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Summer 2024

June 8-Aug. 11

Macbeth

The Merry Wives of Windsor

Arden of Faversham

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**SHAKES
PEARE
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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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2024 PROGRAM

Editors: Wendy Franz, Sabrina Green
Designer: Sabrina Green
Contributor: Becca Vaclavik
2024 season artwork: Ligature Creative
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Welcome!

Tim Orr
Producing Artistic Director
Colorado Shakespeare Festival



Photos from top: Tim Orr; the Roe Green Theatre, audience view facing the stage; the Roe Green Theatre, on stage facing the audience. Photos by Jennifer Koskinen.



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for the Colorado
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2024 CALENDAR

SUN	MON	TUE	WED	THU	FRI	SAT
2 June	3	4	5	6	7	8 Macbeth 7pm*
9 Macbeth 7pm	10	11	12	13	14	15 Macbeth 7pm
16 Macbeth 1:30pm	17	18	19	20	21	22 Macbeth 7pm
23 Macbeth 1:30pm	24	25	26	27 Macbeth 7pm	28	29 Macbeth 7pm
30	1 July	2	3	4	5	6 Wives 7pm*
7 Wives 7pm	8	9	10 Macbeth 7pm	11 Macbeth 7pm	12 Wives 7pm	13 Wives 7pm
14 Wives 1:30pm Macbeth 7pm	15	16	17 Wives 7pm	18 Macbeth 7pm	19 Wives 7pm	20 Macbeth 7pm
21 Macbeth 1:30pm Wives 7pm	22	23	24 Wives 7pm	25 Wives 7pm	26 Macbeth 7pm	27 Wives 7pm
28 Arden 1:30pm Arden 7pm	29	30	31 Wives 7pm	1 Aug Macbeth 7pm	2 Wives 7pm	3 Wives 7pm
4 Wives 1:30pm Macbeth 7pm	5	6	7 Macbeth 7pm	8 Macbeth 7pm	9 Wives 7pm	10 Wives 1:30pm Wives 7pm
11 Macbeth 1:30pm Wives 7pm	<p>The 2024 Colorado Shakespeare Festival season is presented indoors in the Roe Green Theatre.</p> <p>*Preview Performance</p>					



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	1	2	3	3	5	
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



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MACBETH



By William Shakespeare

ARTISTIC TEAM

Director
Wendy Franz

Scenic Designer
Matthew Crane

Costume Designer
Meghan Anderson Doyle

Lighting Designer
Jon Dunkle

Sound Designer
Max Silverman

Projections Designer
Garrett Thompson

Wig & Makeup Designer
Dennis Milam Bensie

Props Designer
Jay Duckworth

Technical Director
Colin Shay

Fight Director
Benjamin Reigel

Dance / Movement / Intimacy
Choreographer
Erika Randall

Dramaturg
Amanda Giguere

Voice and Text Coach
Jeremy Sortore

Stage Manager
Christine Rose Moore*

Assistant Stage Manager
Kaylyn Kriaski*

Stage Management
Apprentice
Sloan Hewitt

CAST

DUNCAN, *King of Scotland* /
OLD MAN / SIWARD, *Earl of
Northumberland*
Sam Sandoe

MALCOLM, *his elder son*
Jacob Dresch*

DONALBAIN, *his younger son*
/ MESSENGER 2 / MENTEITH,
Thane of Scotland
Salem C. Channell

MACBETH, *Thane of Glamis*
Lavour Addison*

LADY MACBETH, *his wife*
Shunté Lofton*

BANQUO
Matthew Schneck*

FLEANCE, *Banquo's son* /
YOUNG SIWARD, *Siward's
son* / REBEL SOLDIER
Daniel Oliveri

MACDUFF, *Thane of Fife* /
REBEL SOLDIER
Sean Scrutchins*

LADY MACDUFF, *his wife* /
MESSENGERS 1 & 3 / REBEL
SOLDIER
Karen Slack

MACDUFF'S SON
Oliver Kilpatrick,
Liam Scrutchins

LENNOX, *a Thane of Scotland*
Christian Tripp

ROSS, *a Thane of Scotland*
Jessica Robblee*

ANGUS, *a Thane of Scotland*
/ MURDERER 1 / REBEL
SOLDIER
Ryan Omar Stack

SISTER 1, *a weird sister* /
PORTER / 2ND APPARITION /
GENTLEWOMAN
Noelia Antweiler*

SISTER 2, *a weird sister* /
3RD APPARITION / SERVANT
Ilana DeAngelo

SISTER 3, *a weird sister* / 1ST
APPARITION / MURDERER 3
Devi Reisenfeld

CAPTAIN / MURDERER 2
/ DOCTOR, *in Macbeth's
household*
Kenny Fedorko

SWINGS
Minh-Anh Day, Marisa
Dinsmoor, Sarah Duttlinger

UNDERSTUDIES
Salem C. Channell, Ilana
DeAngelo, Kenny Fedorko,
Daniel Oliveri, Devi
Reisenfeld, Sam Sandoe,
Matthew Schneck*, Karen
Slack, Ryan Omar Stack,
Christian Tripp

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Visit page 14 for the season
calendar.

Visit page 54 for Festival
policies.

PROGRAM NOTES

SYNOPSIS

In a gruesome battle, warriors **MACBETH** and **BANQUO** defeat a group of rebels. King **DUNCAN** calls for the seditious Thane of Cawdor's execution and honors Macbeth with Cawdor's title. Before learning of Duncan's decision, Macbeth and Banquo encounter **THREE WEIRD SISTERS**, who greet Macbeth with his current title (Thane of Glamis), his not-yet-announced title (Thane of Cawdor), and an unexpected title (King). The weird sisters predict Banquo's descendants will be kings, and then they vanish. Macbeth immediately learns Duncan has given him Cawdor's title, as the sisters foretold.

When Duncan names his son **MALCOLM** his successor, Macbeth and his wife begin plotting their path to the crown. While hosting Duncan overnight, they murder him and frame his sleeping guards for the crime. Duncan's sons, Malcolm and **DONALBAIN**, flee in fear for their safety, and Macbeth is made king. Worried about the sisters' prediction that Banquo's descendants will be kings, Macbeth arranges to have Banquo and his son **FLEANCE** killed, but Fleance escapes. Banquo's ghost haunts Macbeth, whose behavior grows erratic.

Macbeth seeks out the weird sisters once more; they warn him to beware **MACDUFF**, assure him he cannot be harmed by anyone born of woman, and predict he will reign until Birnam Wood approaches Dunsinane, his stronghold. When Macduff flees to join Malcolm in exile, Macbeth has Macduff's family murdered. Macduff persuades Malcolm to return to claim his father's crown. Macbeth, convinced of his invincibility, prepares for battle, while Lady Macbeth's mental health declines. Macbeth learns of her death as Malcolm and Macduff's forces reach Dunsinane, having chopped branches from Birnam Wood for camouflage.

As Macduff encounters Macbeth in the final battle, Macduff reveals he was not "born," but ripped from his mother's womb, and kills Macbeth. Malcolm and Macduff are victorious over Macbeth's forces, and Malcolm is proclaimed king.

—Amanda Giguere and Heidi Schmidt

DIRECTOR'S NOTE

The older I get, the more I'm drawn to questions.

Whenever I direct a play, I first ask: what was the author's original intent or motivation? What circumstances was (s)he writing under? And how has the author's intent become distorted over time?

Shakespeare's dialogue uses the word "witch" only three times in *Macbeth*, but when you mention the play to almost anyone today, even the person least familiar with Shakespeare will know it as "the one with the witches." How did that happen?

The source material for *Macbeth*—Holinshed's *Chronicles of England, Scotland, and Ireland*—says nothing about witches, but instead describes "goddesses of destiny ... endowed with knowledge of prophecy".

How did *Macbeth* turn into the play about witches? Where did the concept or construct of witchcraft come from?

A deep dive into research led me to an essay by Daniel Fischlin that lays out how witchcraft was inextricably mixed with politics in the 16th and 17th centuries. Fischlin says:

The history of witchcraft is the history ... of male anxieties about their own empowerment, sexual or otherwise. But it is also the history of women's oppression as gendered political subjects constructed by the patriarchy and as subjects who posed in the demonized collectivity particular threats to male empowerment.

The concept of witchcraft emerged to categorize knowledge or power, typically held by women, who challenged the patriarchal monarchy (and this occurred especially under the reign of King James VI of Scotland, later James I of England). Misogyny disguised as state propaganda bolstered the king's cause, as women (and some men) were demonized as witches, cast as villains who threatened James' divine right to rule.

WHAT IF the Weird Sisters were real women with wisdom about healing and a strong connection to nature serving as conduits of knowledge from some future-seeing power?

WHAT IF Lady Macbeth is a passionate, loyal and complex woman who wants her husband to be happy and fulfilled?

WHAT IF Macbeth starts out as a good guy and as he makes his first choices leading down a dark path, there is a chance with every decision that he might turn back to the light?

How would all of these "what ifs" change our experience of *Macbeth*, a story that has been retold and redefined continually since it was first performed in 1606?

I hope the show you see today will spark at least as many questions as it does answers.

—Wendy Franz

MACBETH



KEEP SHAKESPEARE WEIRD: FATES, WEIRDNESS, AND WEYWARD WOMEN

The 1603 coronation of James I united England and Scotland under one ruler. James was fascinated by witches; he presided over many 16th-century witch trials and published a 1597 treatise about witch-hunting (*Daemonologie*). James was reportedly descended from the Scottish thane Banquo, though this story was apparently fabricated by an earlier historian. One might assume Shakespeare wrote *Macbeth*, which likely premiered in 1606, to appeal to James. What better way to entertain the new guy than a Scottish tragedy crammed with witches, praising the king's supposed ancestor?

But here's the thing: while *Macbeth's* witches are identified as such in stage directions, no character onstage describes them as witches (see our director's excellent note about this). Instead, they are called the weird sisters*. It wasn't until the 1800s that "weird" acquired the meaning it holds today—uncanny, strange, different. But here's another thing: "weird" was a later editorial substitution. *Macbeth* was first published in the 1623 First Folio, but nowhere in the Folio's *Macbeth* does "weird" appear; the sisters are "weyward" and "weyard." Another etymological thread: the word weird originally comes from the Old English "wyrd" meaning fate, destiny, or fortune.

Across many cultures, fate is represented by otherworldly women whose crafting influences humanity, a metaphor

highlighting the fundamental role of spinning and weaving in preindustrial society. In Greek mythology, the Fates (*Moirai*) were three goddesses of destiny, and spinners of human fortune. Clotho spun the material. Lachesis (the Allotter) measured the thread's length, determining one's lifespan. Atropos (the Unalterable) cut the thread, ending a mortal's life. The Roman *Parcae* were goddesses who spun, measured and cut life's threads. Scandinavian mythology features *Norns*, also female spinners. In Diné (Navajo) culture, Spider Woman is the weaver of the universe. Spinning and weaving craft something out of apparent nothingness, much like any creative act (playwriting, poetry and even pregnancy).

But back to those weird sisters. To be weyward (as the Folio has it) means to "turn away" or to go against the grain. It's a fine line between a destined path and a divergent path. Are we fated or free? To be weird, wyrd or wayward?

—Amanda Giguere

* Okay, you got me. There is a reference to the sailor's wife who insulted one of the sisters ("Aroint thee, witch"). But we don't ever see the sailor's wife, so is she really a character in the play? I don't count that one. Nor do I count the reference to "witches' mummy" in the cauldron scene.



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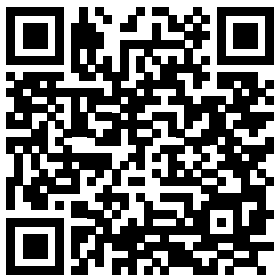
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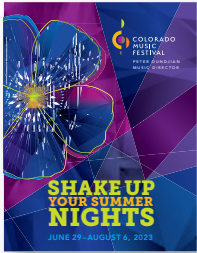
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THE MERRYWIVES OF WINDSOR

By William Shakespeare

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Director
Kevin Rich

Scenic Designer
Matthew Crane

Costume Designer
Sarah Zinn

Lighting Designer
Jon Dunkle

Sound Designer
Max Silverman

Wig & Makeup Designer
Dennis Milam Bense

Props Designer
Jay Duckworth

Technical Director
Colin Shay

Fight Director
Benjamin Reigel

Dance / Movement / Intimacy
Choreographer
Erika Randall

Dramaturg / Assistant Director
Heidi Schmidt

Voice and Text Coach
Jeffrey Parker

Stage Manager
Christine Rose Moore*

Assistant Stage Manager
Kaylyn Kriaski*

Stage Management
Apprentice
Sloan Hewitt

CAST

HOST, *of the Garter Inn*
Karen Slack

Sir John FALSTAFF, *a crown pensioner, lodging at the Inn*
Jacob Dresch*

ROBIN, *his page-boy*
Daniel Oliveri

BARDOLPH, *Falstaff's attendant* / John RUGBY, *Dr. Caius' Servant* / ROBERT, *servant in Ford's household*
Devi Reisenfeld

PISTOL, *Falstaff's attendant* / Doctor CAIUS, *a French physician*
Matthew Schneck*

NYM, *Falstaff's attendant* / FENTON, *a gentleman, former companion of the Prince of Wales*
Ryan Omar Stack

Robert SHALLOW, *a justice of the peace*
Sam Sandoe

Abraham SLENDER, *a young gentleman, Shallow's relative*
Christian Tripp

Peter SIMPLE, *Slender's servant* / JOHN, *servant in Ford's household*
Salem C. Channell

George PAGE, *a citizen of Windsor*
Lavour Addison*

MARGARET (Meg) PAGE, *his wife*
Jessica Robblee*

ANNE (Nan) PAGE, *their daughter*
Ilana DeAngelo

Frank FORD, *another citizen of Windsor*
Sean Scrutchins*

Alice FORD, *his wife*
Shunté Lofton*

Sir Hugh EVANS, *a Welsh parson*
Kenny Fedorko

MISTRESS QUICKLY, *Dr. Caius' housekeeper*
Noelia Antweiler*

SWINGS
Minh-Anh Day, Marisa Dinsmoor, Sarah Duttlinger, Joan McEnhill

UNDERSTUDIES
Noelia Antweiler*, Salem C. Channell, Ilana DeAngelo, Kenny Fedorko, Daniel Oliveri, Karen Slack, Christian Tripp

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

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Visit page 14 for the season calendar.

Visit page 54 for Festival policies.

PROGRAM NOTES

SYNOPSIS

SIR JOHN FALSTAFF arrives at Windsor, hoping to improve his fortunes by seducing married women with access to their husbands' funds. He sends identical love letters to **MRS. ALICE FORD** and **MRS. MARGARET PAGE**, who compare the notes and plot revenge for Falstaff's audacity. Mrs. Ford pretends interest in Falstaff's advances and invites him to visit her at home. He brags about his impending conquest to his new friend "Brook" (her jealous husband **FRANK FORD** in disguise); when Ford arrives home unexpectedly, Mrs. Ford has Falstaff carried out in a basket of dirty laundry and dumped in a muddy ditch.

Meanwhile, three rivals compete to marry the lovely (and wealthy) **ANNE PAGE**. Anne's father, **GEORGE PAGE**, favors the awkward-but-landed **SLENDER** and her mother prefers the wealthy **DR. CAIUS** (and his court connections). Anne's choice is the well-born but underfunded **FENTON** but laments that her parents will never trust his intentions.

Mrs. Ford sends Falstaff a new invitation via **MISTRESS QUICKLY**. Falstaff tells Brook/Ford all about his narrow escape and new opportunity, and again Ford arrives home unexpectedly, determined to expose his wife's adultery. Falstaff escapes, this time disguised as an old woman, as Ford searches the laundry. The wives reveal their prank to their husbands; Ford, ashamed of his jealous behavior, vows to never mistrust his wife again. The two couples plot a final trick to play on Falstaff.

Falstaff meets Mrs. Page and Mrs. Ford at night, but they are interrupted by witches and fairies (disguised townspeople) who pinch Falstaff to punish him for his lascivious intentions. The hoax is revealed. Falstaff expresses remorse and is forgiven. Page announces that Slender has eloped with Anne, but is contradicted by Mrs. Page, who instructed Anne to sneak away with Dr. Caius instead. Both suitors return empty-handed, and Anne arrives with her new husband Fenton, having thwarted both her parents. Page relents now that the deed is done and accepts Fenton into the family.

—Heidi Schmidt

DIRECTOR'S NOTE

The Merry Wives of Windsor is Shakespeare's take on a "citizen comedy," a popular style of play in Shakespeare's day. Other surviving examples include Thomas Middleton's *A Chaste Maid in Cheapside* and Ben Jonson's *Every Man in his Humor*—the latter, incidentally, featuring William Shakespeare as an actor, originating one of the characters. This invites the question: did Shakespeare enjoy the experience enough to want to try his hand at writing one?

These citizen comedies were essentially sitcoms: situational comedies full of contemporary references, slapstick humor and sexual innuendo, set in contemporary Elizabethan England and revolving around middle-class, suburban life. A common storyline of these plays involved upper-class courtiers using their social status to seduce married women—"merry wives"—in order to access their money. I don't want to give you any spoilers, but I'll just say that it's fun to consider how Shakespeare might be subverting this formula with his version of a citizen comedy.

Considering a contemporary parallel for this puts me right in the golden years of the American sitcom, the 1970s. In this context, *Merry Wives* fits in with *All in the Family*, *The Jeffersons* and *Three's Company*—shows that were progressive for their time in their treatment of family life, the workplace and the politics of the day, while also insisting that when times get tough, laughter is the best medicine. In presenting *Merry Wives* as a sitcom of that era, drawing upon its vibrancy, its fashion and its music, we hope to amplify and contextualize the eccentric characters, bawdy humor and zany antics in this hilarious, fun-filled play. If this was Shakespeare's sitcom, let's make it ours!

—Kevin Rich



THE MERRY WIVES OF WINDSOR



THE MERRY WIVES OF WINDSOR: SHAKESPEARE'S CITIZEN COMEDY

The Merry Wives of Windsor was once one of Shakespeare's most popular and frequently produced comedies. Modern critics, however, aren't quite sure what to do with it. It feels a little un-Shakespearean, one might say. It's true that *Merry Wives* lacks several defining features of Shakespeare's other comedies. Instead of the exotic seacoast of Illyria, *Merry Wives* takes place in Windsor, a market town about 20 miles from the London theatre where it premiered. Instead of brave young women venturing off to the forest, disguised as boys, we have Falstaff, disguised as a fat old woman, slinking out of Ford's house after a failed attempt to seduce his wife. Instead of dukes and countesses falling desperately in love, we have a middle-class and middle-aged Mr. and Mrs. Page, debating their daughter Anne's marriage prospects. The only upper-class characters are Falstaff and Fenton, who both upset Windsor's stability. It's all very English. And very contemporary.

Merry Wives is unusual within Shakespeare's canon, but not within the larger context of the Elizabethan theatre. As director Kevin Rich observes in his notes, *Merry Wives* is often labeled a city or citizen comedy. Definitions of this subgenre vary; Michael Witmore defines it as bad behavior and small town life. Emma Smith cites a setting in contemporary London and a focus on merchant or working

classes, stock characters and a tendency to conflate love, sex and finance. (Listen for how often love, lust and marriage are described in economic terms in *Merry Wives*.)

Genre definitions are slippery, and I'm more interested in what they reveal about the world Shakespeare and his contemporaries were writing within and its relationship to our own. Citizen comedies arose in the 1590s, when London's population was exploding faster than the infrastructure, leading to real threats to the food supply. England was embroiled in a long, expensive war in Ireland that historians have likened to America's involvement in Vietnam. Queen Elizabeth I was aging with no children and no succession plan, leading to widespread anxiety about the future of England. The rising wealth and power of the merchant classes challenged the viability of older economic models and caused tension between the old guard's titles—and entitlements—and the newer "middling" classes. Hmm. All of this sounds a lot like the tumult of the 1970s, reflected in its sitcoms. For that matter, it sounds a lot like 2024, with recent supply chain interruptions and an upcoming election.

Then again, it's a comedy. Maybe we should just laugh.

—Heidi Schmidt

A LEGACY TO LAST A LIFETIME



Roe Green and Mary Rippon renovations will prep CSF for another 70 years

By Becca Vaclavik

Before the performance begins today, notice the changes to the Roe Green Theatre (formerly the University Theatre). If you've visited before, you'll note that as of last summer, there are new cosmetic upgrades to the theatre interior, making the space more welcoming than ever before.

During the performance, close your eyes for just a moment. You'll notice the sound in the space is remarkably improved, where even the most intimate moments on stage can now be captured from the furthest reaches of the balcony.

These improvements are courtesy of a record-breaking \$5 million gift from Roe Green herself, \$2 million of which went specifically to an acoustic overhaul of the indoor theatre. With

her gift, the Colorado Shakespeare Festival and its academic partner CU Theatre & Dance are now capable of creating total theatrical magic inside this room.

But the university isn't resting on its laurels. An overhaul of the Mary Rippon Outdoor Theatre and its surrounding building is already in progress.

"This is a big transition moment for the Colorado Shakespeare Festival and for the University of Colorado. Both of our theatres are going through massive multi-million dollar renovations in the span of a couple of years," says Producing Artistic Director Tim Orr.



THE MORE THINGS CHANGE...

Construction is underway to renovate the century-old Hellem's Arts & Sciences building. Hellem's was the first campus building designed by Charles Z. Klauder in the Tuscan Vernacular style the university is so well known for. An initial section of the building was completed in 1921, and its east and west wings were added in 1937, forming a courtyard around the Mary Rippon Outdoor Theatre.

"For most of its history, the Rippon has existed as somewhat of a secret garden in the center of its facility," says Jon Dunkle, CSF Production Manager. "You would be forgiven for having classes in that building for four years straight and still never knowing the Rippon existed."

The next iteration of Hellem's will place the iconic flagstone amphitheatre in the spotlight.

"Now, walking into the building, our patrons will be greeted with a new entryway and spacious lobby, featuring large windows looking out onto the space where you'll soon enjoy the show."

Dunkle has been working closely with the university throughout the outdoor renovation process. While Hellem's has been redesigned primarily with students in mind, CU has welcomed input from festival leadership to ensure the building's upgrades support the theatre lying at its heart.

Photos—Left: the central, north wing of Hellem's during construction; Right: the Mary Rippon Outdoor Theatre, March 2024

In addition to the lobby, the interior renovation will include necessary upgrades to audience spaces like the restrooms. Impactful changes are coming outdoors, too, with the addition of large terraces behind the seating arena, an indoor cafe counter and improved accessibility features for audience safety.

...THE MORE THEY STAY THE SAME

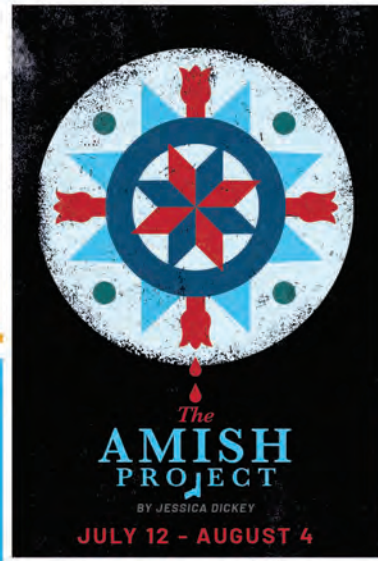
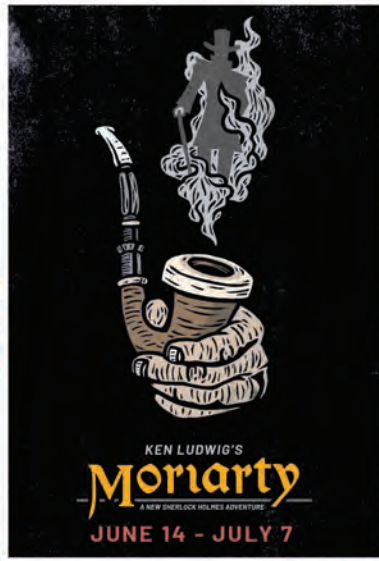
With so much change, it would be easy to assume the Rippon will lose some of its signature magic. Not to worry: The Tuscan style and flagstones have been preserved. The Boulder Flatirons aren't going anywhere. Most importantly, the experience of enjoying the classics under the stars will be the same—or better—than before.

"You will still enter a beautiful outdoor amphitheatre with mountains in the background and gorgeous scenery in front of you. The costumes, the scenic design, the performances will be the same. And when you come back from intermission, you will still experience the sundown transformation when the stage lights come on in the cooler evening air," Dunkle shares.

Much like its approach to Shakespeare's work itself, the festival intends to honor the Rippon's history, while also recognizing that it must speak to who we are today, serving the needs of audiences and artists in the 21st century and beyond. *(Story continues on page 38)*

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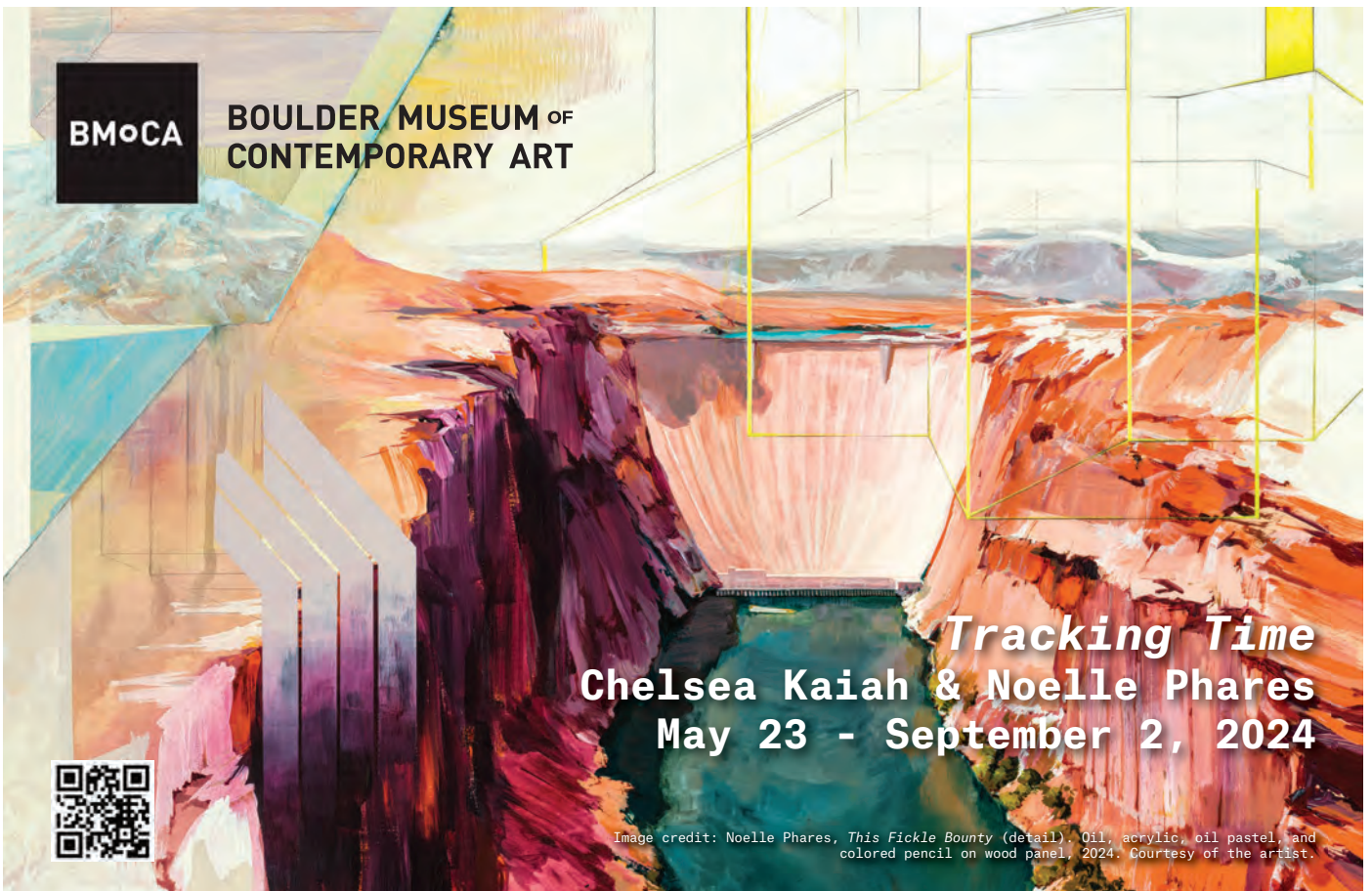
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ARDEN OF FAVERSHAM

Original Practices

ARTISTIC TEAM

Actor-Manager
Shunté Lofton

Scenic Designer
Inspired by Matthew Crane

Costume Coordinators
Salem Galloway
Madelyn Goldberg
Elliot Hunter

Lighting Designer
Not yet invented

Sound Designer
Not yet invented

Lighting Coordinator
Robbie Kaylor

Props Coordinator
Lewis Bethune

Fight Captain
Sean Scrutchins*

Dramaturg
Heidi Schmidt

Stage Manager
Christine Rose Moore*

Assistant Stage Manager
Kaylyn Kriaski*

Stage Management
Apprentice
Sloan Hewitt

CAST

Thomas ARDEN,
a gentleman of Faversham
Lavour Addison*

FRANKLIN, *his friend*
Sam Sandoe

ALICE, *Arden's wife*
Noelia Antweiler*

ADAM Fowle, *landlord of the
Fleur-de-Lis inn* / CLARKE,
a painter / WATCH
Christian Tripp

MICHAEL, *Arden's servant*
Karen Slack

MOSBY, *Alice's lover*
Ryan Omar Stack

GREENE, *a gentleman who
has lost his land*
Jessica Robblee*

SUSAN, *Alice's servant and
Mosby's sister* / SAILOR,
Reede's companion / MAN
Ilana DeAngelo

BRADSHAW, *a goldsmith* /
FERRYMAN
Devi Reisenfeld

WILL, *an ex-soldier and
criminal*
Sean Scrutchins*

SHAKEBAG, *the same*
Jacob Dresch*

PRENTICE / LORD CHEYNE,
Arden's patron / Dick
REEDE, *a sailor* / MAYOR of
Faversham
Shunté Lofton*

PROMPTER
Heidi Schmidt

MUSICIAN
Dave Willey

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

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Visit page 14 for the season
calendar.

Visit page 54 for Festival
policies.

PROGRAM NOTES

SYNOPSIS

ALICE ARDEN is unhappy in her marriage and in love with **MOSBY**. The lovers plot to kill her husband, **THOMAS ARDEN**, and recruit several partners-in-crime to assist. Arden, however, proves surprisingly difficult to kill, resulting in several failed attempts:

1. Mosby promises his sister **SUSAN** to a local painter, **CLARKE**, in exchange for poison. Arden, however, tastes something odd in his soup and stops eating.
2. Alice offers money and land to **GREENE**, who hires two London rogues, **WILL** and **SHAKEBAG**, to attack Arden (and his friend **FRANKLIN**) in the street. A coincidental (or providential?) distraction prevents the murder.
3. Greene, Will, and Shakebag recruit **MICHAEL**, a servant in Arden's household. Michael is also in love with Susan Mosby and promises Alice he'll help kill Arden so he can marry Sue. Michael at first agrees to leave Arden's door unlocked for Greene, Will, and Shakebag; he has a crisis of conscience and the three are locked out.
4. The three confront Michael; in fear for his own safety, Michael reveals Arden's route home to Faversham; the 4th attempt is thwarted when Arden meets friends along the way, outnumbering the would-be killers lying in wait.
5. Alice sends Will, Shakebag, and Greene after Arden and Franklin as they travel to a dinner party, but they lose him in a dense fog.
6. Alice baits Arden's jealousy by being overly affectionate with Mosby; when Arden draws his sword, the others emerge from the shadows. Arden and Franklin fend off the attack and Mosby is injured in the fray. Alice insists her flirtation was a joke and Arden overreacted. Ashamed, he apologizes to Mosby and invites him to a game night.

Eventually, the characters converge at Arden's house and finally succeed at killing him. The body, however, is quickly discovered; the conspirators are rounded up, arrested and punished.

—Heidi Schmidt

ACTOR-MANAGER'S NOTE

Thank you for joining us for our production of *Arden of Faversham*!

The Original Practices performance holds a special place in my heart—it is a remarkable way to produce theatre, and does not succeed without everyone's collaboration. From the actors showing up almost entirely off-book and having only 20 hours to rehearse, to the technical teams working at lightning speed to curate the things needed for the show, it's a whirlwind from beginning to end.

Arden of Faversham is considered one of the first true crime dramas in English theatre. Its authorship is unknown, though it is believed that Shakespeare may have had a hand in writing it, either by himself or in collaboration with one of his contemporaries. While there are many things about this play that are unknown, what is known is that audiences in Shakespeare's time absolutely loved it. Fast forward to more than 400 years later and people are just as invested in true crime stories now as they were then— isn't that amazing?

Thrilling, devastating and darkly comedic, *Arden of Faversham* shocked England for years to come and brought to life one of the most groundbreaking female characters of the time. I'm excited for audiences to not only witness the power of an iconic character forgotten but to have a moment to marvel at (or be horrified by) how cyclical human nature is.

—Shunté Lofton



THE COMPANY



M W A

LAVOUR ADDISON* was last seen as Othello (THEATREWORKS Colorado Springs), with other credits including the one-man production of *Jacob Marley's Christmas Carol* and *An Illiad* (Creede Repertory Theatre); *Dreamgirls* (Lone Tree Arts Center); Jay in *The Royale* (Boulder Ensemble Theatre Company); Robin Hood in *Sherwood: The Adventures of Robin Hood* (Creede Repertory Theatre); *StickFly* and *Animal Farm* (Arvada Center Black Box Rep); *Strings* (Long Wharf); *Macbeth* (Idaho, Tahoe and Oberlin Shakespeare Festivals); and *Shakespeare in Love* (Cleveland Play House). His proudest collaboration is with Brittini Addison: their children Aria and Idris. (1 season)



M W A

NOELIA ANTWEILER'S* select NYC credits include *Leah, the Forsaken* (NY Times mention, Metropolitan Playhouse) and *The Tempest, As You Like It* and *Hair* (Secret Theatre). Her select Colorado credits include *The Winter's Tale* and *One Man, Two Guvvners* (Colorado Shakespeare Festival), *Noises Off*, *Stick Fly*, *The Liar* and *Animal Farm* (Arvada Center), *Heroes of the Fourth Turning* (Curious Theatre), *Dreamgirls* (Lone Tree Arts Center) 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. (2 seasons)



M W

SALEM C. CHANNELL will be a junior at the University of Colorado Boulder in the Fall and is working towards a BFA in theatre performance and a BA in film production. Their previous credits include John B. Thayer in *Titanic* and the Bone Jester in *ShakesFEAR: An Autumn's Tale*. (1 season)



M W

MINH-ANH DAY is an actor and playwright. His previous theater credits include *Wolf Play* (Elliot Norton nomination) with Company One, *We're Still Here* (Empathy Theater Project), *The Great Divide* (HowlRound NPRP), *Equity* (Isle of Shoals), *Pericles*, *Macbeth* and *Twelfth Night* (Stanford Shakespeare Company), *Gnit* (Stanford Theater Lab, also director) and *Life is a Dream* (Stanford Theater Department). His film credits include *Handsome*, *Simulacrum* and *Free Guy* (starring Ryan Reynolds). His plays have been workshoped and produced by Chicago Dramatists, New York Theater Festival, the Actors' Shakespeare Project and the Komm Collective. He holds a Bachelor of Science in computer science from Stanford University and received training at the National Theatre Institute. (1 season)



M W A

ILANA DEANGELO is originally from Marblehead, Massachusetts. She holds a degree in musical theatre from the University of Northern Colorado. Her credits include #14 in *The Wolves* and Lucinda in *Into the Woods* (Little Theatre of the Rockies), Diana in *All's Well That Ends Well* and Dame Pliant in *The Alchemist* (CSF) and Ophelia in *Hamlet* (Kentucky Shakespeare). (2 seasons)



M W

MARISA DINSMOOR is a graduate of the University of Colorado Boulder BFA in musical theatre program. Her select CU credits include Judy Bernly in 9 to 5, Little Sally in *Urinetown*, Caesar in *Julius Caesar* and the Jailer's Daughter in *Shakesfear: An Autumn's Tale*. She was an assistant teacher for CSF's Camp Shakespeare in 2022 and served as the 60th Season Commemorative Acting Intern in 2023 (*The Winter's Tale* and *One Man, Two Guvvners*). Aside from acting, she loves to dance, studies conservation biology and is writing a book. (3 seasons)



M W A

JACOB DRESCH* is a classical clown who revels in repertory and is thrilled to be returning to CSF for his fourth season. He 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* (DCPA), *The Winter's Tale*, *One Man, Two Guvvners*, *The Comedy of Errors*, *The Two Gentlemen of Verona*, *The Book of Will*, *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. (4 seasons)



M W

SARAH DUTTLINGER has performed previously with CSF in both the summer season and the touring company. She was featured most recently in the 2023 season's *The Winter's Tale* and *One Man, Two Guvvners*. Some of her 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. (3 seasons)



M W

KENNY FEDORKO'S Off-Broadway credits include *Public Enemy* and *Vanity Fair* (Obie Award-winning Pearl Theater Company). He has acted regionally with Curious Theater, Asolo Rep, Pennsylvania Shakespeare and Yosemite National Park. His short film, *Impatience*, was accepted to a half-dozen film festivals including Bare Bones Film Fest. Fedorko is the recipient of the Paul Newman Trophy for Best Actor at Kenyon College and is a professional clown who has performed 1,500 events in and around New York City. He is currently writing his first book about said foolishness. He holds an MFA from the FSU Asolo Conservatory for Actor Training. (1 season)



M

OLIVER KILPATRICK is thrilled to be playing Macduff's son in this year's production of *Macbeth*. He began acting in 2021 with the Rocky Mountain Theater Company in Boulder, CO playing Ira in *Where The Wild Things Are*. He was soon after invited to join the Actors Academy for the Performing Arts through which he most recently played Macavity in their 2023 production of *Cats*. In addition to acting, Kilpatrick enjoys skiing, downhill mountain biking and drawing. (1 season)



M W A

SHUNTÉ LOFTON* is elated to be returning to CSF this summer! Her previous CSF credits include Hero in *Much Ado About Nothing* (2023), Cordelia in *King Lear* (2023), Julia in *The Two Gentlemen of Verona* (2022), Alice Heminges in *The Book of Will* (2022), Celia in *As You Like It* (2019), Jess in *King Charles III* (2019) and Constance in *King John* (2019). She spent five seasons working at the American Shakespeare Center in Staunton, Virginia 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 received her MFA from the Case Western Reserve University / Cleveland Play House MFA Acting Program and is a proud member of Actors' Equity. (4 seasons)



W

JOAN MCENHILL is a recent graduate of the University of Colorado Boulder BFA musical theatre program. Their select CU credits include *Lady Macbeth* in *Shakesfear: An Autumn's Tale*, Frederick Fleet in *Titanic* and Wren Robin in *5 Lesbians Eating a Quiche*. She was a costume coordinator for CSF's Camp Shakespeare in 2023 and could not be happier to be joining the acting company this season as a swing. (2 seasons)



DANIEL OLIVERI is a junior at the University of Colorado Boulder pursuing a BFA in acting and a communications minor. His select CU credits include Ken in *Red*, CB in *Dog Sees God*, Witch 1 in *Macbeth*, Puck in *ShakesFear: An Autumn's Tale*, Jack Ford in *They Promised Her the Moon* and Elliot in *Kaidan + Something Strange and Spectral*. He also served as a swing for Harry and David in *Company*. This is his CSF debut. (1 season)

M W



DEVI REISENFELD is a graduate of Northern Kentucky University and obtained her MFA in Acting from the University of Southern Mississippi. Formerly Chicago-based, some of Devi's credits include Prudence in *Beyond Therapy* (Eclipse Theatre Co.), Fermina in *The Man of La Mancha* (Skokie Theatre) and Edwin Drood in *The Mystery of Edwin Drood* (Edge of the Wood). She is also a certified theatrical combatant through Dueling Arts International. (1 season)

M W



JESSICA ROBBLEE* performed last summer with CSF in *Much Ado About Nothing*, *King Lear* and *The Comedy of Errors*. Her other credits include *All's Well That Ends Well*, *Coriolanus*, *The Alchemist*, *A Midsummer Night's Dream*, *The Odyssey*, *Pericles*, *Twelfth Night* and *Romeo and Juliet* (CSF), *The Belle of Amherst* and *What the Constitution Means to Me* (BETC), *Frankie and Johnny in the Clair de Lune* (Miners Alley Playhouse), *Sylvia* and *Drowning Girls* (Arvada Center Black Box), *Frankenstein* and *Lord of the Butterflies* (DCPA) and *Siren Song* and *Trunks: a live comic book* (Buntport Theater for All Ages). Robblee has served as the Artistic Director for Boulder Ensemble Theatre Company since 2023. (5 seasons)

M W A



SAM SANDOE has acted with the Colorado Shakespeare Festival since 1970 and has done more than 60 versions of Shakespeare's plays as well as 12 non-Shakespeare productions. He has also worked locally with the Boulder Ensemble Theatre Company, Coal Creek Theatre of Louisville, 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. (36 seasons)

M W A



MATTHEW SCHNECK* was seen previously at CSF in *The Winter's Tale* (Camillo), *One Man, Two Guvnors* (Francis Henshall; OSCA Award Winner), *All's Well That Ends Well* (Paroles), *Coriolanus* (Junius Brutus), *Love's Labours Lost* (Holofernes), *Cyrano de Bergerac* (Le Bret), *Julius Caesar* (Cassius) and *The Taming of the Shrew* (Grumio) among others. Since relocating to Colorado in 2017, he has performed with Local Theater Company (Henry Award Nominee), the DCPA Theater Company, Stories on Stage, the Aurora Fox and Curious Theatre Company. His 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, has held academic appointments at Southern Oregon University, the University of Kentucky, and the University of Colorado-Denver and is a teaching artist at DCPA. He is a proud graduate of the National Theatre Conservatory. (5 seasons)

M W



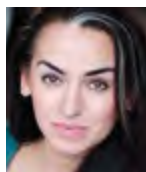
LIAM SCRUTCHINS is so honored to make his professional theatre debut with CSF. His previous stage credits include original musicals with DCPA Education and Park Hill Elementary productions. Scrutchins is represented by Radical Artists Agency and his commercial and film credits include *Lenovo*, *Saucony* and *Heaven Sent* directed by Michael Landon Jr., and a short by Watcheye Studios called *O.T.I.S.E.* Scrutchins is thrilled to be acting alongside his father and wants to thank all of the team for their support, guidance and inspiration. (1 season)

M



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 *Much Ado About Nothing* (2023), *King Lear* (2023), *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2013 and 2021), *The Odyssey* (2021) and *Richard III* (2018). His other acting credits include *Amerikin*, *Heroes of the Fourth Turning* and *American Son* (Curious Theatre Company), *The Liar* and *Animal Farm* (Arvada Center) and *Little Red* (DCPA). (10 seasons)

M W A



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

M W A



RYAN OMAR STACK is incredibly thankful to return to CSF for his third season. He is an actor, writer and IT consultant currently residing in Denver. His previous CSF acting credits include *Much Ado About Nothing* (2023), *King Lear* (2023), *The Comedy of Errors* (2023), *All's Well That Ends Well* (2022) and *Coriolanus* (2022). His other regional credits include *The Queen's Ball*, *A Bridgerton Experience* (Shondaland, Netflix, Fever); *You Enjoy Myself* (LOCAL Theater Company); *Making Merry* (Stories on Stage); *Shakespeare In The Parking Lot* (DCPA Education); *Airness*, *1984* and *Parfumerie* (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, is a Lewis-Myers Scholar at DCPA Education, and a recipient of the 2024 OSCA Award for Actor in a Comedy. (3 seasons)

M W



CHRISTIAN TRIPP is pumped to be returning to CSF this summer! His previous CSF credits include *All's Well That Ends Well* (2022), *Coriolanus* (2022), *A Midsummer Night's Dream* (2021), *The Odyssey* (2021) and *Pericles* (2021). Some of his favorite credits include *If Pekin is a Duck...* (Playhouse on the Square), *Much Ado About Nothing* (St. Croix Festival Theatre), *Hamlet* and *The Taming of the Shrew* (Camden Shakespeare Festival), *Titus Andronicus* and *The Duchess of Malfi* (Flagstaff Shakespeare Festival) and *The NeverEnding Story* (The Barter Theatre). Tripp holds a BFA in acting from Emory & Henry College and an MFA in acting from the University of Alabama. (3 seasons)

M W A



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 at the Colorado Shakespeare Festival. He is a recording artist, composer, collaborator, bandleader and member of various groups here and abroad. (8 seasons)

A

WHO'S WHO

ACTOR	MACBETH	THE MERRY WIVES OF WINDSOR	ARDEN OF FAVERSHAM
Lavour Addison*	Macbeth	George Page	Thomas Arden
Noelia Antweiler*	Sister 1 / Porter / 2nd Apparition / Gentlewoman	Mistress Quickly	Alice Arden
Salem C. Channell	Donalbain / Messenger 2 / Menteith	Simple / John	
Minh-Anh Day	Swing	Swing	
Iana DeAngelo	Sister 2 / 3rd Apparition / Servant	Anne (Nan) Page	Susan / Sailor / Man
Marisa Dinsmoor	Swing	Swing	
Jacob Dresch*	Malcolm	Sir John Falstaff	Shakebag
Sarah Duttlinger	Swing	Swing	
Kenny Fedorko	Captain / Murderer 2 / Doctor	Sir Hugh Evans	
Oliver Kilpatrick	Macduff's Son		
Shunté Lofton*	Lady Macbeth	Alice Ford	Prentice / Lord Cheyne / Dick Reede / Mayor
Joan McEnhill		Swing	
Daniel Oliveri	Fleance / Young Siward / Rebel Soldier	Robin	
Devi Reisenfeld	Sister 3 / 1st Apparition / Murderer 3	Bardolph / John Rugby	Bradshaw / Ferryman
Jessica Robblee*	Ross	Margaret (Meg) Page	Greene
Sam Sandoe	Duncan / Old Man / Siward	Shallow	Franklin
Matthew Schneck*	Banquo	Doctor Caius	
Liam Scrutchins	Macduff's Son		
Sean Scrutchins*	Macduff	Frank Ford	Will
Karen Slack	Lady Macduff / Messengers 1 & 3 / Rebel Soldier	Host	Michael
Ryan Omar Stack	Angus / Murderer 1 / Rebel Soldier	Nym / Fenton	Mosby
Christian Tripp	Lennox	Slender	Adam / Clarke / Watch
Dave Willey			Musician

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(Continued from page 29) “Theater evolves with time and with the people who work in it. Throughout this project, one of the things I have been endlessly fascinated with is looking back at the photographic history of our theatre.

“What did the experience feel like in 1958? In 1971 or 1995? In the beginning, plays were performed on the lawn. Eventually we added the stage and trusses. As the company has evolved and as American theatre and technical practices have evolved, the space has evolved, too.”

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“Like all performing arts organizations, ticket sales only cover a portion of CSF’s annual operating costs. Annual giving from individuals funds the gap,” says Assistant Dean of Advancement Andrew Todd.

“There is a direct correlation between high-caliber artistic productions and philanthropic support. The greater the investment from individuals, the more festival leadership can

continue the current upward trajectory of this national festival. And that’s what really sets the festival apart as a crown jewel in our presenting arts constellation.”

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There are giving opportunities at every level, whether you make your first small, annual contribution today, name a seat inside the Roe Green Theatre, or donate to one of the festival’s important educational programs that impact our relationship with the community, like the touring Shakespeare & Violence Prevention school program.

“The Colorado Shakespeare Festival is approaching 70 years old. The indoor renovation and outdoor refresh will keep us relevant and performing here for 70 years more,” Orr said. “But there’s more to ensuring a legacy than renovating our spaces.

“We hope you’ll join the growing chorus of support that can ensure world-class performances continue for the next century.”

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ARTISTIC TEAM

PRODUCING ARTISTIC DIRECTOR

TIM ORR 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 *One Man, Two Guvnors* (2023), *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. (17 seasons)

MANAGING DIRECTOR

WENDY FRANZ (Director: *Macbeth*) 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 earned her degree in theatre directing and design/technology from the University of Northern Colorado. (11 seasons)

DIRECTORS AND CHOREGRAPHERS

ERIKA RANDALL (*Macbeth*; *The Merry Wives of Windsor*) 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 Winter's Tale* (2023), *King Lear* (2023), *One Man, Two Guvnors* (2023), *The Two Gentlemen of Verona* (2022), *All's Well That Ends Well* (2022), *The Book of Will* (2022), *Coriolanus* (2022), *A Midsummer Night's Dream* (2021), *The Odyssey* (2021), *Twelfth Night* (2019), *As You Like It* (2019), *Romeo and Juliet* (2018), *Richard III* (2018), *You Can't Take It With You* (2018), *Cyrano de Bergerac* (2018) and *The Taming of the Shrew* (2017). (7 seasons)

Originally from Wisconsin, **BENJAMIN REIGEL** (*Macbeth*; *The Merry Wives of Windsor*) has lived and worked all over the country and has scores of credits at theatres from coast to coast including Milwaukee Repertory Theatre, American Players Theatre, Farmers Alley Theatre, First Stage Children's Theatre, Aspen Fringe Festival and the Colorado, Oregon, Utah, Texas, Michigan, Maine, Wisconsin and Milwaukee Shakespeare Festivals. Reigel received his MFA from the University of Delaware's Professional Theatre Training Program (PTTP) and currently resides with his family in Grand Junction, where he serves as associate professor of acting and directing and coordinator of the BFA Acting / Directing program at Colorado Mesa University. (3 seasons)

KEVIN RICH's (*The Merry Wives of Windsor*) recent directing credits include *Much Ado About Nothing* (2023), *The Alchemist* (2022), *Pericles* (2021), *King Charles III: A Future History Play* (2019), *King John* (2019) and *Edward III* (2018) at the Colorado Shakespeare Festival, *The Winter's Tale* and *The Importance of Being Earnest* at the American Shakespeare Center and *ShakesFEAR* and *Lord of the Flies* at Nebraska Repertory Theatre. 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. (6 seasons)

DRAMATURGS

AMANDA GIGUERE (*Macbeth*) 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. (20 seasons)

HEIDI SCHMIDT (*The Merry Wives of Windsor*; *Arden of Faversham*) is a dramaturg, director and teacher. Her dramaturgy credits include Colorado Shakespeare Festival (*King Lear*, *One Man, Two Guvnors*, *The Comedy of Errors*, *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 Theatre 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 (*Romeo and Juliet*, *Measure for Measure*, *King Lear*, *As You Like It*), readings for Curious New Voices, Athena Project, and Paragon Theatre Company. Administrative positions: CSF, Local Theatre 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. (13 seasons)

COSTUME DESIGNERS

MEGHAN ANDERSON DOYLE's (*Macbeth*) previous credits with the Colorado Shakespeare Festival include *Much Ado About Nothing* (2023), *King Lear* (2023), *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2021), *The Odyssey* (2021), *Twelfth Night* (2019), *King Charles III* (2019), *Love's Labour's Lost* (2018), *You Can't Take It With You* (2018), *The Taming of the Shrew* (2017) and *The Comedy of Errors* (2016). 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 (DCPA), *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. (9 seasons)

SARAH ZINN (*The Merry Wives of Windsor*) is a costumer from Boulder, Colorado. She holds an MFA in costume design and technology from Rutgers University and currently serves as the costume shop supervisor at the University of Denver and the chorus draper at Opera Colorado. She was awarded the Henry for Outstanding Costume Design for her work on BETC's 2022 production of *The Royale*. She has built Hollywood superhero costumes and worked on costume teams for Broadway shows including *Dear Evan Hansen* and *Jagged Little Pill*. (3 seasons)

LIGHTING DESIGNER

JON DUNKLE (*Macbeth*; *The Merry Wives of Windsor*) is a Colorado based designer, manager and educator with credits on Broadway and off, with national and international tours, classical and modern dance, opera, concerts, special events, television and architecture. He joined the Colorado Shakespeare Festival as the production manager in 2018, and before arriving in Colorado was a member of the Production and Design faculty at New York University Tisch School of the Arts and production manager for NYU's Skirball Center for the Performing Arts. Local credits: Arvada Center for the Arts and Humanities, the Lone Tree Arts Center, Curious Theatre Company, LOCAL Theatre Company, Eklund Opera at CU Boulder, Opera Colorado, and Colorado Shakespeare Festival. jonnydunkle.info

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

PROJECTION DESIGNER

GARRETT THOMPSON's (*Macbeth*) projection design work has been featured in venues all over the world, including CSF's 2022 production of *The Book of Will*, The Arvada Center, children's theatres in South Korea and conferences attended by tens of thousands, to name a few. He has given a TEDx Talk on the subject and how to incorporate live motion capture with projection design. *Macbeth* marks Thompson's second production with the Colorado Shakespeare Festival. (2 seasons)

PROPS DESIGNER

JAY DUCKWORTH (*Macbeth*; *The Merry Wives of Windsor*) has over 40 years of experience in Off-Broadway and Broadway, with many shows crediting his name as a props designer. His credits include *Hamilton*, *Fun Home*, *Bloody*, *Bloody Andrew Jackson*, *Road Show*, *Here Lies Love*, *Latin History for Morons*, *For Colored Girls Who Have Considered Suicide / When the Rainbow is Enuf* and NYC's Shakespeare in the Park from over a decade residency at the Public Theater. He teaches at SUNY Purchase and Pace University. (2 seasons)

SCENIC DESIGNER

MATTHEW S. CRANE (*Macbeth*; *The Merry Wives of Windsor*) is a Colorado-based scenic designer and theater maker. Crane was the props supervisor for the 2021 CSF summer season and is returning for a second season of scenic design. His past designs with CSF include *The Winter's Tale* (2023) and *One Man, Two Guvnors* (2023). Within Colorado, Crane's designs have been seen at the University of Denver, Boulder Ensemble Theatre Company, Parker Arts / Veritas Productions, Vintage Theatre, the Dawson School and Central City Opera. 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, Mason Gross School of the Arts. (3 seasons)

SOUND DESIGNER

MAX SILVERMAN (*Macbeth*; *The Merry Wives of Windsor*) is a composer and sound designer originally from Boulder. His Colorado Shakespeare Festival credits include *The Winter's Tale* (2023) and *One Man, Two Guvnors* (2023) and his other Colorado highlights include the DCPA, the Arvada Center, Lone Tree Arts Center, Curious Theatre, Creede Repertory Theatre, the Catamounts, Local Theater Company, and Theatre Or. His New York City credits include Atlantic Theatre, MCC, TFANA, BAM, Encores! Off-Center, Columbia University, AADA and Juilliard, and his international credits include Hoodoo Immersive, Berlin and CLB Berlin. Silverman's regional credits are Williamstown, Trinity Rep., Hartford Stage, Penguin Rep and Cara Mia. Silverman has written music for podcasts, advertisements and short films. He is a proud member of the Boulder Emergency Squad. (2 seasons)

WIG AND MAKEUP DESIGNER

DENNIS MILAM BENSIE (*Macbeth*; *The Merry Wives of Windsor*) began his wig career in the Seattle theatre scene over thirty years ago after completing an apprenticeship in the Los Angeles Opera wig and makeup department. His work continued at over 25 other regional theatres across the country including Oregon Shakespeare Festival, the Alliance Theatre in Atlanta and the Old Globe Theatre in San Diego. Bensie's recent film and TV wig credits include HBO's *Three Busy Debras*, Hulu's *The Jinx* and *DeLa Holiday Special* and the indie feature film *Potato Dreams of America*. He recently returned to opera designing wigs for the Atlanta Opera and more recently served as the executive wig designer for Seven Ages Beijing, China's production of *Mozart, l'opera rock*. Bensie is also the author of five books published by Coffeetown Press. *Thirty Years a Dresser* is his memoir recounting his career working backstage in theatre. The author holds a degree in costume design from Southern Illinois University in Carbondale and is now the head of the wig and makeup design program at Sargent Conservatory of Theatre Arts at Webster University in St. Louis. Bensie returns to Colorado Shakespeare Festival having worked in the costume shop as a stitcher in 1987. (2 seasons) Instagram: @Dennis_Milam_Bensie_Wigs

VOICE AND TEXT

JEFFREY PARKER (*The Merry Wives of Windsor*) is a professor of theatre at Metropolitan State University of Denver. He holds an MFA from the University of California Irvine and is a certified teacher of Knight-Thompson Speechwork and a certified associate teacher of Fitzmaurice Voicework. He has coached productions all across the country with local credits including the Denver Center for the Performing Arts and the Arvada Center. His book *Experiencing Speech* is available for purchase at Amazon or Routledge. (5 seasons)

JEREMY SORTORE (*Macbeth*) is a Colorado native currently on the theatre faculty at the University of Michigan. His coaching credits include American Repertory Theater, Utah Shakespeare Festival, the Colorado Shakespeare Festival and the Arvada Center Theatre Company. He is a member of the National Alliance of Acting Teachers, an associate teacher of Fitzmaurice Voicework®, a certified teacher for Knight-Thompson Speechwork, a PAVA-Recognized vocologist, an associate faculty member for Theatrical Intimacy Education, an associate editor for the Voice and Speech Review and a member of the editorial board for the Journal of Consent-Based Performance. He holds degrees from the Moscow Art Theatre School / American Repertory Theatre Institute at Harvard University. (2 seasons)

STAGE MANAGEMENT

KAYLYN KRIASKI* (Assistant Stage Manager), originally 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. She now spends most of her time at the Arvada Center and Denver Center for the Performing Arts between summers in Boulder. Some of her credits include *Beauty and the Beast* (Arvada Center), *Man of La Mancha*, *Hamlet* and *Showtime with Shakespeare* (Orlando Shakes). (4 seasons)

CHRISTINE ROSE MOORE* (Stage Manager) is production stage manager for the Arvada Center. Her Arvada production credits include *The Laramie Project*, *The Book Club Play*, *Waiting for Godot*, *Murder on the Orient Express*, *Educating Rita* and *Sylvia*. Her CSF credits include *All's Well That Ends Well*, *Coriolanus*, *Richard III* and *You Can't Take It With You*. Her other select regional credits include *In the Heights*, *Of Mice and Men*, *Les Misérables* and *Clybourne Park* (Pioneer Theatre Company), *Mary Poppins*, *To Kill a Mockingbird*, *Singin' in the Rain* and *Forever Plaid* (Arts Center of Coastal Carolina) and *Annapurna*, *Driving Miss Daisy* and *Vanya and Sonia and Masha and Spike* (Peterborough Players). She holds a degree in stage management from the University of Utah. (3 seasons)

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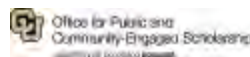
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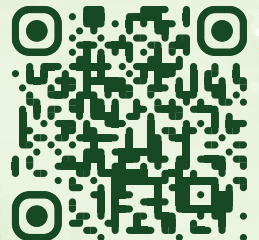


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SHAKESPEARIENCE

BEFORE THE SHOW

Prologue

CSF staff will discuss the play you are about to see. This popular program offers insights, sets the stage and adds to your enjoyment of the plays. Begins 45 minutes before curtain time except for preview performances (Prologue is not offered on preview nights).

Picnic in the Shakespeare Gardens

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

EDUCATION AND COMMUNITY ENGAGEMENT

Classics 101

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

Bard's Book Club (adults)

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

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.



2024 SUMMER CAMPS

Shakespeare's Sprites (ages 6-9)

July 8-12 and July 15-19, 9 a.m.-Noon

Camp Shakespeare (ages 9-18)

July 22-August 9

Monday-Friday, Noon-4 p.m.

Final showing: Saturday, Aug. 10

9 a.m., Roe Green Theatre

Ages 9-11: Macbeth

Ages 12-14: The Merry Wives of Windsor

Ages 15-18: Arden of Faversham

COLORADO SHAKESPEARE GARDENS

What does a garden mean to you? For Shakespeare, it was a treasury of practical and metaphorical imagery both solidly relatable and soaringly expressive. To put substance to his words, a passionately committed team of volunteers tends gardens at CU Boulder devoted to the flowers, herbs, shrubs, trees and occasionally weeds that Shakespeare memorably referenced in his plays.

Take a short and pleasant walk away from the stage at the Roe Green Theatre to the courtyard between Hellems and the Lucille Berkeley Buchanan Building, and enjoy our play-by-play plantings, our knot garden inspired by traditional Elizabethan designs, our moonlight *Midsummer Night's Dream* Garden, and more. Our Kitchen Garden, largely inspired by *The Merry Wives of Windsor*, can be found this year at the north end of the courtyard in the Highlight Garden area next to the plum tree.

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.

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 plant research. We are grateful for the many types of support that keep the gardens flourishing.

CSG welcomes new members, donors and sponsors. Visit coloradoshakes.org and search for Colorado Shakespeare Gardens, or send us a message at info@coloradoshakespearegardens.org.

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Stirred with a pointy survey stake,
In the cauldron boil and bake;
Rebar from a concrete slab,
Damage from garage rehab.
Heavy timber, structural steel,
Sewage that would make you squeal.
For a charm of powerful trouble,
Like a hell-broth boil and bubble.**

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FESTIVAL POLICIES



AT THE SHOW

AMERICAN SIGN LANGUAGE

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DESCRIPTION and LIVE CAPTIONING

are available. Contact the box office no later than two weeks before your show date to make arrangements.

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

BEER AND WINE is available for sale in the Roe Green Theatre lobby. Private alcohol consumption on the Green is not permitted at this time.

CHILDREN UNDER AGE 5 are not permitted in the theatres.

COOLERS, BASKETS AND LARGE BAGS are not permitted in the theatres. We do not offer a bag or coat check.

LATECOMERS are seated at the discretion of house management. You

may be seated in an alternate seat until intermission to minimize disruptions.

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

NO GLASS CONTAINERS are allowed.

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

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

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

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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.

CANCELATIONS

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

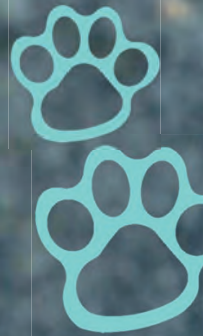
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(photo) Jordan Barbour in *The T2*. Photo by Jennifer M. Koskinen.

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