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JUNE 8–AUG. 12

2018

**Love's Labour's Lost**

**Richard III**

**Cyrano de Bergerac**

Based on the translation written by Anthony Burgess  
of the play written by Edmond Rostand

**You Can't Take It With You**

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# 2018 Season

June 8–Aug. 12

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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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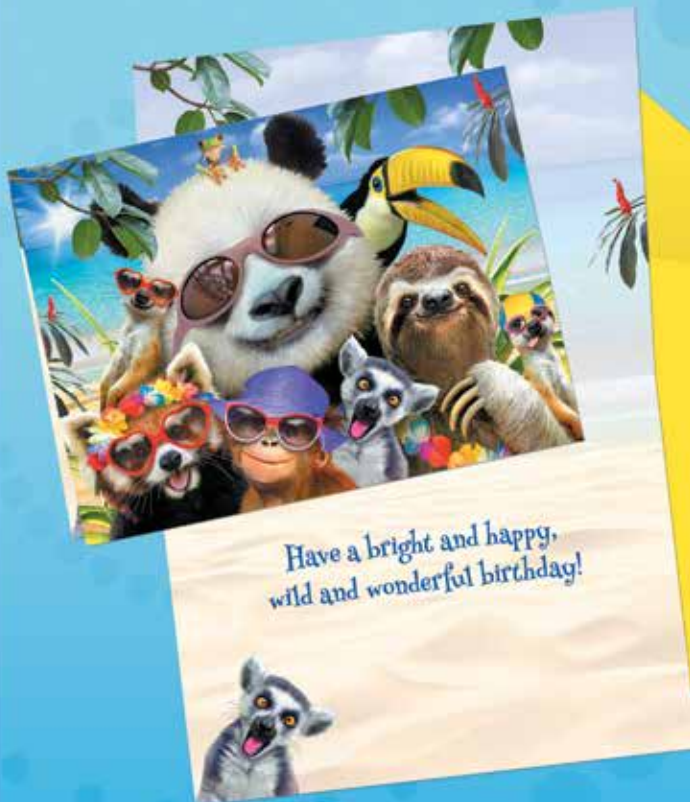
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## A Letter from the Producing Artistic Director

Hello everyone and welcome to the Colorado Shakespeare Festival! We're so happy that you chose to join us for our 61st season of "Shakespeare Under the Stars" — even if you're sitting in the indoor theatre right now. Or about to watch a non-Shakespeare play.

Last year was our 60th season—a significant year for the Colorado Shakespeare Festival. We completed the canon of Shakespeare's work for a second time; we re-created our first season from 1958 with innovative and timely productions of *The Taming of the Shrew*, *Hamlet* and *Julius Caesar*—along with *Rosencrantz & Guildenstern Are Dead*—and created a wild "original practices" production of *Henry VI, Part 3*. It all amounted to our most successful season in our history, allowing us to grow our performance and programming in 2018. Fundamentally, though, it was the Colorado Shakespeare Festival family—the committed group of artists and patrons that make up the body of this great company—that grew last year. We are incredibly proud and grateful for what we've achieved together.

But the Colorado Shakespeare Festival isn't just active in the summer. Far from it. Our education and outreach programs, operating year-round, continue to grow and expand. Our Shakespeare & Violence Prevention program uses live performance and the latest bullying prevention research to impact the lives of elementary, middle and high school students. Since its inception in 2011, these touring performances and workshops of Shakespeare's oeuvre have positively impacted more than 92K children statewide. We're excited to build out this program to reach every Colorado community in the next 10 years ... and you can help: we invite you to support the continuation of this important initiative by making a gift to the Colorado Shakespeare Festival Education and Outreach Endowment. Visit us at [coloradoshakes.org/contribute](http://coloradoshakes.org/contribute), or contact Development Assistant Emily Chesnic at 303-492-3054.

Meanwhile, this summer, we're embracing several ideas onstage that we hope you enjoy. The outdoor season on the Mary Rippon stage is exploring every possible idea of love with inspired concepts for *Love's Labour's Lost* and *Cyrano de Bergerac*. Through gorgeous poetry and language that bursts off the stage, we hope to recall your own memories of those you love and have loved. On the indoor stage we have an interesting pairing of *Richard III* and *You Can't Take It With You*. The first is Shakespeare's towering drama whose principal character and narrator, Richard, guides us through his own depraved usurpation of the English throne. In repertory with this political thriller is another masterpiece—performed by the same cast—the unequalled screwball comedy *You Can't Take It With You*. Like Shakespeare's work, I find this play remains both timely and timeless. It speaks clearest to audiences in times of political and economic anxiety, while delivering a hilarious night at the theatre. Rounding out our 2018 season is another "original practices" production, this time of the rarely produced *Edward III*. These limited performances are frequently sold out—I encourage you to experience this style of theatre, if you haven't already.

Thank you again for joining us at the Colorado Shakespeare Festival. We're delighted to host you tonight. Now let's stop reading and watch a play!

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

Tim Orr  
Producing Artistic Director  
Colorado Shakespeare Festival



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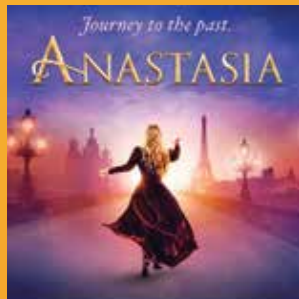
# 2018 Season Calendar

SUN	MON	TUE	WED	THU	FRI	SAT
3	4	5	6	7 JUNE	8 Love's 8PM (Preview)	9 Love's 8PM (Opening)
10	11	12	13	14	15	16 Love's 8PM
17	18	19	20	21	22 Richard 7:30PM (Preview)	23 Richard 7:30PM (Opening) Love's 8pm
24	25	26	27 ● Full Moon	28	29 Love's 8PM	30 Richard 7:30PM Love's 8PM
1 Richard 1PM	2 JULY	3	4	5	6 Cyrano 8PM (Preview)	7 Cyrano 8PM (Opening)
8 Richard 1PM	9	10	11 Cyrano 7PM	12	13 Richard 7:30PM	14
15 Love's 7PM	16	17	18	19 Love's 7PM	20 You Can't 7:30PM (Preview) Cyrano 8PM	21 You Can't 7:30PM (Opening) Cyrano 8PM
22 Richard 1PM Love's 7PM	23	24	25 Richard 7:30PM	26 Richard 7:30PM	27 You Can't 7:30PM Love's 8PM ● Full Moon	28 You Can't 7:30PM Cyrano 8PM
29 Richard 1PM Love's 7PM	30	31	1 Cyrano 7PM Richard 7:30PM	2 Cyrano 7PM You Can't 7:30PM	3 You Can't 7:30PM Love's 8PM	4 Richard 7:30PM Love's 8PM
5 You Can't 1PM Edward 6:30PM	6 AUGUST	7 You Can't 7:30PM	8 Love's 7PM Richard 7:30PM	9 Cyrano 7PM You Can't 7:30PM	10 You Can't 7:30PM	11 Richard 7:30PM Cyrano 8PM
12 You Can't 1PM Love's 7PM	Love's Labour's Lost Mary Rippon Outdoor Theatre Richard III University Theatre		Cyrano de Bergerac Mary Rippon Outdoor Theatre You Can't Take It With You University Theatre		Edward III Mary Rippon Outdoor Theatre	

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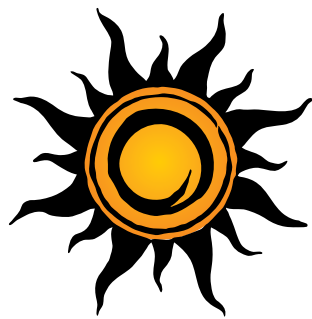
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*Susan Stephen Jorian Javad Polis Jordanna*



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# LOVE'S LABOUR'S LOST

WRITTEN BY

# WILLIAM SHAKESPEARE



*“For where is any author in the world teaches such beauty as a woman’s eye?”*

## Artistic Team

Director  
**Brendon Fox+**

Scenic Designer  
**Stephen C. Jones^**

Costume Designer  
**Meghan Anderson Doyle**

Lighting Designer  
**Shannon McKinney^**

Sound Designer  
**Jason Ducat**

Choreographer  
**Erika Randall**

Casting Director  
**Sylvia Gregory**

Dramaturg  
**Kathryn M. Moncrief**

Stage Manager  
**Stacy R. Norwood\***

Assistant Stage Manager  
**Miranda Baxter\***

## Cast, in order of appearance

Moth, page to Don Adriano de Armado  
**Anthony Adu**

King Ferdinand of Navarre  
**Marco Robinson**

Berowne, lord attending the King  
**Seth Dhonau\***

Longaville, lord attending the King  
**AJ Voliton**

Dumaine, lord attending the King  
**David Derringer**

Anthony Dull, a constable  
**Grant Bowman**

Costard, a clown  
**Michael Bouchard**

Don Adriano de Armado,  
a Spanish knight  
**Rafael Untalan\***

Jaquenetta, a dairymaid  
**Anastasia Davidson**

Princess of France  
**Desiree Mee Jung\***

Rosaline, lady attending the Princess  
**Brynn Tucker\***

Katherine, lady attending the Princess  
**Amber Scales**

Maria, lady attending the Princess  
**Aziza Gharib**

Boyet, lord attending the Princess  
**Scott Coopwood\***

Forrester  
**Benaiah Anderson**

Holofernes  
**Matthew Schneck\***

Nathaniel  
**Casey Andree**

Monsieur Mercade  
**Benaiah Anderson**

## Synopsis

The King of Navarre desires an all-male “academe” where he and his courtiers (Berowne, Longaville and Dumaine) will spend three years studying and fasting—and avoiding the company of women, forbidding them within a mile of court. The men reluctantly agree, although Berowne questions the wisdom of the endeavor. The constable Dull delivers a letter to the King from Don Armado, a Spanish knight, reporting a relationship between the clown Costard and the dairymaid Jaquenetta. The King sentences Costard to prison. Armado confesses to his page, Moth, his own love for Jaquenetta.

The sequestered world of men is soon tested by the arrival of the Princess of France, her ladies (Rosaline, Maria and Katherine) and her courtier Boyet on a political mission from the Princess’ father, who is ill. The Princess criticizes the King’s discourteous plan to lodge her in a field rather than at court, but he refuses to relent.

Meanwhile, the men’s oaths prove fragile as they fall in love with the women. Armado promises Costard his liberty if he will deliver his love letter to Jaquenetta. Berowne also gives Costard a letter for Rosaline, but Costard accidentally switches them, delivering them to the wrong women. Two scholars, Holofernes and Nathaniel, advise Jaquenetta on what to do.

The King and his men observe each other confessing their love and decide to woo the ladies. The women receive sonnets and gifts, but mock the men’s conventional efforts. Boyet overhears the men planning to dress as Russians to entertain the women and informs the women accordingly—thereby allowing the women to trick the men, instead.

Identities revealed, the men own up to their absurd errors. Holofernes, Nathaniel, Costard, Moth and Don Armado present a pageant of the Nine Worthies. Costard accuses Armado of impregnating Jaquenetta. Their fight is interrupted by Mercade with news from the French court that changes the expected ending of the play.

—Kathryn M. Moncrief, PhD, Dramaturg





From left: King of Navarre, Princess of France, Jaquenetta and Don Adriano de Armado. Artist credit: Meghan Anderson Doyle

## Director's Note

*"Let us once lose our oaths to find ourselves, Or else we lose ourselves to keep our oaths!"*  
 —Berowne, *Love's Labour's Lost*

That quote encapsulates so much of why I love *Love's Labour's Lost*. The four young men at the heart of the play are caught between their heads and their hearts and spend the play trying to navigate between them. In the beginning of the play the King of Navarre, declares that they will form an "academe," foregoing fun and female companionship to devote themselves *completely* to a life of the mind for years. This extreme oath is immediately challenged by the arrival of the Princess of France and her retinue—conveniently enough, each woman catches the eye of each man. The men are caught on the horns of a massive problem: Do they follow their hearts, break their oaths and lose their integrity? Or do they keep their oaths and break their own hearts?

There's no easy answer, but their comic struggle—along with the more sophisticated women's affections for and exasperation with them—is Shakespeare's wise take on the process of growing up. As the young men and women try to "find themselves" in bucolic Navarre, we get to watch them spar, flirt, stumble, pick themselves up and (we hope) gain a little maturity along the way.

*Love and language intertwine like a DNA strand throughout our play.*

We witness romantic love, close friendship, admiration between a mentor and pupil, love of learning, love of performing ... and self-love. With nearly every character a wordsmith, language is highlighted in some way, in every scene.

The young men use language not only to flirt, but to celebrate their loves using sonnets and compliments. The young women tease each other and their consort Boyet, and puncture their potential lovers' pretensions. The local schoolmaster, curate and groundskeeper are all obsessed with a desire to use (and abuse) language to impress each other. The "fantastical Spaniard" Don Armado passionately wields purple prose to woo the country maid Jaquenetta.

For all of the fun, funny and pyrotechnic uses of language in *Love's Labour's Lost*, the play finally shows us the limits of words at times to express difficult, turbulent emotions. The simple line "honest plain words best pierce the ear of grief" is moving in its eloquence. As they grow up before our eyes, our lovers need to learn when to speak, and when to listen.

—Brendon Fox, Director



Photos, clockwise from top left: CSF productions of *Love's Labour's Lost* in 2008, 1989, 1980 and 1961.

## Wooing, Words and Wisdom in *Love's Labour's Lost*

Composed in approximately 1595 and published in quarto in 1598, *Love's Labour's Lost* is uncomplicated in its plot but extravagant in its use and enjoyment of language. Emphasizing stylish wit, rhetorical eloquence and verbal pyrotechnics, the play is firmly rooted in Elizabethan culture at the height of the English vogue for sonnets. Written at nearly the same time as *Romeo and Juliet* (1595–6) and just before *As You Like It* (1599), all three plays rely on and critique the wordy, obsessive Petrarchan lover. Along with *A Midsummer Night's Dream* (1595–96) and *Much Ado About Nothing* (1598–99), these comedies explore and exploit love, courtship and the complicated path to marriage as young people learn about themselves and grapple their way toward maturity.

The play contains frequent references to education while its plot moves toward matrimony. It begins with the King of Navarre's strict demand that his men study, fast and avoid women. He himself will serve as their schoolmaster. In convincing his men to undertake his project, the King draws on important aspects of early modern masculinity, including "fame" and "reputation." His single-sex enclave echoes early modern academic education for men (grammar school, universities, the Inns of Court) which—along with other types of schools for private instruction devoted to instilling gentlemanly skills, including academies of fencing, riding, music and dancing—served to prepare young men for public life.

Not only are the educated aristocrats, schoolmaster and curate fascinated with language and learning, so too are the servants and rustics. Indeed, Moth advises his master, Don Armado, in his pursuit of Jaquenetta:

*"Negligent student! Learn her by heart."*

The arrival at court of the Princess and her ladies, whose verbal accomplishments match their own, challenges the men's determination and their approach to education. After being bested by the women at their own games, the King asks the Princess, "Teach us, sweet madam, for our rude transgression/Some fair excuse."

Berowne acknowledges the necessity of women "by whom we men are men" and advises the others that they must "lose our oaths to find ourselves." The women not only school the men, but each other, learning from their shared discourse. Over the course of the play, the men come to understand that isolated study and intoxicatingly clever word-games are insufficient and are ready to be with the women they love. The play would seem to have reached a satisfying and familiar comedic conclusion—but Shakespeare has one more surprise in store.

—Kathryn M. Moncrief, PhD, Dramaturg

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# RICHARD III

WRITTEN BY

**WILLIAM SHAKESPEARE**



*“Bloody thou art, bloody will be thy end.”*

## Artistic Team

Director  
**Wendy Franz**

Scenic Designer  
**Caitlin Ayer**

Costume Designer  
**Markas Henry<sup>^</sup>**

Lighting Designer  
**Katie Gruenhagen**

Sound Designer  
**Jason Ducat**

Fight Director  
**Leraldo Anzaldua**

Choreographer  
**Erika Randall**

Casting Director  
**Sylvia Gregory**

Dramaturg  
**Hadley Kamminga-Peck**

Stage Manager  
**Christine Rose Moore\***

Assistant Stage Manager  
**Darion Ramos\***

## Cast, in order of appearance

Richard, *Duke of Gloucester*  
**Rodney Lizcano\***

George, *Duke of Clarence*  
**Jihad Milhem**

Sir Robert Brakenbury,  
*Lieutenant of the Tower of London*  
**Austin Terrell**

William, *Lord Hastings, Lord Chamberlain*  
**Sam Gregory\***

Lady Anne, *widow of Prince Edward, son of King Henry VI*  
**Lindsay Ryan**

Anthony Woodville, *Lord Rivers, brother of Queen Elizabeth*  
**Mike Largent**

Lord Grey, *son of Queen Elizabeth*  
**Brian Kusic**

Queen Elizabeth,  
*wife of King Edward IV*  
**Betty Hart\***

Marquess of Dorset,  
*son of Queen Elizabeth*  
**Christian Ray**

Duke of Buckingham,  
*Gloucester's follower*  
**Sean Scrutchins\***

Lord Stanley, *Earl of Derby*  
**Coleman Zeigan**

Queen Margaret,  
*widow of King Henry VI*  
**Anne Penner**

Sir William Catesby,  
*Gloucester's follower*  
**Sam Sandoe**

First Murderer  
**Sam Sandoe**

Second Murderer  
**Christian Ray**

King Edward IV  
**Leraldo Anzaldua**

Duchess of York  
**Leslie O'Carroll\***

Richard, *Duke of York, son of King Edward IV*  
**Augie Reichart**

Bishop of Ely  
**Leraldo Anzaldua**

Prince Edward, *son of King Edward IV*  
**Luka Teodoru**

Messenger  
**Christian Ray**

Sir Richard Ratcliffe,  
*Gloucester's follower*  
**Austin Terrell**

Lord Mayor of London  
**Jihad Milhem**

Scrivener/Page  
**Kyle Van Frank**

Sir James Tyrell, *Gloucester's follower*  
**Sam Gregory\***

Henry, *Earl of Richmond, stepson of Stanley*  
**Brian Kusic**

Earl of Oxford, *Richmond's follower*  
**Jihad Milhem**

Lady-in-Waiting  
**Elena Sayeedi**

Maid-in-Waiting  
**Kaiyane Arabian**

Guards, Clergymen, Aldermen, Soldiers and Ghosts  
**Leraldo Anzaldua, Kyle Chesney, Brian Kusic, Mike Largent, Christian Ray, Alex Rosenthal, Elena Sayeedi, Austin Terrell, Kyle Van Frank, Coleman Zeigan**

## Synopsis

With the latest defeat of the Lancaster family, the Yorks are now in power under King Edward IV, but the king's brother, Richard, covets the crown. Richard conspires to consolidate power, which includes instigating the death of his brother George, Duke of Clarence and marrying Lady Anne, Warwick's daughter.

Edward urges peace between his wife's family and their adversaries at court—including Hastings, Buckingham and Richard—but Edward's health fails when he hears of Clarence's death. Upon hearing that her brother and son, Rivers and Grey, have been imprisoned by Richard and Buckingham, Elizabeth takes her other children into sanctuary at Westminster Abbey.

Upon Edward's death, Prince Edward is escorted to London to be crowned King Edward V. But Richard and Buckingham intercept the royal party, taking the prince and his brother to the tower. While outwardly preparing for Edward V's coronation, Richard and Buckingham undermine the new king by executing Hastings, spreading rumors of infidelity and illegitimacy and suggesting that Richard is the true king.

Richard is crowned King Richard III and orders that the princes in the tower be killed. Soon after, Queen Anne mysteriously dies and Richard begins making enemies of his friends. Paranoid about losing his hold on the crown, he determines to marry Elizabeth's daughter—also named Elizabeth—whose Yorkist blood will strengthen his claim.

Meanwhile, the young Henry Tudor, Earl of Richmond (descended from Henry V's wife) has arrived in England with an army and Richard's enemies flock to his side. While Richard and Richmond prepare for battle on Bosworth Field, they are both visited by the ghosts of Richard's victims, who curse Richard and bless Richmond.

Richard and Richmond fight and Richmond is victorious. He vows to marry young Elizabeth, uniting the houses of Lancaster and York and finally ending the Wars of the Roses as the Tudor King Henry VII.  
—*Hadley Kamminga-Peck, PhD, Dramaturg*

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

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



SHAKESPEARE  
FESTIVAL

## Director's Note

*Richard III* is about a man who ruthlessly seeks the throne by any means and attempts to play God in order to achieve his goal. Using misdirection and libel, Richard manipulates people and situations as he removes each obstacle (read: living, breathing humans) that stands in his path to ultimate power. Every time I read the play, I am struck by two things: 1) the script's numerous references to theatrical language and 2) the fact that the first word in the play is "now."

*Richard III* is an unabashedly theatrical play. Dissembling is essential to the story and the text is peppered with references to laying plots, giving direction and roleplaying. Richard and Buckingham blatantly state that they are pretending to be something they're not, using acting techniques to fool other characters. By the end of the play, the depths of deception to which Richard has sunk are so low and his perception is so distorted that he ultimately alienates his supporters and loses control of who is directing his story.

About the word "now": With this production, we're embracing the theatricality of *Richard III*, staging it with Richard as the actor-manager of a troupe of 1850s players rehearsing *Richard III*. Richard is the lead actor and director in the vein of Edwin Forrest or Edmund Kean with the showmanship of an entrepreneur like P.T. Barnum, unafraid of exploiting human vulnerability for his own gain. The powerful actor-managers of the mid-19th century wielded tremendous control over their companies and leveraged their performances of iconic Shakespearean roles to make a name for themselves.

*This reliance on a finely curated public image is not unlike politicians today, who are keenly aware of the influence that a carefully fabricated public persona can wield—regardless of facts and reality.*

Theatre artists and politicians alike must excel at reading a room, diving into the "now-ness" of a moment to keep their audiences engaged. To what lengths will they go to keep the crowd enthralled?

Our concept is a means of engaging with painfully relevant questions from a perspective that only comes with hindsight. In this production, we look back through a telescopic lens of history, conjuring this 1850s theatrical troupe of players as they stage a play written in the 1590s telling a story from the 1480s. As we peel back layers of history, my hope is to invite our audiences to examine destructive patterns of human behavior. This examination helps us wrestle with the major questions of the play: how does a tyrant come to power? What role does each individual in a society play in the rise of a tyrant?

As the old adage goes: if we don't learn from history, we're doomed to repeat it.  
—Wendy Franz, Director



Richard III



Lady Anne



Edward IV



Queen Elizabeth



George, Duke of Clarence



Henry, Earl of Richmond

Artist credit: Markas Henry



# Shakespeare, Kingship and Writing for the Queen

Shakespeare's history plays tell the story of Queen Elizabeth I's claim to the throne of England. Her right to rule was derived from her father and her grandfather, Henry VII—also known as Henry Tudor—whose defeat of Richard III on Bosworth Field and marriage to Elizabeth of York ended the Wars of the Roses. The Colorado Shakespeare Festival has been telling this story continuously since our production of *Richard II* in 2013.

In *Richard II*, Shakespeare portrays a king who believes utterly in his divine right to rule, but who is also completely disconnected from his people and his country. Richard's contemplations on kingship offer beautiful poetry and interrogative philosophy on a monarch's purpose, while demonstrating the folly of neglecting the people.

In parts 1 and 2 of *Henry IV*, as well as in *Henry V*, Shakespeare interrogates kings who are of the people. Henry IV's right to rule was questionable due to his having seized the crown from Richard II—plagued by doubts, he spent most of his reign defending himself. But in Prince Hal (the young Henry V), Shakespeare writes a monarch who comes from the people, who learns to rule well and who eventually leads his country to victory. He is fallible, but he fights for his country and England becomes stronger for it.

Henry VI is portrayed as an ineffective king: malleable, focused more on religion than politics and prone to “fits.” His weakness in battle and inadequate leadership open the door for the Yorkists: Edward IV is the epitome of the medieval king—decisive and a strong warrior—and although he's perhaps a bit lecherous, his sexual vigor produces heirs for the kingdom.

*But for Shakespeare, Edward is a stop on the way to Richard III, portrayed as a man who goes after the crown for personal gain.*

Richard's tactics are commonly described as Machiavellian—intelligent, yet also ruthless and duplicitous. Whether Richard was a villain—whether he was as twisted, cruel and evil as Shakespeare claims—the playwright wrote him as the antagonist because Richard couldn't have been a legitimate monarch, overthrown by Henry VII, Elizabeth's grandfather.

Indeed, in order for Elizabeth's reign to be legitimate, Richard's needed to be illegitimate. And so Shakespeare writes Richard to “play the villain” against Elizabeth's heritage—the tyrant driven by self-interest—while demonstrating over the course of eight plays the virtues and vices he perceives in the monarchy ... and perhaps even in Elizabeth herself.

—Hadley Kamminga-Peck, PhD, Dramaturg



Photos, from left: CSF productions of *Richard III* in 2012 and 1970.



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# CYRANO DE BERGERAC

BASED ON THE TRANSLATION WRITTEN BY

**ANTHONY BURGESS**

OF THE PLAY WRITTEN BY

**EDMOND ROSTAND**



*"I myself am a tree, not high perhaps, not beautiful, but free."*

## Artistic Team

Director

**Christopher DuVal**

Scenic Designer

**Stephen C. Jones<sup>^</sup>**

Costume Designer

**Hugh Hanson**

Lighting Designer

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

Sound Designer

**Jason Ducat**

Fight Director

**Christopher DuVal**

Choreographer

**Erika Randall**

Casting Director

**Sylvia Gregory**

Assistant Fight Director

**Benaiah Anderson**

Dramaturg

**Alyssa Miller**

Stage Manager

**Stacy R. Norwood\***

Assistant Stage Manager

**Miranda Baxter\***

## Cast, in order of appearance

Doorkeeper

**Janae Burris**

Cavalryman

**Seth Dhonau\***

Musketeer

**AJ Voliton**

Citizen

**Casey Andree**

Foodseller

**Aziza Gharib**

First Marquis

**Anne Sandoe**

Cuigy

**Casey Andree**

Lingière

**David Derringer**

Brissaille

**Seth Dhonau\***

Christian de Neuville

**Marco Robinson**

Ragueneau

**Michael Bouchard**

Le Bret

**Matthew Schneck\***

Roxane

**Brynn Tucker\***

Duenna

**Amber Scales**

Comte de Guiche

**Rafael Untalan\***

Vicomte de Valvert

**Benaiah Anderson**

Pickpocket

**Aziza Gharib**

Montfleury

**Bob Buckley**

Cyrano de Bergerac

**Scott Coopwood\***

Bellerose

**Janae Burris**

Jodelet

**Anthony Adu**

Précieuse

**Desiree Mee Jung\***

A Lady

**Amber Scales**

Lise

**Desiree Mee Jung\***

Carbon de Castel-Jaloux

**Bob Buckley**

Capuchin

**Seth Dhonau\***

Mother Marguerite de Jésus

**Anne Sandoe**

Sister Claire

**Desiree Mee Jung\***

Sister Marthe

**Amber Scales**

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Pages, Sentries and Nuns

**Anthony Adu, Benaiah Anderson,**

**Casey Andree, Bob Buckley, Janae**

**Burris, David Derringer, Seth**

**Dhonau\*, Aziza Gharib, Desiree**

**Mee Jung\*, Madison Reynolds-**

**Speer, Sophie Reynolds-Speer, Anne**

**Sandoe, Amber Scales, AJ Voliton,**

**Robert Wester**

## Synopsis

The year is 1640, and the French Renaissance is at its height in Paris. Cyrano de Bergerac, a brilliant poet and swordsman with an unfortunately large nose, is madly in love with his cousin, Roxane. At the Hôtel de Bourgogne, Cyrano makes a bombastic display by ordering the lead actor off stage, and dueling those who challenge him. Patrons leave and Cyrano confides in his friend, Le Bret, that he will never reveal his true feelings to Roxane. He departs to fight the 100 men who have been sent after the drunkard Lignière by the powerful Comte de Guiche.

The next morning at Ragueneau's pastry shop, Roxane confesses to Cyrano her love for the new cadet, Christian de Neuville. Christian arrives, and confides in Cyrano his love for Roxane. Fearing himself too base for Roxane's poetic mind, Christian is persuaded to "borrow" Cyrano's wit in order to woo her.

At Roxane's house, the Comte de Guiche prepares for war and bids Roxane farewell; despite her protests, he insists on returning later that night. Christian arrives and attempts to court Roxane without Cyrano's help; it falls to Cyrano to salvage the disastrous effort. A friar appears with a letter for Roxane announcing de Guiche's imminent arrival. Roxane informs the friar the letter contains orders for her to marry Christian, and a hasty wedding is performed while Cyrano stalls de Guiche. As soon as the wedding vows are made, Cyrano, Christian and de Guiche depart for war.

The French cadets at Arras are starving; Cyrano returns from across the Spanish lines where he ventures daily to send letters to Roxane under Christian's name. De Guiche arrives at the army camp to inform Cyrano's regiment they are to be attacked. Roxane surprises the cadets with a visit before the battle, and Cyrano is compelled to tell Christian of his rather frequent correspondence. Christian resolves to tell Roxane the truth. The siege begins and before the truth is revealed, Christian is slain by the Spanish army.

Fifteen years later, de Guiche and Le Bret visit Roxane at the convent where she resides. Ragueneau arrives in a hurry to announce Cyrano has been attacked. Wounded, Cyrano appears at the convent for his weekly visit to Roxane to reveal his true love and fight his final enemies.

—Alyssa Miller, Dramaturg

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

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



SHAKES  
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## Director's Note

*"Falsehood, Compromise, Prejudice, Cowardice. Are you there too, Stupidity? You above all others were predestined to get me in the end. But no, I'll fight on, fight on ..."*

—Cyrano's dying words

Now more than ever, we need this play. It was written at a time of great turbulence—not too unlike our own. Daily, sometimes hourly, we're faced with reports of great men falling from grace ... and of deeply flawed men falling further into disgrace. As a result, we've become starved for examples of cultural, political and personal fortitude—of panache, that admirable ability to relentlessly pursue grace, virtuosity, selflessness and uncompromising sacrifice. We all have Cyrano within us and may be reminded to strive toward achieving panache, to dive into the reservoirs of our own souls ... in short, to be more like Cyrano.

What makes this play so extraordinarily moving and unique is that Cyrano's heroism isn't of the Marvel comic book variety:

*His is an heroic story, but he's no superhero.*

Rather, he is beautifully and completely human—as such, he's also flawed in his vanity and fear of being truly seen and heard. And it's Cyrano's very humanity that reminds us of our own foibles; at the same time, his journey also brings to mind our own strengths, our own capacity for courage and our collective fearlessness in the face of trials.

We need this play now, more than ever, to brighten the world with honor and truth—and to underscore the power of light in our hearts and rigor in our deeds. Indeed, the play counterpoints these elements constantly, a nod to Shakespeare's mastery of contrast and antithesis. Edmond Rostand skillfully reveals the poignant, often comical interplay of opposing forces that enliven the human experience: intellect and emotion; private and public personas; idealism and rationalism; utter contentment and soul-wrenching sadness; great humor and deep seriousness; and extravagant gesture and utter stillness.

We see in Cyrano our own capacity in the lifelong struggle to replace vanity, pride, stupidity and ignorance with grace, humility and intelligence. In Cyrano, we're reminded of our own ability to achieve collective virtuousness and deeply held honor—even in the face of all odds.

We need this play now, more than ever.

—Christopher DuVal, Director



From left: Cyrano de Bergerac, Roxane and Christian. Artist credit: Hugh Hanson

# Cyrano's *Panache*: Grace of French Nationhood

>>Un peu frivole peut-être, un peu théâtral sans doute, le *panache* n'est qu'une grâce ; mais cette grâce est si difficile à conserver jusque devant la mort, cette grâce suppose tant de force... que, tout de même, c'est une grâce que je nous souhaite.<<

*"A bit frivolous, perhaps, a bit theatrical without a doubt, panache is but a grace; yet this grace is so difficult to preserve in the face of death, this grace assumes such force, that, all the same, it is a grace I wish for us all."*

—Edmond Rostand (1903)

The word *panache* translates from French as "plume" or "feather," but its Latin origin, *pinnaculum*, suggests a different definition: "pinnacle" or "peak"—and *Cyrano de Bergerac* was certainly the pinnacle of Edmond Rostand's dramatic career.

In spite of a calamitous rehearsal period which left the 29-year-old playwright expectant of disaster, the first production of *Cyrano* in 1897 opened to rave reviews in Paris, catapulting the young Rostand into the French tradition of notable writers at the turn of the 20th century.

In his skillfully wrought tragicomedy, Rostand invokes the concept of *panache* as a defining feature of the play's quixotic protagonist and namesake, Cyrano himself. In literal terms, the *panache* of Rostand's drama is a white plume—a

marker of "a man's visible soul"—which carries immense symbolic weight in battle. Indeed, in Act Four during the Siege of Arras, the Comte de Guiche boasts of his cunning to evade Spanish troops, but is shamed by Cyrano for failing to maintain possession of his *panache*.

On the contrary, Cyrano is self-aware of his *panache* every moment, adopting the more colloquial definition of the word which alludes to style, flair or flourish each time he successfully duels an opponent, improvises a perfect heroic couplet, or maintains a confounding asceticism in the name of honor and love.

For truly, Cyrano embodies the pinnacle of values espoused by French culture in the mid-17th century: bravery, loyalty and a passion for the arts. Yet his physical appearance cripples him with self-doubt, which manifests in pride and deceit. His external *panache* (his nose) becomes his downfall, while his fierce adherence to his internal *panache*—his unbridled loyalty and patriotism—are his ultimate salvation.

Rostand died in 1918, but his patriotic *Cyrano* would endure as a kind of unofficial postscript to the Romantic era of French literature—an emblem of nostalgic nationhood for a country on the brink of yet another war. In the wake of political and cultural uncertainty, *Cyrano de Bergerac* epitomizes Rostand's ideal of the French nation: one which is strong and true, humble and brave and maintains the ever-theatrical and ever-forceful grace of *panache*.

—Alyssa Miller, *Dramaturg*



CSF's production of *The Three Musketeers* (2008)

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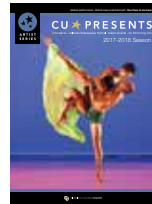
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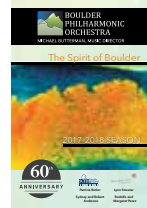
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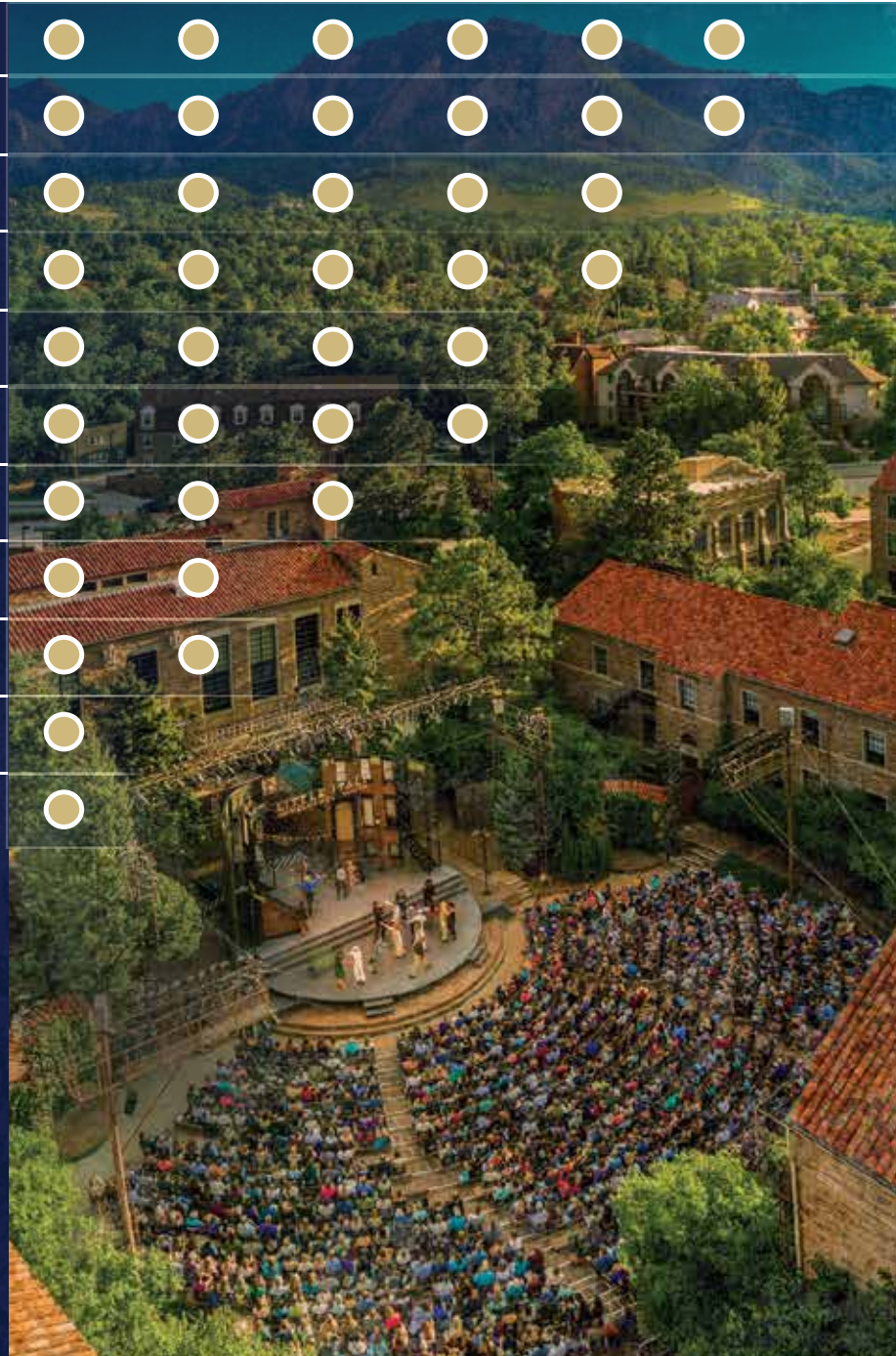
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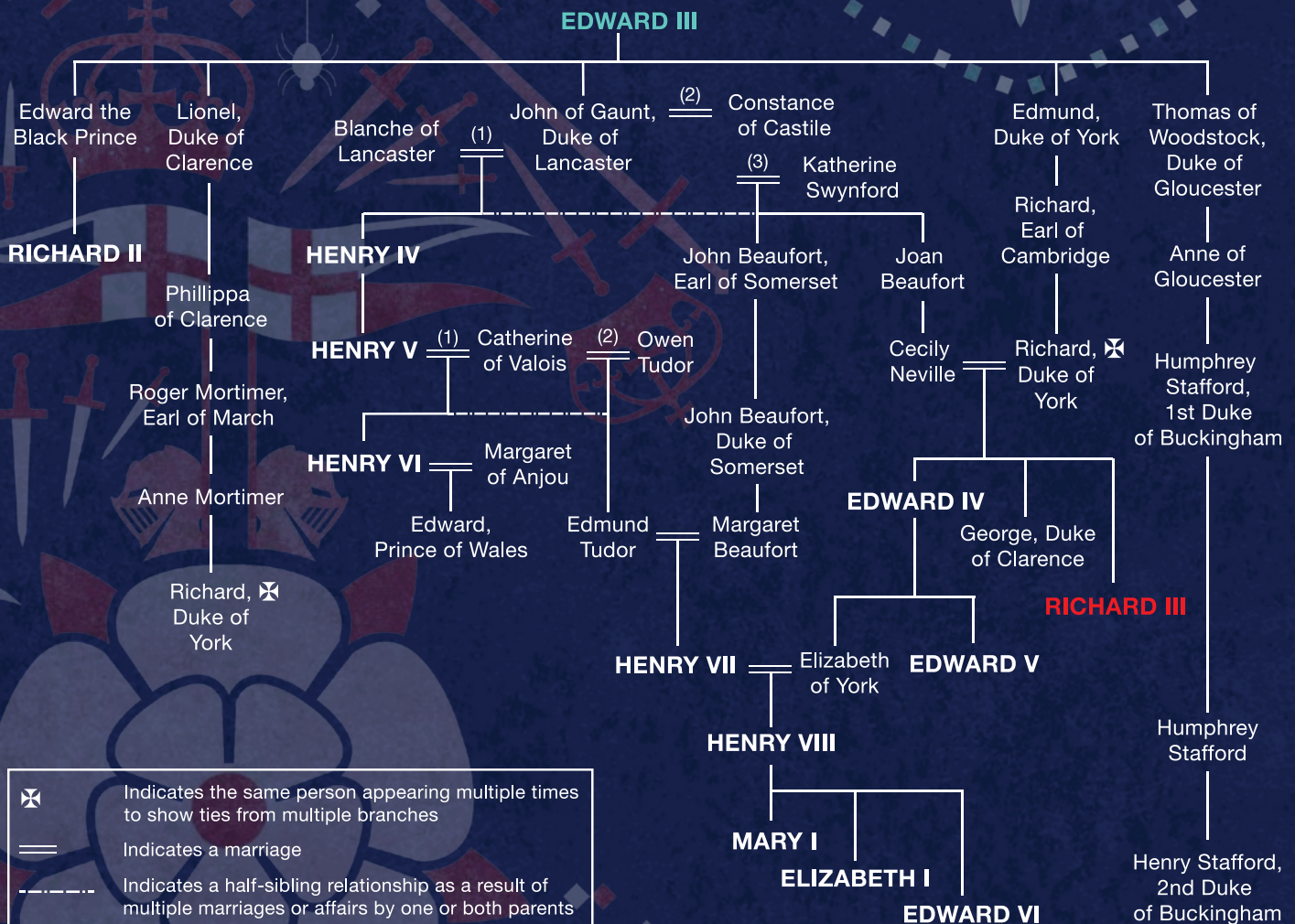
# “The true succeders of each royal house ...” — *Richard III, V, 5*

The Plantagenet family tree is an unwieldy one, largely due to the expected inheritance of the eldest son, the presence of multiple marriages with an abundance of heirs and history’s lack of cooperation with expectation. Below, the CSF Plantagenet family tree highlights the family relationships, marriages and rulers seen in Shakespeare’s history plays, from *Edward III* to *Richard III*.

The history of the Wars of the Roses began with Richard II; he inherited the throne from Edward III, his grandfather, after his father, Edward the Black Prince, died. With additional living male sons, should the crown have passed on to Lionel, Duke of Clarence (Edward III’s second son)? Or should it have gone to Richard, as it would have done had Edward the Black Prince lived to be king? In other words, in the distant future when Charles is King: if William were to die, should Prince George inherit or should the crown go to Prince Harry?

Henry Bolingbroke argues that as the eldest son of John of Gaunt, Edward III’s third son, he should inherit (team Prince Harry), not Richard (team Prince George). The argument resurfaces during Henry VI’s reign, as Richard, Duke of York argues that his claim is stronger, being descended from both Lionel (the second son) and Edmund, Duke of York (the fourth son). His descent from Lionel is through the female line; if a woman can justify a man’s inheritance of the throne, can she not also just as easily inherit the throne herself? Therefore, the contention of the houses of York and Lancaster helps to justify the reigns of Queen Mary I and Queen Elizabeth I.

Fans of the current monarchy will be familiar with the place of the female heir; for the first time, it has been announced that a female child may inherit before her male siblings. Princess Charlotte is ahead of her newest brother, Prince Louis, placing her fourth in line for the throne and marking a change in tradition and policy that would have entirely disrupted the course of the Wars of the Roses.



⊠ Indicates the same person appearing multiple times to show ties from multiple branches

== Indicates a marriage

----- Indicates a half-sibling relationship as a result of multiple marriages or affairs by one or both parents



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# YOU CAN'T TAKE IT WITH YOU

WRITTEN BY

**MOSS HART AND GEORGE S. KAUFMAN**



*“As near as I can see, the only thing you can take with you is the love of your friends.”*

## Artistic Team

Director  
**Carolyn Howarth+**

Scenic Designer  
**Caitlin Ayer**

Costume Designer  
**Meghan Anderson Doyle**

Lighting Designer  
**Katie Gruenhagen**

Sound Designer  
**Jason Ducat**

Fight Director  
**Leraldo Anzaldua**

Choreographer  
**Erika Randall**

Casting Director  
**Sylvia Gregory**

Dramaturg  
**Bianca Frazer**

Stage Manager  
**Christine Rose Moore\***

Assistant Stage Manager  
**Darion Ramos\***

## Cast, in order of appearance

Penelope Vanderhof Sycamore  
**Leslie O'Carroll\***

Essie Carmichael  
**Chloe McLeod**

Rheba  
**Lauren Dennis**

Paul Sycamore  
**Leraldo Anzaldua**

Mr. De Pinna  
**Sam Sandoe**

Ed Carmichael  
**Jihad Milhem**

Donald  
**Mike Largent**

Martin Vanherhof  
**Sam Gregory\***

Alice  
**Lindsay Ryan**

Henderson  
**Sean Scrutchins\***

Tony Kirby  
**Christian Ray**

Boris Kolenkhov  
**Rodney Lizcano\***

Gay Wellington  
**Mare Trevathan**

Mr. Kirby  
**Coleman Zeigan**

Mrs. Kirby  
**Betty Hart\***

Olga  
**Mare Trevathan**

The Man  
**Kyle Chesney**

G-man Mack  
**Alex Rosenthal**

G-man Photographer  
**Elena Sayeedi**

G-man Jim  
**Kyle Van Frank**

## Synopsis

Welcome to the Vanderhof-Sycamore-Carmichael household, home to three generations of an unconventional family of cheerful and lovable eccentrics.

When Alice Sycamore becomes engaged to Tony Kirby, she is reluctant to introduce her wacky family to her fiancé's "ordinary" family. Alice's relatives promise to be on their best behavior when the Kirbys come for dinner. However, when Tony arrives with his parents on the wrong night, they encounter the full zaniness of the household, and the straight-laced Kirbys are shocked by Alice's unorthodox family. The dinner party continues to hurtle towards disaster ... fireworks included.

After the catastrophic dinner, Tony and Alice's relationship seems destined for failure. But as the dust settles on this family fiasco, Grandpa has some wise words up his sleeve to remind everyone about what truly matters.

—*Bianca Frazer, Dramaturg*

+ Member of Stage Directors and Choreographers Society

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



SHAKES  
PEARE  
FESTIVAL

## Director's Note

Some plays are content to “hold a mirror up to nature,” but my favorites are the ones that go the extra mile and—like *You Can't Take It With You*—offer hope for humanity.

The Sycamore brood is a large, quirky clan created not only by blood, but also by choice. They welcome and metaphorically adopt all types, all races and all socioeconomic classes into their fold—and always find space to crowd in yet another chair at their already-bursting table. They relish each others' differences, support one another's hobbies and endeavors, and philosophize and question the conventional definitions of success and the American Dream. They read, paint, dance and gin up fireworks in the basement! And although they don't always agree, they resolve conflicts with humor and love.

*In a word, they are stellar examples of those who follow their dreams and live their lives on their own terms—and, although living in a world short on jobs and resources, they always express gratitude for what they do have: health, each other and the chance to “go along and be happy in our own sort of way.”*

At a time when nearly every morning I wake to news of incivility, division and exclusion, I find their care of one another a great reminder of how I'd like to live my own life—with humor and with kindness.

This play has attained “classic” status and what better place to experience it than at a festival committed to classic works? According to a 2017 NPR poll, *You Can't Take It With You* has been one of the 10 most-produced plays every year (except 2016) since rights became available in 1939. I find that remarkable: that a play written so long ago resonates with nearly eight decades of theatre-makers and theatre-goers.

The cynic in me says, “Well sure ... it's a play without salty language or dubious morals. And there's lots of good parts to go around.” But the hopeful in me crosses her fingers that it might be for its universal themes of happiness, gratitude and finding one's chosen family. And, of course, for its outrageous humor. Because after all, communing with each other over laughter is perhaps the best way to overcome any obstacle!

My greatest hope as you watch our production is that you'll be swept up in the spirit of the Sycamore clan—that you'll find joy in their eccentricities and gentle lessons in goodness. And most of all, that you'll share belly laughs long after the last bow!

—Carolyn Howarth, Director

Alice Sycamore



Tony Kirby



Penelope Vanderhof-Sycamore



Martin Vanderhof



Artist credit: Meghan Anderson Doyle

## Optimism and America in the 1930s

The tremendous impact of the Great Depression sent shockwaves throughout the United States, influencing all aspects of life and culture. One effect was that people sought to escape the hardships of their everyday lives by going to the theatre. For this reason, the 1930s saw a rise in comedies and satire which often questioned the myth of the American Dream. *You Can't Take It With You* (1936) is such an escapist comedy, but—unlike its contemporaries—it boldly paints a picture of optimism in dark times.

New York City in the 1930s was tumultuous. The unemployment rate never fell below 14% and the average income of a middle-class family dropped at least 40%. The family in *You Can't Take It With You* is just such a family—they may eat corn flakes for meals, but they still have more than many people around them.

As millions suffered, many of the wealthy (what we would now call the “one percent”) maintained their wealth. Russian immigrants also added to the class stratification of the era: hundreds of Russian nobles, or “White Russians,” fled the communist revolutions in the new Soviet Union to come to America. The influx of Europeans worried the now-isolationist America that there was another war on the horizon.

*It was nearly impossible to feel comfortable in any aspect of life.*

For *You Can't Take It With You*, George Kaufman and Moss Hart collaborated for the second time; Kaufman was older and more experienced than Hart, who had an impoverished upbringing and no success in the theatre. The pair was nervous about how their whimsical, wild and wacky play would be received—but when the play premiered at New York City's Booth Theatre in 1936, it delighted audiences. Wrote Richard Lockridge (*New York Sun*), “There is not a fleck of satire in *You Can't Take It With You*, but only gargantuan absurdity, hilariously preposterous antics and the rumble of friendly laughter, with madly comic people.” The play went on to run for 837 performances in New York, tour the United States and win the 1937 Pulitzer Prize. When Frank Capra made the 1938 film version, instead of closing the New York theatre run, it became the first time in Broadway history that a play and film adaptation ran simultaneously.

Part of the play's success is its inviting audience members to escape into the Vanderhof-Sycamore-Carmichael home ... and come out with a smile. *You Can't Take It With You* persists because of its optimism that seeks to remind us of what it is to be a family—and to be American.

—Bianca Frazer, *Dramaturg*, with Isabel Smith-Bernstein



Astor Theatre—*The Great Ziegfeld*, New York City. Broadway & 45th St (1936); New York City, view looking south from the Empire State Building, lower New York skyline (1931). Source: Library of Congress

# EDWARD III

WRITTEN BY

**WILLIAM SHAKESPEARE** AND

AND

**THOMAS KYD**



*“Lilies that fester smell far worse than weeds.”*

## Artistic Team

Director

**Kevin Rich**

Scenic Designer

Inspired by **Stephen C. Jones**<sup>^</sup>

Costume Coordinator

**Courtney Michele**

Lighting Designer

**not yet invented**

Sound Designer

**not yet invented**

Fight Director

**Benaiah Anderson**

Casting Director

**Sylvia Gregory**

Dramaturg

**Hadley Kamminga-Peck**

Stage Manager

**Stacy R. Norwood**\*

Assistant Stage Manager

**Miranda Baxter**\*

## Cast, in order of appearance

King Edward III of England

**Scott Coopwood**\*

Sir Robert of Artois,

*created Earl of Richmond*

**Betty Hart**\*

Earl of Derby

**Kevin Rich**\*

Prince Edward, *Prince of Wales, son*

*of King Edward and Queen Philippa*

**Benaiah Anderson**

Lord Audley

**Leslie O'Carroll**\*

Earl of Warwick

**Sam Sandoe**

Duke of Lorraine

**Marco Robinson**

Sir William Montague,

*nephew of Earl of Salisbury*

**Jihad Milhem**

Countess of Salisbury,

*daughter of Earl of Warwick*

**Desiree Mee Jung**\*

King David II of Scotland

**Leraldo Anzaldua**

Sir William Douglas

**Michael Bouchard**

Lodwick, *King Edward's secretary*

**Emelie O'Hara**

King John of France

**Seth Dhonau**\*

Prince Charles, *Duke of Normandy,*

*King John's eldest son*

**Michael Bouchard**

Prince Philip,

*King John's youngest son*

**Christian Ray**

French Mariner

**Jihad Milhem**

French Woman

**Emelie O'Hara**

Gobin de Grace, *a French prisoner*

**Leraldo Anzaldua**

King of Bohemia

**Jihad Milhem**

Lord Montfort, *Duke of Brittany*

**Leraldo Anzaldua**

Earl of Salisbury

**Jihad Milhem**

Villiers, *a noble French prisoner*

**Marco Robinson**

Lord Percy

**Christian Ray**

Captain of Calais

**Aziza Gharib**

Queen Philippa, *wife of King Edward*

**Emelie O'Hara**

John Copeland, *Northern squire*

**Sam Sandoe**

Prompter

**Hadley Kamminga-Peck**

Musician

**David Willey**

Messengers, Heralds, Frenchmen,

Equires and Citizens

**Leraldo Anzaldua, Aziza Gharib,**

**Desiree Mee Jung\*, Christian Ray,**

**Marco Robinson, Sam Sandoe**

## Synopsis

Edward III of England has inherited a beleaguered kingdom and is determined to prove his worth. Meanwhile, the Scots, led by King David, are intent on conquering the northern cities, while the French have crowned King John—ignoring Edward's claim to their throne through his mother, Isabella of France. Edward immediately resolves to stop the threat from Scotland and conquer France.

Upon arriving in the North, Edward's army sends the Scots running from the castle they had besieged, held by the Countess of Salisbury. Edward, a married man, immediately falls for the (also married) Countess and begs her father Warwick to persuade her to be his mistress. The witty Countess tricks Edward, then threatens to take her own life. Her virtue clears Edward's mind and he re-commits to his duties as king, joining his army in France.

The English and French armies meet at the Battle of Crecy. The English win and Edward's son, Edward the Black Prince, is sent into his first battle; when he's surrounded, Edward III leaves him to fight on his own, arguing that he is learning and must prove himself.

Prince Edward returns in triumph and is knighted, having captured the King of Bohemia. Edward III lays siege to Calais, while Prince Edward pursues the French to Poitiers. The Prince faces insurmountable odds as the English and French prepare for battle again.

In Calais, the French realize they must surrender and Edward's wife Philippa argues for leniency with the captives; meanwhile, Sir John Copeland brings Edward the captured King David of Scotland. Salisbury arrives with news that Prince Edward's defeat is certain, only for Prince Edward himself to arrive victorious, captured French royals in tow.

The English celebrate peace, security and the conquer of France: the start of the Hundred Years' War.

—*Hadley Kamminga-Peck, PhD, Dramaturg*

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

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



SHAKESPEARE  
FESTIVAL

# Original Practices at the Colorado Shakespeare Festival

Now in its fifth year, Original Practices (OP) has become a fan-favorite among Colorado Shakespeare Festival audiences. Many of its hallmark features have proved quite popular: universal lighting (because the plays were performed in daylight), live music onstage and the use of direct address. Actors learn their lines from a cue script, which contains only one character's lines along with the preceding line (the cue)—just like Shakespeare's company.

Members of our company, too, learn their lines on their own—then, the show is staged through collaboration, in our case often integrating elements of other shows in the current season. While Shakespeare's company was comprised of all-male actors, our cast draws on the Colorado Shakespeare Festival's company of talented actors, encompassing multiple genders and leveraging the working relationships we've developed over the summer to bring a full Shakespearean play to life in a mere 20 hours' rehearsal time. The fights are built from the fights used in other plays—see if you can spot how we've reused and adapted the fight choreography from the other shows! All props and costumes were requested by company members; when possible, we've tried to identify families and "teams" to help tell the story. And, of course, we have a live musician onstage to contribute to the atmosphere, punctuate the dialogue and help tell the story—along with our onstage prompter, who makes sure to keep things moving along!

There is much we cannot perfectly recreate in our attempt to interrogate Shakespeare's theatrical practices. Most importantly, we do not have an Elizabethan audience, although our festival audiences are probably as close as it comes! Indeed, every performance sparks a unique relationship between performers and audiences, and moving the show outdoors and identifying key points for audience interaction have helped us to explore this relationship more.

This summer, we return to the beginning of the history play saga, staging the story of the start of the Hundred Years' War and the king whose offspring would beget the Wars of the Roses (the Yorkists and the Lancastrians descend from Edward III's five sons). As we continue to learn through the OP process, we hope you enjoy this year's foray more than ever!

—Hadley Kamminga-Peck, PhD, Dramaturg



CSF's production of *Henry VI, Part 2* during the 2016 season.



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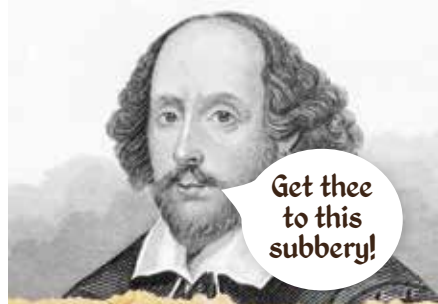
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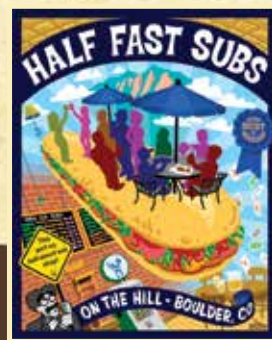


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Tony Ryan, Matthew Schneck,  
David Derringer and Andy Walker  
in *Julius Caesar* (2017)

# Who's Who

Actor	Love's Labour's Lost	Richard III	Cyrano de Bergerac	You Can't Take It With You	Edward III
Athony Adu	Mote		Jodelet/Guard/Actor/ Nun/Ensemble		
Benaiah Anderson	Forrester/Mercade		Vicomte de Valvert/ Ensemble		Prince Edward
Casey Andree	Sir Nathaniel		Cuigy/Citizen/ Ensemble		
Leraldo Anzaldúa		King Edward IV/Bishop of Ely/Alderman/ Soldier/Ghost		Paul Sycamore	David of Scotland/ Gobin de Grace/ Montford/Ensemble
Kaiyane Arabian		Maid-in-Waiting/ Ensemble			
Michael Bouchard	Costard		Ragueneau		Earl Douglas/Charles
Grant Bowman	Anthony Dull		Cadet		
Bob Buckley			Montfleury/Carbon de Castel-Jaloux/ Ensemble		
Janae Burris			Bellerose/Doorkeeper/ Actress/Nun/Ensemble		
Kyle Chesney		Alderman/Soldier/ Ensemble		The Man	
Scott Coopwood*	Boyet		Cyrano de Bergerac		Edward III
Anastasia Davidson	Jaquenetta				
Lauren Dennis				Rheba	
David Derringer	Dumaine		Ligniere/Nun/Ensemble		
Seth Dhonau*	Berowne		Brissaille/Cavalryman/ Capuchin/Nun/ Ensemble		John of France
Aziza Gharib	Maria		Flower Girl/Foodseller/ Pickpocket/Nun/ Ensemble		Captain of Calais/ Ensemble
Sam Gregory*		Hastings/Tyrrel		Martin Vanderhof	
Betty Hart*		Queen Elizabeth		Mrs. Kirby	Artois
Brian Kusic		Grey/Richmond/ Alderman/Priest			
Mike Largent		Rivers/Soldier/ Alderman/Ghost		Donald	
Rodney Lizcano*		Richard III		Boris Kolenkhov	
Chloe McLeod				Essie Carmichael	

Actor	Love's Labour's Lost	Richard III	Cyrano de Bergerac	You Can't Take It With You	Edward III
Desiree Mee Jung*	Princess of France		Sister Claire/Lise/ Precieuse/Ensemble		Countess of Salisbury/ Ensemble
Jihad Milhem		Clarence/Mayor of London/Earl of Oxford		Ed Carmichael	Montague/French Mariner/Salisbury
Leslie O'Carroll*		Duchess of York		Penelope Vanderhof Sycamore	Audley
Emelie O'Hara					Lodwick/French Woman/Queen Phillipa
Anne Penner		Margaret			
Christian Ray		Dorset/2nd Murderer/ Messenger/Alderman/ Soldier		Tony Kirby	Philip/Percy/Ensemble
Augie Reichert		Little Richard, Duke of York			
Madison Reynolds-Speer			Ensemble		
Sophie Reynolds-Speer			Ensemble		
Kevin Rich*					Derby
Marco Robinson	King Ferdinand of Navarre		Christian de Neuville		Lorraine/Villiers/ Ensemble
Alex Rosenthal		Alderman/Soldier/ Ensemble		G-man Mack	
Lindsay Ryan		Lady Anne		Alice	
Anne Sandoe			Mother Marguerite de Jesus/1st Marquis/ Ensemble		
Sam Sandoe		Catesby/1st Murderer		Mr. De Pinna	Warwick/Copeland/ Ensemble
Elena Sayeedi		Lady-in-Waiting/ Alderman/Soldier/ Ensemble		G-man Photographer	
Amber Scales	Katherine		Sister Marthe/Duenna/ Lady/Ensemble		
Matthew Schneck*	Holofernes		Le Bret		
Sean Scrutchins*		Buckingham		Henderson	
Luka Teodoru		Prince Edward			
Austin Terrell		Brackenbury/Ratcliffe/ Dr. Shaw			
Mare Trevathan				Olga/Gay Wellington	
Brynn Tucker*	Rosaline		Roxane		
Rafael Untalan*	Don Adriano de Armado		Comte de Guiche		
Kyle Van Frank		Scrivener/Page/ Alderman/Soldier/ Ensemble		G-man Jim	
AJ Voliton	Longaville		Musketeer/Spanish Officer/Ensemble		
Robert Wester			Bertrandous/Cadet/ Ensemble		
Coleman Zeigen		Stanley/Friar Penker		Mr. Kirby	



# Acting Company

Rachel Turner and Christopher Joel Onken in *The Taming of the Shrew* (2017)



**ANTHONY ADU** is a Denver-based actor and singer, born and raised in Ghana. His notable credits include *DragOn*, *The Christians* (Denver Center for the Performing Arts); *Tartuffe* and *The Electric Baby* (Arvada Center); *Porgy and Bess* (Aurora Fox); *White Rabbit*, *Red Rabbit* (Pipedream Productions); *The Merchant of Venice* (LOCAL Theatre Lab); *To Kill a Mockingbird* (Spotlight Theatre); and *Belleville* (Progressive Theatre). He holds a BA in theatre from the University of Denver. (1 season)



This is **KAIYANE ARABIAN**'s first venture into professional theatre. She is an alumna of the CSF Shakespeare's Sprites program and the CSF School of Theatre Shakespeare Comedies Camp. Kaiyane is also a violinist who has performed for audiences ranging from a few dozen to more than 100 patrons. (1 season)



**BENAIIAH ANDERSON** is happy to be joining his summer family for another season. Some of his favorite roles include Thurio in *Two Gentlemen of Verona* and Diomedes in *Troilus and Cressida*. He has recently been appointed CSF armorer and is in charge of maintaining the multitude of weapons used in every season. (10 seasons)



**MICHAEL BOUCHARD** has just finished his third run of *The Santa Land Diaries* at the Denver Center. Locally, Michael has performed with the Arvada Center, Avenue Theater, Aurora Fox, Boulder Ensemble Theatre Company, Curious Theatre, the Catamounts, the Edge Theatre, Lone Tree Arts Center, Miners Alley Playhouse and the Vintage Theatre. He is a graduate of the Pacific Conservatory of the Performing Arts and an ensemble member with the Boulder Ensemble Theatre Company. Noted awards include the Denver Post's Best Season by an Actor (2009) and Best Supporting Actor in a Comedy (2011), as well as the Westword Best Supporting Actor in a Comedy (2011 and 2015) and Best Onstage Couple (2012). (2 season)



**CASEY ANDREE** is honored to be returning after playing Casca in *Julius Caesar* and Hortensio in *The Taming of the Shrew* in CSF's 2017 season. A proud ensemble member at BETC, he recently played the role of Sander in *Full Code* by David Valdes Greenwood. Other favorite roles include Melchior in *Spring Awakening* (True West Award, Outstanding Musical) and Calude in *HAIR* (Henry Award, Best Ensemble). Casey holds a degree in classics and English from Colorado College and a master's degree in education. Offstage, he works as a high school math teacher in the Denver Public Schools. (3 seasons)



**GRANT BOWMAN** is a sophomore at CU Boulder pursuing a degree in theatre. Over the past year, he has appeared in *The Adding Machine* and *HAIR* at CU's Department of Theatre & Dance and in *The Merry Widow*, *Sweeney Todd* and *Ariodante* at Eklund Opera. A graduate of Littleton High School, his other credits include *Beauty and the Beast*, *The Producers*, *The Drowsy Chaperone* and *You Can't Take It With You*, as well as Performance Now Theatre Company's production of *Bye Bye Birdie*. Grant is also a trained singer and is extremely active with CU's vocal and choral programs. (1 season)



**LERALDO ANZALDUA** is a Houston, Texas-based actor and fight director of stage combat with the Society of American Fight Directors. Previously, he was fight director for the Houston Grand Opera and the Alley Theatre. He also is an anime voiceover actor with Sentai Filmworks. He has been a motion capture performer for film with Sony Pictures International in Tokyo and for video games as motion capture fight director and talent in Stockholm and Uppsala, Sweden. Leraldo received his master's degree in acting from the University of Houston. He is currently an assistant professor of movement and stage combat with the School of Drama & Theatre at Indiana University. (1 season)



**BOB BUCKLEY**'s credits include *Julius Caesar*, *Egeu*, *Earl of Gloucester*, *Baptista Minola*, *Duke of York*, *Pantalone* in *The Servant of Two Masters*, *Judge Taylor* in *To Kill a Mockingbird*, *Professor Willard* in *Our Town* and *Scrooge* in *A Christmas Carol*. He is a member of the Boulder Ensemble Theatre Company. (9 seasons)



**JANA BURRIS** is a comedian, writer and actor. She is a Los Angeles native and an alumna of the California Institute of the Arts School of Theater. Memorable performances include Suzanne in Beaumarchais' *The Marriage of Figaro* at the City Garage, Keisha in *Scary Lucy* and a short film made through Project DU Film. She has been a featured performer at Portland's Bridgetown Comedy Festival, Limestone Comedy Festival in Bloomington, Indiana, and Denver's High Plains Comedy Festival. Janae is the recipient of the 2016 Comedy Works New Faces Contest and a regular performer at both Comedy Works locations in Denver. (1 season)



**AZIZA GHARIB** is excited to explore her love of Shakespeare this summer with the Colorado Shakespeare Festival. Her previous credits include Olivia in *Twelfth Night*, Daniela in *Unspoken* and Nora in *A Doll House*. Aziza is currently pursuing a BFA in theatre performance at the University of Colorado Boulder. (2 seasons)



**KYLE CHESNEY** is a second year MFA acting candidate in the University of Alabama's theatre and dance department. He previously attended the University of Southern Mississippi for a BA in theatre. A few of Kyle's previous acting credits include Macduff in *Macbeth* and Matt Friedman in *Tally's Folly*. (1 season)



**SAM GREGORY's** regional credits include multiple seasons with the California and Alabama Shakespeare Festivals. He has performed with the Seattle, Milwaukee and San Jose Repertory Theatres; Cleveland, Cincinnati and George Street Playhouses; American Players Theatre; TheatreWorks; and the Eugene O'Neill Center New Playwrights Festival. New York credits include the Actor's Company Theatre and the Directors Company. Locally, Sam has performed in more than 45 productions with the Denver Center Theatre Company and has served as a member of the Black Box Theatre Company at the Arvada Center and the Curious Theatre, Boulder Ensemble Theatre and Paragon Theatre companies. Additional TV and film credits include *NY Undercover*, *One Life to Live* and *As the World Turns*. (6 seasons)



As an actor, **SCOTT COOPWOOD\*** has appeared in 23 of Shakespeare's 38 plays at theatres and festivals around the country, including the Utah, Orlando, Marin, Lake Tahoe, Seattle and Colorado Shakespeare Festivals/Companies. Scott has played the title roles of Hamlet, Macbeth, King John, Cymbeline and Cyrano de Bergerac as well as the roles of Shylock, Iago, Mercutio, Benedict, Angelo, Dogberry, Jacques and Edmund. Other regional theatres include Portland Center Stage, Berkeley Repertory Theatre, Arkansas Repertory Theatre, Artists Repertory Theatre, Marin Theatre Company and the San Francisco Playhouse, to name a few. (2 seasons)



**BETTY HART\*** is delighted to make her CSF debut. Colorado credits include *Rausch* (The Catamounts), *Mayme in Intimate Apparel* (Colorado Springs Fine Arts Center), *Lone Tree Arts Center, Stories on Stage, Local Theatre, Curious Theatre* and the *Aurora Fox*. Atlanta classical credits include Helen in *The Trojan Women* and *Liith in Back to Methuselah* (Theatre Emory) and *Titbua in The Crucible*, *Portia in The Merchant of Venice* and *Ismene in Antigone* (Atlanta Shakespeare Company). In 2016, she was nominated for a Henry Award for outstanding lead actress in *The Mountaintop* at the Arvada Center. This year, Betty directed *Lady Day at Emerson's Bar and Grill* for the Denver Center's Gamer Galleria Theatre and Vintage Theatre. (1 season)



**ANASTASIA DAVIDSON** is honored to have the opportunity to play on the Mary Rippon stage with CSF and has recently wrapped up touring *The Comedy of Errors* and *Julius Caesar* with the CSF in the Schools troupe. Regional credits include Ellie in *Going to a Place Where You Already Are* and Henrietta Leavitt in *Silent Sky* (BETC), Caroline in *Detroit '67* and White in *Black* (Curious Theatre), Liz Bennet in *You on the Moors Now* (The Catamounts), Kate in *Seminar* (Fuse Productions), Gwendolen in *The Importance of Being Earnest* and Olivia in *Twelfth Night* (Penn State Centre Stage), Catherine Givings in *Next Room or the Vibrator Play* and Emma in Jon Jory's *Emma* (Bloomsburg Theatre Ensemble). Anastasia holds an MFA in acting from Pennsylvania State University. (1 season)



**BRIAN KUSIC** is a native of Denver, where he studied at Metropolitan State University. His favorite past roles include Little Charles in *August: Osage County*, Howie Newsome in *Our Town*, Ebin in *The Language of Trees*, Harry the Horse in *Guys and Dolls* and Butterfingers in *She Loves Me*. He is also a six-year veteran of Boomtown Improv Comedy and co-creator and performer of *Pants On Fire—A Totally Made Up Musical for Kids!* (Creeede Repertory Theatre). Other local productions include Romeo in the Colorado Symphony Orchestra's *Romeo and Juliet* and Einstein in *Picasso at Lapin Agile* at the Barth Hotel (Denver Post Ovation Award nominee). (1 season)



**LAUREN DENNIS**, native to Colorado, is thrilled to be making her CSF debut! She graduated from NYU's Tisch School of the Arts. In New York, she enjoyed performing as Helena in *A Midsummer Night's Dream* at the Lincoln Center and in strange experimental pieces at La MaMa. Lauren originated the role of Rivka in Michael Mitnick's *Elijah* with the Local Theater Company and regularly sings for the Colorado Symphony Orchestra musicals in concert and Symphony Pops series. In her spare time, she is a published short story writer in the *Scarlet Leaf Review*, *The Flash Fiction Press*, *daCuhna* and *Microfiction Monday Magazine*. (1 season)



**MIKE LARGENT** is making his CSF debut. He holds an MFA in performance from Arizona State University. His favorite Shakespeare roles include both Antipholi from *The Comedy of Errors* and Bottom the Weaver from *A Midsummer Night's Dream*, both at Colorado State University. More recently, Mike has enjoyed playing Stanley Kowalski from *A Streetcar Named Desire* at Arizona State University. (1 season)



**DAVID DERRINGER** received his MFA in acting from the University of Alabama. Most recent acting credits include Judge Turpin in *Sweeney Todd*, Bill Fordham in *August: Osage County* and the ghost in *Hamlet*, among others. He is excited to spend his second consecutive summer with the Colorado Shakespeare Festival. (2 seasons)



**RODNEY LIZCANO's** CSF credits include Polonius in *Hamlet* and *Rosencrantz & Guildenstern Are Dead*, Roderigo in *Othello*, Dogberry in *Much Ado About Nothing*, Pistol/Montjoy in *Henry V*, Trinculo in *The Tempest*, Pastor Hugh in *The Merry Wives of Windsor*, Vernon in *Henry IV Part 1*, Robert Cecil in *Equivocation* and Pisanio in *Cymbeline*. Other credits include Denver Center Theatre Company (15 seasons), The Old Globe, Dallas Shakespeare Festival, Orlando Shakespeare Theatre, Stories on Stage, Theatre Aspen and the Arvada Center. Off-Broadway credits include Actors Ensemble Theatre and DreamScape Theatre Company. Film and TV credits include *Silver City* (directed by John Sayles) and *Stage Struck* (Bravo Network). He is a graduate of the Meadows School of the Arts at Southern Methodist University and the National Theatre Conservatory. (5 seasons)



**SETH DHONAU\*** studied theatre and opera at Northwestern University and spent several formative years in New York performing on a wide variety of stages and working with artists, authors and musicians across the globe. He is proud to now call Colorado home and is ever grateful for the vibrant and generous artistic community of which he is now a part. (1 season)



**CHLOE MCLEOD's** recent credits include *This is Modern Art* and *A Christmas Carol* (Denver Center Theater Company); *A Midsummer Night's Dream* and *Romeo and Juliet* (Denver Center Education); *Fun Home* and *Biloxi Blues* (Miner's Alley Playhouse); *Bad Jews* (Edge Theater); *Wait Until Dark* (Avenue Theater); and *Little Women* (Aurora Fox). She is a Denver-based actor and a resident teaching artist at the Denver Center Theater Academy. Chloe studied at the American Musical and Dramatic Academy in New York. (1 season)





**DESIRÉE MEE JUNG\*** is a member of the Los Angeles classical theatre ensemble Antaeus Theatre Company. She was most recently seen in Curious Theatre Company's *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. Colorado credits include *The Merchant of Venice* (Local LAB), *Reasons to be Pretty* (Paragon Theatre) and *Anton in Show Business* (Openstage Theatre). Selected regional credits include *As You Like It*, *Henry IV Part 1*, *The Curse of Oedipus* (Antaeus); *Rose and the Rime* (Sacred Fools); *Supper* (Theatre of NOTE); and *Colony Collapse* (The Theatre @ Boston Court). Desirée has trained with Shakespeare & Co. and Oz Frank Theatre and holds degrees in theatre and business from the University of Northern Colorado. (1 season)



**MALCOM REYNOLDS-SPEER** is delighted to be performing in his first production. He has been participating in CSF's Camp Shakespeare for the last year and attends Bixby Elementary School.



**JIHAD MILHEM** is excited to be returning to CSF for the 2018 season. His past credits include *Babur in Guards at the Taj* (BETC), *Ricky Roma in Glengarry Glen Ross* (Edge Theatre), *Henry in She Rides Horses Like the Stock Exchange* (square product theatre), *Ned in The Nance* (Edge Theatre), *Paris in Troilus and Cressida* and *Horatio in Hamlet and Rosencrantz & Guildenstern Are Dead* (CSF). Jihad's play, *Mosque*, had a staged reading last October and will have a full production in December (Fearless Theatre), and he has appeared as a freestyle rapper for The Ride in Times Square. (3 seasons)



**SOPHIE REYNOLDS-SPEER** is delighted to be performing in her first production. She has been participating in CSF's Camp Shakespeare for the last year, and will attend Casey Middle School in the fall.



**LESLIE O'CARROLL'S\*** CSF credits include *Dotty in Noises Off*, *Maria in Twelfth Night* and *Nurse in Romeo and Juliet*. Local credits include 21 seasons at the Denver Center Theatre Company, including *A Christmas Carol*, *Benediction*, *When We Are Married*, *Reckless*, *Eventide*, *Plainsong*, *The Diary of Anne Frank* and *All My Sons*. Additional credits include *Parallel Lives* (Colorado Springs Fine Arts Center); *Much Ado About Nothing*, *The Grapes of Wrath* and *Our Town* (Theatreworks); *Silent Sky* (BETC); *The Odd Couple* (Senior Housing Options); *Good People* (Curious Theatre); *Tartuffe*, *Mrs. Mannerly*, *Blithe Spirit* and *The Crucible* (Arvada Center). TV and Film credits include *Breaking Bad*, *Longmire* and *Footloose*. Leslie is a recipient of Best of Westword and Denver Post Ovation Awards and holds an MFA from the National Theatre Conservatory. (3 seasons)



**KEVIN RICH'S\*** Shakespeare acting credits include *Hamlet* (Gravedigger), *Richard II* (Richard), *The Tempest* (Sebastian) and *Richard III* (Richard) with the Illinois Shakespeare Festival; *Hamlet* (Osric/Reynaldo) and *Short Shakes! Taming of the Shrew* (Tranio) with Chicago Shakespeare; *Love's Labour's Lost* (Berowne), *Twelfth Night* (Sebastian), *The Winter's Tale* (Clown) and *The Comedy of Errors* (Dromio) with Milwaukee Shakespeare; *A Midsummer Night's Dream* (Puck) and *Antony & Cleopatra* (Thidias) with Shakespeare & Company; and *As You Like It* (Touchstone) with Kentucky Shakespeare. Other credits include *Distracted* (Dad) with the American Theatre Company; *Peter & the Starcatcher* (Snee) and *The Three Musketeers* (Porthos) with the Illinois Shakespeare Festival and *The Intelligent Design of Jenny Chow* (Dr. Yakunin/Terrance) with Portland Center Stage and San Jose Rep. Kevin holds a BA from Grinnell College and an MFA from Yale School of Drama. (1 season)



**EMELIE O'HARA'S** regional credits include *Electric Baby* and *Sense and Sensibility* (Arvada Center); *Hamlet*, *The Comedy of Errors* and *Henry IV, Parts 2 and 3* (Colorado Shakespeare Festival); *Lady Macbeth in Macbeth* (Sierra Repertory Theatre); *Viola in Twelfth Night* and *Hermia in A Midsummer Night's Dream* (Theatricum Botanicum); *Rosaline in Love's Labour's Lost* (American Studio Theater); and *Amanda in Private Lives* (Adobe Theatre). (3 seasons)



**MARCO ROBINSON'S** previous credits include *Eddie* in the Denver Center for the Performing Arts-Off Center's *The Wild Party* and *Topper!* Ensemble in DCPA's *A Christmas Carol*; *Eddie Birdface* in *Dogfight*, *Radames in Aida*, *Everett in Swing!* and *El Gallo in The Fantasticks* (Little Theatre of the Rockies); *Anthony Hope in Sweeney Todd*, *Balladeer/ Lee Harvey Oswald in Assassins* and *Eugene Jerome in Brighton Beach Memoirs* (Broadway Bound); *Link Lark in Hairspray* (Colorado Springs Fine Arts Center); and *Bill/Ensemble in The Museum of Broken Relationships* (Theatre Aspen). He is the recipient of the 2009 Gold Award for Best Actor for his portrayal of *Eugene Jerome in Brighton Beach Memoirs* and has appeared in national commercials for Domino's Pizza, Best Buy, Goodwill, Red Robin and the American Family Association. (1 season)



**ANNE PENNER'S** acting credits include *Julius Caesar* (Portia/ Soothsayer) and *Cymbeline* (Queen) with CSF; *Abundance* (Macon), *Crimes of the Heart* (Babe), *American Notes* (Pauline) and *Savage in Limbo* (Savage) with Sis Tryst Productions; *Seascape* (Sarah) with *Modern Muse*; *Crimson Thread* (Ellis) with the Arvada Center; and *Joan Didion's The Year of Magical Thinking* and other performances with *Stories on Stage*. Directing credits include *Kid Simple* (Jordan Harrison), *Eurydice* (Sarah Ruhl), *Gideon's Knot* (Johnna Adams), *Arabian Nights* (Mary Zimmerman) and *The Seagull* (Anton Chekhov). Anne currently serves as an associate professor at the University of Denver's Department of Theatre. She received an MFA from Columbia University and a BA from Amherst College. (3 seasons)



**ALEX ROSENTHAL** is currently pursuing a BFA in performance at the University of Colorado Boulder, where he has had the pleasure of playing *Steven* in *The Long Christmas Ride Home*; *Dr. Jinks*, *Dr. Kames* and *Daniel Border* in *Distracted*; and *Dromio of Syracuse* and *Dromio of Ephesus* in *The Comedy of Errors*. He has also appeared as the *Templar* in *Three Rings* with Maya Productions. (2 seasons)



**CHRISTIAN RAY** is so excited to join the Colorado Shakespeare Festival for this season. Some favorite past roles of his include *Buddy Foster* in *Sideshow*, *Abraham* in *Altar Boyz* and *Lucas Beineke* in *The Addams Family Musical* with the University of Northern Colorado and *Little Theatre of the Rockies*. Most recently, he has performed with *Midtown Arts Center* in *Fort Collins*. Christian is pursuing a BA in musical theatre from the University of Northern Colorado. (1 season)



**LINDSAY RYAN** is thrilled to be making her CSF debut. Her selected regional and educational credits include *The Christians* (The Congregant) and *The Great Society* (Ensemble) at the Dallas Theatre Center; *Dutchman* (Lula) at the Metamorphosis Theater; *One Slight Hitch* (Courtney) at the Cider Mill Theater; and *Tartuffe* (Elmire), *Twelfth Night* (Olivia), *Iphigenia in Aulis* (Clytemnestra) and *A Bright New Boise* (Anna) at Southern Methodist University. Lindsay holds an MFA from SMU, where she was an instructor for undergraduate coursework. (1 season)



**AUGIE REICHERT** is excited to join the Colorado Shakespeare Festival this summer. He has enjoyed four seasons with the Denver Center Theatre Company's *A Christmas Carol* (2014-2017) playing *Ignorance*, *Tiny Tim* and ensemble roles. He graduated from "Tiny" to *Small Boy* in *Billy Elliot* at the Breckenridge Backstage Theatre in 2017. This spring, he played *Bert* in *All My Sons* with the Arvada Black Box Repertory Theatre. His training includes courses through DCPA Education and BBT, piano with Mallory Bernstein and horn with Joni Anderson. Augie will be in fifth grade this fall at University Park Elementary and enjoys lacrosse, soccer and skiing. (1 season)



**ANNE SANDOE'S** past roles at CSF include *Lillian Troy* in *I Hate Hamlet*, the *Duchess of York* in *Richard III* (directed by Tina Packer) and the *Duchess of Venice* in *Othello* (directed by Lisa Wolpe). Other favorite regional productions include *Futura* with The Catamounts, *Ghost-Writer* and *The Clean House* with the Boulder Ensemble Theatre Company, *A Little Night Music* and *Women of Lockerbie*. Anne has performed with the Oregon, Antioch, Virginia and Alabama Shakespeare Festivals and has published *War of the Roses*—a compilation of Shakespeare's *Henry VI* trilogy—and three other adaptations of Shakespeare's plays. (17 seasons)





**SAM SANDOE** has acted in 29 seasons with CSF since 1970, including the last 16 consecutive seasons, and here has done 59 versions of 34 of Shakespeare's 37-play canon, as well as nine non-Shakespeare productions. He has also worked at the Alabama Shakespeare Festival and the Milwaukee Repertory Theatre, and locally with Maya Productions, the Boulder Ensemble Theatre Company, Longmont Theatre Company, the Upstart Crow, Colorado Actors Theatre and several seasons each with the Shakespeare Oratorio Society, Overland Stage Company and the Stanley Hotel in Estes Park. Sam trained at the University of Colorado Boulder and the University of California at San Diego. (29 seasons)



**MARE TREVATHAN** has performed Inupiat folk tales in Barrow, Alaska, stage managed dance theatre in Tokyo and studied Chekhov in Vladivostok, Russia. Colorado tamed her wanderlust and has been home since 2001. As the associate artistic director of Local Theater Company, she develops new plays and organizes artist training. Mare is an audition book narrator with more than 500 titles recorded for the National Library Service. (7 seasons)



**ELENA SAYEEDI** is thrilled to be a part of her first season with CSF. Some of her school credits include *The Adding Machine* and *Fefu and Her Friends*. Elena is currently pursuing a BFA in theatre performance at the University of Colorado Boulder. (2 seasons)



**BRYNN TUCKER\*** has recently been seen in *This is Modern Art* at the Denver Center for the Performing Arts. Other local credits include *The Rape of the Sabine Women* by Grace B. Matthias (Local Theatre Company), *Building the Wall* and *Marcus: The Secret of Sweet* (Curious Theatre) and *Frankenstein* (Denver Center for the Performing Arts). Regional credits include *Rosencrantz & Guildenstern Are Dead* (Folger Theatre); *The Widow Lincoln* and *Our Town* (Ford's Theatre); *A Guide to Dancing Naked* (DC Capital Fringe Festival); and *The Illusion* (Forum Theatre). Brynn studied at Spelman College and the British American Drama Academy. (1 season)



**AMBER SCALES** is a junior theatre and public relations double major at the University of Alabama. Previous UA credits include *I Gelosi* (Vittoria), *We Are Proud to Present...* (Actor 6), *La Ronde* (Young Wife) and *Hamlet* (Courtier). Amber will be making her acting debut at the Colorado Shakespeare Festival as part of the UA/CSF Acting Internship program. (1 season)



**RAFAEL UNTALAN\*** is delighted to be making his CSF debut. Some of his recent credits include Sherlock Holmes in Ken Ludwig's *Baskerville*, *A Sherlock Holmes Mystery* (Cleveland Play House and Cincinnati Playhouse in the Park), *The Cobbler in Falling Out of Time* (Theater J), *Shag in Equivocation* (Virginia Rep), *Walter Franz in The Price* (Arena Stage), and most recently *Concomly/McTavish in Astoria, Part 2* (Portland Center Stage at the Armory). In 2014, Rafael was recognized by DC Metro Theater Arts as Best Featured Actor in a Play for his portrayal of Marcus Gee in *Yellow Face* at Theatre J. Rafael is a proud graduate of the University of Oregon and holds an MFA from the Academy for Classical Acting at George Washington University. (1 season)



**MATTHEW SCHNECK\*** was seen last summer at CSF in *Julius Caesar* (Cassius) and *The Taming of the Shrew* (Grumio). Recently, Matthew performed in *The Rape of the Sabine Women* (Local Theatre Company). Other selected credits include *London Assurance* (nominated for four Tony Awards), *The Merchant of Venice* (The Royal Shakespeare Company), *The Temperamentals* (New World Stage—Drama Desk Award Winner), and *A 12lb. Discourse* (SoHo Rep—co-wrote and co-performed). He is a graduate of Villanova University and the National Theatre Conservatory, is the author of 10 plays, and has held academic appointments at Southern Oregon University and the University of Kentucky. (2 seasons)



**KYLE VAN FRANK** is a senior studying Musical Theatre at the University of Alabama. He was born in Memphis, Tennessee, and is elated to be spending his summer with CSF. Recent credits include *Sweeney Todd* (Toby), *The Caucasian Chalk Circle* (Old Farmer / Lavrenti), *Smoke on the Mountain* (Rev. Oglethorpe) and *Falsettos* (Jason). (1 season)



**SEAN SCRUTCHINS\*** is an active teaching artist in the Denver area. He has worked as a theatre instructor for the CSF education and outreach programs and at the Denver Center for the Performing Arts. He received his MFA in theatre performance from the University of Southern Mississippi. Previous acting credits include *A Midsummer Night's Dream*, *The Comedy of Errors*, *Troilus and Cressida*, *Cymbeline*, *Much Ado About Nothing*, *Henry V*, *Hamlet* and *Rosencrantz & Guildenstern Are Dead* (CSF); *Tartuffe*, *Bus Stop*, *Waiting for Godot* and *Charlotte's Web* (Arvada Center); *Appropriate*, *The Body of an American*, *The Whipping Man*, *9 Circles* and *Dust* (Curious Theatre); *Artdog* (Denver Children's Theatre); and *Seminar* (BETC). (6 seasons)



**AJ VOLITON** is excited to be making his debut with the Colorado Shakespeare Festival. His favorite credits include roles in *A Raisin in the Sun*, *First Date* and *The Crucible* with the University of Northern Colorado, as well as *Night Watch* with the Spotlight Theatre Company. He is also a film actor who represents his commercial talents through Big Fish. AJ's day job is as class manager for Jazzercise sessions, and his favorite hobby is playing ultimate frisbee. He holds a bachelor's degree in acting from the University of Northern Colorado. (1 season)



**LUKA TEODORU** is a Colorado native, growing up in Breckenridge and Boulder. He is in his last year at Bear Creek Elementary School in South Boulder. He was first introduced to acting as a sprite in the Colorado Shakespeare Festival summer camp in 2016 and immediately grew a passion for acting and Shakespeare, participating in the CSF camp last summer as well. Luka most enjoys comedic roles but enjoys all types of plays. He performed in *Everyman* through the CU Department of Theatre this spring and looks forward to many more roles in the future. (1 season)



**ROBERT WESTER** is a physician practicing in Denver. His acting credits with CSF include attendant/ensemble in *Hamlet*, *King Lear*, *Romeo and Juliet* and *Much Ado About Nothing*; soldier in *Macbeth*; assistant bishop in *Richard III*; Herne the Horrible in *The Merry Wives of Windsor*; and waiter and headsmann in *The Comedy of Errors*. He has also played the role of Telemann in *Bach at Leipzig* with the Boulder Ensemble Theatre Group. (10 seasons)



**AUSTIN TERRELL** returns for his third summer with the Colorado Shakespeare Festival. Recent credits include Bhaer in *You on the Moors Now* (Catamounts), Tragedian/Voltemand in *Hamlet* and *Rosencrantz & Guildenstern Are Dead* and Lord Clifford in *Henry VI, Part 3* (CSF). Austin holds a BFA from Baylor University. (3 seasons)



**COLEMAN ZEIGEN** is thrilled to be performing in his third season with the Colorado Shakespeare Festival. In his previous two seasons, Coleman performed in *The Comedy of Errors*, *Troilus and Cressida*, *The Taming of the Shrew* and *Julius Caesar*. Most recently, he was seen in Boulder Ensemble Theatre Company's production of *P3M5*. In a past life, Coleman performed on and off Broadway, at regional theatres around the country and in film and television, but currently he spends his time as a theatre teacher, director and producer at a K-12 charter school in Westminster, Colorado. Coleman holds an MFA in acting from Rutgers University's Mason Gross School of the Arts. (3 seasons)



# Artistic Team

Lenne Klingaman in *Hamlet* (2017)

## Producing Artistic Director

**TIMOTHY ORR** has been with the Colorado Shakespeare Festival as a performer since 2007, 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, he began the original practices series of Shakespeare's plays and led CSF through several successful capital and endowment campaigns. As an actor he has appeared in 10 productions at CSF and numerous theatres across California. CSF directing credits include *I Hate Hamlet*, *Wittenberg*, *Rosencrantz & Guildenstern Are Dead* and several touring productions. He has held lecturer positions in classical acting, voice and musical theatre at the University of California at Davis, University of Colorado Boulder and the Berkeley Repertory School of Theatre (CA). He holds degrees in music and arts management from California State University, Sacramento, and an MFA in theatre from the University of California at Davis and was a Fellow with the League of American Orchestras. (12 seasons)

## Directors

**CHRISTOPHER DUVAL** (Director: *Cyrano de Bergerac*) has worked in regional theatres and Shakespeare festivals as an actor, director and fight director for the past 25 years. His work has been seen at Syracuse Stage, Sacramento Theatre Company, Utah Opera, Dallas Theatre Center, South Coast Repertory, Shakespeare Orange County, Utah Shakespeare Festival and Salt Lake Acting Company, and for 18 years he has worked as a company member and guest teacher at the Oregon Shakespeare Festival. He currently serves as the resident fight director with Pioneer Theatre Company and is head of the actor training program at the University of Utah. He holds an MFA in acting from the University of California-Irvine and is a certified teacher with the Society of American Fight Directors, a master instructor with Dueling Arts International and associate teacher of Fitzmaurice Voicework. His book, *Stage Combat Arts: An Integrated Approach to Acting, Voice, and Text Work*, is published by Methuen. (2 seasons)

**BRENDON FOX+** (Director: *Love's Labour's Lost*) is a director, teacher, adapter and producer who has worked around the country at a number of prominent regional theatres, universities and training programs. Regional direction credits include *Baskerville* (Long Wharf Theatre and a co-production of Cleveland Playhouse/Cincinnati in the Park); *Peter and the Starcatcher* and *Angels in America: Parts I and II* (PlayMakers Repertory Company); *Shipwrecked!* (Cincinnati Playhouse in the Park); *Much Ado About Nothing* (Old Globe Theatre, OPUS, and Portland Center Stage); and *Two Gentlemen of Verona* (Houston Shakespeare Festival). Brendon is an assistant professor of theatre and dance at Washington College in Maryland and holds a BS in performance studies from Northwestern University and an MFA in directing from the University of California at Los Angeles. His website is [www.foxdirector.com](http://www.foxdirector.com). (1 season)

**WENDY FRANZ** (Director: *Richard III*) has produced and directed numerous theatrical productions in the Rocky Mountain region. Producing credits include the Ubuntu African Dance Festival for the Department of Theatre & Dance at CU Boulder and more than 20 productions for Denver's critically acclaimed Paragon Theatre. Directing credits include *Equivocation* (Colorado Shakespeare Festival), *Gideon's Knot* (square product theatre and Goddess Here Productions), the 2010 Denver Post Ovation Award-winning production of *The Real Thing*, the regional premiere of Jez Butterworth's *The Night Heron*, the world premiere of Ellen K. Graham's *How We May Know Him*, the regional premieres of *Sailor's Song*, as well as *Buicks*, *Look Back In Anger* and *No Exit* (Paragon Theatre). Wendy trained at the Santa Fe Opera, Little Theatre of the Rockies and Curious Theatre and earned her degree in Directing and Design Technology from the University of Northern Colorado. (5 seasons)

**CAROLYN HOWARTH+** (Director: *You Can't Take It With You*) is the former artistic director of the Foothill Theatre Company in Nevada City, California. Her directing credits include numerous productions with such theatres as FTC, CSF, Orlando Shakespeare Theatre, Lake Tahoe and Sierra Shakespeare Festivals, Capital Stage (Sacramento, California)

and the Perseverance Theatre Company (Juneau, Alaska). Her CSF credits include *Hamlet*, *Troilus and Cressida*, *Henry V*, *Henry IV Part 1*, *The Comedy of Errors*, *Treasure Island* and *The Three Musketeers*. As an actor, Carolyn has performed in more than 50 productions with FTC, ranging from classics to new works. Other professional acting credits include appearances with the Jewish Theatre of San Francisco, the B Street, Sacramento Theatre Company, Lake Tahoe and Sierra Shakespeare Festivals and the Maxim Gorky Drama Theatre (Vladivostok, Russia). Carolyn holds an MFA from the University of California at Davis. (5 seasons)

**KEVIN RICH'S\*** (Director: *Edward III*) recent directing credits include *The Winter's Tale* and *The Importance of Being Earnest* at the American Shakespeare Center; *Lord of the Flies* at Nebraska Repertory Theatre; *The Comedy of Errors* at CU Boulder; *I Heart Juliet* and *Antony & Cleopatra* at the Illinois Shakespeare Festival; *Romeo & Juliet* at Illinois State University and *As You Like It* at Bradley University. 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. (1 season)

## Playwrights

Prominent French playwright and poet **EDMOND ROSTAND** (1868-1918) (Playwright: *Cyrano de Bergerac*) is best known for writing *Cyrano de Bergerac*, which premiered in Paris in 1897 and ran for more than 300 consecutive performances, making it one of the most popular plays of its era. Rostand's earlier play, a burlesque titled *Les Romanesques* (1894), was adapted in the 1960s into the popular American musical *The Fantasticks*. In 1902, Rostand became the youngest writer to be elected to the Académie française. His other theatrical works include *Les Deux Pierrots* (1891), *La Princesse Loïtaine* (1895)—with Sarah Bernhardt starring as Mélissinde—, *La Samaritaine* (1897) also starring Bernhardt, *L'Aiglon* (1900) and *Chantecler* (1910). Since its premiere, there has hardly been a time when *Cyrano* was not in production somewhere in the world.

**ANTHONY BURGESS** (1917-1993) (Translator: *Cyrano de Bergerac*) was a novelist, poet, playwright, composer, linguist, translator and critic. He is best known for his novel *A Clockwork Orange*, but altogether he wrote 33 novels, 25 works of non-fiction, two volumes of autobiography, three symphonies, more than 250 other musical works and thousands of essays, articles and reviews. As a linguist, Burgess translated seminal theatrical works, including *Cyrano de Bergerac*, *Oedipus Rex* and the opera *Carmen*, among others.

Playwriting duo **MOSS HART** (1904-1961) and **GEORGE S. KAUFMAN** (1889-1961) (Playwrights: *You Can't Take It With You*) wrote together for a decade, 1930-1940. As a team, Kaufman and Hart achieved tremendous commercial success with plays including *Merrily We Roll Along* (1934), *You Can't Take It With You* (1936), *I'd Rather Be Right* (1937), *The Fabulous Invalid* (1938), *The American Way* (1939), *The Man Who Came to Dinner* (1939) and *George Washington Slept Here* (1940). After 1940, Kaufman and Hart amicably parted ways to pursue separate professional projects. Both found success in theatre and Hollywood, and the two remained close friends until both died within seven months of each other in 1961.

## Dramaturgs

**BIANCA FRAZER** (Dramaturg: *You Can't Take It With You*) is a PhD candidate at the University of Colorado Boulder. She has been a dramaturg for several seasons with CSF, including for *Treasure Island* (2012), *A Midsummer Night's Dream* (2013), *The Tempest* (2014), *Othello* (2015), *The Comedy of Errors* (2016) and *The Taming of the Shrew* (2017). She has also been a dramaturg at the Aurora Fox, Phamaly Theatre Company and the CU Department of Theatre & Dance. Bianca has interned with the literary department at the Denver Center for the Performing Arts and with the associate artistic director at the Curious Theatre Company. (7 seasons)

**HADLEY KAMMINGA-PECK** (Dramaturg: *Richard III*, *Edward III*) completed her PhD in theatre history and criticism at the University of Colorado Boulder in 2015. She received her BA in drama and Italian from Colorado College and her master's degree in acting from the Liverpool Institute of Performing Arts. She comes from the Twin Cities, Minnesota, where she worked for the Guthrie Theater. At CSF, she has served as dramaturg, assistant director, interim education manager,

Shakespeare's Sprites counselor and onstage prompter for the original practices productions and will finish the history plays this summer. (8 seasons)

**KATHRYN M. MONCRIEF** (Dramaturg: *Love's Labour's Lost*) holds a PhD in English from the University of Iowa and an MA in English and theatre from the University of Nebraska and is currently serving as professor and chair of English at Washington College in Chestertown, Maryland. She is the co-editor of *Shakespeare Expressed: Page, Stage and Classroom in Early Modern Drama and Performing Pedagogy in Early Modern England: Gender, Instruction and Performance*. Kathryn serves as co-editor of the *Shakespeare Life and Times* for the Internet Shakespeare Editions, and she has published widely on Shakespeare and performance and works as Literary Seminar Director at the Utah Shakespeare Festival. Other recent theatrical work includes dramaturgy (Chesapeake Shakespeare Theatre), textual advising and consulting (Elements Theatre Company) and acting (Nextstage and Sun Valley Shakespeare Festival). (1 season)

**ALYSSA MILLER** (Dramaturg: *Cyrano de Bergerac*) is a Denver native and PhD candidate at the University of Colorado Boulder in the department of English, where she studies Renaissance dramatic literature and feminist theory. She received a BA from Yale University in 2016, where she worked extensively as a director, actor and dramaturg and wrote her senior thesis on the 1603 first-publication quarto of Shakespeare's *Hamlet*. Recently, Alyssa has worked as an assistant director and dramaturg for the Denver Center for the Performing Arts (*The Book of Will*) and the Hudson Valley Shakespeare Festival (*Pride and Prejudice*). She also serves as the head of the research team for the Shakespeare CoLab, a new interdisciplinary digital humanities project in CU's English department, funded by the Folger Shakespeare Library, that will provide the first repository of fully annotated Shakespearean texts online. (1 season)

## Designers, Choreographers and Casting

**CAITLIN AYER** (Scenic Designer: *Richard III*, *You Can't Take It With You*) returns to Boulder for her fifth season with CSF. Recent credits include *The Taming of the Shrew*, *Julius Caesar*, *The Comedy of Errors*, *Troilus and Cressida*, *Henry V*, *Wittenberg*, *Othello*, *Henry IV Parts 1 and 2* and *I Hate Hamlet* (CSF); *Opacity* (Big Art Group at the Live Arts Bard Biennial); the U.K. premiere of *ID, Please* (Tête à Tête Festival); the Co-Opera New Works Festival (Pittsburgh Opera); *The Time of Your Life* (Frederick Loewe Theatre); *The Santaland Diaries* (Theatreworks CS); *Drag Machine* (Off-Cycle, DCPA), and *Good People* (Curious Theatre Company). Caitlin received the Rose Brand Scene Design Award in 2017 and was named "a young designer to watch" by Live Design magazine. She holds a BFA from Webster University and an MFA from Carnegie Mellon University. (5 seasons)

**LERALDO ANZALDUA** (Fight Director: *Richard III*, *You Can't Take It With You*) is a Houston, Texas-based actor and Fight Director of Stage Combat with the Society of American Fight Directors; previously, he was Fight Director for the Houston Grand Opera and the Alley Theatre. Additionally, Leraldo is an anime voiceover actor with Sentai Filmworks, and he's been a motion capture performer for film with Sony Pictures International in Tokyo, Japan, and for video games as Motion Capture Fight Director and Talent in Stockholm and Uppsala, Sweden. Leraldo earned a master's degree in acting from the University of Houston and currently serves as Assistant Professor of Movement and Stage Combat at Indiana University's Department of Theatre, Drama and Contemporary Dance. (1 season)

**JASON DUCAT** (Sound Designer) has designed sound for the past six seasons with CSF. These credits include *The Taming of the Shrew*, *Julius Caesar*, *Hamlet*, *Rosencrantz & Guildenstern Are Dead*, *Troilus and Cressida*, *Henry V*, *The Tempest*, *Othello*, *Macbeth* and *I Hate Hamlet*. Jason is an artistic company member at Curious Theatre Company, where his credits include *Venus in Fur*, *Good People*, *The Brothers Size*, *Maple and Vine*, *9 Circles*, *A Number and Astronomical Sunset*. He has served as resident sound designer with the Denver Center Theatre Company, where he designed more than 20 shows in seven seasons. Other designs include *Constellations* and *Born Yesterday* (Theatreworks); *The Few* and *Full Code* (Boulder Ensemble Theatre); *Marat/Sade* and



*The Winter's Tale* (Purdue University); *Lab Coats on Clouds* (Prague Quadrennial); *Hedwig and the Angry Inch* (Elemental Theatre Company); *Sideways Stories from Wayside School* (Hope Summer Repertory Theatre); and *Tribulation and The Demolition Squad* (Chicago Dance Crash). Jason received his MFA in sound design from Purdue University. (6 seasons)

**MEGHAN ANDERSON DOYLE** (Costume Designer: *Love's Labour's Lost, You Can't Take It With You*) previous CSF credits include *The Taming of the Shrew* and *The Comedy of Errors*. Other selected costume design credits include *This is Modern Art, American Mariachi, First Date, The Wild Party, An Act of God, The Glass Menagerie, Sweet & Lucky, Fade, Tribes, One Night in Miami, Perception, Appoggiatura, Vanya and Sonia and Masha and Spike, Jackie & Me, I Love You, You're Perfect, Now Change!, Five Course Love, Ed, Downloaded, The Giver, Superior Doughnuts and Well* (Denver Center for the Performing Arts); *Marcus or the Secret of Sweet, In the Red and Brown Water, Good People, The Brothers Size, A Number, Up and tempOdessey* (Curious Theatre); *Metamorphoses* (Aurora Fox) and the National Theatre Conservatory (2005-2012). Meghan holds a BA in theatre from the University of Denver and an MFA in costume design from the University of Florida. (3 seasons)

**SYLVIA GREGORY** (Casting Director) has cast shows for Denver Center Attractions, Denver Center Theatre Company, LOCAL Theatre, Boulder Ensemble Theatre Company and TheatreWorks, among others. Sylvia cast the Screen Actors Guild feature film *Fishing Naked* and SAG independent short films *Death of the Bar-T* and *Distance*. She has cast commercially for Honda, Southwest Airlines, CenturyLink, Sprint, Duracell, Bayer, the Colorado Lottery (35 spots) and King Soopers, among others. She cast the 2015 Emmy Award-winning *Crossroads: Without Health, There is Nothing* for PBS and Univision and the Colorado Office of Suicide Prevention's "Man Therapy" campaign, which was written up in *The New York Times*. Sylvia holds degrees from California State University at Fullerton and the London Academy of Music and Dramatic Arts and earned an MFA from the Alabama Shakespeare Festival/University of Alabama. (5 seasons)

**KATIE GRUENHAGEN** (Lighting Designer: *Richard III, You Can't Take It With You*) is currently based out of Houston after many years of calling Colorado home. Design credits include *This is Modern Art* (Denver Center Theatre Company-Off Center); *The Revolutionists and Birds of North America*, (BETC); *Peter and the Starcatcher* (Town Hall Arts Center); *Mamma Mia, Newsies and West Side Story* (Rocky Mountain Repertory Theatre); *Body of an American* (Curious Theatre Company); *Romeo and Juliet* (Best Lighting Design, 2014 Southeastern Theater Conference); and *Into The Woods* (Indiana University). (1 season)

**MARKAS HENRY** (Costume Designer: *Richard III*) is returning to CSF for his fourth season, where past costume designs include *Love's Labour's Lost, Two Gentlemen of Verona* and *King Lear*. He is an artistic company member at Curious Theatre Company, where he designed costumes and scenery for 18 productions, including Tony Kushner's *iHo, Appropriate, God of Carnage* and *The Whipping Man* (Colorado Theatre Guild Henry Award). His selected regional credits include work with Theatre Aspen, Opera Colorado, Boulder Ensemble Theatre Company, The Old Globe, Geffen Playhouse, Westport Country Playhouse and Williamstown Theatre Festival. In New York, he designed *The Great American Trailer Park Musical, Old Wicked Songs, The Complete Works of William Shakespeare (Abridged)* and The Barrow Group's *Pentecost* (Drama Desk Award nomination). Selected Broadway credits include *Thoroughly Modern Millie* (Tony Award), *The Life* (Tony nomination) and *Beauty and the Beast* (Tony Award). His film work includes *Elf* and *Leading Ladies*. He worked as Costume Producer for Britney Spears' 2001 and 2004 U.S. and world tours. Markas is an associate professor of theatre, and the associate chair of Theatre & Dance, at the University of Colorado Boulder. (4 seasons)

At CSF, **HUGH HANSON** (Costume Designer: *Cyrano de Bergerac*) has served as costume designer for *Hamlet, Rosencrantz & Guildenstern Are Dead, Troilus and Cressida, Equivocation, Much Ado About Nothing, Wittenberg, Othello, The Merry Wives of Windsor, Henry IV, Part 1, Henry V, Richard II, Richard III, Treasure Island* and *The Comedy of Errors*. Additional credits include *Trelawny of the Wells, A Streetcar Named Desire* and *A Christmas Carol* at the Shakespeare Theatre (New Jersey); *The Whipping Man, Words By, Wittenberg* and *Color of Flesh* at Portland Stage (Maine); and *As You Like It* and *The Liar* at Theatreworks (Colorado Springs). Hugh currently serves as associate professor of costume production at Carnegie Mellon University. (8 seasons)

**STEPHEN C. JONES** (Scenic Designer: *Love's Labour's Lost, Cyrano de Bergerac*) selected design credits include the off-Broadway premiere of *The Dressmaker's Secret*, Portland Stage Company (Maine), Orlando Shakespeare Theatre (Florida), Sacramento Ballet (California), Alley Theatre (Texas), Sting and Honey (Utah) and *One Year Lease* (New York City). Stephen serves as a consultant for Viacom, Inc. and Vectorworks, Inc., was featured for his design process by *Live Design* magazine in 2017 and was named a featured designer by Noveedge for innovation in entertainment design. He currently serves as assistant professor of theatrical design and director of theatre in the drama department of Vassar College. (3 seasons)

**SHANNON MCKINNEY** (Lighting Designer: *Love's Labour's Lost, Cyrano de Bergerac*) previous design credits include *The Taming of the Shrew, Julius Caesar, The Comedy of Errors, Troilus*

and *Cressida, Much Ado About Nothing, Othello, The Tempest, The Merry Wives of Windsor, A Midsummer Night's Dream, Macbeth* and *Twelfth Night* (CSF); *The Snowy Day and Tribes* (DCPA), *Sense and Sensibility, The Electric Baby, A Chorus Line, Waiting for Godot* and *Jesus Christ Superstar* (Arvada Center); and *Constellations, The Brothers Size* and *Red* (Curious Theatre). Her regional credits include designs for the Indiana Repertory Theatre and the Steppenwolf (Chicago), Goodman, Court and Lookingglass Theatres. Shannon is the recipient of six CTG Henry Awards for outstanding lighting design. She is a faculty member at the University of Denver. (9 seasons)

**ERIKA RANDALL** (Choreographer: *Love's Labour's Lost, Richard III, Cyrano de Bergerac, You Can't Take It With You*) is a teacher, dancer, choreographer and filmmaker who has worked with Megan Odom, Teena Marie Custer, Sydney Skybetter, Sara Hook, David Parker, 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, in 2012, her screendance works *Down for the Count, less, more and self defence*—created with primary film collaborator Daniel Beahm—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. Erika 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. In the summer of 2017, Erika had the great privilege of collaborating with director Christopher DuVal as the choreographer for CSF's *The Taming of the Shrew*. This is her second season with CSF. (2 seasons)

**BAILEY TRIEWELER** (Assistant Sound Designer) is thrilled to be back for her third season with the Colorado Shakespeare Festival. Her recent credits as sound designer include *The Adding Machine, A Doll House, Everyman* and *HAIR* (CU Department of Theatre & Dance). Bailey holds a Bachelor of Fine Arts in Theatrical Design, Technology and Management and Bachelor of Science in Ecology and Evolutionary Biology from the University of Colorado Boulder and will be venturing to the East Coast this fall to pursue a Master of Fine Arts in Sound Design at the Yale School of Drama. (3 seasons)

## Management

**MIRANDA BAXTER** (Assistant Stage Manager: *Love's Labour's Lost, Cyrano de Bergerac, Edward III*) is thrilled to join CSF for her second season. Prior CSF credits include assistant stage manager for *The Taming of the Shrew* and

*Julius Caesar* in 2017. Regional credits include assistant stage managing *Sunday in the Park with George, A Chorus Line* and *Sister Act*, among others, at the Arvada Center. Miranda received her bachelor's degree in theatre and philosophy from Saint Mary's College in Notre Dame, Indiana. (2 seasons)

**ADAM M. DILL** (Costume Shop Manager) has worked for the Flint Youth Theatre, PlayMakers Repertory Company, Utah Shakespeare Festival, Arizona Theatre Company, Great River Shakespeare Festival, Dallas Children's Theatre, the Dallas Theatre Center and the Colorado Shakespeare Festival. He is well versed in costume design, costume shop management, cutting, draping, tailoring and costume crafts and currently serves as costume shop supervisor and lecturer at the University of Michigan-Flint. (5 seasons)

**CHRISTINE ROSE MOORE** (Stage Manager: *Richard III, You Can't Take It With You*) is thrilled to join the CSF team! For most of the year, Christine is a stage manager for the Arvada Center for the Arts and Humanities' Black Box Repertory Company. Arvada productions include *Bus Stop, Waiting for Godot, Sense and Sensibility* and *The Electric Baby*. Other regional works include *In the Heights, Of Mice and Men, Les Misérables* and *Clybourne Park* (Pioneer Theatre Company); *Mary Poppins, To Kill a Mocking Bird, Singin' in the Rain* and *Forever Plaid* (Arts Center of Coastal Carolina); *Annapurna, Driving Miss Daisy* and *Vanya and Sonia and Masha and Spike* (Peterborough Players). Christine holds a BFA from the University of Utah. (1 season)

**STACY R. NORWOOD** (Stage Manager: *Love's Labour's Lost, Cyrano de Bergerac, Edward III*) is thrilled to return to CSF for her third season. She graduated in May 2006 from Rollins College and has worked with the Depot Theater, Orlando Shakespeare Theater and the Pennsylvania Shakespeare Festival. Stacy is a proud member of Actors' Equity Association and is indebted to her mother, father and Mike, who allow her to follow her dreams. (3 seasons)

**DARION RAMOS** (Assistant Stage Manager: *Richard III, You Can't Take It With You*) graduated from the University of Northern Colorado with a BA in theatre arts for stage management in 2016. Her CSF credits include assistant stage manager for *Hamlet* and *Rosencrantz & Guildenstern Are Dead*. She has stage managed for *Romeo and Juliet* (staged reading), *Pygmalion, Tiny Tim's Christmas Carol* and *James and the Giant Peach* with the Phamaly Theatre Company and assistant stage manager for *First Date, The Doyle and Debbie Show* and *Cabaret* with the Lake Dillon Theatre Company. Darion has also served as assistant stage manager for multiple productions with the Little Theatre of the Rockies. (2 seasons)

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Image: Roberto Juarez, *Window / Pater* (detail), 2016, mixed media on canvas (96 X 96 inches).  
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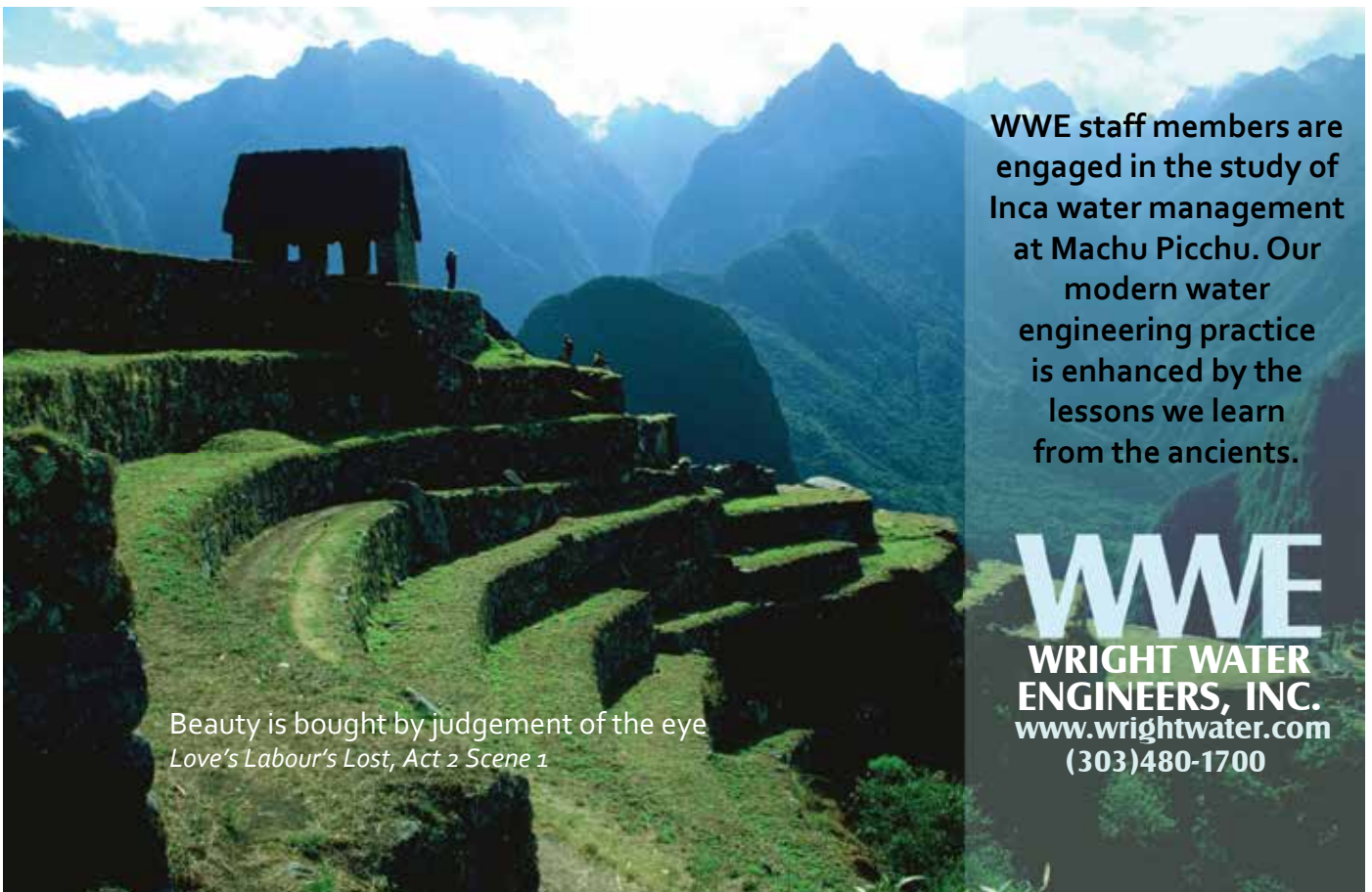


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*Beauty is bought by judgement of the eye  
 Love's Labour's Lost, Act 2 Scene 1*

# Festival Staff

*Ava Kostia and Lenne Klingaman in Hamlet (2017)*

## Administration

### Producing Artistic Director

Timothy Orr

### Managing Director

Wendy Franz

### Operations Manager

Kurt M. Mehlenbacher

### Administrative Assistant

Rachel Wood

### House Managers

Zachary Campbell

Liz Olson

Jashodhara Sen

Leah Woods

Allison Zema

### Audience Services

Elizabeth Bowersox

Megan Healy

Jack Janzen

Ana Langmead

Rose Lavino

Jessica Nilles

Jason Toennis

Rachel Wood

## Advancement

### Interim Assistant Dean

Courtney Rowe

### Associate Director of Development

Ashley Harkrader

### Assistant Director of Development

Colleen Reese

### Manager of Annual Giving

Jeni M. Webster

### Program Manager for Strategy & Stewardship

Madison Munn

### Senior Events Manager

Katie Neal

### Development Assistant

Emily Chesnic

## CU Presents

### Executive Director

Joan McLean Braun

### Director of Marketing & Public Relations

Laima Haley

### Marketing Manager

Daniel Leonard

### Public Relations Managers

Sabine Kortals

Becca Vaclavik

### Publications Specialist

Sabrina Green

### PR & Marketing Coordinator

Noelle Limbird

### Graphic Design Assistant

Analise Iwanski

### Marketing Assistant

Conner Sinjem

### Public Relations Assistant

Corinne Baud

### Social Content Creator

Maureen Bailey

Erika Haase

### Video Producers

Jack Dorfman

Madelyne Smith

### Website Editor

Jack Barsch

## Outreach

### Director of Outreach

Amanda Giguere

### Outreach Coordinator

Heidi Schmidt

### Outreach Assistants

Aziza Gharib

Rose Lavino

### Outreach Interns

Jack Janzen

Jade Tulk

## Box Office

### Director of Operations

Andrew Metzroth

### Box Office Manager

Elise Campbell

### Box Office Services Manager

Michael Casey

### Box Office Assistants

Indigo Fischer

Adrienne Havelka

Autumn Pepper

Megan Quilliam

Curtis Sellers

Karen Van Acker

Christin Woolley

## Stage Management

### Stage Manager, Mary Rippon

Stacy R. Norwood\*

### Stage Manager, University Theatre

Christine Rose Moore\*

### Assistant Stage Manager, Mary Rippon

Miranda Baxter\*

### Assistant Stage Manager, University Theatre

Darion Ramos\*

### Stage Management Interns

Claire Farrokh

Nick Nyquist

## Production

### Production Manager

Jarid Sumner

### Technical Director

Francesca DiCicco

### Assistant Technical Director, Mary Rippon

Daniel Hochster

### Assistant Technical Director, University Theatre

Bethany Crescini

## Staff Carpenters

Bryan Byars

Allyson Lacey-Kachelmeier

Stephanie Malaspina

Austin Michael O'Brien

## Carpentry Interns

Amber Hennes

Emily Larkin

Keizo Osuga

## Scenic Charge Artist

Noah J. Files

## Staff Scenic Artist

Kevin Loeffler

## Scenic Art Intern

Olivia Sarkis

## Props Supervisor

Katie Hamilton

## Props Artisan

Emily Tabler

## Props Interns

Hunter Booth

Cassy Spaduzzi

Carly Ziegler

## Festival Armorer

Benaiah Anderson

## Festival Master Electrician

Cooper Braun-Enos

## Staff Electrician

Leo Hilton

## Electrics Interns

Marissa Michaels

Meaghan Stanley

## Sound Engineer, Mary Rippon

Jason McGuire

## Sound Engineer, University Theatre

Bailey Trierweiler

## Sound Intern

Will Barney

## Over Hire Technicians

Benjamin Feaver

Eli King

Ian McMorran

Ethan Menzies

Reed Otto

Gib Smith

## CU Theatre & Dance

### Practicum Students

Catalina Garayoa

Jack Janzen

Brendan Lynch

## Costumes

### Costume Shop Manager

Adam M. Dill

### Drapers

Ananda Keator

Stephanie Orr

### First Hand

Ryan B. Moore

### Stitchers

Vanessa Randall

Alli Switalski

### Stitching Intern

Laura Fischer

### Crafts Head

Sarah Havens

### Crafts Assistants

Anneke Ciup

Laura Molander

### Crafts Intern

Melina Hernandez

### Assistant Costume Designer

Erika Daun

### Costume Design Intern

Courtney Michele

### Wardrobe Supervisor

Samantha Paul

### Outdoor Wardrobe Chief

Anneke Ciup

### Indoor Wardrobe Chief

Samantha Paul

### Wig and Makeup Supervisor

Danielle Griffith

### Wig and Makeup Intern

Tiffany Zellner



# CU ★ PRESENTS

## 2018–2019 Season



### ARTIST SERIES

Dee Dee Bridgewater.....Sept. 22  
Jessica Lang Dance.....Oct. 5  
Venice Baroque Orchestra.....Nov. 2  
Sarah Chang, violin.....Nov. 16  
Canadian Brass.....Dec. 17

2018

Silkroad Ensemble.....Jan. 31  
Kodo.....Feb. 16  
Tafelmusik.....March 4  
Batsheva Dance Company.....March 20  
Dorrance Dance.....April 6

2019



### TAKÁCS QUARTET

Takács Quartet.....Sept. 23–24  
Takács Quartet.....Oct. 28–29  
Carpe Diem String Quartet.....Nov. 25–26

2018

Takács Quartet.....Jan. 13–14  
Takács Quartet.....Feb. 10–11  
Takács Quartet.....April 28–29

2019



### CU PERFORMING ARTS

Eklund Opera Program....Oct. 26–April 28  
Faculty Tuesday Series.....Aug.–March  
Student Music Ensembles.....Sept.–April  
Student Recitals.....Sept.–April  
Holiday Festival.....Dec. 7–9  
CU Theatre Series.....Sept. 27–April 14  
CU Dance Series.....Sept. 20–April 27

2018-2019



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# CSF Shakespeare

Michael Chen in Julius Caesar (2017)

## Before & After the Show

### Prologue on Performance Evenings

Producing Artistic Director Timothy Orr or other company members 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 60 minutes before curtain time except for preview performances.

### Talkbacks

Following many performances, audience members are invited to move closer to the stage and join a talkback discussion with members of the cast and crew.

### Green Shows

Before outdoor plays, performers provide free entertainment in the Shakespeare Gardens at 6:45 p.m. Fridays and Saturdays and 5:45 p.m. on Sundays through Thursdays. Visit [coloradoshakes.org](http://coloradoshakes.org) for a full schedule of performances.

### Picnic in the Shakespeare Gardens

Come early and picnic in the Shakespeare Gardens, courtesy of Savory Cuisines Catering. Choose from a delicious menu of nibbles and sandwiches. Wine and beer are available for purchase inside the Gardens and catered meals are available for groups of 10 or more. No matter what size your group is, we'll provide a sonnet-worthy feast. Visit the Plan Your Visit page at [coloradoshakes.org](http://coloradoshakes.org) for more information.

## Education & Community Engagement

### Classics 101

For a behind-the-scenes discussion of the shows with the directors and dramaturgs for this season's productions, join us for this free series at the Boulder Public Library. Visit [coloradoshakes.org](http://coloradoshakes.org) for the schedule and more information.

### Camp Shakespeare (ages 9-18)

Session One: May 29-June 25, 2018

Session Two: July 23-Aug. 10, 2018

Held at CSF's facilities on the CU Boulder campus, this popular summer program focuses on the skills needed for acting in Shakespeare plays. Each class performs an abridged Shakespeare play in the Mary Rippon Outdoor Theatre.

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

Session One: July 9-July 13, 2018

Session Two: July 16-20, 2018

A weeklong program designed to introduce campers to the playfulness of Shakespeare's language.

### CSF School of Theatre

Offering year-round theatre classes for kids, teens and adults. Visit [coloradoshakes.org/education](http://coloradoshakes.org/education) for more information about current offerings.

### Shakespeare & Violence Prevention

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

### Dramaturg Presentations

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

## Colorado Shakespeare Gardens

The Colorado Shakespeare Gardens (CSG) invites all who love Shakespeare's work to extend their experience from the sight and sounds of the stage to the scent and sweet beauty of his gardens. Spend some time before taking your seat in the Mary Rippon Outdoor Theatre or in the University Theatre to visit the courtyard between the Hellemes and Education buildings. Here, a passionately committed team of volunteers cultivates and tends gardens devoted to the plants that Shakespeare knew and memorably referenced in his plays. You'll see a towering specimen of *Rosa x alba*, the White Rose of York, and the ancient *Rosa gallica officianalis*, the Red Rose of Lancaster. You can savor the fragrance of musk roses, carnations and rosemary, fennel and rue and banks of thyme, lavender and savory. And don't forget to visit our traditional Elizabethan knot garden...

CSG members are available in the courtyard to answer questions each Saturday when a performance of one of Shakespeare's plays is scheduled in the Mary Rippon Outdoor Theatre, beginning about 90 minutes prior to curtain. Garden guide brochures are always available to aid your self-guided tours. Plan to be pampered in the gardens on June 23, 2018, as we welcome you to our annual midsummer High Tea, featuring herb-scented baked goods and flowery iced teas from the Tea Spot. The festivities begin at 5:30 p.m. and wrap up in time for you to take your seat at that night's performances of *Richard III* at the University Theatre and *Love's Labour's Lost* at the Mary Rippon. CSG enthusiastically welcomes new members, donors and sponsors. Visit the Colorado Shakespeare Festival website at [cupresents.org/coshakes](http://cupresents.org/coshakes) and click on the link for the gardens, or visit us at [coloradoshakespearegardens.org](http://coloradoshakespearegardens.org) or The Colorado Shakespeare Gardens at Meetup.com. We devote ourselves to work in the gardens March through October. In winter, we meet periodically to prepare for the upcoming Colorado Shakespeare Festival season with presentations on the plays and associated plant research.



Scott Coopwood and Christopher Joel Onken  
in *Julius Caesar* (2017)

# Services & Policies

## Ticket Exchanges

Ticket exchanges are free for subscribers. Single ticket buyers are charged \$3 per seat to exchange. Exchanges may be made for tickets to any performance of any play based on availability. All exchanges must be made at least one business day in advance of a performance. When exchanging your existing tickets for a higher-priced performance or seat(s), the difference in ticket price must be paid before the exchange can be completed. No refunds are given for exchanges into lower-priced performances or seats. Ticket exchanges are subject to seat availability. The Colorado Shakespeare Festival does not make refunds on any purchases.

## Cancellation & Rain Policy

Summer rains are common in Colorado and usually pass within 20 to 30 minutes. Performances will proceed in the rain unless weather conditions become threatening to performers or the audience. For safety reasons, open umbrellas are not permitted at any seats during performances; we recommend that patrons bring wearable raingear. If a performance is canceled before intermission due to weather, tickets may be exchanged for another performance, subject to availability. Exchanges must be made within one week of rain-out. There will be no refund or exchanges for shows canceled after intermission.



## ADA Access and Seating Assistance

Please notify the box office or audience services personnel if you require any assistance in getting to your seat. All patrons requiring assistance should enter the Mary Rippon Outdoor Theatre from the west side.



## Audio Enhancement

Assistive listening devices are available at the box office on the day of the performance. CSF will hold a driver's license or credit card at the box office, giving it back when the listening device is returned. Please return the device to the House Manager at the end of the performance.



## ASL Interpreted Performances

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



## Children at Performances

Children under age 5 are not permitted in the theatres.



## Alcohol

The Colorado Shakespeare Festival maintains a beverage license for the sale of beer and wine within the premises of the Shakespeare Gardens, the Mary Rippon Outdoor Theatre and the University Theatre. Alcohol purchased inside the venue may not be taken outside of the licensed premises, and no outside alcoholic beverages may be brought into the licensed venue. Please note that the allowance of private alcohol consumption on the Green was discontinued in 2012 in compliance with the University of Colorado Boulder's alcohol service on campus policy (BRC § 5-7-2 and CRS § 12-47-901 (2) (c)), as well as Colorado liquor code and Colorado liquor rules (CRS § 12-47-901 (1) (h)).



## Food and Beverages

Picnic baskets, large bags and coolers are not permitted in the theatres. Products purchased onsite are permitted in the Mary Rippon Outdoor Theatre, only; no food or drink is allowed in the University Theatre, including concessions purchased at the performance. Bottled water is permitted if it has a secure lid. No glass containers are allowed. While consuming food or beverages, please be respectful of other patrons near you.



## On the Evening of the Performance

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

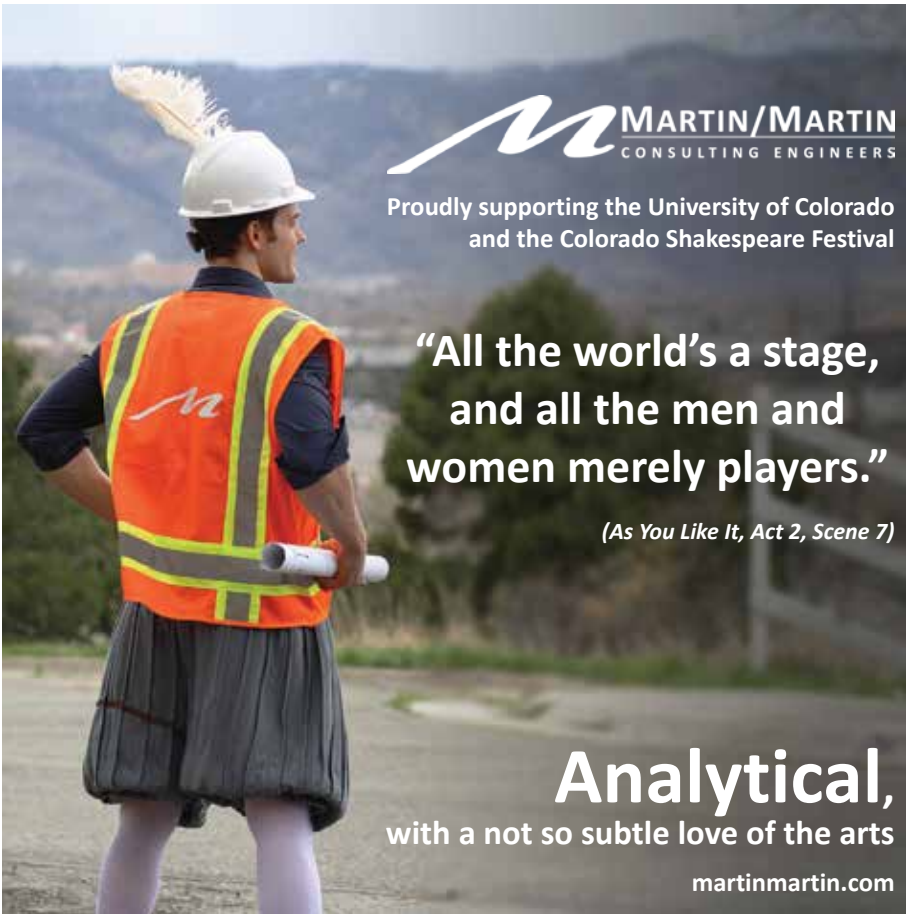
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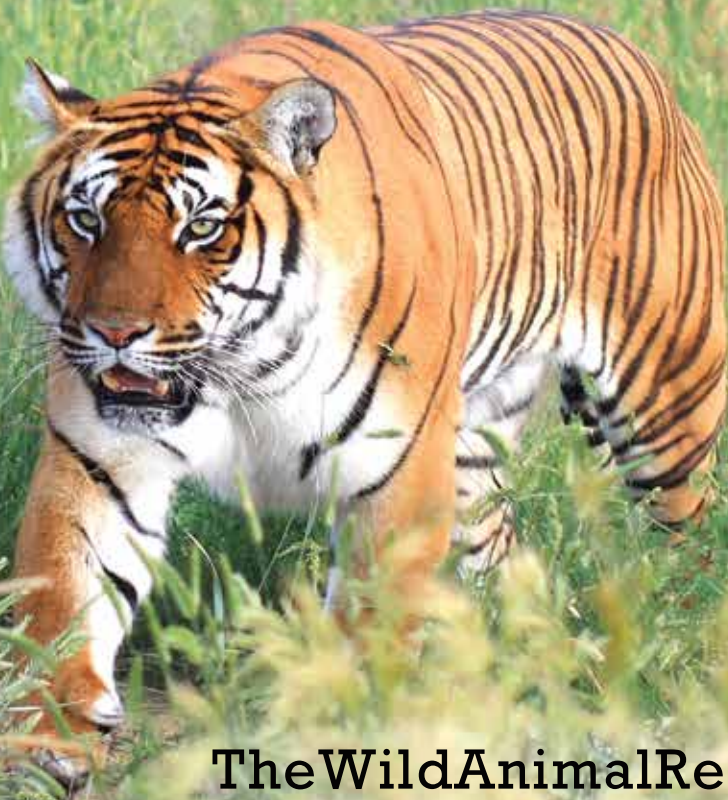
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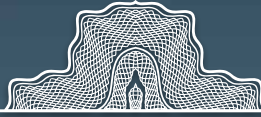


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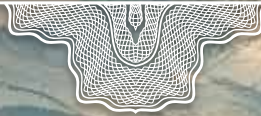
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