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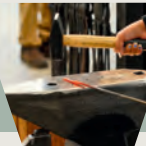


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2025 PROGRAM

Editors: Wendy Franz, Sabrina Green, Laima Haley

Designer: Sabrina Green

Contributor: Clay Bonnyman Evans

Season artwork: Ligature Creative

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Image credit: Lares Feliciano, *Slumber Party* (detail), animation still from digital collage animation, 2025. Courtesy of the artist.



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WELCOME



The Future is Bright!

I couldn't be happier welcoming you back to another summer at the Colorado Shakespeare Festival on the beautiful University of Colorado Boulder campus--again in the comfort and luxury of the Roe Green Theatre indoors. If you joined us last summer, you'll remember the wonderful intimacy of this space and the joy of watching what I call "close Shakespeare." I hope you are ready for a powerfully entertaining season.

One more year to go! This is the final year of the three-year renovation to the Mary Rippon Outdoor Theatre and the Hellems Arts and Sciences buildings surrounding it. In the summer of 2026, CSF will return to producing a five-show season across BOTH theatres, indoor and out. If you hadn't already, I hope you have developed a love of "coming inside" and will continue to listen to Shakespeare's work in the Roe Green Theatre indoors.

Like last season, we are taking full advantage of our indoor situation by producing works that lend themselves to theatrical magic and powerful rhetoric. You and your family will be dazzled by the language, music and spectacle of *The Tempest*. *Richard II*, a favorite among Shakespearean actors, will amaze you with how contemporary the issues surrounding power and leadership can feel. And for the latest in our popular original practices program, a first for CSF, *Doctor Faustus* by Shakespeare's contemporary (I won't say peer) and rival, Christopher Marlowe.

Welcome to your Shakespeare festival, we hope you enjoy the season ...

"For summer and his pleasures wait on thee."

A handwritten signature in black ink, appearing to read "T. Orr".

Tim Orr
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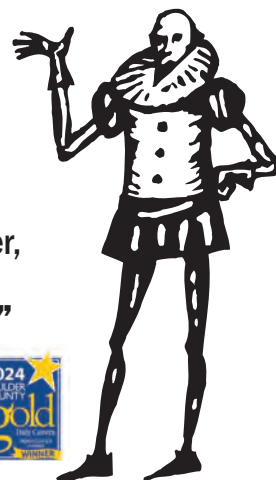


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2025 CALENDAR

SUN	MON	TUE	WED	THU	FRI	SAT
1 June	2	3	4	5	6	7 Tempest 7pm*
8 Tempest 7pm	9	10	11	12	13	14 Tempest 7pm
15 Tempest 1:30pm	16	17	18	19	20	21 Tempest 7pm
22 Tempest 1:30pm	23	24	25	26 Tempest 7pm	27	28 Tempest 7pm
29	30	1 July	2	3	4	5 Richard II 7pm*
6 Richard II 7pm	7	8	9 Tempest 7pm	10 Tempest 7pm	11 Richard II 7pm	12 Richard II 7pm
13 Richard II 1:30pm Tempest 7pm	14	15	16 Richard II 7pm	17 Tempest 7pm	18 Richard II 7pm	19 Tempest 7pm
20 Tempest 1:30pm Richard II 7pm	21	22	23 Richard II 7pm	24 Richard II 7pm	25 Tempest 7pm	26 Richard II 7pm
27 Faustus 1:30pm Faustus 7pm	28	29	30 Richard II 7pm	31 Tempest 7pm	1 Aug Tempest 7pm	2 Richard II 7pm
3 Richard II 1:30pm Tempest 7pm	4	5	6 Tempest 7pm	7 Tempest 7pm	8 Richard II 7pm	9 Tempest 7pm
10 Richard II 1:30pm Tempest 7pm	The 2025 Colorado Shakespeare Festival season is presented indoors in the Roe Green Theatre. *Preview Performance					



2024's *The Merry Wives of Windsor*: Shunté Lofton.
Credit: Jennifer Koskinen.

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Dec. 6-7 at Vance Brand Auditorium
Dec. 13-14 at The Stanley Hotel

REBELS & INNOVATORS
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ARTISTIC TEAM

Director

Kevin Rich

Scenic Designer

Matthew S. Crane

Costume Designer

Sarah Zinn

Lighting Designer

Katie Gruenhagen

Sound Designer

Max Silverman

Music Composer

Jordan Coughtry

Wig & Makeup Designer

Dennis Milam Bensie

Puppet Designer

Myra Su

Props Designer

Jay Duckworth

Technical Director

Colin Shay

Dance / Movement /

Intimacy Choreographer

Marla A. Schulz

Fight Captain

Sean Scrutchins*

Dramaturg

Amanda Giguere

Voice and Text Coach

Jeffrey Parker

Stage Manager

Catherine Kolos*

Assistant Stage Manager

Brandon Clark*

Stage Management Apprentices

Camden Hornor, Alix Petz

CAST

ALONSO, *King of Naples*

Sam Sandoe

SEBASTIAN, *his brother* / Ensemble

Kenny Fedorko

PROSPERA, *the right Duke of Milan*

Ellen McLaughlin*

ANTONIO, *her brother, the usurping*

Duke of Milan / Ensemble

Brik Berkes*

FERDINAND, *son to the King of Naples*

Jordan Pettis

GONZALO, *an honest councillor*

Shunté Lofton*

FRANCISCO, *a lord* /

MASTER of a ship / Spirit / Ensemble

Aidan Biffinger

CALIBAN, *a creature of the island*

Karen Slack

TRINCULO, *a jester* / Ensemble

Matt Zambrano*

STEPHANO, *a drunken butler* /

Ensemble

Sean Scrutchins*

BOATSWAIN / Spirit / Ensemble

Roan Cochrane

MIRANDA, *daughter to Prospera*

Madison Taylor

ARIEL, *an airy spirit*

Jordan Coughtry*

JUNO, *a spirit* / Ensemble

Sofia Rodriguez

IRIS, *a spirit* / Ensemble

Daniel Oliveri

SWINGS

Sarah Duttlinger, Jen Klink,

Kyle Lawrence

UNDERSTUDIES

Jordan Pettis, Aidan Biffinger, Roan

Cochrane, Kenny Fedorko, Daniel

Oliveri, Sofia Rodriguez,

Sam Sandoe

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Visit **page 14** for the season calendar.

Visit **page 54** for Festival policies.

PROGRAM NOTES

SYNOPSIS

Twelve years ago, **PROSPERA** was overthrown as Milan's ruler and cast out to sea by her brother **ANTONIO**, aided by **ALONSO**, King of Naples. Prospera and her daughter **MIRANDA** survived the ocean journey, and now live on a remote island, alongside two servants: the airy spirit **ARIEL** and the earthly island native, **CALIBAN**. With plenty of time on her hands, Prospera has honed her magical skills.

Today, a new storm is underway. In a convenient twist of fate, Antonio and Alonso are crossing the ocean by ship, and Prospera and Ariel conjure a magical sea-storm that wrecks the travelers on the island. After Miranda witnesses the shipwreck, Prospera reveals their family history to her daughter and assures her that no one has been harmed. The survivors are strategically dispersed in three groups: the nobles are left to search for the Neapolitan heir, Prince **FERDINAND**; the servants are stranded with nothing but their wine; and Alonso's son, Ferdinand, is deposited in solitude, presuming his father drowned.

Prospera orchestrates a courtship between Ferdinand and Miranda while outwardly protesting the match. Alonso's two servants, Stephano and Trinculo, join forces with Caliban to drunkenly hatch a plan to kill Prospera. Meanwhile, Alonso grows doubtful that Ferdinand has survived, while Antonio urges Alonso's brother, Sebastian, to consider seizing political power.

Prospera brings the shipwrecked passengers together, reveals the betrothal of Miranda and Ferdinand, acknowledges the mischief of Caliban and his drunken comrades and (with a nudge from Ariel) forgives the actions of Antonio and his fellow conspirators. In a final act of resolution, Prospera bids farewell to her magic and to Ariel, and sets off homeward to Milan ... if, that is, the audience will allow it.

—Amanda Giguere, dramaturg

DIRECTOR'S NOTE

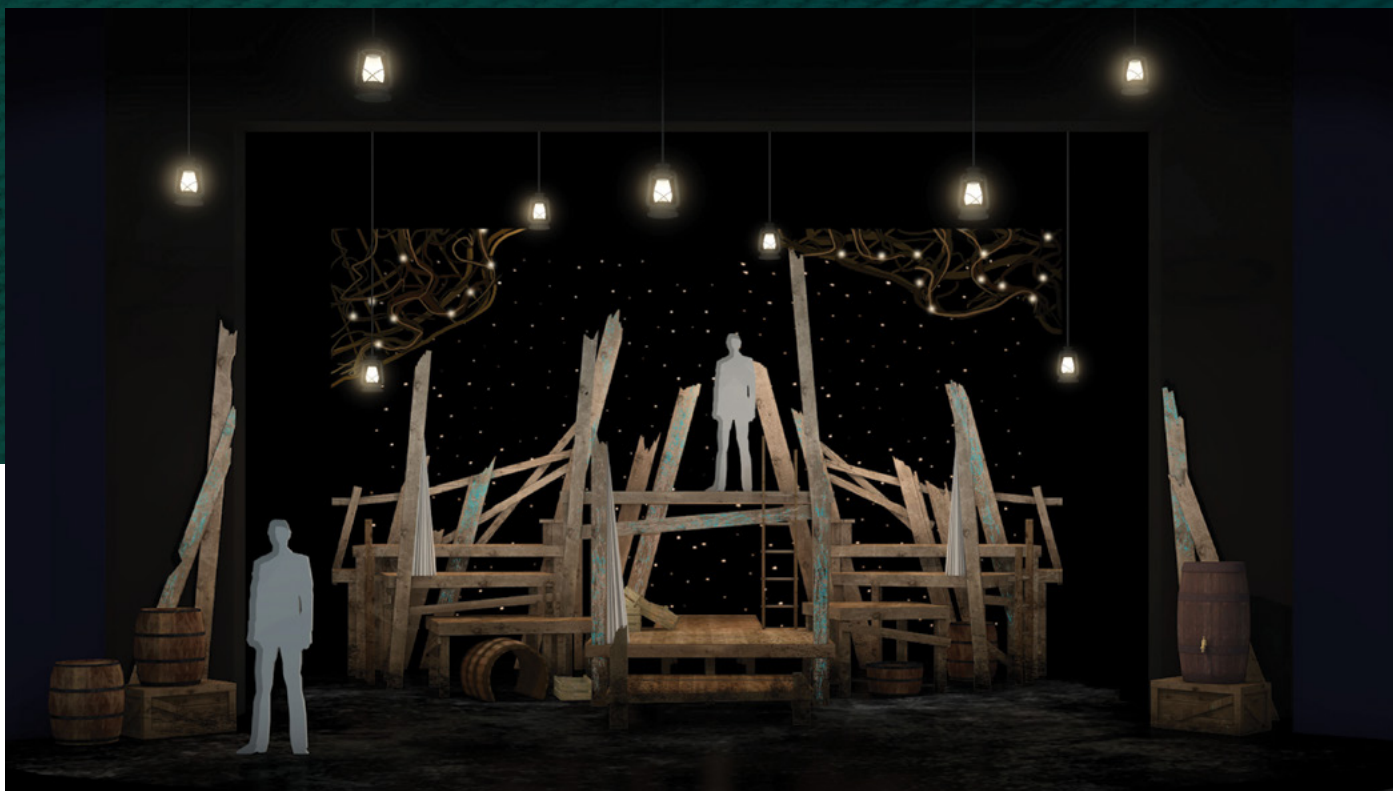
After spending his career adapting classical stories and historical narratives for the stage, in writing *The Tempest* Shakespeare turned to current events for his inspiration: A shipwreck in 1609 and written accounts from the survivors stranded on an island. Reports of English colonies being established in Virginia. Montaigne's essay "On Cannibals," which challenged the prevailing European view of indigenous cultures and suggested that living in a state closer to nature might be a virtue. What's more, Shakespeare wrote this play to be performed for King James, who was instrumental in establishing the first permanent English colony—Jamestown. Consequently, perhaps, Shakespeare created aesthetic distance between the play and these events: he wrote a fairy tale, set on a magical island, with nymphs and spirits.

In this production, we're leaning into those qualities of this play, and the idea that these are actors telling a story. The magic of this island is the magic of the theatre. Much of our magic is musical, with wonderful original songs composed by Jordan Coughtry. In thinking about how we might tell this story, I was inspired by "plays with music," like *The Life and Adventures of Nicholas Nickleby*, *Peter and the Starcatcher* and *The Old Man and the Old Moon*: whimsical, inventive tales that ignite our imaginations and celebrate theatre being theatre.

And while *The Tempest* is a fairy tale, its characters are anything but two-dimensional. Relationships form the heart of this story. There's so much complexity to mine here, opportunities to surprise expectations. Many of Shakespeare's plays take place in two locales: the court, where rules are followed, and nature, where they get suspended; things turn topsy-turvy, and as a result, characters change. This entire play takes place in that second space: a world of transformation, inspiration and new beginnings.

—Kevin Rich





“A MOST DREADFUL TEMPEST”: THE MIRACLE OF THE SEA VENTURE

Although the 1611 play, *The Tempest*, is credited as one of Shakespeare’s few original plots, it was likely influenced by contemporary reports of an actual storm. In June of 1609, England’s largest fleet of ships ever to cross the Atlantic departed for Jamestown to resupply the colony, with the flagship Sea Venture carrying three of the mission’s leaders—a tactical misstep.

Days before reaching Jamestown, a hurricane separated the Sea Venture from the fleet. After the storm, finding no trace of their flagship, the remaining vessels continued to Virginia, presuming the Sea Venture lost.

The Sea Venture did not sink, though it had taken on dangerous amounts of water during the hurricane. For three days, all passengers bailed water and tossed unnecessary weight overboard, to no avail. Some passengers consumed the remaining liquor, some prayed, some stood in waist-high water, preparing for death at sea. Then, as if by a miracle, the admiral of the fleet spotted land. They were near Bermuda, an uninhabited archipelago with plentiful food sources and a temperate climate.

The 150 Sea Venture passengers lived in Bermuda for 10 months. Despite mutinies and struggles, the majority of the survivors sailed to Jamestown on ships they constructed from Bermuda’s cedar trees, only to find the colony besieged by illness, starvation, and poor leadership.

By the fall of 1610, the “Bermuda pamphlets” circulated stories throughout England of the Sea Venture’s perilous journey and miraculous survival. The letter of one survivor, William Strachey, was likely shared in London’s theatre circles, and must have electrified Shakespeare. Strachey reported “a most dreadful tempest” that did “beat all light from Heaven” and described “an apparition of a little, round light, like a faint star, trembling and streaming along with a sparkling blaze.” He called Bermuda “the place of our safety and means of our deliverance,” detailing its wildlife, climate and vegetation. He chronicled mutinies, marriages, births, deaths and ship-building. Strachey’s tale of surviving the great unknown was exceptional fodder for a London playwright.

By 1611, King James attended a performance of *The Tempest*, a play that echoes the Sea Venture’s odyssey: a storm, a nearly uninhabited island, a temperate climate, and the miraculous “resurrection” of the leader everyone believed was lost.

Plays don’t exist in a vacuum. We can isolate *The Tempest* from its 1611 context and it still speaks across the ages. However, the play was written in a world keenly aware of adventure and exploration, yet attuned to the human cost of these overseas journeys.

—Amanda Giguere

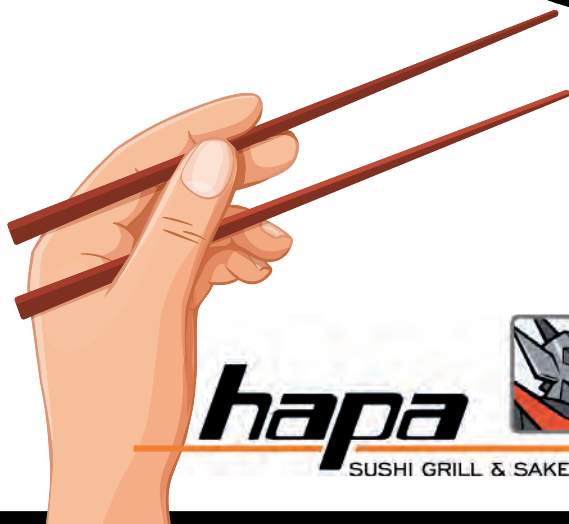
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Ilana DeAngelo, Noelia Antweiler, and Devi Reisenfeld in *Macbeth* (2024). Photo © Jennifer Koskinen



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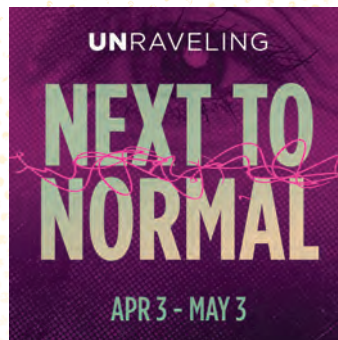
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RICHARD



BY WILLIAM SHAKESPEARE

ARTISTIC TEAM

Director
Tim Orr

Scenic Designer
Matthew S. Crane

Costume Designer
Sarah Zinn

Lighting Designer
Eric Norbury[^]

Sound Designer
Max Silverman

Wig & Makeup Designer
Dennis Milam Bensie

Props Designer
Jay Duckworth

Technical Director
Colin Shay

Fight Captain
Sean Scrutchins*

Dramaturg
Heidi Schmidt

Voice and Text Coach
Jeffrey Parker

Stage Manager
Catherine Kolos*

Assistant Stage Manager
Brandon Clark*

Stage Management
Apprentices
Camden Hornor, Alix Petz

CAST

KING RICHARD *the second*
Kevin Rich*

QUEEN Isabel,
wife to King Richard
Madison Taylor

John of GAUNT,
Duke of Lancaster,
uncle to King Richard /
GARDENER / GROOM
Ellen McLaughlin*

Edmund of Langley, Duke of
YORK, *uncle to King Richard*
Brik Berkes*

DUCHESS OF YORK, *wife to*
Edmund of Langley / GREEN,
favorite of King Richard
Karen Slack

Henry BOLINGBROKE,
Duke of Hereford,
later KING HENRY IV,
son to John of Gaunt
Jordan Coughtry*

Duke of AUMERLE,
son to Duke of York
Jordan Pettis

DUCHESS OF
GLOUCESTER, *widow of*
Duke of Gloucester /
Lord WILLOUGHBY
Shunté Lofton*

Thomas MOWBRAY,
Duke of Norfolk /
Bishop of CARLISLE /
CAPTAIN *of the Welsh army*
Matt Zambrano*

BAGOT, *a favorite of King*
Richard / SERVANT *to Exton*
Aidan Biffinger

BUSHY, *a favorite of King*
Richard / Gardener's Servant
/ Soldier / SERVANT *to Exton*
Daniel Oliveri

Henry Percy, Earl of
NORTHUMBERLAND,
follower of Bolingbroke
Sam Sandoe

HARRY PERCY (his son,
later surnamed Hotspur),
follower of Bolingbroke
Roan Cochrane

Lord ROSS, *follower of*
Bolingbroke / KEEPER *of the*
prison at Pomfret Castle
Sean Scrutchins*

Earl of SALISBURY,
a friend of King Richard /
Sir Piers of EXTON
Kenny Fedorko

LADY, *attending upon*
Queen Isabel / ATTENDANT
to York / Soldier
Sofia Rodriguez

SWINGS

Sarah Duttlinger, Jen Klink,
Kyle Lawrence

UNDERSTUDIES

Aidan Biffinger, Roan
Cochrane, Kenny Fedorko,
Shunté Lofton*, Daniel
Oliveri, Sofia Rodriguez,
Sean Scrutchins*, Karen
Slack, Matt Zambrano*

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

[^] Member, United
Scenic Artists

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season calendar.

Visit **page 54** for
Festival policies.

PROGRAM NOTES

SYNOPSIS

KING RICHARD II presides over a dispute between his first cousin, Henry **BOLINGBROKE**, Duke of Hereford, and his trusted advisor, Thomas **MOWBRAY**, Duke of Norfolk, who accuse each other of treason. Unable to settle the dispute, Richard agrees to a trial by combat at Coventry; once the date arrives, however, he interrupts the duel and banishes them both—Mowbray for life, Bolingbroke for 10 years (later shortened to six).

While Bolingbroke is exiled, his father, John of **GAUNT**, the Duke of Lancaster, falls ill and dies. Richard claims Gaunt's estate as his own and heads to Ireland to put down a rebellion, leaving his last surviving uncle, the Duke of **YORK**, as his regent. Henry returns to England to claim his father's inheritance. Many nobles join his cause, including the Earl of **NORTHUMBERLAND** (and his son Harry **PERCY**) and the Lords **ROSS** and **WILLOUGHBY**. York berates his nephew Bolingbroke for defying the king; lacking sufficient forces to defend the castle, however, he cedes it to Henry's forces.

Meanwhile, Richard's forces believe him dead and disperse; he returns from Ireland with little support. Despite Henry's insistence that he only wants his father's inheritance, he executes Richard's favorites, **BUSHY** and **GREEN**, forcibly separates Richard from his wife, **QUEEN ISABEL**, and imprisons Richard.

In Parliament, the Duke of **AUMERLE** and **BAGOT**, one of Richard's prior advisors, accuse each other of treason; news arrives that Mowbray has died in exile; and Richard formally abdicates to Bolingbroke, now **HENRY IV**. The Bishop of **CARLISLE** warns of civil war.

The Duke of York discovers his son, Aumerle, is conspiring against Henry on behalf of the deposed Richard. The Duke and **DUCHESS OF YORK** race to the king – he to report Aumerle; she to save him. Henry pardons his cousin Aumerle.

Sir Piers of **EXTON**, believing he is working under Henry's orders, murders Richard in his prison cell. Henry denies responsibility, but vows a pilgrimage to the Holy Land to absolve himself of Richard's death.
—Heidi Schmidt, dramaturg

DIRECTOR'S NOTE

The Colorado Shakespeare Festival last produced *Richard II* in 2013. I remember that production well. It was my first summer as the producing artistic director of CSF and the great (and intimidating) Jim Symons was directing. In 2023, I began outlining future seasons for CSF with the Mary Rippon closure in mind. I realized that by 2025, CSF would have gone seven years without fully producing a history play. I considered other more well known and popular history titles, however, good memories of the 2013 production kept rolling through my mind. I decided to reread *Richard II*. This was in April of 2024.

I was struck by the idea of Richard: a privileged, flattered and fawned-upon autocrat invading Ireland for self-serving reasons. He then turns his reign into a kleptocracy to fund his war. In doing so, he weakens his monarchy, inviting the wealthiest class in England to destabilize his leadership. During this, we must watch the collateral damage done to the country, its families and their future.

Richard II did not include the famous "deposition scene" when first published. Clearly, this scene was deemed too politically dangerous during Queen Elizabeth I's reign. The scene didn't appear in print until the reign of King James, successor to Elizabeth. Depicting the removal of an English monarch on a London stage was dangerous territory.

Despite the problems of his own creation and the schadenfreude of watching him suffer the consequences, I was more drawn to how Richard becomes a person throughout the play. When his identity as king is taken from him—the only identity he's ever known—he must re-form himself as a human being. This he does with startling language, some of Shakespeare's best. Like other characters who move from unsympathetic to sympathetic (King Lear, Malvolio, etc.) actors and directors are given a chance to enact a miracle of humanity: change.
—Tim Orr





HOW DID WE GET HERE? RICHARD II AND THE LORDS APPELLANT

Many Shakespeare plays make assumptions about the audience's knowledge of characters and recent history; in *Richard II*, that knowledge revolves around the death of Thomas of Woodstock, Duke of Gloucester, King Richard II's uncle.

Richard was crowned King of England in 1377, age 10. The young king spent his early reign profoundly frustrated at his lack of actual control of his kingdom. God put him on the throne—why didn't his uncles and other lords bow to his will as God's anointed? By 1387, Richard's impulsivity and excessive spending pushed the lords and citizens of the kingdom to a breaking point. Unable to challenge the king himself, five lords "appealed" (accused) Richard's favorite advisors of treason for mismanaging royal funds and exercising undue influence on the 20-year-old king. The Lords Appellant, as they were called, effectively cleaned Richard's house, arresting and executing nearly everyone Richard relied on. Richard remained king, but with severe restrictions. Over the next decade, he slowly and meticulously built up his power, never forgetting the insult. In 1397, Richard arrested three of the Lords Appellant under new accusations of treason. One was executed, another exiled for life, and a third—his uncle Gloucester—was sent to Calais to await trial. The two remaining, however, received official pardons and new titles. Henry Bolingbroke, the king's first cousin, became Duke of Hereford; Thomas Mowbray, now a trusted advisor to the king, became Duke of Norfolk.

Mowbray also controlled the Calais prison where Gloucester was held. Gloucester's unexplained death in that prison prompted rampant speculation. The dominant theory in Shakespeare's day was that Richard secretly ordered Gloucester's death and Mowbray carried it out. Richard had gone to great lengths to demonstrate his absolute power, far more than English conceptions of kingship allowed. He brought archers to Parliament to enforce his wishes, rejected his own edicts on a whim, and (according to rumor, anyway), murdered his own uncle Gloucester, the son of a king, and confiscated his property.

What were the citizens of England to do? Richard's unreliability created chaos, but to challenge a king anointed by God was to challenge God himself. Shakespeare's other history plays (written earlier but depicting later reigns) trace generations of violence to Henry IV's original sin of deposing the rightfully crowned Richard II. Shakespeare's own opinions are indecipherable within the multiple points of view in the play. There are no easy answers here. A question, however, seems to reappear throughout his history plays: what choices and consequences face England when confronted with a bad king, lawfully crowned?

—Heidi Schmidt

Scenic rendering (left) by Matthew S. Crane.

Costume renderings by Sarah Zinn.

After the Curtains Fall

Colorado Shakespeare Festival's Outreach Programs Continue Year-Round

By Clay Bonnyman Evans



To most of the public, the Colorado Shakespeare Festival simply arrives each summer,

much like the many traveling troupes and players who enact many of the great playwright's works. From June to August, the festival typically produces three to five plays, most from the Shakespeare canon, and at least one "adjacent" work. With more than 65 seasons under its belt CSF is the second-longest running such festival in North America.

But CSF doesn't disappear after the final curtain call each summer. Throughout the year, it leverages the works of Shakespeare to support education, violence prevention, self-knowledge and community engagement.

"We reach nearly 11,000 people a year through our programs," says Director of Outreach Amanda Giguere. She thinks of it as a "pyramid of impact," with the top reaching the smallest number of people, but having the most in-depth engagement.

CSF in the Schools: Shakespeare & Violence Prevention, co-founded with the University of Colorado Center for the Study and Prevention of Violence in 2011, serves as a sturdy foundation for the pyramid, having reached some 140,000 Colorado students with one-day forays into classrooms across the state.

"We try to get students to think about what human behavior looks like. They step into the plays and practice their own strategies about how to prevent harm," Giguere says. CSF is now about one-third of the way toward its goal of presenting the program in every Colorado county.

It has been featured on PBS Newshour and exported to England's Shakespeare Globe and Shakespeare Birthplace Trust in Stratford-upon-Avon, birthplace of The Bard. It's also the subject of Giguere's forthcoming book, *Shakespeare and Violence Prevention: A Practical Handbook for Educators* (University Press of Colorado, 2025).

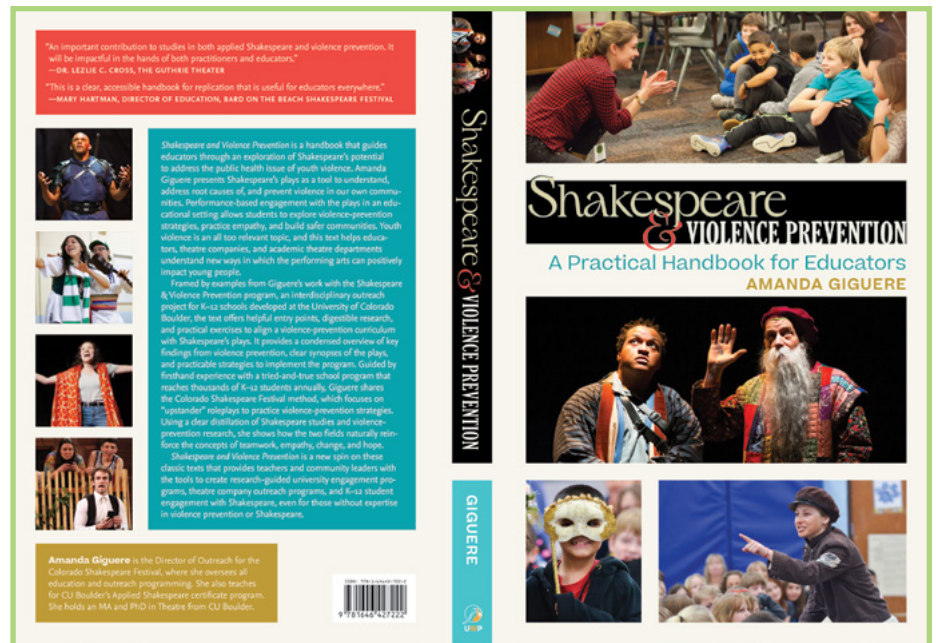
Next up on the pyramid are CSF's programs for adults, which include a webinar series, Classics 101, pre-show lectures, and Bard's Book Club, an online reading club with dramaturg Heidi Schmidt.

This year, the festival is preparing to launch a new program, Bard's Backstage Pass, a "camp" for adults "for people who are looking to dig deeper with Shakespeare," Giguere says. "It's a series of experiences on campus, from a visit to Norlin Library's rare-books collection to Q&A's with actors and directors."

Adults, teens and children are also welcome to attend free, informal pre-show talks, or prologues, 45 minutes before each performance to learn about each play's historical context, plot, characters, themes and more. The pre-show talks are written by CSF's dramaturgs and delivered by members of the CSF staff. In 2025, the Prologue series is supported by Mark Ragan and Jamie Shaak on behalf of the Boulder Ensemble Theatre Company.

Moving up, the Will Power Festival takes Shakespeare into five different 4th- and 5th-grade programs at public and private schools, engaging some 200 local students. The program is supported by the Jensen Family Will Power Endowment.

"Each school gets a different act of the play. They don't meet until the day of the



performance, so it teaches collaboration and teamwork," Giguere says.

At the top of the pyramid are CSF's wildly popular summer camps for 60 to 70 children every year. At Camp Shakespeare, students aged 9 to 18 rehearse and perform 30-minute versions of the season's main plays. Shakespeare's Sprites is for "littles" aged 6 to 9.

"This year, we'll have 18 kids performing Doctor Faustus at age 9 ... as one does," Giguere says with a laugh. Each program contributes not just to a better grasp of Shakespeare, she says, but also helps improve language skills, boosts confidence, builds connection and helps participants better understand themselves as part of their community, culture and world.

"Outreach isn't really about Shakespeare," she says in an exaggerated whisper. "It's about getting familiar with who we are as people, who our peers are and understanding the communities we share."

Giguere says these outreach programs encourage "perspective hopping," an important tool in getting to know our fellow humans ... and ourselves.

"Working with Shakespeare requires us to slow down and take on multiple

viewpoints. It requires complexity of thought," she says. "And in an unhealthy climate filled with unkindness and hatred, the plays can help us slow down and see ourselves and our communities more clearly through the world of the play."

With the current presidential administration making drastic changes to federal grant funding, CSF is looking toward its patrons more than ever to continue its year-round work.

And with public funding likely to remain uncertain in the near term, individual donors are more important than ever. CSF has now raised about 72 percent of a \$1 million endowment devoted to education and continues to build its annual giving to bolster sustainability, thanks to supporters.

"We want to continue planning projects and hiring, so we're grateful to all those who support the work we do in our outreach programs," Giguere says.

After all, CSF is about so much more than putting on plays.

"It's arts education. But it's also about social and emotional development that's critical to healthy society," Giguere says.

Learn more about getting involved with education and outreach at CSF at coloradoshakes.org.



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DOCTOR FAUSTUS



**BY CHRISTOPHER
MARLOWE**

ORIGINAL PRACTICES

ARTISTIC TEAM

Actor-Manager

Shunté Lofton

Scenic Design

inspired by **Matthew S. Crane**

Costume Coordinators

Jessica Land, Abigail Hartline

Lighting Coordinator

Eamonn Stone

Sound Designer

Not yet invented

Props Coordinator

Brian Wayne

Dramaturg

Heidi Schmidt

Stage Manager

Catherine Kolos*

Assistant Stage Manager

Brandon Clark*

Stage Management Apprentices

Camden Hornor, Alix Petz

CAST

CHORUS / PRIDE

Kevin Rich*

YOUNG FAUSTUS (Act I)

Jordan Pettis

FAUSTUS (Act II)

Brik Berkes*

WAGNER, his servant / WRATH

Matt Zambrano*

VALDES, a magician / LUCIFER /

The POPE

Sam Sandoe

CORNELIUS, a magician /

COVETOUSNESS / DUKE of Vanholt

Karen Slack

GOOD ANGEL / VINTNER /

HORSE TRADER

Daniel Oliveri

EVIL ANGEL / WISE WOMAN

Ellen McLaughlin*

MEPHISTOPHELES

Madison Taylor

ROBIN THE CLOWN /

ALEXANDER THE GREAT

Jordan Coughtry*

RAFE / EMPEROR Charles V

Kenny Fedorko

CARDINAL LORRAINE /

DUCHESS of Vanholt / SLOTH

Sofia Rodriguez

SCHOLAR / HELEN OF TROY / ENVY /

ALEXANDER'S PARAMOUR

Shunté Lofton*

SCHOLAR / LECHERY /

a KNIGHT at the Emperor's court

Aidan Biffinger

SCHOLAR / GLUTTONY / FRIAR

Roan Cochrane

PROMPTER

Heidi Schmidt

MUSICIAN

Dave Willey

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Visit **page 14** for the season calendar.

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PROGRAM NOTES

SYNOPSIS

In Wittenberg, Germany, scholar Doctor John **FAUSTUS** is frustrated at the limits of traditional academics (law, philosophy, etc.); he asks **VALDES** and **CORNELIUS** for help studying magic. They agree to instruct him. Faustus conjures powerful demon **MEPHISTOPHELES**, who offers to serve Faustus and provide him with knowledge, wealth and power for 24 years, in exchange for his soul. A **GOOD ANGEL** and **EVIL ANGEL** attempt to sway Faustus, who agrees to the deal and signs the contract in his own blood. Mephistopheles gives Faustus a book of magic.

Meanwhile, Faustus' servingman **WAGNER** takes a servant of his own—**ROBIN**—and promises to teach him conjuring. Robin steals a book of magic from Faustus and brags to **RAFE** of all the mischief he can now perform. The two manage to conjure Mephistopheles, who transforms them into animals for their impertinence.

Faustus has doubts about his choice and considers repenting, but finds he cannot. He continues to learn from Mephistopheles. **LUCIFER** scolds Faustus for thinking of God and heaven. Lucifer and Mephistopheles present a pageant to Faustus of the Seven Deadly Sins and another book of magic.

Faustus travels the world with Mephistopheles, becoming famous for his skill. They play pranks on the **POPE** in Rome, summon the spirit of **ALEXANDER THE GREAT** for **EMPEROR** Charles V, entertain the **DUKE** and **DUCHESS** Vanholt, and punish a doubting **KNIGHT** by giving him horns.

As his 24 years of prosperity come to an end, a **WISE WOMAN** advises Faustus to beg forgiveness of God; Mephistopheles convinces him to once more renew his promise to Lucifer. Faustus confesses his devil's bargain and his regrets to scholars at Wittenberg, but despite their pleas, is convinced nothing can save him. As the clock strikes midnight, the devils come and claim Faustus's soul.

—Heidi Schmidt, dramaturg

ACTOR-MANAGER'S NOTE

If you had all the power in the world, how would you use it?

I am thrilled to explore this question with you all for this summer's original practices production!

This show is an opportunity for us to explore what it might have been like to produce theatre in the same fashion Shakespeare and his contemporaries would have. And while there is no definitive answer, what we believe is that there were very few rehearsals and that the actors were given only their lines to memorize, which is how we've approached this production.

Doctor Faustus was one of the last plays Christopher Marlowe wrote before his death. Full of magic, comedy and tragedy, it follows the German scholar as he grows tired of the limitations of earthly knowledge and decides to learn magic. Soon Faustus is summoning devils and the battle between good and evil, physical and spiritual, impenitence and repentance begins.

I am so excited to share with you all of the hard work the actors and designers have put into this! I'm sure we have all at one point in our lives wondered what it would be like to be the richest, the smartest, the prettiest and the coolest person in the world. Join us as we explore the gravity of power.

—Shunté Lofton



THE COMPANY



T R F

BRIK BERKES* appeared in *Much Ado About Nothing* (2023), *King Lear* (2023), *All's Well That Ends Well* (2022) and *Coriolanus* (2022) and is honored to be returning to CSF. His regional credits include *Moon Over Buffalo* with Oregon Cabaret 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*. (3 seasons)



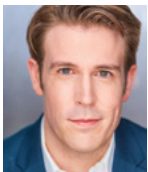
T R F

AIDAN BIFFINGER is going into his senior year at the University of Colorado Boulder, pursuing a BFA in Theatre Performance and a BA in Neuroscience. His previous acting credits include Guiderius in *Cymbeline*, Schwartz in *The 25th Annual Putnam County Spelling Bee*, Silvius in *As You Like It* and a Guard in *Antigone*. This is his professional theatre debut. Recipient of the Midsummer Night Acting Internship Award. (1 season)



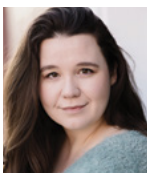
T R F

ROAN COCHRANE is a graduate from the University of Colorado Boulder with a Bachelor of Fine Arts in Acting. He has performed in many shows at the university and is very excited to be a part of the Colorado Shakespeare Festival this season. Some of his roles while in school include Nicholas Bottom in *Something Rotten!*, Touchstone in *As You Like It* and Jonathan in *The Play That Goes Wrong*. He has been acting since he was young and has been working very hard ever since to continue to learn and grow as a performer. Recipient of the Sandoe Family Acting Internship Award. (2 seasons)



T R F

JORDAN COUGHTRY* is terribly happy to be working at CSF for the first time. Some of his recent credits include Tony in *Dial M for Murder* (St. Louis Rep.), Feste in *Twelfth Night* (Illinois Shakespeare Festival) and Sir Hugh in *Baskerville* (Cape Playhouse). In Colorado, he's worked at the DCPA Theatre Company (*Christmas Carol*) and Theatreworks (*Red*). His other credits include the Alabama Shakespeare Festival, Two River Theatre, Olney Theatre Center and the Royal Shakespeare Company. He has developed new work with Alec Duffy (*Hoi Polloi*) and Kirk Wood Bromley (*InVerse*) in New York. As an actor and songwriter, he has written and played music for productions at the Illinois Shakespeare Festival (5 seasons), the Shakespeare Theatre of New Jersey (9 seasons), Arkansas Shakespeare Theatre and the Pioneer Theatre. On television, he pops up in the Chicago universe now and then, and in a bunch of commercials. He teaches acting at the University of Illinois Urbana-Champaign. (1 season)



T R

SARAH DUTTLINGER has performed previously with CSF in both the summer seasons and the touring company. She was featured most recently in the 2023 season's *The Winter's Tale* and *One Man, Two Guvnors*. Some of her favorite Shakespeare credits include *Hamlet*, *King Lear* and *Romeo and Juliet*. In addition to her work with CSF, she's performed regionally with Colorado Springs Fine Arts Center, Vintage Theatre, Empathy Theatre Project and internationally with the Prague Shakespeare Company. 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. (5 seasons)



T R F

KENNY FEDORKO's Off-Broadway credits include *Public Enemy* and *Vanity Fair* (Obie Award-winning Pearl Theater Company). He has acted regionally with CSF, Curious Theatre, Asolo Rep, Pennsylvania Shakespeare and Yosemite National Park. He appeared in the film *Rachel Hendrix*, directed by Victor Nunez and is the co-founder of the Maggie, the Tattered Cover Colfax resident writing group. He was the recipient of the Best Screenplay Award at the 2023 Kickass Film Fest for *Elephant in the Room* and the Paul Newman Trophy for Best Actor at Kenyon College. Fedorko holds an MFA from the FSU Asolo Conservatory for Actor Training. (2 seasons)



T R

JEN KLINK is an actor and educator who originally hails from Estes Park, Colorado. Her recent onstage credits include Rosalind in *As You Like It* (Montana Shakespeare in the Schools) and Letter Writer #2 in *Tiny Beautiful Things* (Thunder River Theatre Company). She has been an artistic and outdoor educator for a decade, and has worked with Montana Shakespeare in the Schools, Voyageur Outward Bound, Snowmass Ski Patrol and Cheley Colorado Camps. Klink holds a BFA in Acting from the University of Minnesota / Guthrie Theatre Actor Training Program, and is a graduate of Interlochen Arts Academy. (1 season)



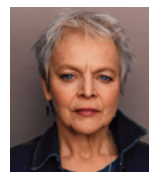
T R

KYLE LAWRENCE is a Denver-based actor and teaching artist. He is thrilled to be returning to the Festival, having previously worked on *King Lear* (2023), *Much Ado About Nothing* (2023), *The Book of Will* (2022), *The Two Gentlemen of Verona* (2022) and *The Alchemist* (2022). Off the stage, Lawrence directs for CenterStage Theatre's 2nd through 8th grade group and teaches with DCPA's Education program. (3 seasons)



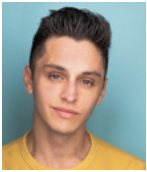
T R F

SHUNTÉ LOFTON* is elated to be returning to CSF this summer! Her previous CSF credits include Lady Macbeth in *Macbeth* (2024), Lady Ford in *The Merry Wives of Windsor* (2024), 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 Jane in *Pride and Prejudice* (Cleveland Play House), 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. She is represented by Dani Super Management. (5 seasons)



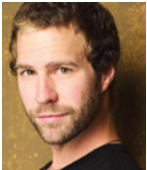
T R F

ELLEN MCLAUGHLIN* has worked extensively in regional, international and New York theater both as an actor and as a playwright. Her acting work includes originating the part of the Angel in *Angels in America*, appearing in its first workshops and regional productions through its original Broadway run. Her previous CSF roles include *King Lear* (2023). Her other favorite work includes Violet in *August*, *Osage County* (Missouri Rep.), the Homebody in *Homebody/Kabul* (Intiman, Seattle, WA), Alice in *Blue Window* (Manhattan Theater Club), Claire in *A Delicate Balance* (Arena Stage, Yale Repertory Theater) and Margie in *Good People* (George St. Theater, Seattle Rep.). (2 seasons)



T R F

DANIEL OLIVERI completed his BFA in Acting from the University of Colorado Boulder in the spring of 2025. His recent credits include Robin in *The Merry Wives of Windsor* and Fleance in *Macbeth* (CSF); Lee Turner in *John Proctor is the Villain*, Prologue 2 in *Antigone*, Chris in *The Play That Goes Wrong*, an ensemble member and understudy for Harry and David in *Company*, Puck in *ShakesFEAR: An Autumn's Tale*, Jack Ford in *They Promised Her the Moon*, and Elliot in *Kaidan+: Something Strange and Spectral* (CU Mainstage); and Orlando, Oliver, Duke Frederick (as a swing) in *As You Like It*, Ken in *Red*, CB in *Dog Sees God* and Witch 1 in *Macbeth* (Sandbox student series). Recipient of the 60th Season Commemorative Acting Internship Award. (2 seasons)



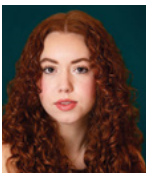
T R F

JORDAN PETTIS is delighted to return to CSF for his second season. Treasured past projects include Armado in *Love's Labour's Lost* (Montana Shakespeare in the Parks), Orsino in *Twelfth Night* (California Shakespeare Company) and most recently, Miles in *She Kills Monsters* (Too Lemon Productions, Los Angeles). You might have seen him recently on screen for *Interstate Batteries*, directed by the McIlraith brothers (SNL). He co-writes and acts for *Midnight in Harris*, a vertical short-form series produced by Knapptime Productions. You can also see him pedaling around Knott's Berry Farm as the Memory Lane Melodian, playing the piano atop a tricycle. Pettis received a BFA from the University of Illinois and has trained with UCB in LA. To Madison Taylor: "I would not wish any companion in the world but you." (2 seasons)



R F

KEVIN RICH's recent directing credits include *The Merry Wives of Windsor* (2024), *Much Ado About Nothing* (2023), *The Alchemist* (2022), *Pericles* (2021), *King Charles III: A Future History Play* (2019), *King John* (2019) and *Edward III* (2018) at the Colorado Shakespeare Festival; *The Winter's Tale* and *The Importance of Being Earnest* at the American Shakespeare Center; and *ShakesFEAR* and *Lord of the Flies* at Nebraska Repertory Theatre. His acting credits include CSF, Arvada Center Black Box Rep, Chicago Shakespeare, Illinois Shakespeare Festival, Milwaukee Shakespeare, Shakespeare & Company, Kentucky Shakespeare and Portland Center Stage. He is a member of AEA and SAG/AFTRA and an associate member of the Stage Directors and Choreographers Society. Kevin holds a BA from Grinnell College and an MFA from Yale School of Drama. (7 seasons)



T R F

SOFIA RODRIGUEZ is a versatile multicultural actress, singer, and artist based in Colorado. She obtained her BFA in Theater Performance at the University of Colorado Boulder and is dedicated to honing her craft and exploring diverse roles on stage and screen. Her recent credits include *Troilus and Cressida* (Patroclus), *The Wolves* (#46), *A Streetcar Named Desire* (Stella), *Antigone: Presented by the Girls of Saint Catherines* (Tamsin), and *The Importance of Being Earnest* (Gwendolyn). With a dedication to storytelling and authenticity in every role, Rodriguez continues to captivate audiences with her talent and passion for the performing arts. Recipient of the Dorothy & Carl Nelson Acting Internship Award (1 season)



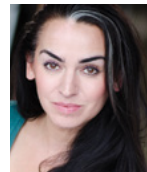
T R F

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 one of them with CSF. (37 seasons)



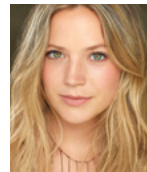
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SEAN SCRUTCHINS* is an active teaching artist in the Denver area. He has worked as a theatre instructor for the CSF Education and Outreach programs and at the Denver Center for the Performing Arts. He received his MFA in theatre performance from the University of Southern Mississippi. His previous CSF acting credits include *Macbeth* (2024), *The Merry Wives of Windsor* (2024), *Arden of Faversham* (2024), *Much Ado About Nothing* (2023 and 2015), *King Lear* (2023), *The Two Gentlemen of Verona* (2022), *The Book of Will* (2022), *A Midsummer Night's Dream* (2013 and 2021), *The Odyssey* (2021) and *Richard III* (2018). His other acting credits include *Amerikin*, *Heroes of the Fourth Turning*, *American Son*, and *Downstate* (Curious Theatre Company); *The Liar* and *Animal Farm* (Arvada Center); and *Elephant & Piggy* and *Little Red* (DCPA). (11 seasons)



T R F

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. (10 seasons)



T R F

MADISON TAYLOR is thrilled to return for her third season with CSF! She most recently appeared on stage in Colorado with BETC's *Little Women* as Jo March. Off-Broadway she has performed as Roxane in *Cyrano de Bergerac* (Titan Theater Company). She has performed several Shakespeare plays including as Juliet in *Romeo and Juliet*, Helen in *All's Well That Ends Well* (CSF); Desdemona in *Othello* (Montana Shakespeare in the Parks) and Viola in *Twelfth Night* (California Shakespeare Company). You can see her on-screen as Morgana in the feature film *Seance Games Metaxu* (AppleTV+, director Tane McClure). Her upcoming work includes guest starring as a young Dee Wallace in *The Day Is Young* with director Taymour Ghazi, Samantha Walker in the TV miniseries *The Annihilator*, and Ranger Veronica in the TV miniseries *Bigfoot & Jeff*. She received her MFA from University of Houston and is now based in Los Angeles. (3 seasons)



T R F

MATT ZAMBRANO* is a Denver born actor, writer, director, improviser, teaching artist and mime. As a performer, Zambrano has worked all over the country with theaters such as the Shakespeare Theater of D.C., Milwaukee Rep, Utah Shakes, Orlando Shakespeare Theater, the Philadelphia Theater Company, the Story Pirates, the Denver Center for the Performing Arts and more. With CSF, he has acted in *The Comedy of Errors* (2004) and *Twelfth Night* (2005). He received his MFA in Theater from the National Theater Conservatory and is the co-founder and Artistic Director of *The King Penny Radio Show*. (3 seasons)

WHO'S WHO

ACTOR	THE TEMPEST	RICHARD	DOCTOR FAUSTUS
Brik Berkes*	Antonio / Ensemble	Duke of York	Faustus (Act II)
Aidan Biffinger	Francisco / Master / Spirit / Ensemble	Bagot / Servant to Exton	Scholar / Lechery / Knight
Roan Cochrane	Boatswain / Spirit / Ensemble	Harry "Hotspur" Percy	Scholar / Gluttony / Friar
Jordan Coughtry*	Ariel	Henry Bolingbroke, later King Henry IV	Robin the Clown / Alexander the Great
Sarah Duttlinger	Swing	Swing	
Kenny Fedorko	Sebastian / Ensemble	Earl of Salisbury / Sir Piers of Exton	Rafe / Emperor
Jen Klink	Swing	Swing	
Kyle Lawrence	Swing	Swing	
Shunté Lofton*	Gonzalo	Duchess of Gloucester / Willoughby	Scholar / Helen of Troy / Envy / Alexander's Paramour
Ellen McLaughlin*	Prospera	John of Gaunt / Gardener / Groom	Evil Angel / Wise Woman
Daniel Oliveri	Iris / Ensemble	Bushy / Gardener's Servant / Soldier / Servant to Exton	Good Angel / Vintner / Horse Trader
Jordan Pettis	Ferdinand / Ensemble	Duke of Aumerle	Young Faustus (Act I)
Kevin Rich*		King Richard II	Chorus / Pride
Sofia Rodriguez	Juno / Ensemble	Queen's Lady / York's Attendant / Soldier	Duchess / Sloth / Cardinal Lorraine
Sam Sandoe	Alonso	Henry Percy, Earl of Northumberland	Lucifer / Pope / Valdes
Sean Scrutchins*	Stephano / Ensemble	Ross / Keeper	
Karen Slack	Caliban	Duchess of York / Green	Cornelius / Covetousness / Duke
Madison Taylor	Miranda	Queen Isabel	Mephistopheles
Matt Zambrano*	Trinculo / Ensemble	Thomas Mowbray / Welsh Captain / Bishop of Carlisle	Wagner / Wrath

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DAVID H. SAVIDGE

To honor the memory of beloved husband and father, David H. Savidge, his family established the David H. Savidge Endowed Memorial Fund for the Colorado Shakespeare Festival after his passing in 2024.

David was actively involved with CSF as a patron, the father of two daughters who grew up attending and volunteering with CSF's Sprites and Camp Shakespeare summer programs, a teacher advocate for CSF in the Schools: Shakespeare & Violence Prevention program, and as an actor in the 2015 production of *Much Ado About Nothing*.

David graduated from Muhlenberg College in 1989 with a Drama degree, and he lived his life immersed in theater and song, always seeing the beauty of the world through the arts. This memorial fund will provide financial support for aspiring drama and theater students working with CSF each summer, helping to nurture and sustain the next generation of artists. CSF is honored to commemorate David's dedication to the arts, his encouragement of students pursuing their craft, and his inspiring spirit and generosity through this fund.



KEN AND RUTH WRIGHT

The Colorado Shakespeare Festival has received the largest single gift in its 68-year history—a \$1 million endowment from beloved longtime supporters Ken and Ruth Wright. Their landmark gift ensures that CSF's artistic excellence and educational mission will thrive for generations to come.

Ken and Ruth's connection to CSF began with its founding season in 1958. New to Boulder, the couple discovered the Festival early on and were immediately taken with the joy of live Shakespeare under the stars. They've held season tickets ever since. Ken's engineering firm, Wright Water Engineers, also became one of CSF's earliest and longest-standing corporate sponsors.

Now, with their \$1 million endowment gift, the Wrights are once again ensuring that CSF will continue to flourish. The gift will sustain the Festival's core programming, including its acclaimed summer productions and year-round educational outreach that brings Shakespeare to thousands of Colorado students each year.

Ken, a civil engineer and founder of Wright Water Engineers, and Ruth, a 1972 graduate of Colorado Law and former Majority Leader in the Colorado House of Representatives, have long been civic leaders in Boulder. Their legacy includes a deep commitment to the environment, public service, education, and the arts.

"Ken and Ruth Wright are woven into the very fabric of the Colorado Shakespeare Festival," said Producing Artistic Director Tim Orr. "This incredible gift reflects decades of passion and advocacy. It honors the past and secures our future."

The Wrights' belief in the power of storytelling and community has been a guiding force behind their support. "We've always loved the outdoor setting, the connection with the audience, and the power of the performances," Ruth shared.

Their latest gift is not just historic in size—it's a shining testament to a lifetime of love for live theater and to the belief that the arts are essential to the life of a vibrant community.

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ARTISTIC TEAM

PRODUCING ARTISTIC DIRECTOR

TIM ORR (director: *Richard II*) has been with CSF as a performer since 2007. He joined the staff as the associate producing director in 2011 and became producing artistic director in 2013. During his tenure, he has helped found the CSF School of Theatre and CSF's nationally recognized Shakespeare anti-bullying school tour, has begun the Original Practices series of Shakespeare's plays and has led CSF through several successful capital and endowment campaigns. As an actor, he has appeared in 10 productions at CSF and in numerous theatres across California. His CSF directing credits include *One Man, Two Guvnors* (2023), *The Odyssey* (2021), *Twelfth Night* (2019), *Rosencrantz & Guildenstern Are Dead* (2017), *Wittenberg* (2015) and *I Hate Hamlet* (2014) as well as several touring productions. He has held lecturer positions in classical acting, voice and musical theatre at the University of California-Davis, the University of Colorado Boulder and the Berkeley Repertory School of Theatre. He holds degrees in music and arts management from California State University-Sacramento and an MFA in theatre from the University of California-Davis. He was a Fellow with the League of American Orchestras. (18 seasons)

DIRECTORS AND CHOREOGRAPHY

KEVIN RICH's (*The Tempest*) recent directing credits include *The Merry Wives of Windsor* (2024), *Much Ado About Nothing* (2023), *The Alchemist* (2022), *Pericles* (2021), *King Charles III: A Future History Play* (2019), *King John* (2019) and *Edward III* (2018) at the Colorado Shakespeare Festival; *The Winter's Tale* and *The Importance of Being Earnest* at the American Shakespeare Center; and *ShakesFEAR* and *Lord of the Flies* at Nebraska Repertory Theatre. His acting credits include CSF, Arvada Center Black Box Rep, Chicago Shakespeare, Illinois Shakespeare Festival, Milwaukee Shakespeare, Shakespeare & Company, Kentucky Shakespeare and Portland Center Stage. He is a member of AEA and SAG/AFTRA and an associate member of the Stage Directors and Choreographers Society. Kevin holds a BA from Grinnell College and an MFA from Yale School of Drama. (7 seasons)

MARLA A. SCHULZ (*The Tempest*) is excited to return for her second season at the Colorado Shakespeare Festival. Marla uses movement as a universal entry point into theatrical scenes and songs, and enjoys challenging herself to look at material from different perspectives. Her work has been seen in numerous productions across the country in addition to presenting her research at the Association for Theatre in Higher Education conference. Some of her recent credits include *Manningcast: The Musical* (ESPN2), *Much Ado About Nothing* (Colorado Shakespeare Festival), *Spring Awakening* (CU Boulder), *Next to Normal* (CU Boulder) and *Mary Poppins* (Artisan Center Theatre). Marla is a proud Director's Lab West alumni (2024), and received her BFA in Musical Theatre from Southern Illinois University Carbondale. (2 seasons)

PLAYWRIGHTS

CHRISTOPHER MARLOWE (1564-1593) (*Doctor Faustus*) was an Elizabethan dramatist known for titles such as *Tamburlaine the Great* (Parts 1 and 2), *Edward II*, *The Jew of Malta* and *Doctor Faustus*.

DRAMATURGS

AMANDA GIGUERE (*The Tempest*) 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. Publications include *The Plays of Yasmina Reza on the English and American Stage* (2010) and *Shakespeare & Violence Prevention: A Practical Handbook for Educators* (2025). 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. (21 seasons)

HEIDI SCHMIDT (*Richard II*, *Doctor Faustus*) is a dramaturg, director and teacher. Her dramaturgy credits include Colorado Shakespeare Festival (*The Merry Wives of Windsor*, *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 Theater Company (*Faith*), and Curious Theatre Company (Regina Taylor's *Exhibit*, *Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*). Her directing credits include CU Boulder (*Picnic*, *Melancholy Play*), Dirtyfish Theater (*Wedding Cake Vodka*), CSF Education (*Romeo and Juliet*, *Measure for Measure*, *King Lear*, *As You Like It*) and readings for Curious New Voices, Athena Project and Paragon Theatre Company. Her administrative position credits include CSF, Local Theater Company, Repertory Dance Theatre (Salt Lake City), and Women and Theatre Program. As an all-around theatre maker, she has designed props for Curious Theatre, presented pre-show talks at the Arvada Center, served as voice coach for CSF's Camp Shakespeare, and performed in a devised ensemble piece on the National Mall in Washington, D.C. Schmidt holds a PhD in Theatre History, Criticism, and Dramatic Literature from CU Boulder. She serves as CSF's Outreach Specialist and Resident Dramaturg and regularly teaches after-school Shakespeare classes for kids, teens and adults. (14 seasons)

COSTUME DESIGN

SARAH ZINN (*The Tempest*, *Richard II*) is a costumer from Boulder, Colorado. She holds her 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*. (4 seasons)

LIGHTING DESIGN

KATIE GRUENHAGEN (*The Tempest*) is the Program Director for Live Entertainment Technology at Lone Star College in Houston, Texas, and a regional lighting designer. Her design credits include CSF (*Richard III*, *You Can't Take It With You*, *All's Well That Ends Well*, *Coriolanus*); Denver Center for the Performing Arts (*This Is Modern Art*); Boulder Ensemble Theatre Company (*Birds of North America*, *The Revolutionists*, *The Few*); Curious Theatre Company (*Body of An American*, *Hand of God*); Main Street Theatre in Houston (*Cinderella*, *Mr. Popper's Penguin's*); and Oregon Cabaret Theatre (*Mamma Mia!*). She holds a Master of Fine Arts in Lighting Design from Indiana University. (4 seasons)

ERIC NORBURY's^ (*Richard II*) Off-Broadway credits include *Hong Kong Mississippi* (La MaMa ETC), *Dodi & Diana* (Colt Coeur), *Only Human: A Musical* (Theatre St. Clement's) and *Till* (NYMF). His regional credits include *A Bronx Tale*, *Footloose* and *Jersey Boys* (Argyle Theatre); *Anastasia* and *Parade* (Slow Burn Theatre Company); *The Prom* (WPPAC); *The Drowsy Chaperone* (SSMT) and *Blue* (Seattle Opera, Pittsburgh Opera and the Dutch National Opera). He has previously worked with LaMaMa ETC, BAM, NYTW, Playwrights Horizons, Barrington Stage Company, the La Jolla Playhouse, Washington National Opera, the Glimmerglass Festival, Sean Curran Dance Company, Nimbus Dance, De Funes Dance and Second Avenue Dance Company, among others. He is a member of the Colt Coeur Company. He received his MFA from the NYU Tisch School of the Arts. (1 season)

PROPS DESIGN

JAY DUCKWORTH (*The Tempest*, *Richard II*) boasts over 20 years of experience in LORT & Off-Broadways theatre, independent films, TV, and music videos and over 65 Off-Broadway shows credit his name as a Props Master and Props Designer. The roll call of shows for which he has created original work starts in Classic Greek Theater, re-imagined Shakespeare plays as well as being part of the artistic team that created musicals including *Hamilton*, *Fun Home*, *Bloody, Bloody Andrew Jackson*, and the highly controversial *Julius Caesar* at Shakespeare in the Park 2017 at his decade residency with the Public Theater. As well as being

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

a writer for Stage Directions Magazine, he teaches Properties and the Philosophy of Aesthetics at Pace University. He has been the Keynote Speaker for The Kennedy Center American College Theater Festival and the United States Institute of Theater Technology, curating USITT's very first Prop Lab in 2018. (3 seasons)

SCENIC DESIGN

MATTHEW S. CRANE (*The Tempest, Richard II*) 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 third season of scenic design. His past designs with CSF include *Macbeth* (2024), *The Merry Wives of Windsor* (2024), *The Winter's Tale* (2023) and *One Man, Two Guvnors* (2023). His recent local designs include *A Gentleman's Guide to Love and Murder* (Arvada Center); *Confederates* (Curious Theatre Company); *A Midsummer Night's Dream* (Lamont Opera Theatre); *Macbeth* and *Romeo and Juliet* (University of Denver); *An Enemy of the People* (Boulder Ensemble Theatre Company); and *School of Rock* (Parker Arts/Veritas Productions). He received a Master of Fine Arts degree from Rutgers University's Mason Gross School of the Arts. (4 seasons)

SOUND DESIGN

MAX SILVERMAN (*The Tempest, Richard II*) is a composer and sound designer. His Colorado Shakespeare Festival credits include *Macbeth* (2024), *The Merry Wives of Windsor* (2024), *The Winter's Tale* (2023) and *One Man, Two Guvnors* (2023). His other Colorado highlights include the DCPA, Arvada Center, Lone Tree Arts Center, Curious Theatre, Creede Repertory Theatre, the Catamounts, Local Theater Company and Colorado Springs Fine Arts Center. Silverman has composed and designed sound for Off-Broadway, regional and international theaters. He has written music for podcasts, advertisements, and short films. Silverman is a 2023 True West Award recipient, two-time OnStage Colorado Award winner and six-time Henry Award nominee. (3 seasons)

WIG AND MAKEUP

DENNIS MILAM BENSIE (*The Tempest, Richard II*) began his wig career in the Seattle theatre scene over 30 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 CSF having worked in the costume shop as a stitcher in 1987. (3 seasons)

VOICE AND TEXT

JEFFREY PARKER (*The Tempest, Richard II*) is a Professor of Theatre, author, award-winning actor, and professional voice, text and dialect coach. He holds an MFA from the University of California Irvine and is a certified teacher of Knight-Thompson Speechwork and a certified associate teacher of Fitzmaurice Voicework. He has coached productions nationwide with local credits including the Denver Center for the Performing Arts and the Arvada Center. His book, *Experiencing Speech*, is available for purchase at Amazon or Routledge. (6 seasons)

COSTUME MANAGEMENT

JESSICA LAND (*The Tempest, Richard II, Doctor Faustus*) is excited to return to CSF's costume shop for a sixth season. In previous years, she held the positions of Associate Costume Shop Manager, First Hand and Stitcher. During the year, she is pursuing an MFA in Costume Production from the University of North Carolina at Chapel Hill. She has previously worked at the Virginia Opera, the Arvada Center and the Pennsylvania Shakespeare Festival. Inaugural recipient of the David H. Savidge Memorial Fund award. (6 seasons)

STAGE MANAGEMENT

BRANDON CLARK* (*The Tempest, Richard II, Doctor Faustus*) is a Houston, Texas-based stage manager who is thrilled to join CSF this summer! His credits include *Noises Off*, *Seared*, *Ken Ludwig's Baskerville*, *A Christmas Carol* and the world premieres of *Torera*, Agatha Christie's *The Murder of Roger Ackroyd* and *Cowboy Bob* (Alley Theatre); *Romeo and Juliet*, *The Book of Will*, *Into the Woods* and *Othello* (Texas Shakespeare Festival). Brandon holds a Bachelor of Arts in Theatre from the University of Northern Iowa and is a proud member of Actors' Equity Association. (1 season)

CATHERINE KOLOS* (*The Tempest, Richard II, Doctor Faustus*) is a multi-disciplinary theater artist from Pittsburgh, Pennsylvania. Her regional credits include FUSION New Mexico, Pittsburgh Public Theater, Pittsburgh CLO, City Theatre, Interlochen Shakespeare Festival, Quantum and the Pittsburgh Symphony Orchestra. An award-winning producer, Kolos has helped navigate over 28 productions from concept to performance across the United States. She most recently starred as Mary Flynn in Front Porch Theatricals' critically acclaimed production of *Merrily We Roll Along*, and her one-woman cabaret, *Mood For Love*, returned earlier this year for a standing-room-only performance with the Pittsburgh Cultural Trust. She is a proud member of the Actors' Equity Association and the Stage Manager Association and holds a degree from Point Park University. (1 season)

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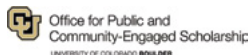
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BEFORE AND AFTER THE SHOW

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 (Prologue is not offered on preview nights).

Picnic in the Shakespeare Gardens

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

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 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.

Bard's Backstage Pass: August 1-2

A deeper dive into the 2025 season.

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.



2025 SUMMER CAMPS

Shakespeare's Sprites (ages 6 to 9)

July 7-11 and July 14-18, 9 a.m. to noon

Camp Shakespeare (ages 9 to 18)

July 21-Aug. 8

Monday through Friday, noon to 4 p.m.

Final showing: Saturday, Aug. 9, 10 a.m.
Roe Green Theatre

Ages 9 to 11: Doctor Faustus · Ages 12 to 14:

The Tempest · Ages 15 to 18: Richard II

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 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. Don't be discouraged by the construction underway on Hellems—it is a harbinger of beautiful things to come! We continue to tend the gardens during this renovation phase, so please, come on in 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.

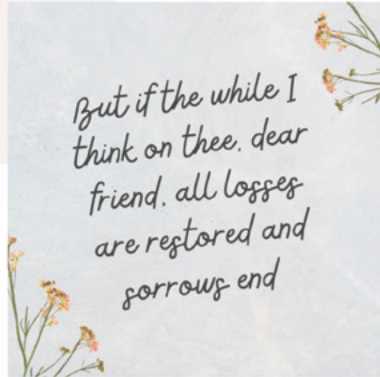
The Gardens feature signage throughout to help you identify the plants and enjoy some of Shakespeare's quotable insights about them. Our virtual tour is available for use on your mobile device at csgtour.org. Scan the QR code on the large sign in the midst of the garden and you will be transported to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

CSG welcomes new members, donors, and sponsors. Visit coshakes.org and search for Colorado Shakespeare Gardens or send us a message at info@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. We are grateful for the many types of support that keep the gardens flourishing.

Colorado Shakespeare Gardens Personnel:

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

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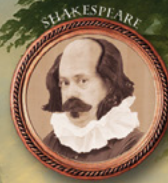


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ASSISTIVE LISTENING DEVICES are available at the performance; we'll hold onto your driver's license or credit card and return it when the device is returned to us.

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 theatre.

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.

MORE INFO

ACCESSIBILITY at the Festival: cupresents.org/accessibility

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Online: coloradoshakes.org

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Mary Jane

By Amy Herzog

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