



SHAKES
PEARE
FESTIVAL

Summer 2019

JUNE 7-AUGUST 11

Twelfth Night

As You Like It

Romeo and Juliet

King Charles III

A Future History Play
by Mike Bartlett

King John

CU ★ PRESENTS



University of Colorado **Boulder**



King Charles III

A FUTURE HISTORY PLAY

By Mike Bartlett

Directed by Kevin Rich

Artistic team

Director
Kevin Rich

Scenic Designer
Stephen C. Jones[^]

Costume Designer
Meghan Anderson Doyle

Lighting Designer
Katie Gruenhagen

Sound Designer
Jason Ducat

Video and Projection Designer
Gregory W. Towle

Choreographer
Erika Randall

Casting Director
Sylvia Gregory, CSA

Dramaturg
Heidi Schmidt

Voice and Text Coach
Julie Foh

Stage Manager
Kaylyn Kriaski*

Assistant Stage Manager
Tiffany Lutz*

Cast

(in order of appearance)

King Charles III
John Hutton*

Camilla, *Duchess of Cornwall*
Anne Sandoe

William, *Duke of Cambridge*
Casey Andree

Catherine, *Duchess of Cambridge*
Emily Van Fleet*

Prince Harry
Seth Dhonau*

James Reiss, *Press Secretary to King Charles III*
Coleman Zeigen

Mr. Evans, *Prime Minister*
Josh Innerst*

Spencer, *a friend of Prince Harry*
Justin Johnson

Cootsey, *a friend of Prince Harry*
Jihad Milhem

Jess, *an art student*
Shunté Lofton

Mrs. Stevens, *Leader of the Opposition*
Leslie O'Carroll*

Ghost
Anastasia Davidson

Sarah, *an associate of the Prime Minister*
Anastasia Davidson

Nick, *an associate of the Prime Minister*
Dee Jimenez

Butler
Justin Johnson

Paul, *kebab vendor*
Jihad Milhem

Speaker, *House of Commons*
Sam Sandoe

Free Newspaper Woman
Anastasia Davidson

Terry, *Royal Security*
Dee Jimenez

Sir Gordon, *Chief of Defense*
Sam Sandoe

Sir Michael, *Head of the Metropolitan Police*
Jihad Milhem

TV Producer
Anastasia Davidson

Archbishop of Canterbury
Sam Sandoe

Assorted monarchists, hecklers, and hooligans will be portrayed by the entire company save HRH Charles III.

Production sponsors: Savory Cuisines, Blue Mountain Arts, Left Hand Brewing and Martin/Martin Consulting Engineers

[^] Member of United Scenic Artists

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

Plot synopsis

The Queen is dead. Long live the King.

In the wake of Queen Elizabeth II's funeral, the royal family adjusts to new roles. Charles grieves his mother and considers the King he will become. Prince Harry blows off steam with friends Spencer and Cootsey and is introduced to a young revolutionary named Jess, who offers him the chance to try on life as a commoner.

Meanwhile, the not-yet-crowned King Charles expresses concern to Prime Minister Evans about a new bill that restricts freedom of the press in exchange for better protections of individual privacy. Despite his family's history with the paparazzi, Charles is convinced the bill dangerously erodes British freedoms, while Evans argues regulation of the press is long overdue and supported by popular opinion. Mrs. Stevens, leader of the opposition party, suggests that as King, Charles is more than a figurehead, and he can stop the bill by refusing to sign. Charles thinks he glimpses a ghost who whispers he'll be the greatest king of all.

As Harry and Jess's relationship develops, an ex-boyfriend blackmails Jess with compromising photos. She requests help from the royal family's press secretary, James Reiss, who suggests leaving Harry is the best way to protect them both.

The stalemate between Charles and Parliament continues. William and Kate worry that Charles is more interested in philosophy than public relations, as unrest grows throughout the country. Prime Minister Evans introduces legislation that would substantially weaken the monarchy. Concerned about the impact on their children, Kate urges William to take a more active role; William insists on supporting his father, the King. But late at night, a ghost whispers to William that he'll be the greatest king of all.

With the stability of the nation and the monarchy itself at stake, each member of the royal family must make drastic choices to achieve their version of the ideal Britain.

—Heidi Schmidt

Director's note

I'm thrilled that CSF is producing this fantastic contemporary verse play. Shakespeare's influence is evident on every page; the play is written in blank verse with a five-act structure and is full of nods to Shakespearean plays and characters, including echoes of *King Lear*, *Macbeth*, *Hamlet* and *Henry V*.

Perhaps its most Shakespearean characteristic is that, while it's a British play about British people and British politics, it transcends its historical moment and offers questions about personal, public and national identity that resonate with a much wider audience.

In this self-described "future history play," tradition and progress collide, as its characters grapple with problems both old and new: the timeless complexities of human nature and time-specific issues surrounding 21st-century technology. Our production design explores this collision, presenting a traditional backdrop dotted with screens and portraits that serve as windows to both worlds, classical and modern. Charles is surrounded on all sides by imposing figures from England's history and a near-constant feed of information from today's world, pulling him in different directions.

On the face of it, there's some distance between this play and an American audience, but that provides the space for us to make our own connections, to find ourselves in it. *King Charles III* may be about British government and the monarchy, but it's also about a desire for integrity in politics, our fascination with the private lives of public personas, and beloved national traditions facing extinction in the modern world. In light of that, this play doesn't feel an ocean apart at all.

—Kevin Rich



Photo: Members of the British Royal Family on the balcony of Buckingham Palace, 2012.
Photo by Brian Harrington Spier via Wikimedia Commons

“What’s past is prologue”

History plays were extremely popular at the box office in the 1590s and dominated the first decade of Shakespeare’s career, before he moved on to the major tragedies. In *King Charles III*, a “future history play,” playwright Mike Bartlett borrows the general form of a Shakespearean history. But what does that mean, beyond naming it for a king (usually named Richard or Henry) and writing it in iambic pentameter? The obvious starting point is that it represents history, specifically English history (which is why *Julius Caesar* is classified as tragedy, not history, despite its focus on historical events). History plays are not literal reenactments, however. Shakespeare took liberties with factual history, rearranging the order of events or compressing timelines for dramatic efficiency. He also created composite characters or invented them outright in order to further the story. Shakespeare’s histories are more “based on a true story” than documentary. Likewise, Bartlett’s fictionalized future (as he imagined it in 2014) diverges a bit from royal reality of 2019.

Shakespeare’s history plays centered on the monarchy as the center of power, the limits of exercising royal prerogative, and on the impact of a monarch’s actions on England as a whole and on future Brits.

Characters of every social class populate the plays, and the Elizabethans in the audience were living with the inherited consequence of the royals depicted.

Royals in these plays were deposed, killed and plunged into civil war—high stakes for all. Shakespeare’s histories are deeply invested in what characteristics and choices make for good kings, exceptional kings, and exceptionally bad kings. Today’s royals, the Windsors, are rarely seen as having the same political impact as their forebears. It’s easy to dismiss them as tabloid fodder whose duties are primarily ceremonial, but Elizabeth II actually holds many of the same rights as Elizabeth I, who reigned in Shakespeare’s day. No bill passed by Parliament can become law without the Queen signing off on it, for example. Tradition of the last few centuries, however, dictates that the monarch refrain from using those rights. It’s been 300 years since an English monarch refused to sign a bill passed by Parliament.






Which brings us back to the future, or at least the present. Rather than rely on clichés of history repeating itself for those who fail to learn from it, I’ll defer to Shakespeare’s wisdom about the predictive value of history, from *Henry VI, part 2*:






There is a history in all men’s lives ...
The which observed, a man may prophesy
With a near aim, of the main chance of things
As yet not come to life.

—Heidi Schmidt



WHO'S WHO

ACTOR	 TWELFTH NIGHT	 AS YOU LIKE IT	 ROMEO AND JULIET	 KING CHARLES III	 KING JOHN
Casey Andree				William	
Matt Bender	Valentine		Abram / Friar John / First Watch		
Mark Collins	Sea Captain / Officer / Priest				
Sean Michael Cummings		Silvius / Charles / Ensemble Musician			
Anastasia Davidson				Sarah / Ghost / TV Producer / Free Newspaper Woman	
Seth Dhonau*		Orlando / William / Ensemble		Prince Harry / Ensemble	Lewis
Rinde Eckert*	Feste		Escalus / Apothecary		
Madison Hart	Antonia		Juliet		
Jim Hunt			Lord Montague		
John Hutton*		Duke Senior / Duke Frederick / Audrey		King Charles III	
Josh Innerst*		Touchstone / Adam / Amiens / Ensemble		Tristan Evans / Ensemble	Hubert
Dee Jimenez				Nick / Terry	Earl of Salisbury
Justin Johnson				Spencer / Butler	
Rakeem Lawrence	Fabian / Sailor		Gregory / Third Watch		
Rodney Lizcano*	Sir Andrew Aguecheek		Paris		
Shunté Lofton		Celia / Ensemble		Jess	Constance
Isobel Rosie Makin	Olivia's Servant / Ensemble		Paris' Page / Citizen		Arthur
Emma Messenger	Maria		Nurse		
Jihad Milhem		Oliver / Corin / Ensemble		Cootsey / Paul / Sir Michael	Earl of Pembroke / Limoges
Leslie O'Carroll*		Phebe / Jaques / Le Beau / Ensemble		Mrs. Stevens / Ensemble	

ACTOR	 TWELFTH NIGHT	 AS YOU LIKE IT	 ROMEO AND JULIET	 KING CHARLES III	 KING JOHN
Anne Penner			Mercutio		
Kevin Rich*					Philip the Bastard
Jessica Robblee*	Olivia		Benvolio		
Marco Robinson*	Duke Orsino		Tybalt		King John
Dante Rossi	Sebastian		Romeo		
Anne Sandoe				Camilla	
Sam Sandoe				Speaker / Sir Gordon / Archbishop of Canterbury	Chatillon / Cardinal Pandulph
Gareth Saxe*	Malvolio		Friar Lawrence		Robert Faulconbridge / King Philip of France / Melun
Amber Scales	Viola		Balthasar / Servant / Citizen		Blanche of Spain / Executioner / English Messenger / Prince Henry
Lois Shih			Sampson / Second Watch		
Robert Sicular*	Sir Toby Belch		Lord Capulet		
Jason Toennis	Curio / Officer		Peter		
Mare Trevathan			Lady Capulet		
Emily Van Fleet*		Rosalind		Catherine	Queen Eleanor / Executioner / French Messenger
Robert Wester			Page to Prince Escalus		
Coleman Zeigen				James Reiss	

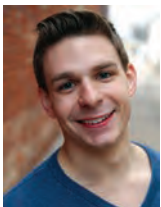
ACTING COMPANY



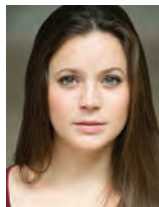
CASEY ANDREE is honored to be returning to the festival after appearing in the previous three seasons. His favorite CSF credits include Casca in *Julius Caesar* and Claudio in *Much Ado About Nothing*. A proud ensemble member at BETC, he recently played the roles of Mary Bennet and Mr. Bingley in *Pride and Prejudice*. Other favorite roles include Melchior in *Spring Awakening* (True West Award, Outstanding Musical) and Claude in *HAIR* (Henry Award, Best Ensemble). Andree holds a degree in Classics-English from Colorado College and a master's degree in education. Offstage, he works as a high school calculus teacher in the Denver Public Schools. (4 seasons)



RINDE ECKERT* is a maker of music and theatre. He has composed and performed his own music/theatre pieces since his 1992 homage to Dante, *The Gardening of Thomas D.* In 2011, Eckert won a Grammy Award for Best Small Ensemble Performance as a collaborator on the album *Lonely Motel* (Cedille Records). Staged works for solo performer include *Becoming... Unusual: The Education of an Eclectic*; three one-act plays: *An Idiot Divine*, *Romeo Sierra Tango* and *Quit This House*. In 2017 Eckert opened the inaugural season of Renée Fleming's Voices Series at the Kennedy Center where he premiered his recital *Rin: Tales from the Life of a Troubadour*. (1 season)



MATT BENDER is a Midwest-based actor who cut his teeth in Chicago's storefront theatre scene and is currently pursuing his MFA in acting at Western Illinois University. Recent credits include Judas in Okoboji Summer Theatre's production of *Godspell* and Pete in Saltbox Theatre Collective's production of *Almost, Maine*. (1 season)



Originally from Ohio, **MADISON HART** achieved her MFA at the University of Houston's Professional Actor Training Program. Her off-Broadway credits include Roxane in *Cyrano de Bergerac* with Titan Theatre Company. She has recently played Desdemona in *Othello* with Montana Shakespeare in the Parks, as well as Maria in *Twelfth Night* and Margaret in *Richard III* with the Houston Shakespeare Festival. A few other favorites are her appearances in Houston as Guildenstern in Tom Stoppard's *Rosencrantz & Guildenstern Are Dead*, Anne Whitefield in George Bernard Shaw's *Man and Superman*, and Beth in Sam Shepard's *A Lie of the Mind*. (1 season)



MARK COLLINS previously appeared onstage with CSF in 1988 in productions of *Hamlet* and *Titus Andronicus*. His recent area theatre credits include performances with Town Hall Arts Center (*Casa Valentina*), Firehouse Theater Company (*Outside Milling*), Vintage Theater Company (*The Audience*), and Miners Alley Playhouse (*God of Carnage*). He holds an MFA in theatre from the University of North Carolina at Greensboro. (2 seasons)



JIM HUNT has been a part of the Denver and Boulder theatre scene—as an actor and director—for over 50 years. He has played the role of Seldson in CSF's 2012 production of *Noises Off*, though his last appearance on the Rippon stage was 45 years ago (1974) when he appeared in *Macbeth*, *A Midsummer Night's Dream* and *Timon of Athens*. Hunt is a BETC ensemble member, having performed in eight productions, and most recently created the roles of Homer and Simon in Jessica Dickey's *The Rembrandt*. At Curious Theatre—where he is an artistic company member—he played the role of Charles Ives in Jessica Dickey's *Charles Ives Take Me Home*. Most recently, he has played the Stage Manager in Thornton Wilder's *Our Town* at Golden's Miners Alley Playhouse. (3 seasons)



SEAN MICHAEL CUMMINGS is joining the Colorado Shakespeare Festival for the first time this summer. His other credits include Second City's *Twist Your Dickens* (Aurora Fox Arts Center); *District Merchants* and *The 39 Steps* (Miners Alley Playhouse); *Dinner* (Edge Theatre); *As You Like It: Under the Stars...* (Band of Toughs); *White Rabbit Red Rabbit* (Pipedream Productions); and *The Aliens* (the Wit). His awards include Westword Magazine's Best of Denver and Denver Center True West. Cummings is an alumnus of the Orchard Project Core Company and the Kennedy Center Playwriting Intensive, and is a 2017 Orchard Project Fellow. He holds a BA from Colorado State University. (1 season)



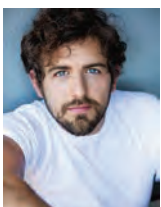
JOHN HUTTON's* recent theatre credits include *Fireflies* at the Public Theatre in Lewiston, Maine; *The Music Man* and *Outside Mullingar* with the Arizona Theatre Company; and *Educating Rita* at the Arvada Center. He was a member of the acting company at the Denver Center, and his film and television credits include *Power*, *Time After Time*, *Nobel*, *Lincoln*, *The Dwarves of Demrel*, *Bit Player* and *Murder of a President*. (3 seasons)



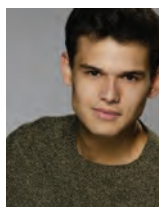
ANASTASIA DAVIDSON is thrilled to return for another summer with the Colorado Shakespeare Festival, where she also enjoys serving as a teaching artist. Her regional credits include *Anna Karenina* (DCPA); *The Humans* and *Detroit '67* (Curious Theatre); *Pride and Prejudice*, *Going to a Place Where You Already Are* and *Silent Sky* (Boulder Ensemble Theatre); *Love's Labour's Lost* (Colorado Shakespeare Festival); *You on the Moors Now* (The Catamounts); and *In the Next Room: or The Vibrator Play* (Bloomsburg Theatre Ensemble). Her film credits include *Remembering Us* (BS Filmworks). Davidson is an ensemble member at BETC and is represented by Radical Artists Agency. She holds an MFA in acting from Penn State University. (2 seasons)



JOSH INNERST* is a member of the acting company at the American Shakespeare Center where he has appeared in over 30 productions including *Hamlet* as Hamlet, *Peter and the Starcatcher* as Ted, *Julius Caesar* as Brutus, *The Importance of Being Earnest* as Algernon, *Wittenberg* as Martin Luther, *The Merchant of Venice* as Bassanio and *Henry V* as the Chorus. Various other theatre credits include *Sir Guy in Sherwood: The Adventures of Robin Hood* (Cleveland Play House), *Vanya in Life Sucks* (Catco), Richard Hannay in *The 39 Steps* (Bootless Stageworks), Captain Carter in *Pride & Prejudice* (Milwaukee Repertory Theater), Lysander in *A Midsummer Night's Dream* (Pennsylvania Shakespeare Festival), Macduff in *Macbeth* (Illinois Shakespeare Festival) and more. He has also worked as an educator, combat enthusiast and audiobook narrator. He graduated in 2012 from Illinois State University with an MFA in theatre. (1 season)



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. (2 seasons)



DEE JIMENEZ is an actor, writer and teacher who graduated from CU Boulder's acting BFA program in May 2019. He is thrilled to have the opportunity to join CSF's summer acting company this season! He has appeared as Jay in *Lost in Yonkers* (Miners Alley Playhouse), and played in *Celebration, Florida* (square product theatre). Jimenez will begin pursuit of an MFA in acting this coming fall. (1 season)



JUSTIN JOHNSON is an actor, director and producer who facilitates applied theatre workshops on various social justice issues whenever he can. He is the founder of Radiant Hearts Theatre company, which seeks to positively advance engagement in social discourse, raise capacity for elevating conversations and increase power of expression. His favorite acting roles include Paul in *Barefoot in the Park* and Patsy in *Spamalot*, while memorable directing gigs include *The Full Monty* and *To Kill a Mockingbird*. Johnson's first Shakespearean experience was at the age of three here at CSF, where he sat enthralled throughout the show. He is overjoyed that his Shakespearean passions have come full circle. (1 season)



JIHAD MILHEM is excited to be returning to CSF for the 2019 season. His past credits include Babur in *Guards at the Taj*, Charles Bingley in *Miss Bennet* and Jonny / Martin in *The Rembrandt* (Boulder Ensemble Theatre Company); Ricky Roma in *Glengarry Glen Ross* and Ned in *The Nance* (Edge Theatre); Henry in *She Rode Horses Like the Stock Exchange* and Ensemble in *Everything Was Stolen* (square product theatre); Ed Carmichael in *You Can't Take It With You*, Clarence in *Richard III*, Paris in *Troilus and Cressida*, and Horatio in *Hamlet* and *Rosencrantz & Guildenstern Are Dead* (CSF). Milhem's play, *Mosque*, has been produced locally by Fearless Theatre and The People's Building, and he has appeared as a freestyle rapper for The Ride in Times Square. (4 seasons)



RAKEEM LAWRENCE is elated to be making his CSF debut! Select regional credits include *Romeo and Juliet* (Shakespeare Theatre Company); *Bite Size: Toxoplasmosis* (Denver Center's Off-Center); *Gloria* (Curious Theatre Company); *Little Shop of Horrors* and *A Raisin in the Sun* (THEATREWORKS); *Six Degrees of Separation* (the Redhouse; SALT Award for Best Actor); *Shrek* and *Sister Act* (Little Theatre on the Square); *Peter and the Starcatcher* (Virginia Stage Company); *A View from the Bridge* and *Working* (Hope Summer Rep); *My Fair Lady* (Quintessence Theatre Group); and *Smokey Joe's Cafe* (Suzi Bass Nominee) and *Lend Me a Tenor* (Legacy Theatre). Lawrence holds an MFA from Regent University. (1 season)



LESLIE O'CARROLL's* CSF credits include Penny in *You Can't Take It With You* (2018), Duchess of York in *Richard III* (2018), Dotty in *Noises Off* (2012), Maria in *Twelfth Night* (2012), and Nurse in *Romeo and Juliet* (2011). Local credits include 22 seasons at the Denver Center Theatre Company, most recently *The Whistleblower* and *A Christmas Carol*. Additional credits include *Parallel Lives* (Colorado Springs Fine Arts Center); *Much Ado About Nothing*, *The Grapes of Wrath* and *Our Town* (Theatreworks); *Pride and Prejudice* and *Silent Sky* (Boulder Ensemble Theatre Company); *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*. O'Carroll is a recipient of Best of Westword and Denver Post Ovation Awards and holds an MFA from the National Theatre Conservatory. (4 seasons)



RODNEY LIZCANO's* CSF credits include Richard III in *Richard III*, Boris Kolenkhov in *You Can't Take It With You*, 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 (16 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. (6 seasons)



ANNE PENNER's acting credits include *Richard III* (Margaret), *Julius Caesar* (Portia / Soothsayer) and *Cymbeline* (Queen) with CSF; *The Wolves* (Soccer Mom) with BETC; *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 Arvada Center; and Joan Didion's *The Year of Magical Thinking* and other performances with Stories on Stage. Directing credits include *Kid Simple*, *Eurydice*, *Gideon's Knot*, *The Nina Variations*, *Arabian Nights* and *The Seagull*. Penner is an associate professor in the University of Denver's Department of Theatre and co-host of the acting / psychology podcast *The Actor's Mind*. She received an MFA from Columbia University and a BA from Amherst College. (4 seasons)



SHUNTÉ LOFTON received her BFA from the University of Houston School of Theatre and Dance. She spent five seasons working at the American Shakespeare Center in Staunton, Virginia, where she performed in 22 productions. Some of her favorite credits include Ophelia in *Hamlet*, Princess of France in *Love's Labour's Lost*, Celia in *As You Like It*, and Lady Anne in *Richard III*. Selected regional credits include Perdita in *The Winter's Tale* (4th Wall Theatre Company), Esther in *Intimate Apparel* (University of Houston) and Anya in *The Cherry Orchard* (Classical Theatre Company). (1 season)



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 and the Starcatcher* (Smee) 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. Rich holds a BA from Grinnell College and an MFA from Yale School of Drama. (2 seasons)



ISOBEL ROSIE MAKIN is excited to be a part of her first season with the Colorado Shakespeare Festival. Her previous credits include Estella in *Great Expectations*, Luciana in *The Comedy of Errors* and Bette in *The Marriage of Bette and Boo*. Makin is currently pursuing a BFA in acting from the University of Colorado Boulder. (1 season)



JESSICA ROBBLEE* makes her CSF debut this summer. She holds a BA in theatre and English from Davidson College and an MA in theatre education from the University of Northern Colorado. Her credits include *Frankenstein*, *All the Way*, *Lord of the Butterflies* and *Drag Machine* (DCPA); *Siren Song*, *Duck Duck Dupe* and *Trunks* (Buntport Theater for All Ages); *The Moors*, *Sense and Sensibility*, *The Foreigner*, *Electric Baby* and *Drowning Girls* (Arvada Center Black Box); *5 Lesbians Eating a Quiche* (square product theatre) and *This* (Boulder Ensemble Theatre Company). (1 season)



EMMA MESSENGER has appeared on stage in *The Diary of Anne Frank*, *The Moors*, *Sin Street Social Club*, *All My Sons* and *Sense & Sensibility* (the Arvada Center); *Bite-Size: Marginalia* (DCPA); *The Cake* (Curious Theatre Company); *The Lying Kind* (Theatreworks); *Who's Afraid of Virginia Woolf?*, *Misery*, *I'll Eat You Last*, *Mud Blue Sky* and *The Beauty Queen of Leenane* (Edge Theatre); *Agnes of God*, *Stella and Lou* and *'night, Mother* (Vintage Theatre Company). Her awards include three CTG Henry Awards for Outstanding Acting, several Westword Best of Awards, including Westword Best Season for an Actress, and three True West Awards. She holds a Bachelor of Arts from Texas A&M. (1 season)



As recent graduate of the University of Northern Colorado, **MARCO ROBINSON*** has been fortunate enough to work as an actor for the past year. His most recent credits are Sonny in *Xanadu* and Topper in *A Christmas Carol* (DCPA). He has also participated in DCPA's Off-Center productions of *This Is Modern Art* as JC, and *The Wild Party* as Eddie. With CSF, he played in *Love's Labour's Lost* as the King of Navarre, *Cyrano de Bergerac* as Christian and *Edward III* as Lorraine and Villiers. (2 seasons)

ACTING COMPANY



DANTE ROSSI is a recent graduate of California Institute of the Arts and is thrilled to be a part of the Colorado Shakespeare Festival. Rossi is known for his roles as the Black Panther in Roger Guenveur Smith's *The Hendrix Project* and Gomez in *The Addams Family*. He has been studying acting and musical theatre since 2010 and is excited to continue the journey with CSF. (1 season)



ROBERT SICULAR* has performed a universe of roles—both classical and contemporary—at theatres all over the country including the Denver Center Theatre Company; ACT in San Francisco; the Berkeley, San Jose, Seattle, South Coast and St. Louis Repertory Theatres; the Oregon, California, San Francisco, Lake Tahoe and Santa Fe Shakespeare Festivals; and the Shakespeare Theatre Company in Washington, D.C. He was previously seen at CSF in 2017 playing Baptista in *The Taming of the Shrew* and Caesar in *Julius Caesar*, and in 2010 as the Duke in *Measure for Measure* and Kent in *King Lear*. On the screen, he can be seen as the Dad in *Love and Taxes*; in the sci-fi comedy thriller *Never Die Twice* and the Bollywood potboiler *Dil Pardesi Ho Gaya*. Sicular attended the University of California at Berkeley and the London Academy of Music and Dramatic Art. (3 seasons)



ANNE SANDOE's past roles at CSF include Lillian Troy in *I Hate Hamlet* (2014), the Duchess of York in *Richard III* (2012), and the Duchess of Venice in *Othello* (2015). She is an ensemble member with the Boulder Ensemble Theatre Company, where she has performed in *Ghost-Writer*, *The Clean House* and *Going to a Place Where You Already Are*. Other favorite productions include *Futura*, *A Little Night Music* and *Women of Lockerbie*. Sandoe received an MFA from Florida State University and has published *The War of the Roses* (a compilation of Shakespeare's *Henry VI* trilogy) and three other adaptations of Shakespeare's plays. (18 seasons)



JASON TOENNIS is an actor from the Denver area who recently concluded his third year at the University of Colorado Boulder. He is a part of the BFA in acting program and recently performed in CU's production of *Almost, Maine* as Pete, Steve, Lendall, Randy, and Man. Previous credits at CU include Talthybios in the world premiere production of a new translation of *Hecuba*, Matt and Father Donnelly in *The Marriage of Bette and Boo*, and an ensemble member in *HAIR*. Outside of CU, he played the role of Agent Cod in the ensemble of *Catch Me If You Can* at the Arvada Center. (2 seasons)



SAM SANDOE has acted with CSF since 1970, including the last 17 consecutive seasons, and here has done 60 versions of 35 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. Sandoe trained at the University of Colorado Boulder and the University of California at San Diego. (30 seasons)



MARE TREVATHAN has narrated more than 550 audio books and teaches voice acting at the Denver Center for the Performing Arts. She is an aspiring gardener, frequent traveler, animal enthusiast, stepmom, coffee drinker and compulsive upcycler. (8 seasons)



GARETH SAXE* is extremely pleased to be returning to CSF after many years. In the time between, his Broadway credits have included the Drama Desk-winning revival of *The Homecoming* with Ian McShane and Michael McKean, Scar in *The Lion King* and George Bernard Shaw's *Heartbreak House* with Swozie Kurtz and Phillip Bosco. Off Broadway and regionally, Saxe has been privileged to work with Frances Sternhagen in J.M. Barrie's *Echoes of War* and with Jane Alexander in *A Moon to Dance By*. Some other highlights include *Harper Regan* (Atlantic Theater Company); *Hamlet* and *Dangerous Liaisons* (Shakespeare Theatre of New Jersey) and—if you don't blink—he can be seen in Michael Mann's film *Public Enemies*. Saxe is a proud graduate of Colorado College and NYU's MFA program. (3 seasons)



EMILY VAN FLEET* is happy to be returning to CSF for her third season. Past CSF roles include Mariana (*Measure for Measure*), Clarice (*The Servant of Two Masters*), and Louisa (*The Fantasticks*). Her favorite local credits include *The Wild Party* (DCPA's Off-Center), *The Moors*, *Sin Street Social Club*, *Educating Rita*, *Sunday in the Park with George*, *The Drowning Girls*, *Bus Stop*, *Tartuffe* and *Death Takes a Holiday* (Arvada Center). Emily has also performed with BDT Stage, Midtown Arts Center, and more than 18 productions over six seasons with Creede Repertory Theatre. Regionally, she has been seen at the New York Musical Theater Festival, Indianapolis Symphony, and the Lake Tahoe and Sierra Shakespeare Festivals. (3 seasons)



AMBER SCALES is thrilled to be returning to CSF after performing last summer in *Love's Labour's Lost* (Katherine) and *Cyrano de Bergerac* (Duenna). Scales is a recent graduate of the University of Alabama, where she studied public relations and theatre. Her educational credits include *Sense and Sensibility* (Fanny Dashwood), *I Gelosi* (Vittoria), *We Are Proud to Present...* (Black Woman / Actor 6), *La Ronde* (Young Wife) and *Hamlet* (Courtier). (2 seasons)



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*; waiter and headsman in *The Comedy of Errors*, and an ensemble member in *Cyrano de Bergerac*. He has also played the role of Telemann in *Bach at Leipzig* with the Boulder Ensemble Theatre Company. (11 seasons)



LOIS SHIH's acting credits include *The Curious Incident of the Dog in the Night-Time* and *The Wolves* (BETC); *Dirty Rotten Tofu* and *The Gohan Girls* (Theatre Esprit Asia) and *Last Stop* (sponsored reading with Upstart Crow Theatre Company). Educational credits include *Trojan Women*, *Talk to Me Like the Rain*, *Pericles* and *The Little Shop of Horrors*. She is a recent graduate of the University of Denver with a BA in theatre and communication studies. (1 season)



COLEMAN ZEIGEN is thrilled to be performing in his fourth season with the Colorado Shakespeare Festival. In his previous three seasons, Zeigen performed in *The Comedy of Errors*, *Troilus and Cressida*, *The Taming of the Shrew*, *Julius Caesar*, *Richard III* and *You Can't Take It With You*. In a past life, Zeigen 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. Zeigen holds an MFA in acting from Rutgers University Mason Gross School of the Arts. (4 seasons)

ARTISTIC TEAM

Producing Artistic Director

TIMOTHY ORR (Director: *Twelfth Night*) has been with the Colorado Shakespeare Festival as a performer since 2007. He joined the staff as the associate producing director in 2011 and became producing artistic director in 2013. During his tenure at CSF, he has helped found the CSF School of Theatre and CSF's nationally recognized Shakespeare anti-bullying school tour, he has begun the Original Practices series of Shakespeare's plays, and he has led CSF through several successful capital and endowment campaigns. As an actor, he has appeared in 10 productions at CSF and in numerous theatres across California. CSF directing credits include *Rosencrantz & Guildenstern Are Dead*, *Wittenberg*, *I Hate Hamlet* and several touring productions. He has held lecturer positions in classical acting, voice and musical theatre at the University of California-Davis, the University of Colorado Boulder and the Berkeley Repertory School of Theatre. He holds degrees in music and arts management from California State University-Sacramento and an MFA in theater from the University of California-Davis. He was a Fellow with the League of American Orchestras. (13 seasons)

Directors

CHRISTOPHER DUVAL (*Romeo and Juliet*; Fight Choreographer for *Twelfth Night*, *As You Like It*, *Romeo and Juliet*) 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. (3 seasons)

CAROLYN HOWARTH+ (*As You Like It*) 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 *You Can't Take It With You*, *Hamlet*, *Troilus and Cressida*, *Henry V*, *Henry IV Part 1*, *The Comedy of Errors*, *Treasure Island* and *The Three Musketeers*. As an actor, Howarth has performed in more than 50 productions with FTC, ranging from classics to new works. Other professional acting credits include appearances with the Jewish Theatre of San Francisco, the B Street, Sacramento Theatre Company, Lake Tahoe and Sierra Shakespeare Festivals, and the Maxim Gorky Drama Theatre (Vladivostok, Russia). Howarth holds an MFA from the University of California at Davis. (9 seasons)

KEVIN RICH's (*King Charles III*, *King John*) 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; *Falstaff in Love* and *The Comedy of Errors* at CU Boulder; *I Heart Juliet* and *Antony & Cleopatra* at the Illinois Shakespeare Festival; *Romeo and 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. Rich holds a BA from Grinnell College and an MFA from the Yale School of Drama. (2 seasons)

Playwrights

MIKE BARTLETT (*King Charles III*) is a multi-award winning playwright and screenwriter. He was associate playwright at Paines Plough, writer-in-residence at the National Theatre and Pearson Playwright-in-Residence at The Royal Court Theatre. His play *King Charles III* won the Critic's Circle Award and Olivier Award, and was nominated for a Tony Award—all for Best New Play. *Love, Love, Love* won Best New Play in the 2011 Theatre Awards UK; he won the Writer's Guild Tinniswood and Imison prizes for *Not Talking* and the Old Vic New Voices Award for *Artefacts*. His television series *The Town* and *Doctor Foster* both earned BAFTA nominations and Bartlett won Outstanding Newcomer for British Television Writing at the British Screenwriters' Awards 2016 for *Doctor Foster*.

Dramaturgs

Massachusetts native **AMANDA GIGUERE** (*Twelfth Night*, *Romeo and Juliet*) joined CSF in 2004 as a graduate student and became a full-time staff member in 2011. She received her MA and PhD in theatre history and criticism from the University of Colorado Boulder and has taught undergraduate courses at CU Boulder, the University of Northern Colorado and Lingnan University. Her book, *The Plays of Yasmina Reza on the English and American Stage*, was published in 2010. She completed her undergraduate work at Trinity College (Connecticut) in theatre and French and taught in Hong Kong for two years. She has worked with Curious Theatre, Boulder Ensemble Theatre Company, Rebel Shakespeare Company, North Shore Music Theatre and Cleveland Play House. Giguere's research and work in developing CSF's Shakespeare in the Schools Tour: Shakespeare and Violence Prevention has been nationally recognized.

HEIDI SCHMIDT (*As You Like It*, *King Charles III*, *King John*) is a director, dramaturg and teacher. Dramaturgy: Denver Center Theatre Company (*Disgraced*, *The Christians*, *Tribes*), Colorado Shakespeare Festival (*Julius Caesar*, *Equivocation*, *The Merry Wives of Windsor*, *Macbeth*, *Richard III*, *Inspector General*), Local Theater Company (*Faith*), Curious Theatre Company (*Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*). Directing: CU Boulder (*Picnic*, *Melancholy Play*), Dirtyfish Theater (*Wedding Cake Vodka*), CSF Education (*Measure for Measure*, *King Lear*, *As You Like It*), readings for Curious New Voices, Athena Project, and Paragon Theatre Company. Administrative positions: Colorado Shakespeare Festival, Local Theater Company, Repertory Dance Theatre (Salt Lake City), Women and Theatre Program. As an all-around theatre maker, she has designed props for Curious Theatre, presented pre-show talks at the Arvada Center, served as voice coach for CSF's Camp Shakespeare and performed in a devised ensemble piece on the National Mall in Washington, D.C. Schmidt holds a PhD in theatre history, criticism and dramatic literature from CU Boulder, where she regularly teaches. She serves as CSF's Outreach Marketing and Grants Coordinator and regularly teaches after school Shakespeare classes for kids, teens and adults.

Designers, choreographers and casting

CAITLIN AYER[^] (Scenic Designer: *Twelfth Night*, *Romeo and Juliet*) returns to Boulder for her sixth season with CSF. Her recent credits include *Richard III*, *You Can't Take It With You*, *The Taming of the Shrew*, *Julius Caesar*, *The Comedy of Errors*, *Troilus and Cressida*, *Henry V* and *Henry IV, Part I and II* (CSF); *The Making of King Kong* (Target Margin Theater); *Opacity* (Big Art Group at the Live Arts Bard Biennial); the UK premiere of *ID, Please* (Tete a Tete Festival); *The Time of Your Life* (Frederick Loewe Theatre); *Drag Queen Time Machine* (DCPA's Off-Center Stage) and *Good People* (Curious Theatre Company). Ayer 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. (6 seasons)

MEGHAN ANDERSON DOYLE's (Costume Designer: *Twelfth Night*, *King Charles III*) previous CSF credits include *Love's Labour's Lost*, *You Can't Take It With You*, *The Taming of the Shrew* and *The Comedy of Errors*. Other selected costume design credits include *Xanadu*; *This is Modern Art*; *American Mariachi*; *First Date*; *The Wild Party*; *An Act of God*; *The Glass Menagerie*; *Sweet & Lucky*; *One Night in Miami*; *Appoggiatura*; *Vanya and Sonia and Masha and Spike*; *Jackie & Me*; *I Love You, You're Perfect, Now Change!*; *Five Course Love* and *The Giver* (Denver Center for the Performing Arts); *The Moors*, *Waiting for Godot* and *The Drowning Girls* (Arvada Center for the Arts and Humanities); *The Brother / Sister Plays*, *Good People*, *A Number*, *Up and tempOdessey* (Curious Theatre); as well as productions at LOCAL Theatre Company, Theatre Aspen, the Aurora Fox, and the National Theatre Conservatory. Doyle holds a BA in theatre from the University of Denver and an MFA in costume design from the University of Florida. (4 seasons)

JASON DUCAT (Sound Designer: *Twelfth Night*, *As You Like It*, *Romeo and Juliet*, *King Charles III*) has designed sound for the past six seasons with CSF. These credits include *Love's Labour's Lost*, *Cyrano de Bergerac*, *Richard III*, *You Can't Take It With You*, *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*. Ducat 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). Ducat received his MFA in sound design from Purdue University. (7 seasons)

RINDE ECKERT (Music Composer: *Twelfth Night*) composes, writes, performs and directs productions that tour throughout America and to major European and Asian festivals. A Grammy winner, inaugural Doris Duke Artist and finalist for the Pulitzer Prize in Drama, Eckert is also a Guggenheim Fellow and received the 2005 Marc Blitzstein Award from The American Academy of Arts and Letters. His work has received Critics Circle and Isadora Duncan Awards in San Francisco, an Obie Award and two Drama Desk Award Nominations in New York, and Boston's Eliot Norton Award for Best Production by a Large Resident Company. His work has been produced by ART, Culture Project, Center Stage in Baltimore, Dobama Theatre Company and Berkeley Repertory Theater.

JULIE FOH (Voice and Text Coach: *As You Like It*, *King Charles III*) is a Connecticut-based voice, text and dialect specialist, and this is her first season with the Colorado Shakespeare Festival. Previous professional credits include *Sherwood* for Cleveland Play House, *Pygmalion* for BEDLAM, *Familial* for Woolly Mammoth Theatre Company, *Trans Scripts* and *Cardenio* for the American Repertory Theatre, *The Tallest Tree in the Forest* for Tectonic Theatre Project at the Brooklyn Academy of Music, *Charley's Aunt* and *Shakespeare in Love* for the Shakespeare Theatre of New Jersey, *Eurydice* and *An Ideal Husband* for American Players Theatre, among many others. She is an associate teacher of Fitzmaurice voicework and a certified teacher of Knight-Thompson speechwork, and is currently on faculty at the University of Connecticut and the National Theater Institute. (1 season)

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. Gregory cast the Screen Actors Guild feature film *Fighting 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 (40 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. Gregory 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 and is a member of the Casting Society of America. (6 seasons)

KATIE GRUENHAGEN (Lighting Designer: *As You Like It*, *King Charles III*) is currently based out of Houston after many years of calling Colorado home. Her previous CSF credits include *Richard III* and *You Can't Take It With You* (2018). Other 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). (2 seasons)

At CSF, **HUGH HANSON** (Costume Designer: *Romeo and Juliet*) has served as costume designer for *Cyrano de Bergerac*, *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 & 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). Hanson currently serves as associate professor of costume production at Carnegie Mellon University. (9 seasons)

CLARE HENKEL* (Costume Designer: *As You Like It*) has designed for CSF since 2007. Locally, she has worked with the Denver Center for the Performing Arts, the Arvada Center for the Arts and Humanities, Phamaly Theatre Company, Boulder Ensemble Theatre Company, THEATREWORKS and 3rd Law Dance Theatre. Other theatres include Arizona Theatre Company, the Old Globe Theatre, La Jolla Playhouse, San Diego and San Jose Repertory Theatres, the Aurora Theatre, Perseverance Theatre, Dallas Theatre Center, Geva Theatre, the Indianapolis Symphony's Pops Consortium (including Carnegie Hall), Sacramento Theatre Company, the Lake Tahoe, San Francisco, and Idaho Shakespeare Festival, and the Maxim Gorky Theatre in Vladivostok, Russia. Henkel has taught at the University of California Davis, the University of California Berkeley, and the University of Colorado Boulder and is a member of the USA Local 429 union. (11 seasons)

STEPHEN C. JONES* (Scenic Designer: *As You Like It*, *King Charles III*) 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). Jones serves as a consultant for Viacom, Inc. and Vectorworks, Inc., was featured for his design process by Live Design magazine in 2017, and was named a featured designer by Noveedge for innovation in entertainment design. He currently serves as assistant professor of theatrical design and director of theatre in the Department of Drama at Vassar College. (4 seasons)

SHANNON MCKINNEY's* (Lighting Designer: *Twelfth Night*, *Romeo and Juliet*) previous design credits include *Love's Labour's Lost* (2018), *Cyran de Bergerac* (2018), *The Taming of the Shrew* (2017), *Julius Caesar* (2017), *The Comedy of Errors* (2016), *Troilus and Cressida* (2016), *Much Ado About Nothing* (2015), *Othello* (2015), *The Tempest* (2014), *The Merry Wives of Windsor* (2014), *A Midsummer Night's Dream* (2013), *Macbeth* (2013) and *Twelfth Night* (2012) (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, and the Goodman, Court and Lookingglass Theatres. McKinney is the recipient of seven CTG Henry Awards for Outstanding Lighting Design. She is a faculty member at the University of Denver. (10 seasons)

SAM MISNER (Music Composer: *As You Like It*) is thrilled to return to CSF, having appeared as an actor in Woody Guthrie's *American Song* and *Henry VIII* in 2008. His acting credits include regional theatres such as California Shakespeare Theater, Geva Theatre Center, Indiana Rep, and Shakespeare Santa Cruz. Alongside his longtime musical collaborator, Megan Smith, he has co-written original music for productions of *The Grapes of Wrath* and *To Kill a Mockingbird* (Sacramento Theater Company), and the west coast premiere of *The Way West* (Marin Theater Company). In 2004, Misner and Megan formed the folk / rock band Misner & Smith, and they tour regularly around the United States and overseas. They have released five albums and have a new one in the works now. (2 seasons)

JEFFREY PARKER (Voice and Text Coach: *Twelfth Night*, *Romeo and Juliet*) is an associate professor of theatre at MSU Denver and a teaching artist at DCPA. He holds an MFA from UC Irvine, and is a certified teacher of Knight-Thompson speechwork and a certified associate teacher of Fitzmaurice voicework. He has coached productions for theatre all across the country. Local coaching credits include the DCPA, Curious Theatre, Vintage, Town Hall Arts Center, Performance Now, Aurora Fox, Lake Dillon and Rocky Mountain Repertory Theatre. (1 season)

ERIKA RANDALL (Dance Choreographer: *Twelfth Night*, *As You Like It*, *Romeo and Juliet*) is a teacher, dancer, choreographer, filmmaker and the chair of CU Boulder's Department of Theatre & Dance. As a performer, she 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 her screendance works *Down for the Count*, *less, more and self defence*—with collaborators Daniel Beahm and Markas Henry—have screened at festivals such as the Sans Souci Dance Cinema Festival, Starz Denver Film Festival,

the Florence Queer Festival in Italy and the Façade Film Festival in Plovdiv, Bulgaria. Randall co-wrote, directed and choreographed the feature-length dance film *Leading Ladies*, which has played to sold-out audiences at more than 65 festivals worldwide. Since 2017, Randall had the great privilege of collaborating with director Christopher DuVal as the choreographer for CSF's *The Taming of the Shrew* and *Cyran de Bergerac*, and served as the choreographer for *Richard III* and *You Can't Take It With You*. This is her third season with CSF. (3 seasons)

GREGORY W. TOWLE (Video and Projection Designer: *King Charles III*) is excited to be working with the Colorado Shakespeare Festival for the first time this summer. Previous credits include *Around the World in 80 Days* with the Arizona Theatre Company, *All the Way at Arena Stage*, *Milk Like Sugar* with the Mosaic Theatre Company, *Into the Woods* with Village Theatre, and *Paper Cut* with LOCAL Theatre Company. (1 season)

Management

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. (6 seasons)

KAYLYN KRIASKI* (Stage Manager: *As You Like It*, *King Charles III*) is thrilled to be spending her summer with CSF! A native of Jackson, Tennessee, Kriaski holds a BA from the University of Southern Mississippi, and has called Orlando home for the last four years. During her time there, she has been part of the stage management team for over 15 different projects. She currently works freelance with the Orlando Shakespeare Theater and enjoys picking up many other side projects. Some of her favorite credits include *Man of La Mancha*, *Peter and the Starcatcher*, and the

world premiere of *Gertrude and Claudius* in repertory with *Hamlet*. (1 season)

NICOLE KUTCHER* (Assistant Stage Manager: *Twelfth Night*, *Romeo and Juliet*, *King John*) is an AEA stage manager in the New England and Chicago areas, and is delighted to be back in her home state of Colorado. She is a graduate of Columbia College Chicago with a BA in technical theater with a stage management concentration. Along with her foundation in Chicago theatre, she has a strong background in regional theatre, particularly new plays and musicals. Her most recent credits include *Murder for Two* and the world premiere of *Little Orphan Danny* at Merrimack Repertory Theatre. Kutchler also has experience in event management of corporate and fundraising events. (1 season)

TIFFANY LUTZ* (Assistant Stage Manager: *As You Like It*, *King Charles III*) is excited for her first summer with CSF. During the year, she is the assistant stage manager of musicals at the Arvada Center for the Arts and Humanities, and has held that title one whole season. Prior to that role, she worked as a stage hand for the Arvada Center's Rep season and backstage on a few shows for the Denver Center. Lutz graduated with a BA in theatre from the University of Wisconsin-Parkside in 2012 and has worked regionally ever since. Some of her favorite credits include working on the world premieres of *Kalamazoo* and *Calling All Kates* (Bloomington Playwrights Project); *The Merchant of Venice*, *Grounded* and *Junie B. Jones* (Cardinal Stage Company) as well as the time she spent in Kentucky with the Lexington Children's Theatre. (1 season)

STACY R. NORWOOD* (Stage Manager: *Twelfth Night*, *Romeo and Juliet*, *King John*) is thrilled to return to CSF for her fourth season. She graduated in May 2006 from Rollins College and has worked with the Depot Theater, Orlando Shakespeare Theater and the Pennsylvania Shakespeare Festival. Norwood is a proud member of Actors' Equity Association and is indebted to her mother and father, who allow her to follow her dreams. (4 seasons)



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Tiffany Lutz* (UT)

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Teresa Orosco (MR)

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Wardrobe Chiefs
Samantha Jean Paul (MR)
Ana Langmead (UT)

Wig and Makeup Supervisor
Danielle Griffith

Wig and Makeup Intern
Elise Rosado

THE CSF SHAKESPEARIENCE

Before and 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 every performance, except opening and closing nights, 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 for a full schedule of performances.

Picnic in the Shakespeare Gardens

Come early and picnic in the Shakespeare Gardens. Wine and beer are available for purchase inside the Gardens and Savory Cuisines Catering can provide a sonnet-worthy feast for groups of 10 or more. Go to the Plan Your Visit page at coloradoshakes.org for more information.

Education and community engagement

Classics 101

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

Camp Shakespeare (ages 9-18)

Session One: May 28-June 24, 2019

Session Two: July 22-Aug. 9, 2019

Each summer, CSF invites kids and teens to CU Boulder's campus to study Shakespeare in a creative and supportive environment. Working in small groups, students rehearse, stage and perform a shortened Shakespeare play on the Rippon stage!

Shakespeare's Sprites (ages 6-9)

Session One: July 8-July 12, 2019

Session Two: July 15-19, 2019

Shakespeare's Sprites is a playful introduction to the Bard through pool-noodle fights, Elizabethan costumes, period insults, Renaissance songs and lively scene work. This program is the perfect way to instill a love of language and theatre in your child!

CSF School of Theatre

Offering year-round theatre classes for kids, teens and adults. Visit coloradoshakes.org/education for more information about current offerings.

Shakespeare and violence prevention

CSF offers a nationally-recognized school touring program in which professional actors visit schools to perform an abridged Shakespeare play, followed by classroom workshops about violence prevention.

Visit coloradoshakes.org/education for current tour information or to set up a visit at your child's school.

Dramaturg presentations

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

Colorado Shakespeare Gardens

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 and visit the courtyard between the Helles 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 will see a towering specimen of *Rosa alba x alba*, the White Rose of York, and the ancient *Rosa gallica officinalis*, the Red Rose of Lancaster. You can savor the fragrance of musk roses, carnations, and rosemary, fennel, rue and banks of thyme, lavender, savory and honeysuckle. Visit our sample of a traditional Elizabethan knot garden and be enchanted by our moonlight garden interpretation of *A Midsummer Night's Dream*. Encounter familiar carrots, lettuces, squash, turnips and radishes in the Kitchen Garden, punctuated with bay and apricot trees and trellises for climbing peas and beans. The Gardens feature signage throughout to help you identify the plants and enjoy some of Shakespeare's quotable insights about them. Garden guide brochures are available in the Gardens to aid your self-guided tours.

Plan to be pampered in the Gardens on June 22, 2019, 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 6 p.m. and wrap up in time for you to take your seat for that night's performances of *As You Like It* in the University Theatre and *Twelfth Night* in the Mary Rippon.

CSG enthusiastically welcomes new members, donors and sponsors. Visit the Shakespeare Festival website at cupresents.org/coshakes and search for Colorado Shakespeare Gardens, or visit our web site at coloradoshakespearegardens.org, or check out the Colorado Shakespeare Gardens at Meetup.com. We devote ourselves to work in the gardens from March to October. In the winter months we gather periodically to prepare for the Colorado Shakespeare Festival's upcoming season with presentations on plant research and the season's Shakespeare plays.

SERVICES AND 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 and 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 rainwear. 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 a 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 collect and hold a driver's license or credit card, giving it back when the listening device is returned to the house manager in the theatre 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 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. Late patrons may be seated in alternate seats until intermission to minimize 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 theatres. Please leave these items in your vehicle before finding your seat.