Orchard* (Classical Theatre Company). She is projected to graduate from the Case Western Reserve University / Cleveland Play House MFA Acting Program in 2024 and is a proud member of Actors' Equity. (3 seasons)



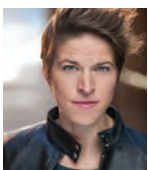
ISOBEL MAKIN last played Arthur in *King John* and appeared in *Twelfth Night* and *Romeo and Juliet* with the Colorado Shakespeare Festival in 2019. Her previous credits include Estella in *Great Expectations*, Luciana in *The Comedy of Errors* and Bette in *The Marriage of Bette and Boo*. In addition to acting, Makin has worked as a producing intern on various productions in London's West End, including the 2018 production of Stephen Sondheim's *Company*. Makin graduated from CU Boulder with a BFA in acting in 2020 and enjoys performing improv comedy. (2 seasons)



ELLEN MCLAUGHLIN* has worked extensively in regional, international and New York theater both as an actor and as a playwright. Acting work includes originating the part of the Angel in *Angels in America* and playing the role in workshops and regional productions throughout its original Broadway run. Other favorite work includes the Homebody in *Homebody/Kabul* (Intiman, Seattle, WA), Pirate Jenny in *A Threepenny Opera* (Trinity Rep, Elliot Norton Award), Claire in Albee's *A Delicate Balance* (Arena Stage, Yale Repertory Theater), Margie in *Good People* (George St. Theater, Seattle Rep) and Titania in *A Midsummer Night's Dream* (The McCarter, Paper Mill, NJ). Her plays have been produced Off-Broadway, regionally and internationally. (1 season)



CHLOE MCLEOD's recent credits include *The Two Gentlemen of Verona*, *The Book of Will*, *The Alchemist*, *A Midsummer Night's Dream*, *The Odyssey* and *You Can't Take It With You* (Colorado Shakespeare Festival); *Anna Karenina* and *A Christmas Carol* (DCPA Theatre Company); *This is Modern Art* (DCPA Off-Center); *A Christmas Carol* (Butterfly Effect Theatre Company); *Macbeth*, *A Midsummer Night's Dream* and *Romeo and Juliet* (DCPA Shakespeare in the Parking Lot); *Fun Home* and *Biloxi Blues* (Miners Alley Playhouse); *Bad Jews* (Edge Theater) and *Little Women* (Aurora Fox). McLeod is a teaching artist with DCPA Education and studied at the American Musical and Dramatic Academy in New York. (4 seasons)



SUSANNAH MCLEOD is stoked to be making her CSF debut this summer. Her recent credits include *A Christmas Carol* (Denver Center for the Performing Arts); *Hurricane Diane* (Thunder River Theatre Company); *The Other Josh Cohen* (DCPA Garner Galleria); *Goodnight Moon* (Denver Center Education); *Life Sucks* (Aurora Fox) and *Fun Home* (Penobscot Theatre Company). When not on stage, McLeod can be found behind the scenes as a photographer under the name "McLeod9 Creative." (1 season)



ALAN NELSON first appeared with CSF in 2000 in *The Tempest*. Since then he has contributed to numerous productions including *To Kill A Mockingbird*, *Much Ado About Nothing*, *Othello*, *Macbeth* (2013) and most recently *Hamlet* (2017) and *Rosencrantz & Guildenstern Are Dead* (2017). He retired from CU Boulder's Department of Facilities Management in 2013 after 25 years as a grounds maintenance supervisor. A longtime CSF supporter, he was recognized in 2014 as the CSF volunteer of the year. (11 seasons)



LESLIE O'CARROLL* is excited to return to CSF. Previous credits include Nick Bottom in *A Midsummer Night's Dream*, Jacques in *As You Like It*, Stevens in *King Charles III*, Penny in *You Can't Take It With You*, Duchess of York in *Richard III*, Dotty in *Noises Off*, Maria in *Twelfth Night* and Nurse in *Romeo and Juliet*. Most recently she played Hertha in *The Half-Nurse of Marie Curie* (Theatreworks); Narrator/Mysterious Man in *Into the Woods* (Arvada Center), Annie in *The One-Act Play That Goes Wrong* (Vintage) and Lady Bracknell in *The Importance of Being Earnest* (Breckenridge Backstage Theatre). Other favorite credits include: *A Christmas Carol*, *A Doll's House*, *A Doll's House Part 2* (DCPA Theatre Company), *Tartuffe*, *Mrs. Mannerly*, *Blithe Spirit*, *The Crucible* (Arvada Center); *Pride & Prejudice*, *Silent Sky* (BETC); *Parallel Lives* (Fine Arts Center). TV/ Film: *Breaking Bad*, *Longmire*, *Footloose*. Awards/Training: 2022 Marlowe Award, Best of Westword, Denver Post Ovation Award; MFA (National Theatre Conservatory). (6 seasons)



MAIJA PIEPER is a recent graduate from the University of Colorado Boulder with a Bachelor of Music in musical theater and a business minor. Some of her recent credits include Cassius in *Julius Caesar*, Ross in *Macbeth* and Ophelia in *ShakesFear: An Autumn's Tale*. When not performing, you will often catch her with a book in hand or humming a tune. (2 seasons)



A St. Louis-born actor, writer, lyricist and stand up comedian currently residing in Atlanta, Georgia, **K.P. POWELL*** received his MFA from the University of Houston. His regional acting credits include the American Shakespeare Center, Peterborough Players, Cincinnati Playhouse, Hippodrome, Alliance Theater, Orlando Shakespeare Theatre, Elm Shakespeare Company, American Stage, Theatre at Monmouth, St. Louis Black Rep, Shakespeare Festival Saint Louis, Houston Shakespeare Festival and the Folger Theatre. Some of his favorite roles include Hotspur, Macduff, Duke Orsino, Feste, Floyd "Schoolboy" Barton, George in *Our Town*, Willoughby in *Sense and Sensibility* and Clown in *The 39 Steps*. (1 season)



MARK RAGAN was last seen at CSF as Laertes in Mary Zimmerman's adaptation of *The Odyssey*. He has appeared on stages throughout the U.S. in roles as varied as Lord Capulet in *Romeo and Juliet* (First Folio Shakespeare Festival, Chicago) to Bottom in *A Midsummer Night's Dream* (The Rude Mechanicals, Washington, D.C.). Other roles have included Scrooge in *A Christmas Carol* (Backstage Theater, Breckenridge); Old Man Potter in *It's a Wonderful Life: A Live Radio Play* (Backstage) and Wayne Foster in *Beth Henley's Wake of Jamey Foster* (Studio Theatre, Washington, D.C.). (2 seasons)



BENJAMIN RIEGEL* is very excited to be back for a second season at CSF. Last year he was seen as Aulidius in *Coriolanus* and Lavatch in *All's Well that Ends Well*. Originally from Wisconsin, Riegel has lived and worked all over the country. He 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 Oregon, Utah, Texas, Michigan, Maine, Wisconsin and Milwaukee Shakespeare Festivals. He 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 and coordinator of the BFA Acting / Directing program at Colorado Mesa University. (2 seasons)



JESSICA ROBBLEE* holds a BA in theatre and English from Davidson College and an MA in theatre education from the University of Northern Colorado. She performed last summer with CSF in *All's Well That Ends Well*, *Coriolanus* and *The Alchemist*. Her other credits include *A Midsummer Night's Dream*, *The Odyssey*, *Pericles*, *Twelfth Night* and *Romeo and Juliet* (CSF); *Frankie and Johnny in the Clair de Lune* (Miners Alley Playhouse); *Sylvia*, *Sense and Sensibility*, *The Foreigner*, and *Drowning Girls* (Arvada Center Black Box); *Frankenstein*, *All the Way*, and *Lord of the Butterflies* (Denver Center for the Performing Arts); and *Siren Song*, *Duck Duck Dupe*, and *Trunks: a live comic book* (Buntport Theater for All Ages). (4 seasons)



CHRISTIAN RAY ROBINSON is elated to be back working with CSF. Most recently Christian was seen in *Treasure Island* at the Aurora Fox and *A Christmas Carol* at the Denver Center for the Performing Arts. His other credits include Georgia in *The Legend of Georgia McBride*, *The Producers* and *Joseph and the Amazing Technicolor Dreamcoat* (Colorado Springs Fine Arts Center); *Ocean in a Teacup* (Off-Broadway/Theatre Row); *Native Gardens* (Eagle Theatre); *Shakespeare in the Parking Lot* (DCPA Education); *You Can't Take It With You*, *A Midsummer Night's Dream*, *The Odyssey*, *Richard III*, *The Two Gentlemen of Verona*, *The Book of Will*, and *Edward III* (CSF); *Ragtime* (Midtown Arts Center); and *The Importance of Being Earnest* (Breckenridge Backstage Theatre). His TV, film and online credits include *The Marvelous Mrs. Maisel*, *Plot Against America*, *Expulse*, *Yugioh!* *Duel Links* and *Forward*. He holds a BA in Musical Theatre from the University of Northern Colorado. (4 seasons)



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ACTING COMPANY



EDIE ROTH is a sophomore at the University of Colorado Boulder, pursuing her BFA in acting. Some of her favorite recent credits include Jenny in *Company*, Ariel in *ShakesFear: An Autumn's Tale*, Portia in *Julius Caesar* and Phillida in *Gallathea*. When she's not onstage, Roth runs the social media and advertising for CU Boulder's student series, Sandbox. (1 season)



EMILY VAN FLEET* is happy to be returning to CSF for her fourth season. Past CSF roles include Rosalind (*As You Like It*), Catherine (*King Charles III*), Mariana (*Measure For Measure*), Clarice (*The Servant of Two Masters*) and Louisa (*The Fantasticks*). Her local credits include *A Christmas Carol* and *The Wild Party* (DCPA); and *The Book Club Play*, *Our Town*, *Educating Rita*, *Sunday In The Park With George*, *The Drowning Girls*, *Bus Stop*, *Tartuffe* and *Death Takes A Holiday* (Arvada Center). Van Fleet has also performed with BDT Stage, Midtown Arts Center, and more than 20 productions across 7 seasons with Creede Repertory Theatre. Regionally, she has been seen at the NY Musical Theater Festival, Lake Tahoe Shakespeare Festival and as a featured vocalist with the Indianapolis Symphony Orchestra. emilyvanfleet.com (4 seasons)



SAM SANDOE has acted with the Colorado Shakespeare Festival since 1970 and has done more than sixty versions of Shakespeare's plays as well as twelve non-Shakespeare productions. He has also worked locally with the Butterfly Effect Theatre of Colorado, Longmont Theatre Company, Upstart Crow, 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 37-play Canon, all but two of them with CSF. (33 seasons)



DAVE WILLEY has been an accompanist for the CU Boulder Department of Theatre & Dance since 1996. For the last few years he has also provided music for the original practices performances for the Colorado Shakespeare Festival. He is a recording artist, composer, collaborator, bandleader and member of various groups here and abroad. (7 seasons)



MATTHEW SCHNECK* was seen previously at CSF in *All's Well That Ends Well* (Paroles), *Coriolanus* (Junius Brutus), *Love's Labours Lost* (Holofernes), *Cyrano de Bergerac* (Le Bret), *Julius Caesar* (Cassius), *The Taming of the Shrew* (Grumio) and *Henry VI, Part 3* (King of France). Since relocating to Colorado in 2017, he has performed with Local Theater Company (Henry Award Nominee), the DCPA Theater Company, Stories on Stage and Curious Theatre Company. His other selected credits include *London Assurance* (Nominated for four Tony Awards), *The Merchant of Venice* (The Royal Shakespeare Company) and *The Temperamentals* (New World Stages, NYC; Drama Desk Award Winner). He is the author of 12 plays, and he has held academic appointments at Southern Oregon University, the University of Kentucky, and the University of Colorado-Denver while also serving as a teaching artist at The DCPA. He is a proud graduate of the National Theatre Conservatory. (4 seasons)



STEPHEN TYRONE WILLIAMS* is thrilled to make his CSF debut. He is best known for such plays as the off-Broadway revival of Athol Fugard's *My Children! My Africa!* and his Broadway debut, *Lucky Guy*. He is also known for such feature films and television series as *The Knick*, *Da Sweet Blood of Jesus*, *Elementary* and *Phil Spector*. He holds a bachelor's degree in theatre performance from the University of Alabama. He is a recognized actor/combatant with the Society of American Fight Directors as well as with the British Academy of Stage and Screen Combat. (1 season)



SEAN SCRUTCHINS* is an active teaching artist in the Denver area. He has worked as a theatre instructor for the CSF Education and Outreach programs and at the Denver Center for the Performing Arts. He received his MFA in theatre performance from the University of Southern Mississippi. His previous CSF acting credits include *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2013 and 2021), *The Odyssey* (2021), *Richard III* (2018), and *Rosencrantz and Guildenstern Are Dead* (2017). His other acting credits include *Amerikin*, *Heroes of the Fourth Turning* and *American Son* (Curious Theater Company); *The Liar and Animal Farm* (Arvada Center); and *Little Red* (DCPA). (9 seasons)



COLEMAN ZEIGEN is performing in his fifth season with the Colorado Shakespeare Festival. In his previous four seasons, Coleman performed in *King Charles III* (2019), *Richard III* (2018), *You Can't Take It With You* (2018), *The Taming of the Shrew* (2017), *Julius Caesar* (2017), *The Comedy of Errors* (2016) and *Troilus and Cressida* (2016). In a past life, Zeigen has performed on and off Broadway, at regional theatres around the country and in film and television. Currently he spends his time as a theatre teacher, director and producer at a K-12 charter school in Westminster, Colorado. Zeigen holds an MFA in acting from Rutgers University's Mason Gross School of the Arts. (5 seasons)



RYAN OMAR STACK is incredibly thankful to return to CSF for his second season. Ryan is an actor, writer and teaching artist who recently finished performing in *The Queen's Ball*, *A Bridgerton Experience* (Shondaland, Netflix, Fever). His other regional credits include *All's Well That Ends Well* and *Coriolanus* (Colorado Shakespeare Festival); *The Liar* understudy (Arvada Center); *Shakespeare In The Parking Lot* (DCPA Education); and *Airness* and *1984* (Benchmark Theatre). Stack also completed voice-over and facial motion-capture for Deck Nine's video game collection *Life Is Strange Remastered*. Stack holds a BA from Benedictine College and is a Lewis-Myers Scholar at DCPA Education. (2 seasons)



JUDE STIVERS is a CU Boulder BFA in Acting student originally from Louisville, Kentucky. He began his training at the Commonwealth Theatre Centre where his love for Shakespeare's work began at a young age. His first full production credit was *Henry IV, Part 1* and his passion for Shakespeare has only grown since then. More recently, he played Brutus in CU's Sandbox production of *Julius Caesar*. (1 seasons)



MARE TREVATHAN's CSF acting credits include *Henry VIII*, *Richard III*, *Treasure Island*, *The Merry Wives of Windsor*, *Wittenberg*, *Troilus and Cressida*, *Hamlet*, *Rosencrantz & Guildenstern Are Dead*, *You Can't Take It With You* and *Romeo and Juliet*. With CSF regulars Anne Penner and Hadley Kaminga-Peck, she co-wrote *UNDONE: The Lady M Project*, recently mounted by Local Theater Company. She is a board member with IDEA Stages, teaches voice acting at the Denver Center for the Performing Arts and is an audiobook narrator with over 800 recorded titles. (10 seasons)





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ARTISTIC TEAM

Producing Artistic Director

TIM ORR (Director: *One Man, Two Guvnors*) has been with the Colorado Shakespeare Festival 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 at CSF, 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 *The Odyssey* (2021), *Twelfth Night* (2019), *Rosencrantz and 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. (16 seasons)

Managing Director

WENDY FRANZ (Director: *The Winter's Tale*) has directed, produced, and designed sound for numerous productions in the Front Range region and served in arts administration roles in professional theatre and academia since 2001. She was a charter ensemble member and served as production manager for Denver's critically-acclaimed Paragon Theatre and has also worked with the University of Utah, CU Boulder's Department of Theatre & Dance, Ashton Productions, square product theatre, Goddess Here Productions, Curious Theatre, Santa Fe Opera, Colorado Dance Theatre and Little Theatre of the Rockies. Franz received her degree in theatre directing and design/technology from the University of Northern Colorado. (9 seasons)

Directors and Choreographers

RYAN DRISCOLL (*One Man, Two Guvnors*) is currently the Head of Musical Theatre at the University of Northern Colorado and a Guest Lecturer at the Iceland University of the Arts after previously serving as the assistant director of music theatre at New York University. As a performer, Driscoll starred in *Summer of '42* and won the San Francisco Bay Area Theatre Critics Circle award for his performance. As a Broadway music copyist, he has prepared the orchestra music for such shows as *Come From Away* and *Bright Star* among many others. He is a member of Actors' Equity Association and the American Federation of Musicians. (1 season)

CAROLYN HOWARTH+ (*King Lear*) is the former artistic director of the Foothill Theatre Company in Nevada City, California. Her directing credits include numerous productions with such theatres as FTC, CSF, Orlando Shakespeare Theatre, Lake Tahoe and Sierra Shakespeare Festivals, Capital Stage (Sacramento, California) and the Perseverance Theatre Company (Juneau, Alaska). Her CSF credits include *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *As You Like It*, *You Can't Take It With You*, *Hamlet*, *Troilus and Cressida*, *Henry V*, *Henry IV Part 1*, *The Comedy of Errors*, *Treasure Island* and *The Three Musketeers*. As an actor, Howarth has performed in more than 50 productions with FTC, ranging from classics to new works. Other professional acting credits include appearances with the Jewish Theatre of San Francisco, the B Street, Sacramento Theatre Company, Lake Tahoe and Sierra Shakespeare Festivals and the Maxim Gorky Drama Theatre (Vladivostok, Russia). Howarth holds an MFA from the University of California at Davis. (12 seasons)

ERIKA RANDALL (*The Winter's Tale*; *King Lear*; *One Man, Two Guvnors*) is a teacher, dancer, choreographer and filmmaker, as well as the Associate Dean of Student Success and Professor of Dance at the University of Colorado Boulder's College of Arts & Sciences. As a performer, she has worked with Anna Sapozhnikov, Megan Odom, Teena Marie Custer, Sydney Skybetter, Sara Hook, David Parker and the Bang Group, Michelle Ellsworth, the Mark

Morris Dance Group and Buglisi / Foreman Dance. Her choreography has been seen in four countries and 16 states over the last 10 years and her screendance works *Paula + Francesca*, *Down for the Count*, and *less, more and self defense* have screened at festivals such as the Sans Souci Dance Cinema Festival, Starz Denver Film Festival, the Florence Queer Festival in Italy and the Façade Film Festival in Plovdiv, Bulgaria. Randall co-wrote, directed and choreographed the feature-length dance film *Leading Ladies*, which has played to sold-out audiences at more than 65 festivals worldwide. Since 2017, Randall has had the great privilege of collaborating as the choreographer for CSF's *The Two Gentlemen of Verona*, *All's Well That Ends Well*, *The Book of Will*, *Coriolanus*, *A Midsummer Night's Dream*, *The Odyssey*, *Twelfth Night*, *As You Like It*, *Romeo and Juliet*, *Richard III*, *You Can't Take It With You*, *Cyrano de Bergerac* and *The Taming of the Shrew*. (6 seasons)

BENJAMIN REIGEL* (*King Lear*; *One Man, Two Guvnors*; *The Comedy of Errors*) See bio on page 44. (2 seasons)

KEVIN RICH's (*Much Ado About Nothing*) recent directing credits include *The Alchemist*, *Pericles*, *King Charles III: A Future History Play*, *King John and Edward III* 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. He is a member of AEA and SAG/AFTRA and an associate member of the Stage Directors and Choreographers Society. Rich holds a BA from Grinnell College and an MFA from Yale School of Drama. (5 seasons)

JESSICA ROBBLEE* (*The Comedy of Errors*) See bio on page 44. (4 seasons)

MARLA A. SCHULZ (*Much Ado About Nothing*) is a curious choreographer, director and software developer that has had the pleasure to work for various nonprofits and performing arts institutions across the country. Her choreography challenges standardized notions of musical theatre etiquette; bending, breaking and bursting through the boundaries between dance and scene. Her research has been presented at the Association for Theatre in Higher Education conference, as well as seen practical applications in shows such as *Spring Awakening* and *Everyman* at the University of Colorado Boulder in collaboration with directors Cecilia Pang and Will Lewis, respectively. As a software developer she works at PhET to create embodied experiences of STEM learning through interactive simulations. Schulz received her BFA in musical theatre from Southern Illinois University, and her MFA in Dance from the University of Colorado Boulder. (1 season)

Playwrights

RICHARD BEAN's (*One Man, Two Guvnors*) plays include *England People Very Nice* for the National Theatre, *The Heretic*, *Harvest* (winner of the 2006 Critics' Circle Award for Best New Play), *Honeymoon Suite*, *Under the Whaleback*; and *Toast for the Royal Court* and *The Big Fellah* for Out of Joint at the Lyric Hammersmith and on tour. He adapted David Mamet's *House of Games* and wrote a new version of *The Hypochondriac* for the Almeida Theatre.

Dramaturgs

AMANDA GIGUERE (*Much Ado About Nothing*; *The Winter's Tale*) joined CSF in 2004 as a graduate student and became a full-time staff member in 2011. She received her 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 book, *The Plays of Yasmina Reza on the English and American Stage*, was published in 2010. 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. (19 seasons)

HEIDI SCHMIDT (*King Lear*; *One Man, Two Guvnors*; *The Comedy of Errors*) is a dramaturg, director and teacher. Dramaturgy: Colorado Shakespeare Festival (*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*, *Macbeth*, *Richard III*, *Inspector General*), Denver Center Theatre Company (*Rattlesnake Kate*, *Oklahoma!*, *Disgraced*, *The Christians*, *Tribes*), Local Theater Company (*Faith*), Curious Theatre Company (*Roe*,

Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures). Directing: CU Boulder (*Picnic*, *Melancholy Play*), Dirtyfish Theater (*Wedding Cake Vodka*), CSF Education (*Measure for Measure*, *King Lear*, *As You Like It*), readings for Curious New Voices, Athena Project and Paragon Theatre Company. Administrative positions: Colorado Shakespeare Festival, Local Theater Company, Repertory Dance Theatre (Salt Lake City), 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. (12 seasons)

Costume Designers

MEGHAN ANDERSON DOYLE's (*Much Ado About Nothing*; *King Lear*) previous credits with the Colorado Shakespeare Festival include *The Two Gentlemen of Verona*, *The Book of Will*, *A Midsummer Night's Dream*, *The Odyssey*, *Twelfth Night*, *King Charles III*, *Love's Labour's Lost*, *You Can't Take It With You*, *The Taming of the Shrew* and *The Comedy of Errors*. Other costume design credits include *The Chinese Lady*, *Who's Afraid of Virginia Woolf?*, *A Doll's House*, *Xanadu*, *This is Modern Art*, *American Mariachi*, *The Wild Party*, *Sweet & Lucky*, *One Night in Miami*, plus nearly 20 other productions (Denver Center for the Performing Arts); *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. (8 seasons)

CLARE HENKEL^ (*The Winter's Tale*) has designed for CSF since 2007. Locally, she has worked with the Denver Center for the Performing Arts, the Arvada Center, Phamaly Theatre Company, Butterfly Effect Theatre of Colorado, TheatreWorks and 3rd Law Dance Theatre. Her other theatre credits include Arizona Theatre Company, the Old Globe Theatre, La Jolla Playhouse, San Diego and San Jose Repertory Theatres, the Aurora Theatre, Perseverance Theatre, Dallas Theatre Center, Geva Theatre, the Indianapolis Symphony's Pops Consortium (including Carnegie Hall), Sacramento Theatre Company, the Lake Tahoe, San Francisco, and Idaho Shakespeare Festivals and the Maxim Gorky Theatre in Vladivostok, Russia. Henkel has taught at the University of California Davis, the University of California Berkeley and the University of Colorado Boulder and is a member of the USA Local 429 union. (12 seasons)

SARAH ZINN (*One Man, Two Guvnors*) is a costumer from Boulder, Colorado. She holds an MFA in costume design and technology from Rutgers University. She has built costumes for movies including *The Hunger Games: Mockingjay Parts 1 & 2*, and worked on costume teams for Broadway shows including *Dear Evan Hansen* and *Jagged Little Pill*. She is currently the costume shop supervisor at the University of Denver and the chorus draper at Opera Colorado. This is her first design with Colorado Shakespeare Festival, and she would like to dedicate it to her grandparents, Ron and Marlies West, who brought her every summer. (2 seasons)

Lighting Designers

STEPHEN C. JONES' (*The Winter's Tale*; *One Man, Two Guvnors*) selected design credits include the off-Broadway premiere of *The Dressmaker's Secret* and theatre companies such as Portland Stage Company (Maine), Orlando Shakespeare Theatre (Florida), Sacramento Ballet (California), Alley Theatre (Texas), Sting and Honey (Utah) and One Year Lease (New York City). Jones serves as a consultant for Viacom, Inc. and Vectorworks, Inc., was featured for his design process by Live Design magazine in 2017 and was named a featured designer by Novegrade for innovation in entertainment design. He has contributed to several books on performance theory, and in the world of design. He is the head of design for California State University Sacramento. (5 seasons)

SHANNON MCKINNEY's^ (*Much Ado About Nothing*; *King Lear*) previous design credits include *The Two Gentlemen of Verona*, *The Book of Will*, *A Midsummer Night's Dream*, *The Odyssey*, *Twelfth Night*, *Romeo and Juliet*, *Love's Labour's Lost*, *Cyrano de Bergerac*, *The Taming of the Shrew*, *Julius Caesar*, *The Comedy of Errors* and *Troilus and Cressida*

(CSF); *Honk! the Musical* (Phamaly, Tokyo, Japan); *The Liar*, *Stick Fly* and *Bright Star* (Arvada Center); *Fireflies* and *Sanctions* (Curious Theatre). Her regional credits include designs for the 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. (13 seasons)

Scenic Designers

MATTHEW S. CRANE (*The Winter's Tale*; *One Man, Two Guvnors*) is a Colorado based scenic designer and theater maker. Crane was the props supervisor for the 2021 CSF summer season and is excited to return this year as a designer! Some recent favorite designs include *Little Women*, *The Musical* (Southern Illinois University), *The Thanksgiving Play* (University of Denver) and *The Wolves* (The Hartt School). In addition to theatrical design, Crane is an associate designer with Lionfish Design, providing design and art direction for live events, broadcasts and corporate clients. Crane holds an MFA in Scenic Design from Rutgers University's Mason Gross School of the Arts. (2 seasons)

KEVIN NELSON (*Much Ado About Nothing*; *King Lear*) is delighted to return to CSF for another season. He moved to Denver after completing his MFA training at Indiana University in 2017. When not designing regionally, he spends his time in the design studio at the Denver Center for the Performing Arts as a scenic design assistant. To view other selected works, please visit his website at kevinnelsondesign.com (2 seasons)

Sound Designers

JASON DUCAT[^] (*Much Ado About Nothing*; *King Lear*) has designed sound for nine seasons with CSF. Highlights of these credits include *The Book of Will*, *Coriolanus*, *Twelfth Night*, *Romeo and Juliet*, *As You Like It*, *Cyrano de Bergerac*, *Richard III*, *Julius Caesar*, *Rosencrantz and Guildenstern Are Dead* and *Troilus and Cressida*. Ducat is an artistic company member at Curious Theatre Company, where he has designed over 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. 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). Ducat received his MFA in sound design from Purdue University. (9 seasons)

MAX SILVERMAN (*The Winter's Tale*; *One Man, Two Guvnors*) is a composer and sound designer originally from Boulder. COVID-19 brought him back to his Colorado home where he joyfully joined the theatre community in Boulder and Denver while continuing his work in New York. Some highlights include Arvada Center, Curious Theatre, Creede Repertory Theatre, the Catamounts, Local Theater Company, Theatre Or, Atlantic Theatre, MCC, TFANA, BAM, Encores! Off-Center, Columbia University, AADA and Juilliard. His international credits include Hoodoo Immersive, Berlin and CLB Berlin. His regional credits Williamstown, Trinity Rep., Hartford Stage, Penguin Rep. and Cara Mia. Max has written music for podcasts, advertisements and short films. He is a proud member of the Boulder Emergency Squad. (1 season)

Voice and Text

JEFFREY PARKER (*Much Ado About Nothing*; *King Lear*) is a professor of theatre at Metropolitan State University of Denver. He holds an MFA from 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 all across the country with local credits including the Denver Center for the Performing Arts, Arvada Center, Curious Theatre, Vintage, Town Hall Arts Center, Performance Now, Aurora Fox, Lake Dillon, Rocky Mountain Repertory Theatre, Cherry Creek Theatre and Colorado Shakespeare Festival. (4 seasons)

JEREMY SORTORE (*The Winter's Tale*; *One Man, Two Guvnors*) is a Colorado native currently on the theatre faculty at the University of Michigan. His coaching credits include American Repertory Theater, Utah 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 vocalologist, 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. (1 season)

Costume Management

RYAN B. MOORE holds an MFA in costume design from the University of Arizona, as well as a BFA in Costume Design from Webster University. Throughout the academic year, he is the costume shop manager and a part-time lecturer at the University of Texas Rio Grande Valley. His design work has been seen in print, music videos and album art, exhibited at the Prague Quadrennial in 2019 and also appeared on *RuPaul's Drag Race All Stars 6*. (4 seasons)

Stage Management

KAYLYN KRIASKI^{*} (*Much Ado About Nothing*; *King Lear*, *The Comedy of Errors*), from Jackson, Tennessee, holds a BA in theatre from the University of Southern Mississippi and now calls the Colorado Front Range her home. Prior to coming to Colorado, she was a member of the stage management team at the Orlando Shakespeare Theater for six seasons. Some of her credits include *Into the Woods*, *Beauty and the Beast* and *Damn Yankees* (Arvada Center); *A Midsummer Night's Dream*, *Little Shop of Horrors*, *The Three Musketeers*, *Man of La Mancha*, *Peter and the Starcatcher* and the world premiere of *Gertrude and Claudius* in repertory with *Hamlet* (Orlando Shakes). (3 seasons)

NICK NYQUIST^{*} (*The Winter's Tale*; *One Man, Two Guvnors*) previous credits include *You Can't Take It With You*, *Richard III* and *Edward III* (CSF); *The Color Purple*, *Colorado New Play Summit*, *A Christmas Carol* and *Indecent* (Denver Center for the Performing Arts); *Don Giovanni*, *Falstaff*, *Opera Encounters*, *VocalARTS Showcases* and *Opera Cabaret* (Aspen Music Festival); the first national tour of *My Fair Lady* (the Lincoln Center); *Albert Herring*, *Forward*, *Limitless Series*, *Machinal* and *First Voices* (Boston Conservatory);

Who's Afraid of Virginia Woolf? (Pulse Theatre); *Peter Pan* (Music Theatre Works); and *A Midsummer Night's Dream* (Theatre-Hikes). Nyquist holds a BFA in stage management from DePaul University and runs in the mountains in his free time. (2 seasons)

WESSIE SIMMONS^{*} (*Much Ado About Nothing*; *King Lear*, *The Comedy of Errors*) is a recent graduate of the University of Colorado Boulder Theatre Department with a Bachelor of Fine Arts in Stage Management. This is her third summer with CSF and she is thrilled to be back on the beautiful Mary Rippon with this amazing company. Among the 32 productions she's worked on over the past four years, she served as CSF's stage management intern last season for *The Two Gentlemen of Verona*, *The Book of Will* and *The Alchemist* and then spent the fall in the Rippon working as one of the Assistant Stage Managers on a large immersive Shakespearean haunted house, *ShakesFear: An Autumn's Tale*. (3 seasons)

MALIA STONER^{*} (*The Winter's Tale*; *One Man, Two Guvnors*) is excited to be joining CSF this season! As a Colorado local, she spends most of her time working at the DCPA as a resident stage manager, where some of her favorite shows include *The Color Purple*, *Chinese Lady*, *Rattlesnake Kate*, *A Doll's House* and *A Christmas Carol*. Other local companies at which she has worked include the Arvada Center, TheatreWorks, Colorado Ballet, Local Theatre Company and the Lone Tree Arts Center. Stoner received her degree from the University of Northern Colorado in Theatre Design and Technology. (1 season)

+ Member, Stage Directors and Choreographers Society

^ Member, United Scenic Artists

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

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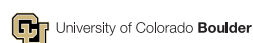
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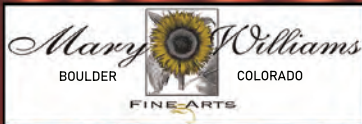
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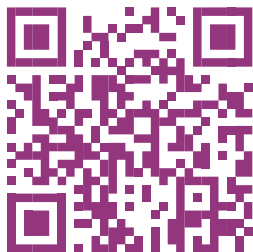
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BEFORE AND AFTER THE SHOW

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.

Picnic in the Shakespeare Gardens

Pack your basket, come early and picnic in the Shakespeare Gardens. More information available at cupresents.org/your-visit.

Education and community engagement

Classics 101

For a behind-the-scenes discussion of the shows with the directors and dramaturgs for this season's productions, join us for this free webinar series. Visit coloradoshakes.org for the schedule and more information.

CSF Summer Camps

The Colorado Shakespeare Festival offers summer camps for ages 6 to 18 on CU Boulder's campus to play with Shakespeare and CSF professionals. Students will rehearse, stage and perform a shortened Shakespeare play (scenes for Sprites). Camp Shakespeare and Shakespeare's Sprites are a fabulous way for kids and teens to explore theatre and Shakespeare in a creative and supportive environment.

Shakespeare's Sprites (ages 6 to 9)

July 10-14 and July 17-21, 2023, 9 a.m.-noon

Camp Shakespeare (ages 9 to 18)

Monday through Friday, 12 p.m.-4 p.m.

Camp Days: July 24-Aug. 11, 2023

Final showing: Saturday, Aug. 12 at 9 a.m., Mary Rippon Outdoor Theatre

Ages 9 to 11: *King Lear*

Ages 12 to 14: *Much Ado About Nothing*

Ages 15 to 18: *The Winter's Tale*

CSF School of Theatre

Offering year-round theatre classes for kids, teens and adults. Visit 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 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.

Colorado Shakespeare Gardens

Did you know that Shakespeare was a gardener? Take a short and pleasant walk away from the stages at the Roe Green Theatre and the Mary Rippon Outdoor Theatre to the courtyard between Hellems and the Lucille Berkeley Buchanan Building, and experience Shakespeare's poetry among some of the flowers, herbs, shrubs and trees that inspired him.

Here, a passionately committed team of volunteers tends gardens devoted to the plants that Shakespeare memorably referenced in his plays. Enjoy the mingled fragrances of roses, carnations, rosemary, thyme, lavender, savory and honeysuckle. Visit our rendition of a traditional Elizabethan knot garden and be enchanted by our moonlight garden interpretation of *A Midsummer Night's Dream*.

The Gardens feature signage throughout to help you identify the plants and enjoy some of Shakespeare's quotable insights about them. Our virtual tour is available for use on your mobile device at csgtour.org. Scan the QR code on the large sign in the midst of the garden and you will be transported to Shakespeare's own instruction into the horticulture, history and lore of the plantings.

CSG welcomes new members, donors and sponsors. Visit coloradoshakes.org and search for Colorado Shakespeare Gardens, or send us a message at coloradoshakespearegardens.org. We work in the gardens from April to October. In the winter months we gather periodically to prepare for the Colorado Shakespeare Festival's upcoming season with presentations on the season's Shakespeare plays and with plant research.

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

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SERVICES AND POLICIES

Ticket exchanges

Ticket exchanges are free for subscribers, and single ticket buyers are charged \$3 per seat to exchange. Exchanges may be made for tickets to any performance of any play based on availability. All exchanges must be made at least one business day in advance of a performance. 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. Ticket exchanges are subject to seat availability. To exchange your ticket, please call 303-492-8008 or visit our daytime box office—located at 972 Broadway—during normal business hours (Monday-Friday, 10 a.m. to 5 p.m.).

Cancellation and inclement weather policy

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, 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 due to pandemic safety concerns, we will reach out to ticket holders to discuss their options.

ADA access and seating assistance

Please notify the box office or audience services personnel if you require any assistance in getting to your seat. All patrons requiring assistance should enter the Mary Rippon Outdoor Theatre from the west side. University Theatre Building elevator access to the box office and accessible restrooms in the lower lobby is located at the east entrance.

Audio enhancement

Assistive listening devices are available at theatres on the day of the performance. CSF will collect and hold a driver's license or credit card and return it when the listening device is returned to the house manager at the end of the performance.

Live captioning, ASL and Audio description

The Colorado Shakespeare Festival offers live captioning, American Sign Language interpretation, and audio description for its productions upon request. Please call the box office to make arrangements at least two weeks in advance of the performance date desired. For more information and to make arrangements, please call 303-492-8008.

Children at performances

Children under age 5 are not permitted in theatres.

Alcohol

The Colorado Shakespeare Festival maintains a beverage license for the sale of beer and wine within the premises of the Shakespeare Gardens, the Mary Rippon Outdoor Theatre and the Roe Green Theatre. Alcohol purchased inside the venue may not be taken outside of the licensed premises and no outside alcoholic beverages may be brought into the licensed venue. Please note that the allowance of private alcohol consumption on the Green

was discontinued in 2012 in compliance with the University of Colorado Boulder's alcohol service on campus policy (BRC § 5-7-2 and CRS § 12-47-901 (2) (c)), as well as Colorado liquor code and Colorado liquor rules (CRS § 12-47-901 (1) (h)).

Food and beverages

While picnicking on campus lawns before the performance is welcomed, large items such as picnic baskets, grocery bags and coolers are not permitted in the theatres. Policies pertaining to the consumption of food and beverages inside the Mary Rippon Outdoor Theatre will be subject to the permissible COVID-19 safety guidelines of Actors' Equity at the time of performance. No food or drink is allowed in the Roe Green Theatre. Bottled water is permitted if it has a secure lid. No glass containers are allowed.

At the performance

- Photography and video recording of any type—including on cell phones—is strictly prohibited during performances.
- Latecomers will be seated at the discretion of house management at the first appropriate break that allows for the least disruption of the performance. Late patrons may be seated in alternate seats until intermission to minimize disruption to the performance. Please arrive well before the event start time.
- Please silence cell phones, tablets, music players and all other personal devices upon entering. Please refrain from texting or emailing during the performance, as light from these devices can be distracting to the actors and audience.
- For safety reasons, we ask that patrons not walk on the stone benches in the Mary Rippon Outdoor Theatre.
- Coolers, baskets and large bags are not permitted in the theatres. Please leave these items in your vehicle before finding your seat.



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