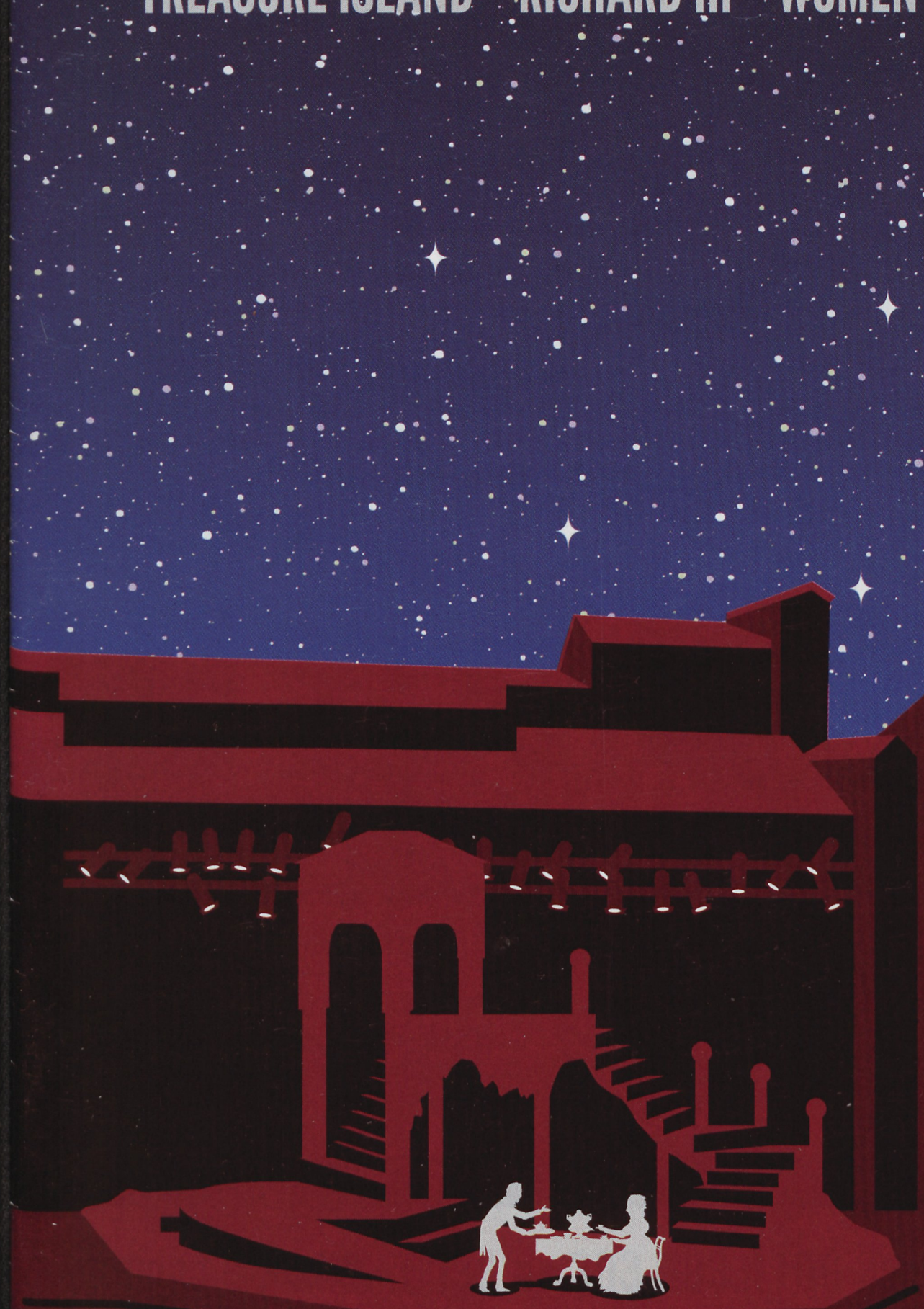
BLUE MOUNTAIN ARTS
PRESENTS

COLORADO
SHAKESPEARE
FESTIVAL

2012 SUMMER SEASON

TWELFTH NIGHT • NOISES OFF
TREASURE ISLAND • RICHARD III • WOMEN OF WILL



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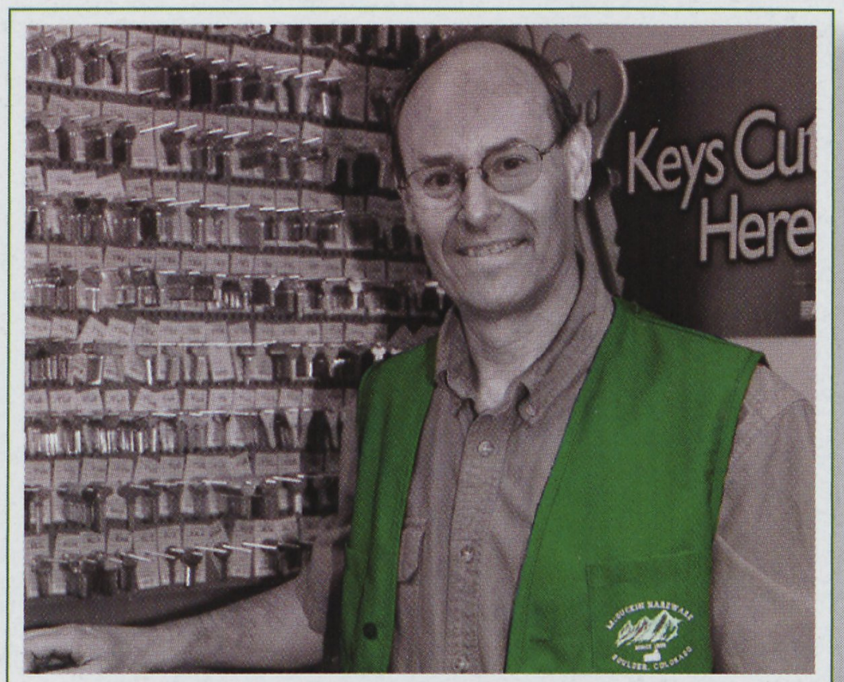

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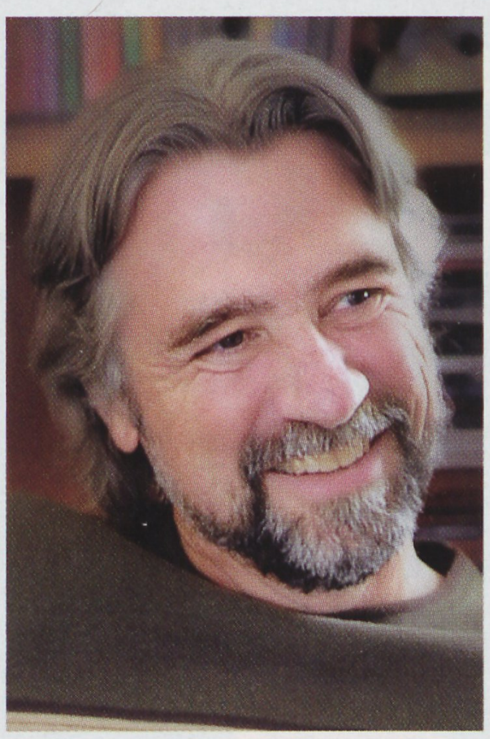
FROM THE PRODUCING ARTISTIC DIRECTOR



Welcome to the 55th season of the Colorado Shakespeare Festival! This season, as we have for the past 54 consecutive summers, we offer Shakespeare under the stars in the historic Mary Rippon Outdoor Theatre.

Some of you have been attending for years, even decades – and a few of you haven't missed a season since that first summer, back in 1958. Whether you're one of our loyal patrons with decades of CSF productions under your belt, or are attending for the first time, we're glad you are here, and we hope you enjoy today's performance.

We open the outdoor season this year with our eighth production of Shakespeare's great romantic comedy, *Twelfth Night*, which I have had the privilege of directing for the first time (after having acted in four productions of it, at CSF – in 1978 – and elsewhere). This year's production originated at the Arvada Center for the Arts and Humanities in May – our first co-production with a major regional theatre. It played to sold-out houses in Arvada, and now we're proud to present it here at home.

Also on the Rippon stage, we present *Richard III* (our sixth production), directed by Tina Packer, one of the world's top Shakespeare directors, and founder of the highly respected Shakespeare & Company in Lenox, Massachusetts. CSF newcomer Nigel Gore plays the title role, one of the greatest villains in the theatrical canon (see below for the other exciting project that brings Tina and Nigel to Boulder for the summer).

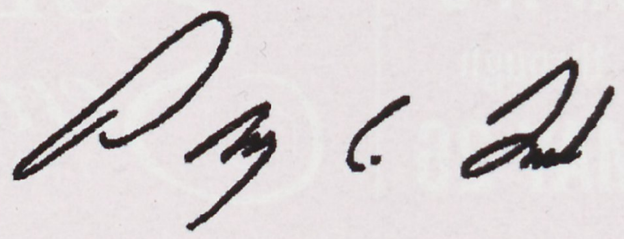
Rounding out the outdoor season is an exciting adaptation by Ken Ludwig (*Lend Me a Tenor*) of the Robert Louis Stevenson novel *Treasure Island*. Stevenson was influenced by the works of Shakespeare (especially *Hamlet*), and this adaptation weaves the Bard into the very fabric of the story. *Treasure Island* is a great swashbuckling adventure tale, suitable for children, as well as a moving coming-of-age story – and it's also the source text for all those pirate movies and a certain theme-park ride!

For the past 22 summers, we've also presented works in the indoor University Theatre. This season, we're offering what may be the funniest play ever written – Michael Frayn's hysterical backstage farce, *Noises Off*, about a third-rate troupe of British actors trying to mount a production to tour the provinces – and clearly, hilariously, failing. You will – I promise – laugh until it hurts. (And listen for references to *Richard III*...).

Finally, we're presenting a very special event, also in the University Theatre. For the first time ever outside Massachusetts, we offer the full five-play cycle *Women of Will, The Complete Journey*, adapted by Tina Packer from the plays of Shakespeare. Tina and her acting partner Nigel Gore take us on a journey through all of the major female characters in Shakespeare's canon. A unique combination of excerpts from Shakespeare and commentary by Packer and Gore, *Women of Will* examines Shakespeare's evolving view of women through the course of his career. (After the Boulder run, the cycle will travel to the Shakespeare Festival in Prague, where it's being filmed, and then to New York; in 2013, Knopf will publish Packer's book, also called *Women of Will*). Each play stands on its own, and they can be seen in any order.

That's our 2012 season – as always, we welcome your feedback. We love to hear from our patrons, so call, write, tweet, text – or just stop me at the theatre and introduce yourself. We do the work for you, so don't be shy – tell us what you think. We promise to listen, and to give serious consideration to all feedback.

Enjoy!



Philip C. Sneed
Producing Artistic Director

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A LETTER FROM THE GOVENOR

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OFFICE OF THE GOVERNOR

136 State Capitol
Denver, CO 80203 - 1792
Phone (303) 866-2471

John W. Hickenlooper
Governor

June 8, 2012

Greetings:

On behalf of the state of Colorado, I am pleased to welcome you to the 55th season of the Colorado Shakespeare Festival.

The festival is truly one of Colorado's cultural crown jewels. A professional theater company in residence at the University of Colorado in Boulder, it has performed Shakespeare and more since 1958, making it the second oldest festival of its kind in the United States.

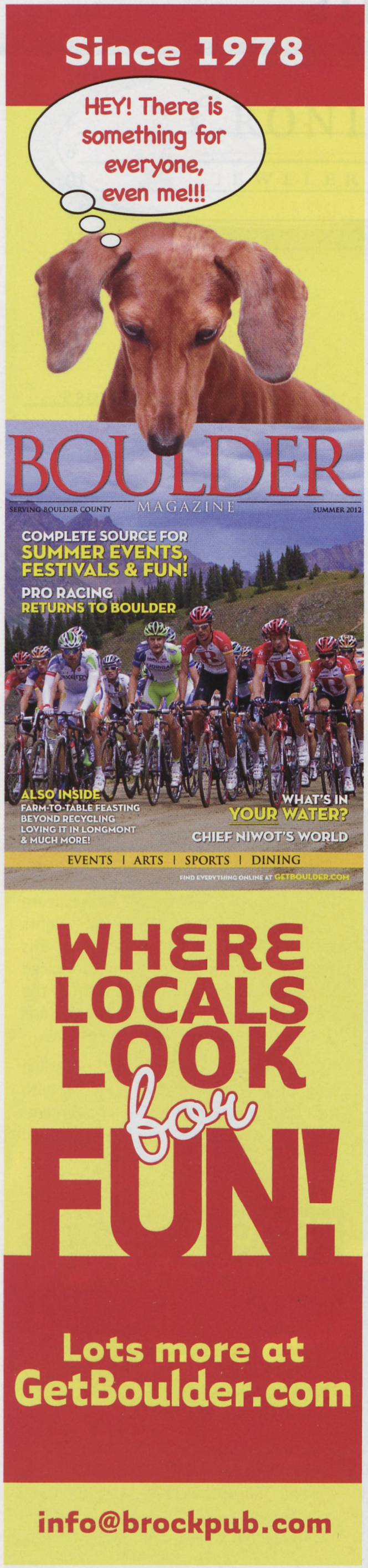
There's nothing quite like attending a play at the festival. Sitting with your fellow travelers beneath the stars at the historic Mary Rippon Outdoor Theatre, with the famous Flatirons hovering to the west, is an unforgettable experience.

Even in our complex, fast-paced, technologically driven world, the works of Shakespeare ring with eternal truths. Thanks to the Colorado Shakespeare Festival, audiences in Colorado come together to share those truths – along with laughter and tears – every summer.

Welcome to this year's festival. You are taking part in one of our state's grandest arts traditions.

Sincerely,

John W. Hickenlooper
Governor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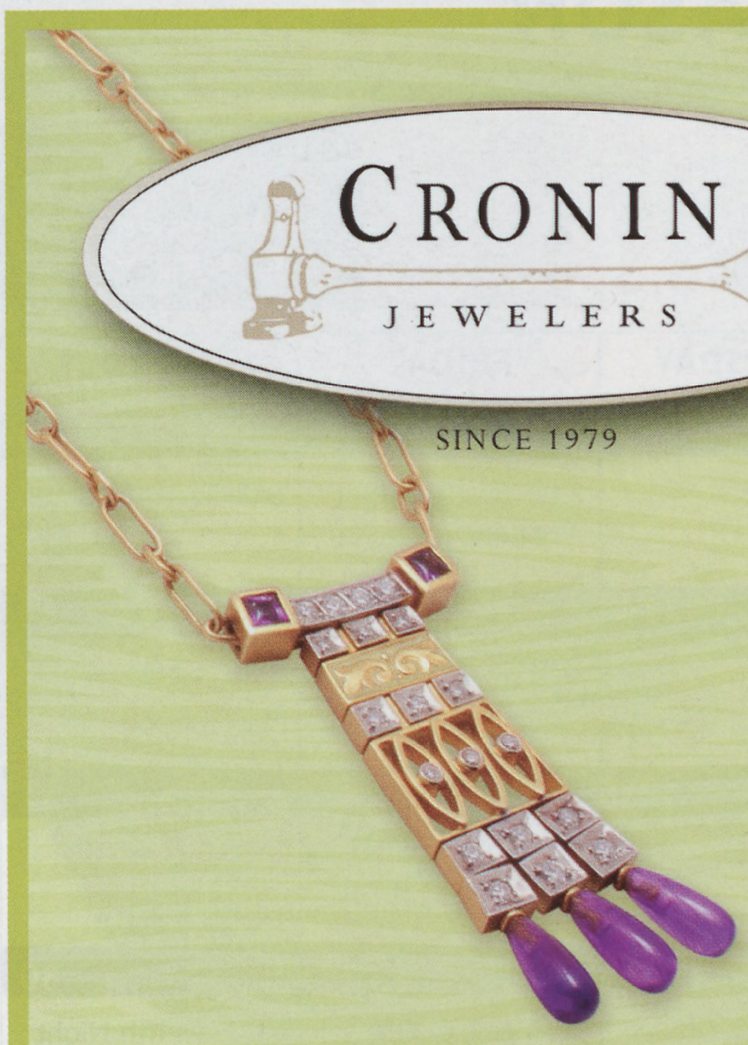

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE 3	4	5	6	7	8 8:00 Twelfth Night Preview	9 8:00 Twelfth Night
10	11	12	13	14	15	16 8:00 Twelfth Night
17	18	19	20	21	22 8:00 Richard III Preview	23 8:00 Richard III
24 6:30 Twelfth Night	25	26	27	28 7:30 Noises Off Preview	29 7:30 Noises Off	30 8:00 Twelfth Night
JULY 1 2:00 Noises Off 6:30 Richard III	2	3	4	5 7:30 Women of Will, Part 1	6 7:30 Noises Off	7 2:00 Women of Will, Part 1 8:00 Richard III
8 2:00 Noises Off	9	10 7:30 Women of Will, Part 2	11	12	13 8:00 Treasure Island Preview	14 2:00 Women of Will, Part 2 8:00 Treasure Island
15 2:00 Noises Off 6:30 Twelfth Night	16	17 6:30 Treasure Island 7:30 Women of Will, Part 3	18 6:30 Treasure Island	19 8:00 Richard III	20 7:30 Noises Off	21 2:00 Women of Will, Part 3 8:00 Treasure Island
22 2:00 Noises Off 6:30 Twelfth Night	23	24 6:30 Treasure Island 7:30 Women of Will, Part 4	25 7:30 Noises Off	26 8:00 Richard III	27 7:30 Noises Off	28 2:00 Women of Will, Part 4 8:00 Richard III
29 2:00 Noises Off 6:30 Treasure Island	30	31 6:30 Treasure Island 7:30 Women of Will, Part 5	AUGUST 1 7:30 Noises Off	2 8:00 Richard III	3 7:30 Noises Off	4 2:00 Women of Will, Part 5 8:00 Twelfth Night
5 2:00 Noises Off 6:30 Treasure Island	6	7 6:30 - TBA	8 6:30 - TBA	9 8:00 Treasure Island	10 7:30 Women of Will, Part 1	11 2:00 Women of Will, Part 2 7:30 Women of Will, Part 3
12 2:00 Women of Will, Part 4 7:30 Women of Will, Part 5	13	14	15	16 7:30 Treasure Island Arvada Center for the Performing Arts	17 7:30 Treasure Island Arvada Center for the Performing Arts	18

TWELFTH NIGHT
By William Shakespeare
Directed by Philip C. Sneed
MARY RIPPON OUTDOOR THEATRE

RICHARD III
By William Shakespeare
Directed by Tina Packer
MARY RIPPON OUTDOOR THEATRE

NOISES OFF
By Michael Frayn
Directed by Lynne Collins
UNIVERSITY THEATRE

TREASURE ISLAND
By Robert Louis Stevenson
Adapted by Ken Ludwig
Directed by Carolyn Howarth
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CSF is a nonprofit, self-funded program at the University of Colorado Boulder. Donations are vital to our success. To provide Colorado with high-quality classical theatre at an affordable price, your support is needed. If you aren't already involved, we urge you to consider a gift. There are many ways to support CSF, such as a gift of stocks and bonds, donations of in-kind services, business sponsorships, or the creation of a charitable gift annuity. For more information on ways to help, please call the development office at 303-541-1490.

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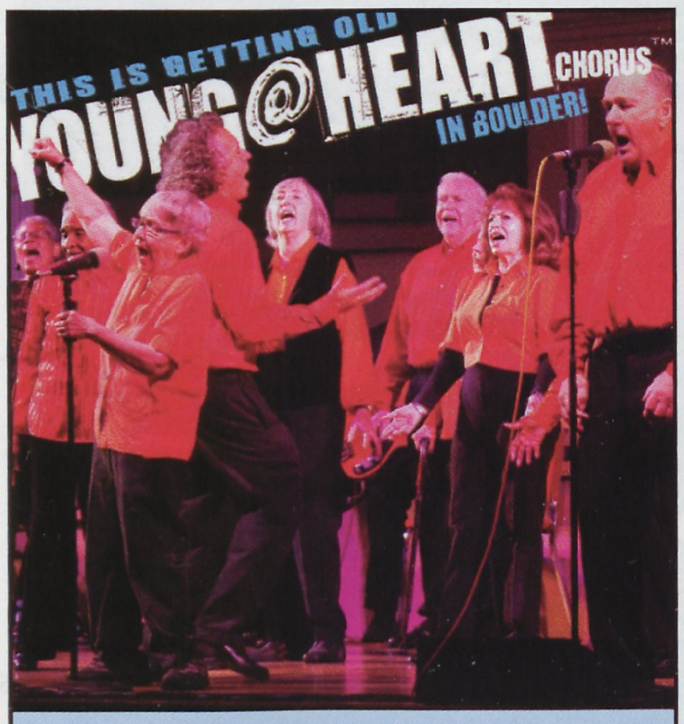

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Information complete as of April 1, 2012. Oops! We apologize for any omissions or errors. If you find either, please call 303-541-1490. Thank you.

ACKNOWLEDGMENTS

The Colorado Shakespeare Festival would like to thank the following people and organizations for their with the 2012 Summer Season.

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I can no other answer make but thanks, and thanks...
– Twelfth Night, Act III, Scene III

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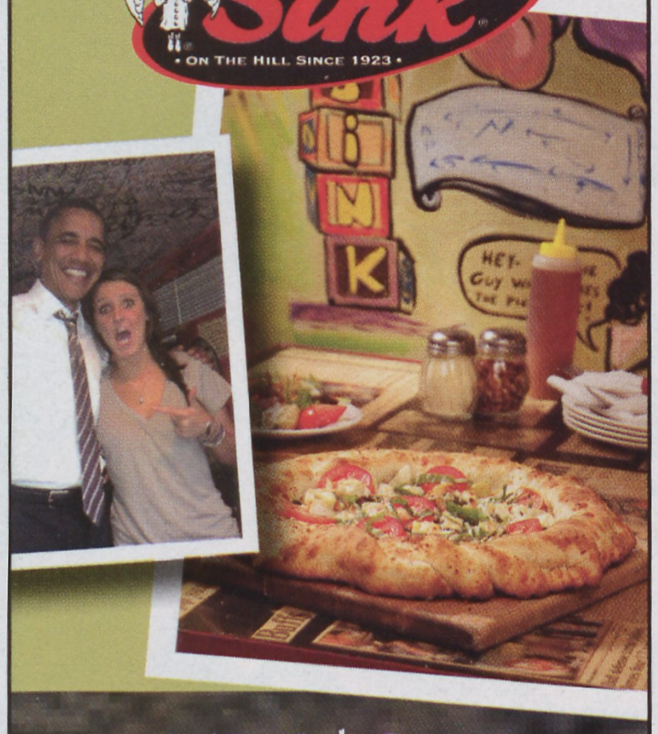

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Bill and Marilyn Fitzsimmons found themselves in Boulder fresh from living four years on Yap, a small island in the North Pacific, where they were in the Peace Corps. Coming to the mountains of Colorado for Bill's MBA, Marilyn worked on campus for a research project with the Institute for Behavioral Genetics. Their first child, Riyanon, was born on Yap in 1979 in an old Spanish hospital and was less than a year old when they moved to Colorado in 1980. One of their favorite memories is attending performances at the Mary Rippon Outdoor Theatre as a fabulous break from studying for Bill's MBA.

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Bill and Marilyn Fitzsimmons on Maap beach in Yap, Western Caroline Islands in 2011. After more than 30 years, they returned to the island where they served in the Peace Corps and lived for four years.

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TWELFTH NIGHT

PLOT SYNOPSIS

Twelfth Night — *Colorado Shakespeare Festival, 2005*

ACT I

Viola, shipwrecked, washes ashore with the ship's captain. Fearing her brother drowned, and finding herself in Illyria, she determines to find shelter and favor from its duke, Orsino, a former ally of her late father, by adopting the disguise of a male page named Cesario. Meanwhile, Orsino pines for the countess Olivia, and learns she has sworn off contact with all men for seven years to mourn her late brother. Orsino quickly grows fond of his new page Cesario, sending him (*her)* to try to change Olivia's mind. However, Viola, in disguise, has fallen in love with Orsino. At Olivia's mansion, maidservant Maria and Sir Toby Belch encourage unlikely suitor Sir Andrew Aguecheek to court Olivia. Olivia is not in the mood, having had her patience tested by her clown Feste, but when Cesario arrives to woo her for Orsino, she instead instantly falls in love with the young page.

Sebastian, Viola's twin, has reached Illyria with his companion Antonio. Malvolio finds Cesario and attempts to deliver Olivia's message to return to her tomorrow. Viola realizes Olivia has fallen in love with her (*him*). Later, Malvolio discovers Maria, Sir Toby, Feste and Sir Andrew partying late at night, and scolds them for their uncivil behavior. Maria plots revenge by forging a love letter from Olivia to Malvolio. Meanwhile, Viola indirectly exposes her feelings for the duke without revealing her true identity. In Olivia's garden, the conspirators spy on Malvolio, who finds the false letter, and falls for it.

ACT II

Olivia reveals her love for Cesario, but Aguecheek, eavesdropping on the conversation, concludes he's lost his chance. Sir Toby persuades Andrew to challenge Cesario to a fight. Elsewhere, Antonio reunites with Sebastian and they agree to meet later at an inn. Back at the mansion, Malvolio, outlandishly dressed (as instructed in the forged love letter), surprises Olivia and returns Olivia's "love" most ardently, which results in his imprisonment in a dark room to cure his seeming madness. Sir Andrew delivers his challenge to Cesario, and Sir Toby whips the impending duel to a frenzy. At the brink of bloodshed, Antonio rescues Cesario, mistaking him for *her* twin Sebastian. The Duke's men arrest Antonio.

Feste strikes an argument with Sebastian, confusing him for Cesario, whom Aguecheek tries to duel shortly thereafter. Olivia, halting the melee, mistakes Sebastian for Cesario and welcomes him into her home. Sebastian, delighted, instantly falls in love with Olivia. Feste disguises himself as a priest and torments the imprisoned Malvolio. Later, Sebastian revels in his newfound situation, as Olivia, with a priest, hurries them off to be married.

Duke Orsino arrives at Olivia's to discover his old enemy Antonio, whom Cesario identifies as *his* rescuer. Olivia arrives and accuses Cesario of betraying his duties as her husband by leaving with Orsino. Orsino becomes even more perplexed when Aguecheek accuses Cesario of wounding him in a fight. Sebastian arrives and all are amazed at the sight of Sebastian and Cesario together. Stories and true identities are revealed. Orsino proposes to Viola, and Malvolio promises vengeance on everyone. Orsino entreats peace, and Feste has the last word.

PRODUCING PARTNER

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WRIGHT WATER ENGINEERS, INC.

BY WILLIAM SHAKESPEARE
DIRECTED BY PHILIP C. SNEED

TWELFTH NIGHT

ARTISTIC TEAM

Director	Philip C. Sneed
Assistant Director	Rand Harmon
Scenic Designer	Brian Mallgrave
Costume Designer	Clare Henkel^
Lighting Designer	Shannon McKinney^
Sound Designer	Steve Stevens
Dramaturg	Rand Harmon
Fight Director	Geoffrey Kent*+
Stage Manager	Amy Scura*

CAST

Viola, *a shipwrecked young woman, later disguised as Cesario*	Kate Berry*
Captain, *of the wrecked ship, who befriends Viola*	Gary Alan Wright*
Sebastian, *Viola's twin brother, also shipwrecked*	Josh Robinson*
Antonio, *a sea captain who befriends Sebastian*	Stephen Weitz*
Orsino, *Duke of Illyria, also known as the Count*	Geoffrey Kent*
Curio, *a gentleman attending Orsino*	Peter Giffin
Valentine, *another gentleman attending Orsino*	Anthony Bianco
1st Officer	Gary Alan Wright*
2nd Officer	Anthony Bianco
Olivia, *a countess*	Rachel Fowler*
Maria, *Olivia's waiting-gentlewoman*	Leslie O'Carroll*
Sir Toby Belch, *Olivia's uncle*	Logan Ernstthal*
Sir Andrew Aguecheek, *companion to Sir Toby*	Ian Andersen
Malvolio, *Olivia's steward*	Timothy McCracken*
Feste, *a clown, Olivia's jester*	Jake Walker
Fabian, *a member of Olivia's household*	Jamie Ann Romero
Priest	Peter Giffin

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The Apollonian vs. Dionysian conflict was brought to modern critical thought by Nietzsche's *The Birth of Tragedy*. Please ponder the following contrasts as you consider our production.

APOLLONIAN	DIONYSIAN
Reason	Passion
Ego	Id
Psyche	Eros
Stoic	Epicurean
Mind	Heart
Thinking	Feeling
Order	Chaos
Restraint	Excess
Science	Art
City	Rural
Classicism	Romanticism
Civilization	Nature

The first recorded performance of *Twelfth Night; Or What You Will* was reported to have occurred on Jan. 2, 1602, as entertainment for the Middle Temple Hall. In Elizabethan England, the Twelfth Night holiday, on the Eve of the Feast of the Epiphany (which would be observed on the Sunday falling between January 2-6), traditionally recognized the end of Christmastide. This holiday featured a celebration, or Feast of Fools, overseen by the Lord or Lady of Misrule. This "king" or "queen'"of the feast would order up the revelry, mummer's plays, and general disorder he or she required before they abdicated their rule at the end of the evening's celebrations. Servants dressed as their masters and ladies. Men dressed as women. The Lord of Misrule cultural tradition can be loosely traced back through the Middle Ages and bears similarity to the Roman holiday of Saturnalia. Generally, the Master and Lady of the house, as part of Christmas festivities, would serve a pudding, or cake with a bean and other trinkets hidden inside. The lucky individual who found the bean would become the Lord or Lady of Misrule. Finding a clove would doom one to playing the villain. Finding a twig would designate you as the Fool and a piece of rag would make you a tarty girl! So, considering all the reversals and foolery associated with the holiday that gives this play its name, no wonder so many characters are caught between duty and revelry, restraint and excess, reason and passion. Servants gull their superiors. Masters and ladies become subservient to their passions. Misrule rules, and at the end of the night, the world is restored to balance, and life continues, albeit with a bit more of a smile to light the day!

—Rand Harmon, Dramaturg/ Assistant Director

TWELFTH NIGHT

The Many Facets of *Twelfth Night*

BY BOB BOWS

Given the sketchy records of the Elizabethan court in the late 16th and early 17th centuries, it's hard to know when this multi-faceted comedy was first performed, but the title and subtitle give us some clues as to the bard's intent.

While present-day observances of Twelfth Night (January 6th) are generally confined to the ecclesiastical calendar as the Feast of the Epiphany, in Elizabethan times it was also celebrated as a secular holiday, with an assortment of revelry and mischief.

These contrasting expressions—the sacred and the profane, restraint and revelry—are not only the opposing forces in the play, but are longstanding poles of human behavior around which discussions can be traced back at least as far as classical Greece, where they were symbolized by Apollo, on the one hand, and Dionysus, on the other: a rational and ordered life versus a sensual and spontaneous one.

As director Philip C. Sneed puts it, "I really think it has to do with an Apollonian versus Dionysian worldview. I go off of the line that Toby Belch says to Malvolio, 'Dost thou think, because thou art virtuous, there shall be no more cakes and ale?' Meaning, whatever you do and whatever your opinions are, this is going to happen, people are going to party.

"There's a real tension in the play between Apollo and Dionysus, as there has been throughout history: those folks like Malvolio who believe in order, who believe that there need to be rules, and that the only way people can function effectively and get along and do anything useful is if order is established and enforced; and those folks like Toby Belch, who are infused with a spirit of life that can't be stopped; no rules will stop them."

In the course of the story, this conflict—Malvolio (steward to Olivia, a rich countess) versus Toby Belch (Olivia's kinsman), Sir Andrew Aguecheek (Belch's companion), and Maria (Olivia's lady-in-waiting)—escalates, leaving us to consider the means for reconciling these opposing world views within ourselves and between ourselves and others.

The playwright interweaves this struggle with the other major dynamic in *Twelfth Night*: love in its many forms and disguises. Early in the play, Viola, who has survived a shipwreck, masquerades as a man (Cesario) and finds work as a go-between for Orsino (the Duke), in his efforts to woo Olivia.

Her disguise sets in motion many confused feelings: Orsino has feelings for Cesario, but doesn't feel they are appropriate; Olivia grows fond of Cesario and is frustrated by his resistance; while Viola has feelings for Orsino, but is unable to properly express them without blowing her cover.

As is so often the case in Shakespeare, the refined struggles of the nobility are comically paralleled in the behavior of the rustics (common folk); in this case, the crude approaches of Malvolio, Belch, Aguecheek, and Maria serve as a funhouse mirror of sorts, hyperbolizing the conduct of their superiors.

One interpretation of the sub-title of the play, *What You Will*, is that the work is an attempt to capture and condone all these variations of love.

As Sneed sees it, "I think *What You Will* can apply to the idea that 'love is love' and whatever is attractive to you is okay, which is an interesting and lovely theme."

All of this courting is fed by music, as suggested by Orsino's famous opening remark, "If music be the food of love, play on!" Expect some telling melodies and lyrics that reveal the playwright's musings on these subjects.

So rest assured, and enjoy the festivities, for as Feste (the clown) sings in Act II, Scene 3:

Journeys end in lovers meeting,
Every wise man's son doth know.

Bob Bows reviews theater for Variety, KUVO/89.3 FM, and his own website, www.coloradodrama.com. He can be reached at bbows@coloradodrama.com.

*"One touch of nature...
makes all the world kin."*

William Shakespeare, Troilus and Cressida
Act 3, Scene 3, 169-179

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TWELFTH NIGHT

➤DRAMATURG'S NOTE

An Illyria Caught Between Rule and Misrule?

For the Elizabethan audience, much as for us today, the mention of Illyria, the fictional setting of *Twelfth Night,* conjures up images of an exotic, lost world, perhaps with mysterious castles topping storm-battered, craggy cliffs — the kind of desperate end-of-the-world where such a romantic shipwrecked heroine would find herself washed up.

Although Shakespeare's Illyria proves more fictional than factual, historic Illyria was confederation of tribes contemporary to the Greek and Roman empires, which occupied the Adriatic coast now encompassed by Albania, Kosovo, Macedonia, Montenegro, and the Dalmatian coast of Croatia.

Legendary for its piracy against Roman shipping, Illyria was conquered by the Roman Empire in 168 B.C.E. At the time of the writing of the play, the southern parts of Illyria had been absorbed into the empire of the Ottoman Turks, and would remain so until the late 19th century, while the Dalmatian coast was under the rule of the Venetian Republic.

Thus, Illyria proved the perfect exotic elsewhere for *Twelfth Night*, where the London audience of civilized England could consider this romantic romp, where people aren't what they outwardly seem, and society seems suspended between reason and passion, between Puritanical rigidity and liberal revelry, between rule and misrule — with the audience invited to take away *What (They) Will* by Shakespeare.

Director Philip C. Sneed conceived this production to highlight the play's "struggle for dominance between the Apollonian and Dionysian forces," referring to dramatic theory popularized by Friedrich Nietzsche in *The Birth of Tragedy from the Spirit of Music* (1872).

***Edmund Blair Leighton's 1888 portrait of Olivia from* Twelfth Night.**

Philip and the design team have set the production in a fictional Illyria reminiscent of the times and fashions of the early 19th-century Albania. The setting is a seacoast-courtyard structure, based on classical Albanian architecture fused with Turkish elements. According to scenic designer Brian Mallgrave, the Turkish influence represents the aristocratic hierarchy (Countess Olivia and Duke Orsino), while the working classes and native people are represented by the more rustic Albanians.

The manor has stood on this coast for some time, and shows signs of deteriorating — much like the declining Ottoman Turkish rule, but due to the encroaching natural elements. Thus, as Mallgrave puts it, "The intoxicating and natural powers of love are overtaking practical ideals of restoring order and reason."

While we easily see the Apollonian-Dionysian dichotomies played out in the contrasts between Malvolio and the Sir Toby/Aguecheek/Maria/Feste cabal, other characters aren't so easily aligned, playing out their own inner struggle between reason and passion.

Costume designer Clare Henkel observes that the female fashions of the first decade of the 19th century featured lighter, loose fittings, reminiscent of ancient Greece, but with Empire waistlines. Therefore Olivia, in mourning when we first meet her, covers up her low neckline and wears black, secure in the rigidity of her Apollonian virtue. Then, after falling for Cesario, she becomes more brazen, exposing more, wearing white by the end, thus falling under the spell of her Dionysian side.

Many of the characters undergo similar outward transformations through the performance. As Henkel explains, "Most of us have within us both of these yearnings, for order vs. chaos, head vs. heart, etc. We choose to let them out at various times, and it is this conflict that I hope to articulate visually for each of the characters in the play."

—Rand Harmon, Dramaturg/ Assistant Director

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Musical – Langworthy Theatre
July 26-July 29

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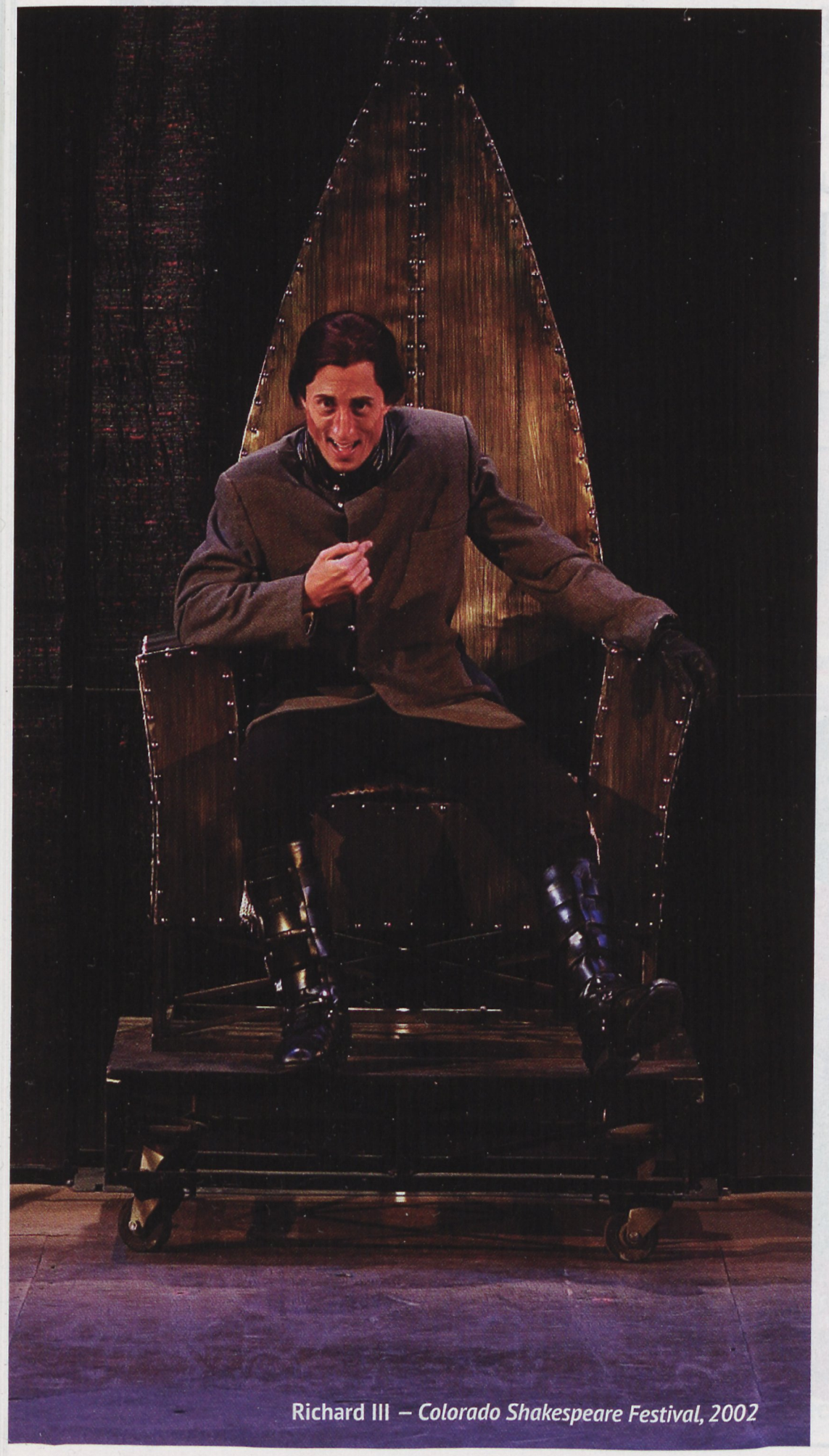
Richard III

PLOT SYNOPSIS



Richard III — *Colorado Shakespeare Festival, 2002*

ACT I

Richard lays out his plan to set his brothers (George, Duke of Clarence and King Edward IV) against one another, maneuvering Clarence into the Tower. He persuades Anne Neville to marry him, despite the fact that he killed her husband Prince Edward and her father-in-law Henry VI. Henry's widow Margaret returns from exile in France to curse those responsible for her husband's downfall and death. Richard sends two murderers to the Tower with the King's order to execute Clarence.

King Edward IV, in poor health, reconciles the factions from the recent battles over his succession to the throne. Richard reveals that the king's reversal arrived too late, and that Clarence is dead. Edward dies shortly thereafter, leaving his young son Edward to be crowned and Richard as Lord Protector. Richard and Buckingham take charge of the young Prince Edward and arrange to have Lords Rivers and Grey (Elizabeth's brother and son by her first marriage) imprisoned at Pomfret castle. Fearing for their safety, Elizabeth and her younger son Richard of York take sanctuary.

Richard and Buckingham now begin to openly seek support to make Richard king. Unable to win his support, Richard names Lord Hastings a traitor and has him killed. Rivers and Grey are executed at Pomfret. Richard spreads rumors that his mother was unfaithful and his brother, the dead King Edward, was therefore a bastard. Buckingham, Catesby, the Mayor of London and other nobles arrive to beg Richard to be king in place of his nephew. After feigning reluctance, Richard accepts.

News of Richard's elevation reaches his wife Anne, his mother the Duchess of York, and Edward IV's widow Queen Elizabeth. Derby urges Elizabeth to send her son Dorset to join his stepson, Henry Tudor, Earl of Richmond, in Brittany. Richard is crowned king of England.

ACT II

Richard has his nephews killed in the Tower to eliminate competition for the throne, cutting off Buckingham in the meantime for hesitating to kill the princes. Richard disposes of his current wife

PRODUCING PARTNER

ELEVATIONS CREDIT UNION

BY WILLIAM SHAKESPEARE
DIRECTED BY TINA PACKER

Richard III

ARTISTIC TEAM

Director _____ Tina Packer
Assistant Director _____ Heidi Schmidt
Voice and Speech Coach _____ Margaret Jansen
Scenic Designer _____ Andrea Bechert^
Costume Designer _____ Hugh Hanson
Lighting Designer _____ Shannon McKinney^
Sound Designer _____ Steven McDonald
Dramaturg _____ Heidi Schmidt
Fight Director _____ Geoffrey Kent*+
Stage Manager _____ Amy Scura*

CAST

HOUSE OF YORK

King Edward IV, *Richard's older brother* _____ Sam Sandoe+
George, *Duke of Clarence* _____ Stephen Weitz*+
Richard, *Duke of Gloucester* _____ Nigel Gore*
Duchess of York, *mother to Edward IV, Clarence and Richard* _____ Anne Sandoe
Queen Elizabeth, *Edward's wife* _____ Mare Trevathan
Prince Edward, *their older son, heir to the throne* _ Liesl Jensen
Richard, Duke of York, *their younger son* _____ Bennet Berkower
Princess Elizabeth _____ Kathleen Burke
Margaret Plantagenet, *Clarence's daughter* ___ Kate Lubotsky

THE WOODVILLE FACTION

Lord Rivers, *Queen Elizabeth's brother* _____ Jeff Horger
Lord Grey, *Elizabeth's son by her first husband* _ Alexei Demos
Marquis of Dorset, *his brother* _____ Thomas Lynch

SUPPORTERS OF THE HOUSE OF YORK

Lord Hastings, *Lord Chamberlain to Edward IV* Josh Robinson*
Jane Shore, *mistress of Edward IV and Hastings* Abby Jones
Duke of Norfolk _____ Sam Sandoe+

HOUSE OF LANCASTER

Ghost of Henry VI _____ Peter Giffin
Queen Margaret, *widow of Henry VI* _____ Bella Merlin
Ghost of Edward, *son of Henry VI and Margaret* _Thomas Lynch
Lady Anne, *widow of Edward Lancaster, daughter-in-law to Henry VI, later married to Richard* _____ ZZ Moor
Earl of Richmond *(later Henry VII)* _____ Benaiah Anderson

SUPPORTERS OF THE HOUSE OF LANCASTER

Duke of Buckingham _____ Gary Alan Wright*
Sir William Catesby _____ Timothy Orr*
Sir Richard Ratcliffe _____ Daniel C. Leonard
James Tyrrell _____ Peter Giffin
Two Murderers _____ Benaiah Anderson
Peter Giffin

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Anne in order to marry his niece, Edward's daughter Elizabeth. Old Queen Margaret, having seen her curses begin to take root, leaves to live out her life in France. Richard's mother denounces and disowns him. Richard urges Queen Elizabeth to woo her daughter Elizabeth on his behalf. Instead, Elizabeth sends word of her consent for her daughter to marry Richmond, who approaches from France to depose Richard and claim the throne for himself.

Buckingham is captured and executed. Richard and Richmond each prepare their forces for battle. The ghosts of Richard's victims each appear, promising victory to Richmond and death and destruction to Richard. The Battle of Bosworth Field commences and Richard is killed by Richmond, who pardons those who fought on Richard's side, is crowned Henry VII, and through his marriage to Elizabeth, unites the houses of Lancaster and York, effectively ending the Wars of the Roses.

Which Richard, Which Edward, Which Henry and Which Elizabeth?

Making Sense of the Plantagenets

I had an Edward, till a Richard killed him
Thou hadst an Edward, till a Richard killed him
Thou hadst a Richard, till a Richard killed him.

While these lines highlight the devastation of countless deaths and murders that haunt the play, they also underscore the potential for confusion regarding the numerous characters named Richard, Edward, Henry and Elizabeth within the play and within the line of Plantagenet kings. Throw in the battles for succession and the shifting loyalties among the nobility, and it becomes even more difficult to keep it all straight.

It all started with Edward III (reigned 1327-1377), who had twelve legitimate children. Of these, five sons survived to adulthood (for simplicity, only those relevant to Richard III are included in our family tree). The two branches we are most concerned with are those descended from Edward III's third and fourth surviving sons: John of Gaunt, Duke of Lancaster (the Lancastrians) and Edmund of Langley, Duke of York (the Yorkists). The Henrys (Henry IV, Henry V and Henry VI) all descend from John of Gaunt; the brothers Edward IV and Richard III descend from Edmund of Langley. Here comes the tricky part. Richard's branch (the Yorkists) are also descended from Edward III's second son Lionel, through his daughter Philippa. This bumps them ahead of the Lancastrians in the line to the throne, but this position is dependent on royal descent through a daughter, a controversial question at the time. Henry IV, the first Lancaster king, also took his throne by deposing his cousin, Richard II. Another wrinkle comes in the form of the Beaufort line. The Beauforts are the sons of John of Gaunt (father to the Lancasters) by his mistress, Catherine Swynford. Born bastards, the sons were legitimized (by Richard II) when John later married Catherine, but were barred from royal succession (by Henry IV). If a king could bar them from succession, another king could restore their place in line. This is, in effect, what happened. Henry Tudor (the Earl of Richmond, later Henry VII) was descended from John of Gaunt through his mother, Margaret Beaufort.

King Richard III, by unknown artist, late 16th century. National Portrait Gallery, London

The Plantagenets also had an unfortunate tendency to die relatively young, leaving infants and children as heirs to the throne. Richard II was crowned at age ten; Henry VI became king at nine months old. A child king became an opportunity for the numerous Plantagenet uncles and cousins to assert their authority and battle (sometimes more literally than others) for power and position. Shakespeare's Richard is a spectacular villain: physically deformed, ambitious, bloodthirsty and ruthless, willing to arrange for the murders of his own brother and nephews in his quest for the crown. Let's not forget, after all, that Shakespeare was writing under a Tudor queen, who owed her throne to her grandfather Richmond's victory at Bosworth. Historically, however, much of Richard's support came from concern over another child king in the form of Edward IV's son Edward.

Prince Edward's age was not the only problem. For centuries, English kings married foreign princesses after much negotiation and discussion among the nobility. Edward IV, however, secretly married Elizabeth Woodville, an English widow who already had two sons (Grey and Dorset) by her first husband. She also had many brothers. The Woodvilles' rise to power was an affront to many of the more established nobility. Upon Edward IV's death, many feared the Woodvilles (who were not of royal blood) would essentially rule the kingdom through the twelve-year-old Edward V.

–Heidi Schmidt, Dramaturg

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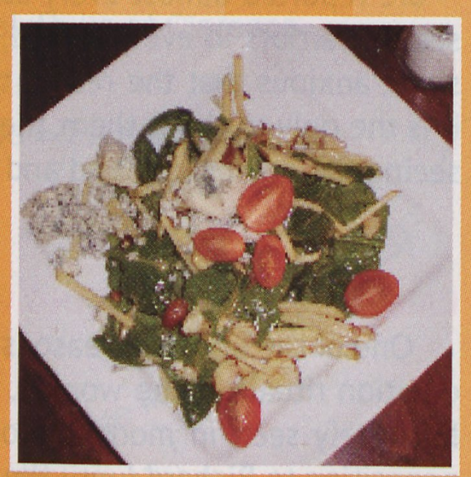

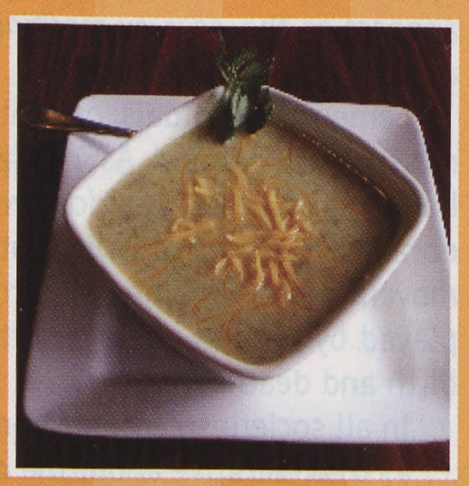

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Richard III

➤DIRECTOR'S NOTE

A Descent into Hell

Richard III is one of the most produced of all Shakespeare's plays. A ruthless, witty villain appeals to some funny bone in the human psyche: is it his extreme outrageousness we are attracted to? Or that we often have evil impulses ourselves but would never act on them? Or that he is so open and generous with his thoughts to the audience, yet so secretive with his fellow players, that he binds us even as he commits these violent acts?

The character of Richard holds the play together. The structure of the play itself is simple: in form it follows a mystery play with its balancing of good and evil, Richard's descent into hell being drama enough for a moral tale. If the young William Shakespeare were not already showing signs of being a major psychologist, the play would not hold up as well as it does.

The only opposition to Richard that I see is the women; but their opposition is through words and public demonstration, not through force. However, by the end of the play, public opinion turns so decisively against Richard that the unknown Henry Tudor, Earl of Richmond, is able to initiate the final battle of opposition at Bosworth Field.

The play explores Shakespeare's fascination with the role of theatre and the actor's art of persuasion in detail. Richard III is, of course, a Machiavellian villain, and Machiavelli counseled leaders to be good actors. Much of Richard's power lies in his ability to act well.

What truly astounds me is that the play appears to point to Richard as a scapegoat. If he is born to bring the evil of the 30 years of fighting to an end, and all the evil every character has been a party to can be dumped on Richard's crooked back, then we can blame him and kill him – and we don't have to be culpable ourselves.

Margaret of Anjou, the outsider, delivers the message in her final lines:

Think that thy babes were sweeter than they were
And he that slew them fouler than he is,
Bett'ring thy loss makes the bad causes worse;
Revolving this will teach thee how to curse.

There are five people, all murdered, who are constantly referred to in the body of the play. One of the more annoying aspects of the English monarchy is that they tend to have the same names. Henry, Edward, Richard, with an occasional George and Charles thrown in. They are:

Holy Harry, also known as Henry VI, former King of England, husband of Margaret, killed by Richard.

Edward, Prince of Wales, son to Holy Harry and Margaret of Anjou, married to Anne, Warwick's daughter, killed by Edward/Clarence/Richard.

Earl of Warwick, the "Kingmaker," father-in-law to Clarence, father to Anne, killed by Edward/Clarence/Richard.

Duke of York, husband of the Duchess of York, father of Edward/Clarence/Richard/Rutland, killed by Margaret.

Rutland, youngest brother of Edward/Clarence/Richard, killed by Margaret's henchmen.

In this production we have mixed modern music and costumes with the more traditional Elizabethan sounds and look. These may be dynastic struggles that took place 530 years ago in England, but similar wars are taking place in many parts of the world today. And the fallout from war – especially for the soldiers who fight them – are reported almost every day in the press. Like Richard, they are secret warriors in everyday life, unable to stop seeing danger on all sides, anxious that the reality they have known will be lost. Indeed it is the only truth for them, their brains and bodies wired for action, seeing the enemy in friend and foe alike.

–Tina Packer, Director

LAMENTATION: ELICITING GRIEF IN ORDER TO CURE IT

One of the principal reasons for working on *Richard III* is the lamentation rituals of the women, written into the text by Shakespeare but rarely seen in modern productions. The women form the only opposition to Richard (until the very end of the play when Richmond appears as the *deus ex machina*), and they oppose him through the ancient rites of lamentation.

Lamentation rituals, or wailing for the dead, occur in almost all nations in the world. As "civilization" developed, these rituals were banned and destroyed. However, in recent years an interest in lamentation has been growing both in academic circles and grassroots movements – an interest probably inspired by the central role played by women poets and their knowledge of the links between birth and death.

In all societies, certain common factors appear in lamentation:

- The narrative about the dead and those living left behind
- Transportation of the soul from this world to the next through the vibrations of the voice
- Praise and blame
- Chanting, wailing and "shrill cries"
- Disheveled appearance
- Beating of the chest and pulling of the hair.

From the outside, lamentation appears to be an excessive, uncontrolled display of emotion. However, the spontaneous poems

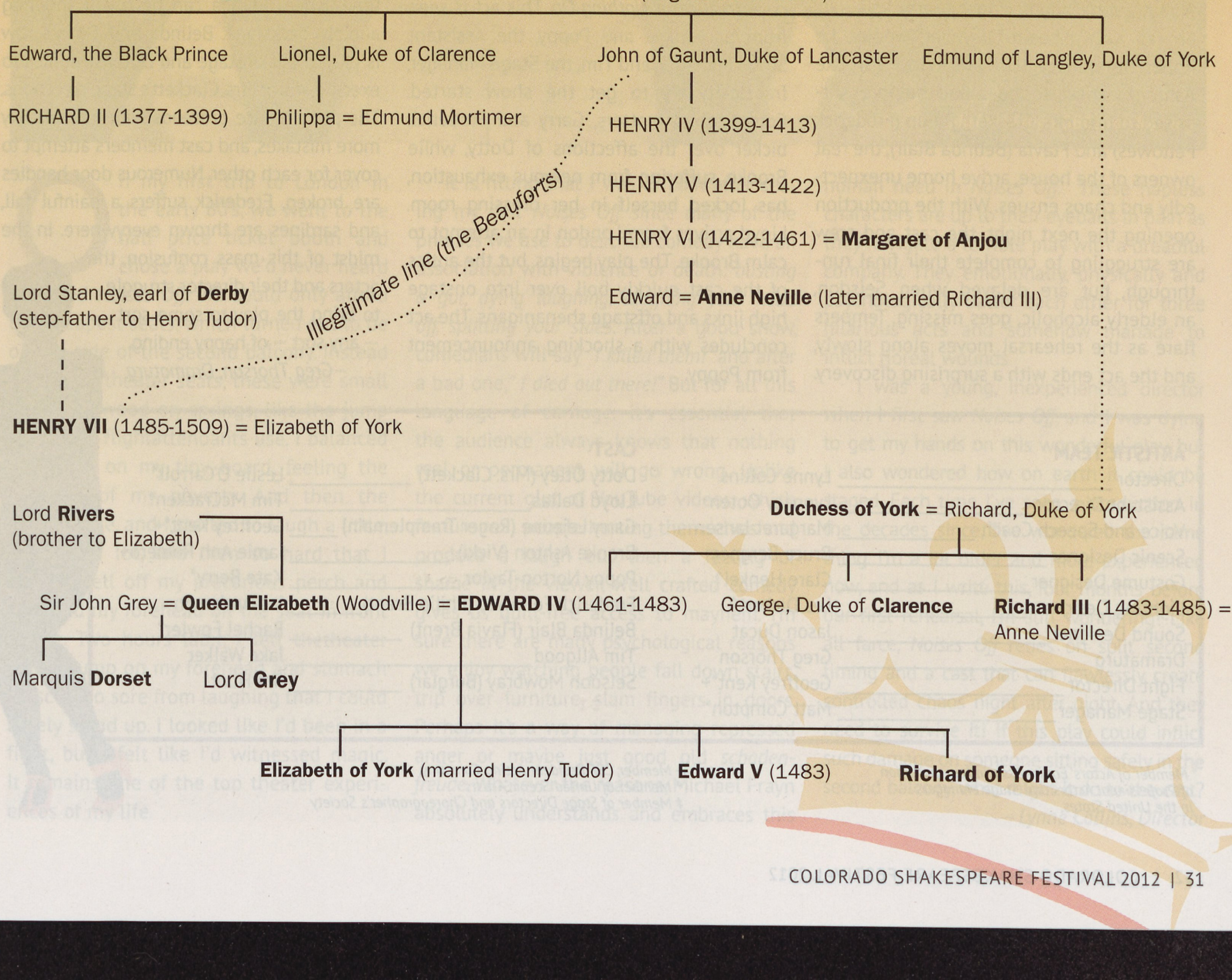
and rhythmic movements and chanting created by professional women lamenters are full of antithesis, balancing the opposites of grief, pain, anger, joy, love, and eventually acceptance. As Katherine Goodland says, "Antithetical thought is the very essence of lamentation, a genre that elicits grief in order to cure it, that embodies death in order to renew life, that dwells on sorrow in order to find joy, that fills the emphasis of loss with the clamor of pain."

Lamentation was banned over a 100-year period as Athens organized itself into a democracy. The essence of lamentation did not support the shift from individual toward institutional revenge, nor the creation of standing armies (where the idea of honor needed to be aligned to the idea of dying for one's country, which in turn demanded that the truth about death be suppressed), nor primogeniture, nor the equality of women. Likewise, Reformation England was not keen on the excesses of women and what was seen as the promotion of emotion as opposed to the calm of reason.

To recreate lamentation sounds and awaken old grief in the body has been a painful and exhilarating exploration. Scholars ask the question: if lamentation was such an integral part of Greek life before Democracy, where did it go when it was banned? Well, it certainly went underground – people celebrated the rituals in secrecy for the next 2,000 years – but the other place it was diverted to (it is thought) is the theatre, that the Greek chorus is a divination of the lamentation rituals. Shakespeare thought it important enough to include in many of his plays.

–Kimberly White and Tina Packer

The Plantagenets



Noises Off

PLOT SYNOPSIS

ACT I

The play opens at the dress rehearsal of *Nothing On,* a British sex farce. Mrs. Clackett (played by character Dotty Otley), a housekeeper, struggles to remember her stage business and the rehearsal is interrupted by instructions from the director, Lloyd Dallas. A real estate agent, Roger (Garry Lejeune), arrives with a beautiful young woman he hopes to seduce. He and Vicki (Brooke Ashton) expect to be alone but are surprised to find Mrs. Clackett. Philip (Frederick Fellowes) and Flavia (Belinda Blair), the real owners of the house, arrive home unexpectedly and chaos ensues. With the production opening the next night, the cast and crew are struggling to complete their final run-through, but are delayed when Selsdon, an elderly alcoholic, goes missing. Tempers flare as the rehearsal moves along slowly, and the act ends with a surprising discovery.

ACT II

Act II starts moments before a matinee performance of *Nothing On*. This act is seen from backstage, and Poppy, the Assistant Stage Manager, and Tim, the Stage Manager, frantically try to get the show started. Complicating matters, Garry and Frederick bicker over the affections of Dotty, while Brooke, suffering from nervous exhaustion, has locked herself in her dressing room. Lloyd arrives from London in an attempt to calm Brooke. The play begins, but the antics of the cast quickly boil over into onstage high jinks and offstage shenanigans. The act concludes with a shocking announcement from Poppy.

ACT III

With the production now near the end of its ten-week run, Act III is a performance at the Municipal Theatre, Stockton-on-Tees. The escalating tempers and conflicts from Act II are now in full-blown pandemonium. Tim struggles to get the curtain up on time, while Belinda can be heard shouting audibly backstage. Belinda and Dotty's row is played out onstage and Dotty struggles to execute any of Mrs. Clackett's stage directions. The performance proceeds with increasingly more mistakes, and cast members attempt to cover for each other. Numerous door handles are broken, Frederick suffers a painful fall, and sardines are thrown everywhere. In the midst of this mass confusion, the actors and their director struggle to bring the play to some sort — any sort — of happy ending.

—Greg Thorson, Dramaturg

ARTISTIC TEAM

Director	Lynne Collins
Assistant Director	Lynnsey Ooten
Voice and Speech Coach	Margaret Jansen
Scenic Designer	Bruce Bergner
Costume Designer	Clare Henkel^
Lighting Designer	Les Dickert^
Sound Designer	Jason Ducat
Dramaturg	Greg Thorson
Fight Director	Geoffrey Kent*+
Stage Manager	Matt Compton*

CAST

Dotty Otley (Mrs. Clackett)	Leslie O'Carroll*
Lloyd Dallas	Tim McCracken*
Garry Lejeune (Roger Tramplemain)	Geoffrey Kent*+
Brooke Ashton (Vicki)	Jamie Ann Romero+
Poppy Norton-Taylor	Kate Berry*
Frederick Fellowes (Philip Brent)	Ian Anderson
Belinda Blair (Flavia Brent)	Rachel Fowler*
Tim Allgood	Jake Walker
Selsdon Mowbray (Burglar)	Jim Hunt

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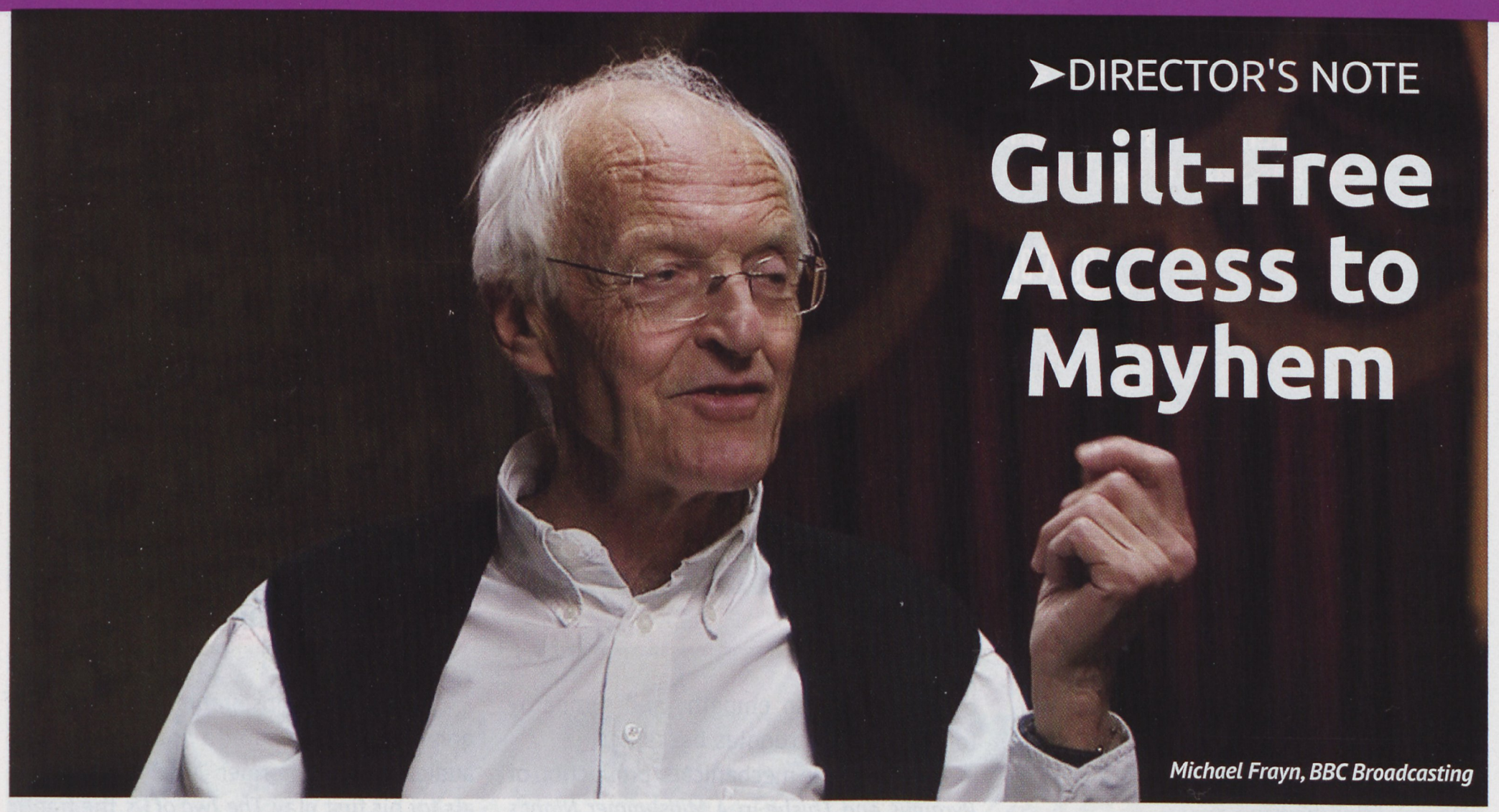

➤DIRECTOR'S NOTE

Guilt-Free Access to Mayhem

Michael Frayn, BBC Broadcasting

On my first trip to London in the early 80's, we went to the half price ticket booth and chose a play we'd never heard of called *Noises Off*. We could only afford the cheapest seats, which turned out to be on the side of the second balcony. Instead of regular theater seats, these were small planks of wood on springs, like the jump seats that flightattendants use. I balanced miserably on my tiny board, feeling the injustice of my poverty. And then the curtain rose, and I started to laugh a little, andthen a lot, and then so hard that I literally fell off my precarious perch and smacked my forehead on the seat in front of me. Two hours later, I left thetheater with a lump on my forehead and stomach muscles so sore from laughing that I could barely stand up. I looked like I'd been in a fight, but I felt like I'd witnessed magic. It remains one of the top theater experiences of my life.

It is fitting that I was in pain after seeing my first *Noises Off* since many of the phrases we use to describe comedy have an association with violence or death: *busting a gut, dying laughing, laughing your head off, splitting your sides*. After a good show, comedians will say *"I killed them!"* and after a bad one," *I died out there!"* But for all this language of carnage, it's essential that the audience always knows that nothing real or permanent will go wrong. Unlike the current glut of YouTube videos, which feature real people hurting themselves and produce a laugh but then a feeling of shame in the viewer, well crafted comedy gives us guilt-free access to mayhem. I'm sure there are many psychological reasons we enjoy watching people fall down stairs, trip over furniture, slam fingers in doors. Perhaps it's a way of managing repressed anger or maybe just good old *schadenfreude*. Whatever the reasons, Michael Frayn absolutely understands and embraces this human need in *Noises Off*. These hapless characters are up to their eyeballs in pain as they navigate a terrible play with a dreadful company. They emotionally, physically and psychologically batter each other for three hilarious acts and somehow manage to inflict noreal wounds.

I was a young, inexperienced director when I first saw *Noises Off*, and I was dying to get my hands on this wonderful play, but I also wondered how on earth it could be staged. Each time I've seen a production in the decades since, I've wondered the same thing. I'm a lot older and more experienced now, and as I write this, four months before our first rehearsal, I'm still wondering! Like all farce, *Noises Off* relies on split second timing and a cast that can flawlessly create controlled chaos night after night. And they need to survive it! If this play could inflict such damage on someone sitting safely in the second balcony, what might it do to the cast?

–Lynne Collins, Director

Noises Off

➤DRAMATURG'S NOTE

The Play Within the Play Is the Thing

Playwrights have utilized the dramatic device of a "play within a play" throughout the history of the theatre.

Although countless writers, from Aristophanes to Heiner Müller, have employed this dramatic convention, Shakespeare seems especially fond of plays-within-plays—most notably in *Hamlet* and *A Midsummer Night's Dream*. Nearly all of Shakespeare's *The Taming of the Shrew* is a play within a play, staged to entertain the intoxicated Christopher Sly, and *Shrew* also provides the play within a play for Cole Porter's Tony Award-winning musical *Kiss Me, Kate*.

This is undoubtedly a popular device in the theatre, but why? What is it about this dramatic technique that intrigues playwrights and audiences?

First of all, the convention gives audience members insight into the making of theatre — and don't we all want to peek behind the curtain to see what's going on behind the scenes? The juxtaposition of two realities (onstage and off) not only produces humorous insights into the work onstage, but also empathy and sympathy for the actors' struggles backstage.

Like the "rude mechanicals" production of *Pyramus and Thisbe* in *A Midsummer Night's Dream,* the cast of *Nothing On* struggles to keep the performance going as accidents and mishaps ensue. Throughout the show these actors walk a tightrope between success and utter embarrassment. As an audience we feel sympathy and root for the cast of *Nothing On*. We're amused by their mistakes, but we also share their anxiety about failing in front of an audience. Speaking of this phenomenon, playwright,Michael Frayn, says:

> *It's an anxiety that everyone has, that he may make a fool of himself in public, that he may not be able to maintain his persona, that the chaotic feelings inside might burst out, that the whole structure may break down. I suspect people are seeing the kind of disaster they fear may happen to them, but one that's safely happening to these actors. They're discharging fear and anxiety in a way that doesn't hurt.*

Frayn's initial inspiration for *Noises Off* grew out of this shared sympathy between audience and performer. Observing rehearsals for his first play, *The Two of Us*, the frantic nature of work backstage struck him as entertaining but also insightful.

Frayn says, "the spectacle of these two actors rushing back and forth ... reflected something about the lives we all lead. We all do a desperate fixing behind the scenes in order to keep a presentable social front going to the world."

For most of us, this desperate fixing goes unnoticed. But for the cast and crew of *Nothing On* it is the focus of our attention and delight. We are thrilled to watch them struggle to find success. We root for them to grab victory from the jaws of defeat, but seeing their failings makes us less anxious about our own shortcomings. Usually the release of pity and fear is associated with catharsis and tragedy. But here, according to Frayn, there is possibly a unique form of catharsis to be found in his farcical use of the play within the play.

—Greg Thorson, Dramaturg

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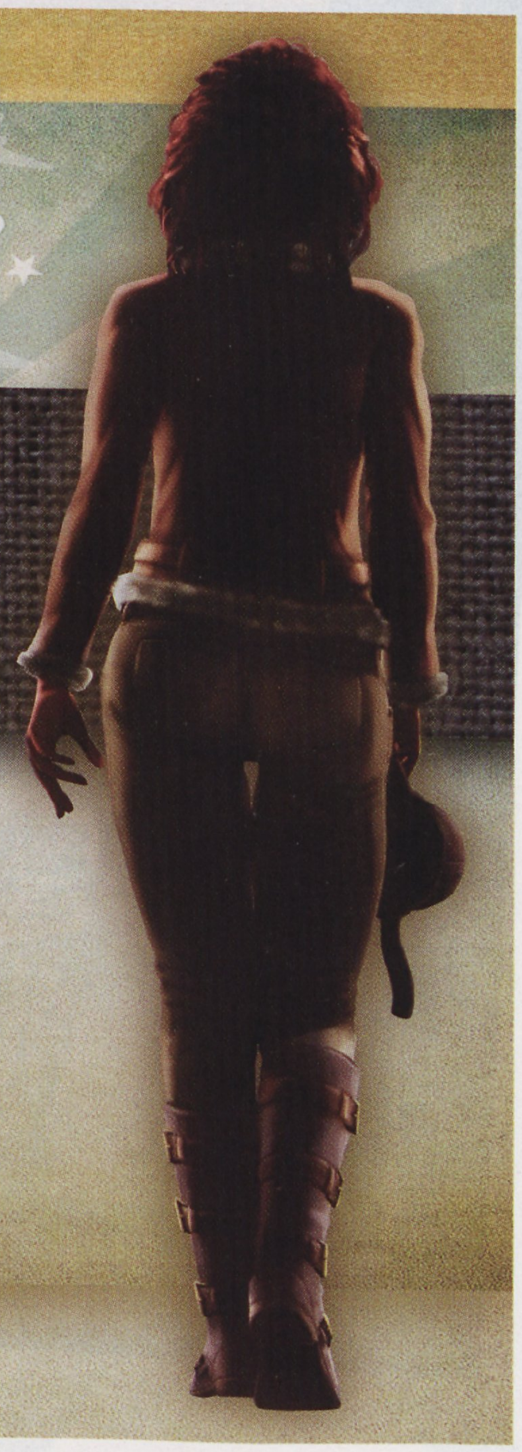

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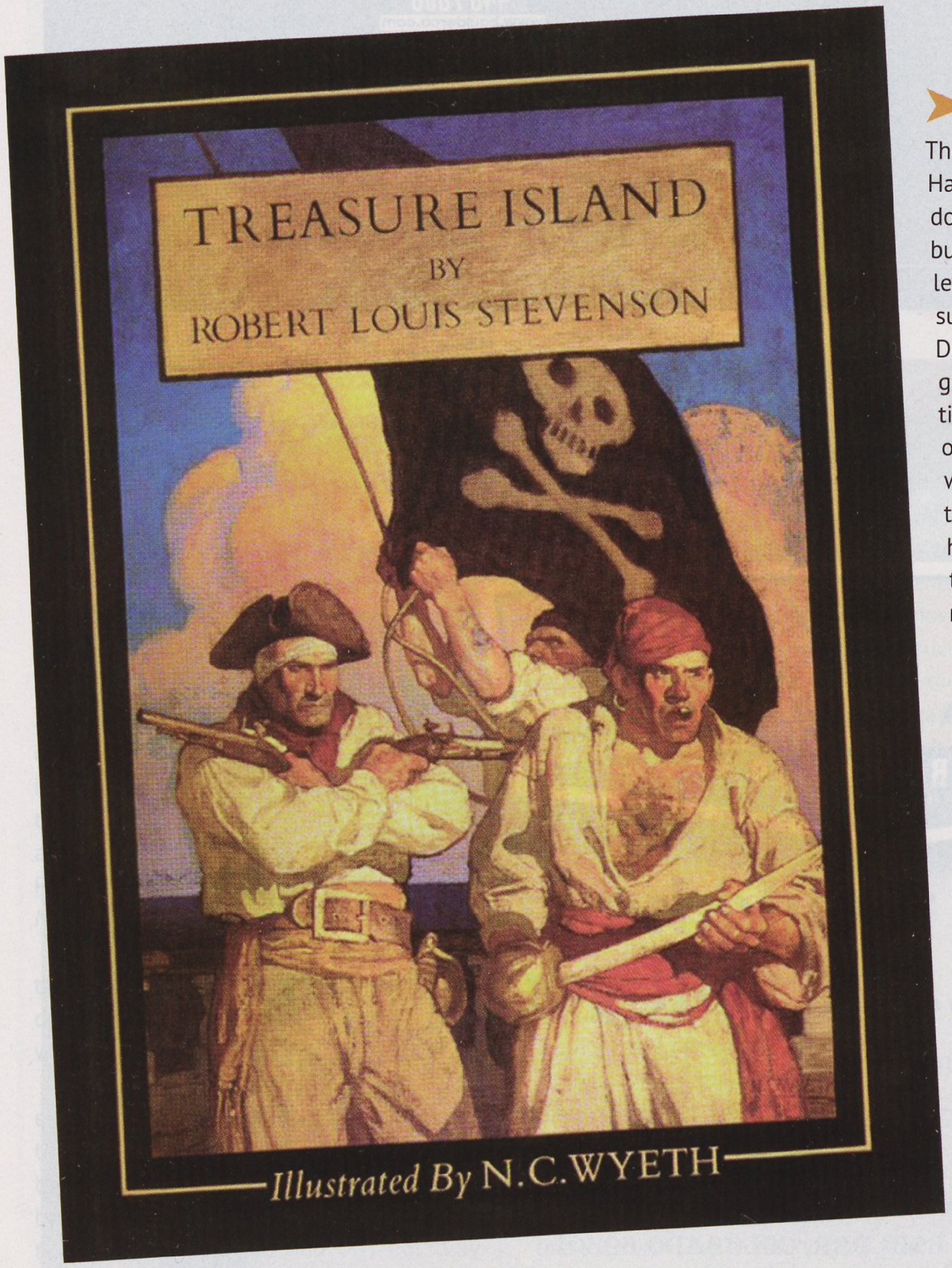
TREASURE ISLAND

PLOT SYNOPSIS



ACT I

The adventure of a lifetime begins for young Jim Hawkins when a grizzled old pirate comes to the door of the Admiral Benbow Inn. As other strange buccaneers trickle in, a bloody evening ensues and leaves the dreaded Captain Flint's infamous treasure map in Jim's hands. Together, Jim, the English Doctor Livesy and Squire Trelawney decide to go to sea in search of the treasure. Before setting sail, Jim befriends Long John Silver, an old, one-legged sea cook who knew Jim's father and who hires the crew for the Englishmen's ship, the Hispaniola. Once at sea, Jim discovers that his friend Long John Silver has in fact outfitted the boat with murderous pirates who plan to mutiny and take the treasure for themselves. Jim and his friends manage a desperate escape with the treasure map to Skeleton Island, with the bloodthirsty pirates on their trail.

ACT II

Jim encounters a wild and weathered old pirate, Ben Gunn, who was marooned on the island three years earlier by the brutal Captain Flint. Gunn makes a deal with Jim to share the treasure in exchange for safe passage home, and tells Jim of the small boat he has built.

N.C. Wyeth's paintings for Treasure Island *not only brought renewed attention to Stevenson's novel, but also helped launch the career of the American artist. This is the cover to the 1911 edition of the book.*

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ARTISTIC TEAM

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Assistant Director _____ Bryce Alexander
Voice and Speech Coach _____ Margaret Jansen
Scenic Designer _____ Andrea Bechert^
Costume Designer _____ Hugh Hanson
Lighting Designer _____ Shannon McKinney^
Sound Designer _____ Steven McDonald
Dramaturg _____ Bianca Gordon
Fight Director _____ Geoffrey Kent*+
Stage Manager _____ Amy Scura*

CAST

Israel Hands/Black Dog _____ Benaiah Anderson
Jim Hawkins _____ Caroline Barry
George Merry/Bailiff's Son #1 _____ Anthony Bianco
Job O'Brien/Boy/Cutpurse _____ Alexei Demos
Long John Silver/Jim's Father _____ Logan Ernstthal*
Blind Pew/Josiah Bland _____ Peter Giffin
Ezekiel Hazard/Bailiff's Son #2 _____ Jeff Horger
Calico Jane _____ Abby Jones
Tom Morgan/Pirate _____ Daniel C. Leonard
Widow Drews/Mary Reade _____ Bella Merlin
Captain Flint/Doctor Livesy _____ Timothy Orr*
Justice Death/Bailiff _____ Josh Robinson*
Reverend Mainwaring/Benn Gunn _____ Sam Sandoe+
Anne Bonney/Jim's Mother _____ Mare Trevathan
Billy Bones/Captain Smollet _____ Stephen Weitz*+
Jemmy Rathbone/Squire Trelawney _____ Gary Alan Wright*

In addition, the company doubles, variously, as customers at the Admiral Benbow Inn, sailors in Bristol, dockworkers and additional pirates, etc.

* *Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
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^ *Member of United Scenic Artists*
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The pirates besiege the stockade of the Englishmen, and Jim narrowly escapes the gunfire to find Gunn's makeshift boat. Jim reaches the Hispaniola, directs it to a hidden shore, and goes in search of his friends. However, when Jim approaches the Englishmen's camp in the dark, instead of finding his comrades, he stumbles into a nest of pirates. Jim rages at Captain Silver for his betrayal, and accuses him of killing his father. Silver reveals that he saved his father's life and offers a partnership with Jim in order to overcome the devious pirate crew. Jim agrees to trust Silver and gives him the coveted treasure map. Jim pretends to be Silver's hostage and the pirates align under Silver to seek their fortune. The whole gang proceeds on a treasure hunt all over the island, though their nerves are rattled when they find skeletons as trail markers and hear eerie sea chanteys echoing through the breeze. Suddenly, Gunn and the Englishmen burst forth to battle the pirates and Jim's throat is nearly cut. Jim, Gunn and the Englishmen gain the upper hand — and the treasure. They set sail for England with a boat full of gold and jewels, as well as Silver, in chains, who is to be tried as a pirate. Jim makes his last peace with Silver and sets him free. Satisfied by his most daring and courageous journey, young Jim Hawkins returns home at last.

–Bianca Gordon, Dramaturg

TREASURE ISLAND

➤DIRECTOR'S NOTE

Messy, Wonderful Friendship

"We are all travelers in the wilderness of this world, and the best we can find in our travels is an honest friend." – Robert Louis Stevenson

Maturity doesn't come gradually or gently to Jim Hawkins in *Treasure Island,* but more like a punch in the face. There is no easing into the hard grown-up decisions. He must protect his widowed mother, outwit a cutthroat gang of pirates, and leave the comforts of home to sail to a faraway tropical island and thwart the diabolical machinations of his frenemy, Long John Silver. And all that before intermission!

In the process, his world of simple, black-and-white morality becomes much less clear-cut, and he is forced to grapple with some of adulthood's gray areas. One such gray area, his relationship with Long John Silver, is at the heart of this tale. Is Long John his friend or his enemy? Or both? The point being, perhaps, that friendships are complicated, messy, wonderful things. Jim and Silver's growing mutual admiration is a thorny path, but it's also life-altering for both of them.

Working on this production of *Treasure Island* has caused me to ponder the many friendships I've been blessed with over the years. I've enjoyed so many different types: mentors who have taught and guided me; teammates with whom I've celebrated victory and mourned defeat; acquaintances who have come and gone and provided moments of cheer and laughter; colleagues with whom I've worked, created, battled and danced; a few bosom buddies who simply "get me"; a soul mate who is unceasingly by my side; and, of course, my own frenemies with whom I sometimes just have to agree to disagree. Each has contributed to the complex stew of my life – providing an ingredient here, a spice there – culminating in the recipe (whether for good or for bad) that has made me who I am today.

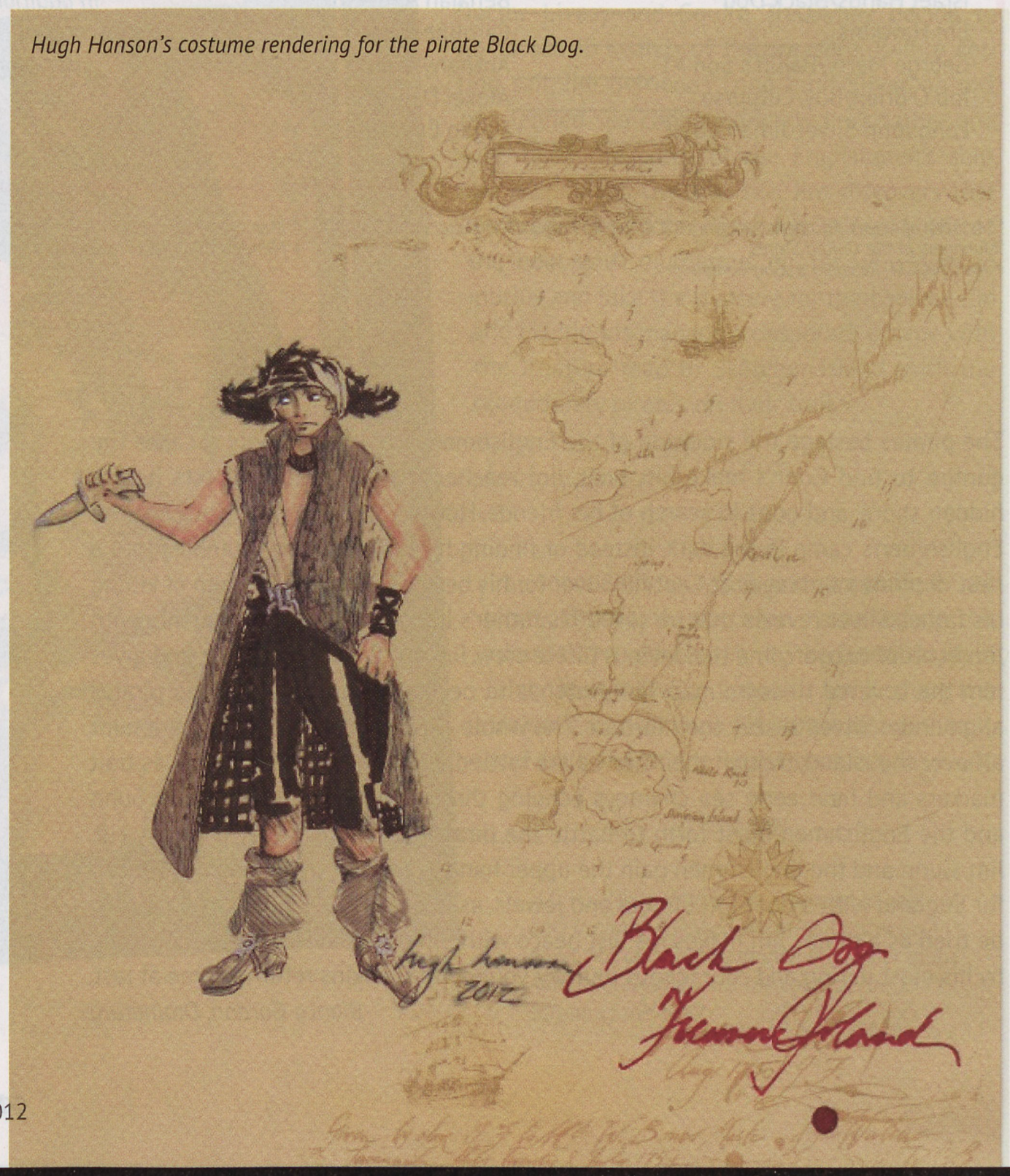
Jim Hawkins and I (and most of you, I presume) are never really without our lasting memories of our most important companions. As our young hero says about Long John Silver at the end of the play, "And once again I dream about him, this time standing on the prow of a ship, looking out towards the horizon, smiling at whatever the future might happen to bring," it causes me to think about what another author once wrote:

"I count myself in nothing else so happy
As in a soul remembering my good friends."
– William Shakespeare

May we all be so blessed in our memories.

– Carolyn Howarth, Director

Hugh Hanson's costume rendering for the pirate Black Dog.



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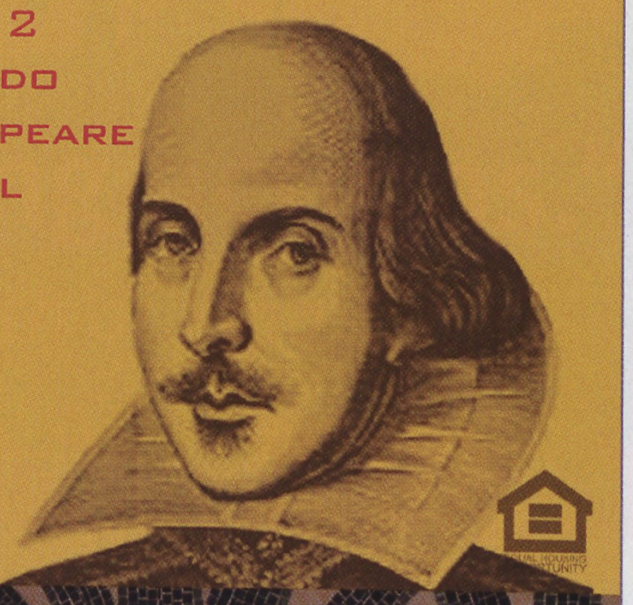

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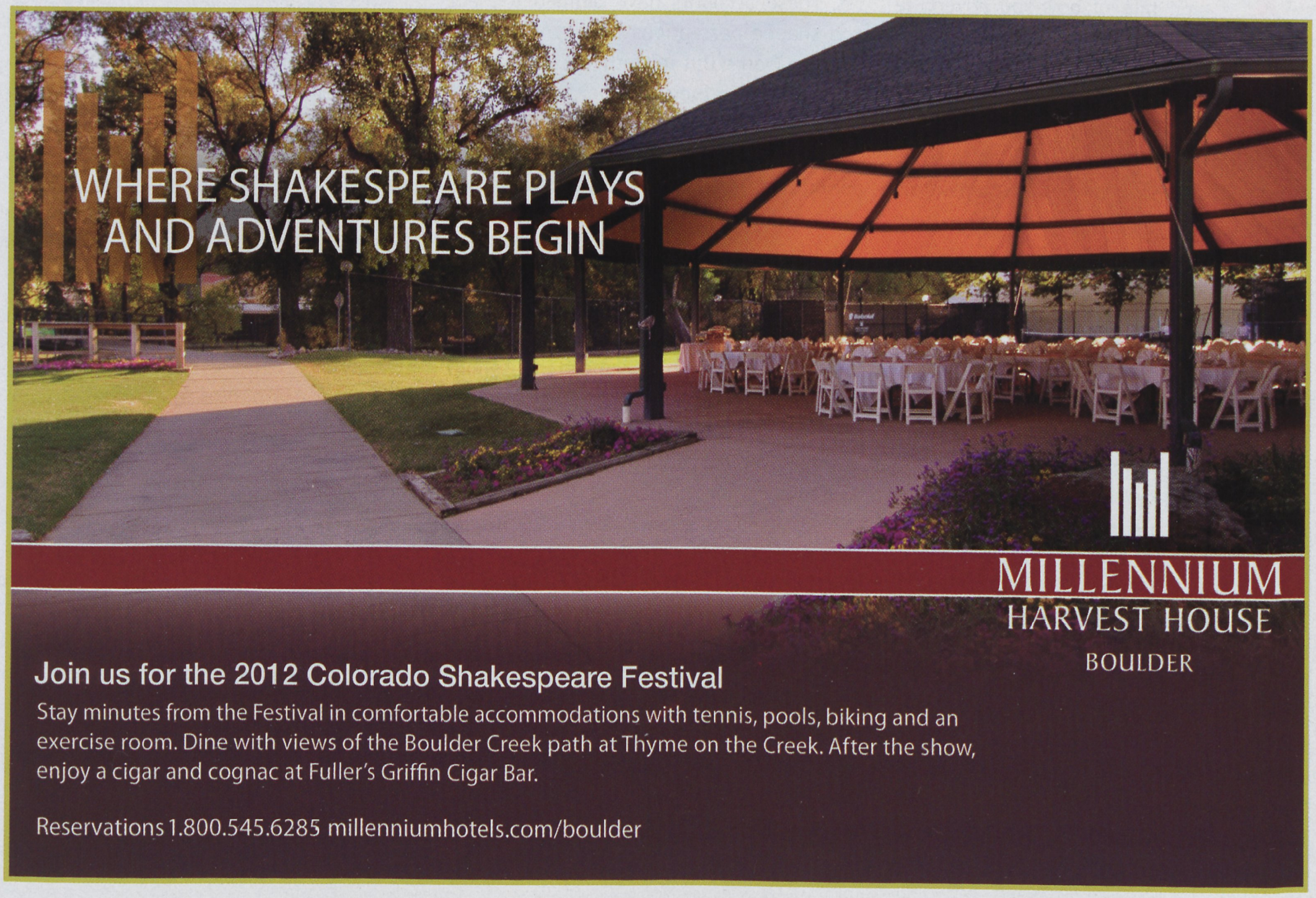

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Treasure Island and the Making of Pirate Myth

John Singer Sargent's portrait of author Robert Louis Stevenson.

Treasure Island is a significant story in our culture not only for its gripping tale of boyhood adventure and daring, but also because it evokes the popular myths and legends that shape our perceptions of pirates.

As we dive into the fantastical world of *Treasure Island*, an investigation of what actual pirates were like demonstrates where the lines of fact and fiction have become so blurred. The historian Michel-Rolph Trouillot tells us that "it is not just historians who write history, but movies, novels, television and the popular press all greatly influence what the public knows about history." And so it is with pirates.

During the so-called Golden Age of Piracy (1680–1730), several factors contributed to the rise and then decline of widespread piracy. But the texts of the day tended to either contradict or romanticize the reality. One of the most famous and relied-upon of these "historical" texts from this period is John Esquemeling's *The Buccaneers of America,* published in Dutch as a first-hand account of pirating in 1678, and published in English in 1684. A 1724 work, *A General History of the Robberies and Murders of the most notorious Pyrates*, published under the pseudonym Captain Charles Johnson, recounts tales of pirate captains including William Kidd, Blackbeard, and Woodes Rogers, among others. These accounts have defined the era and shaped perceptions for historians and creative works. But in truth, these texts are questionable in their accuracy and are most likely exaggerated portrayals of pirates.

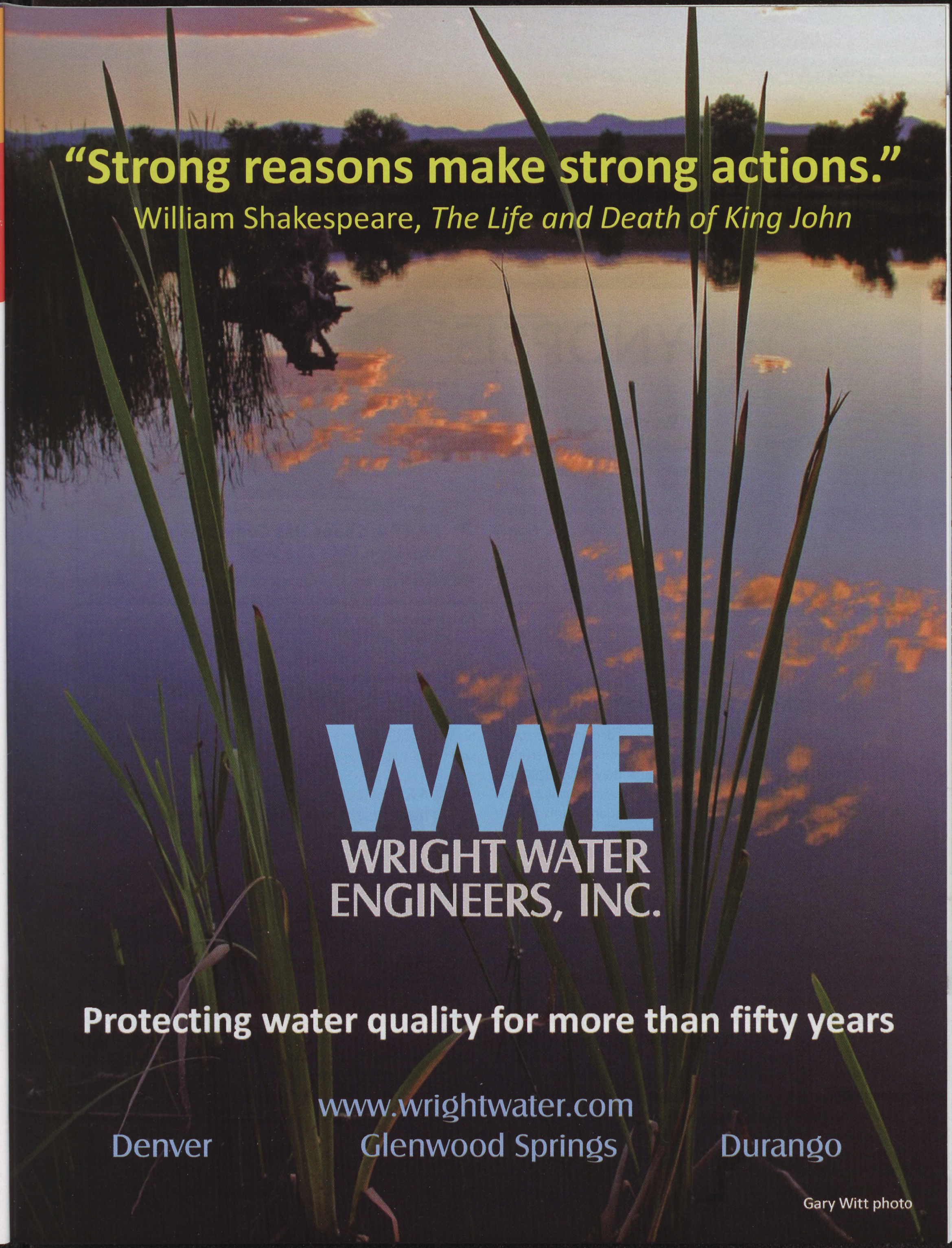
For example, it is true that this time period was the height of the infamous captains mentioned above. But they were not the overbearing and tyrannical dictators depicted in the "historical" accounts. Esquemeling's works explored the heroism of famous ship captains, especially Captain Henry Morgan, who became a household name and infamous antihero. Yet, as historian Paul Gilbert points out, some of these glorified pirate captains eventually were ousted by their own crews, and probably lacked the ominous and fearsome leadership we imagine.

During the Golden Age of Piracy, buccaneers were in fact distinguished by their egalitarian and democratic views, and largely operated under a system of equality in which religious, racial and age differences were irrelevant. Important decisions on the ship were made through voting, and while the captain would give an opinion in these matters, the majority vote was still the ruling voice.

This is just one example of the evolution of a myth in contrast to reliable accounts of pirates in their Golden Age. Cultural icons like the 1967 Disneyland attraction "Pirates of the Caribbean," as well as the wildly popular eponymous films featuring Johnny Depp as the legendary Captain Jack Sparrow, have also shaped our collective imagination of the pirate. Fact or no, we delight to watch Depp evoke all of our pirate preconceptions as an intoxicated rascal out for treasure and adventure on the high seas. Other prominent pirate literature includes J.M Barrie's 1902 *Peter Pan*, and of course, Robert Louis Stevenson's 1883 *Treasure Island*.

Indeed, the pirates of the Golden Age certainly inspired Stevenson, and while threads of fact can be found in his tale, it is also a foundational piece of fiction that has shaped society's fantasy of bloodthirsty pirates. Stevenson's specific inventions including the use of treasure maps and "X marks the spot," the dreaded Black Spot, and parrots echoing "pieces of eight" from pirate shoulders. Whether these elements are fact or fiction, it has become all but impossible for us to visualize a pirate any other way.

— Bianca Gordon, Dramaturg


"Strong reasons make strong actions."
William Shakespeare, The Life and Death of King John
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Women of Will

PLOT SYNOPSIS

PART 1: The Warrior Women, from Violence to Negotiation

Part One examines the early writings of William Shakespeare, his journey to becoming a playwright and actor, and the role of theatre in Elizabethan England. We also examine the first plays Shakespeare wrote, including his early comedies (*The Comedy of Errors, The Taming of the Shrew, Two Gentlemen of Verona* and *Love's Labour's Lost*) and early histories (*Henry VI: Parts 1, 2, 3* and *Richard III*). The performance ends with the first major change in Shakespeare's attitude and portrayal of women: Juliet. "How," Packer asks, "is Shakespeare's writing impacted when he portrays a young girl as intelligent, poetic and courageous as her Romeo?"

PART 2: The Sexual Merges with the Spiritual: New Knowledge

By writing about Juliet, Shakespeare gains a deeper understanding of the relationship between men and women. He perceives that sexuality can be an intensely spiritual journey, just as spirituality can be expressed in sensual terms. Using *Romeo and Juliet* as a foundation, Part Two looks at the continuation of this sexual/spiritual story, first with *A Midsummer Night's Dream*, then *The Merchant of Venice*, followed by *Much Ado About Nothing* and *Troilus and Cressida*. Finally, the journey finds its supreme illumination in *Antony and Cleopatra*.

PART 3: Living Underground or Dying to Tell the Truth

Part Three wrestles with the middle period of Shakespeare's writing life. Through the women in these plays, Shakespeare gives us a clearer picture of the constraints put upon them. Increasingly, Shakespeare's female characters articulate the truth about what they are seeing and feeling. If these women stay dressed as women, they go mad or die (either by murder or suicide). If, however, they disguise themselves as men, they're able to find their voices, organize those around them, and enact a play that ends happily.

We begin with Isabella in *Measure for Measure*, go to *Twelfth Night*, look at *Hamlet*, and finally switch backwards and forwards between *As You Like It* and *Othello*.

PART 4: Chaos Has Come Again, The Lion Eats the Wolf

As Shakespeare enters a period of despair, he asks: what happens when women do not desire a different voice in society? What happens when they want the same power and goals as men? The answer is illuminated in *Macbeth, Coriolanus* and *King Lear*, which Gore and Packer examine in Part Four.

Part Four then touches on *Timon of Athens*, in which women are represented as whores who bring disease to mankind. Yet, in this dark picture, a world dominated by fascism, Shakespeare writes his most sublime verse. At the end, Shakespeare asks: is there no way out of this killing picture?

PART 5: The Maiden Phoenix: The Daughter Redeems the Father

In Part Five, Shakespeare changes the story. His plays cease to follow the exact psychological development of the protagonists, but turn instead to myths and fairy tales. In these late plays (*Pericles, Cymbeline, The Winter's Tale, The Tempest*, and finally *Henry VIII*) Shakespeare finds a way to make tragic events right again. It's the daughters who discover the way, with a few good men.
By examining first *Pericles* and then *Winter's Tale*, Shakespeare introduces the ingredients needed for redemption and forgiveness. The women find ways to heal the past and allow the future to unfold without the story of revenge. The last lines written by Shakespeare about a woman are Cranmer's blessing over the baby Elizabeth at the end of *Henry VIII*, and his evocation of what the feminine spirit can do for a society was borne out by her reign.

The Elizabethan period itself revered learning, music, poetry, dancing, painting and education, and Shakespeare asks: what is the role of the artist in society? Gore and Packer investigate this question in Part Five, finishing the series in the same inquisitive spirit in which they began.

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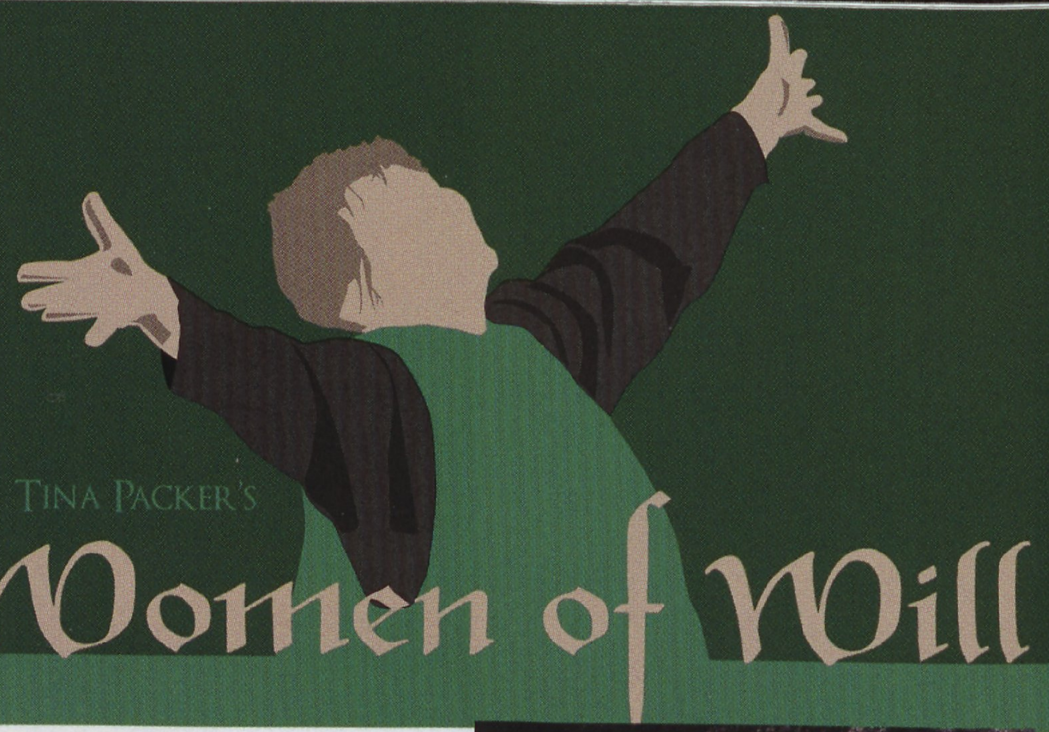


TINA PACKER'S Women of Will

ARTISTIC TEAM

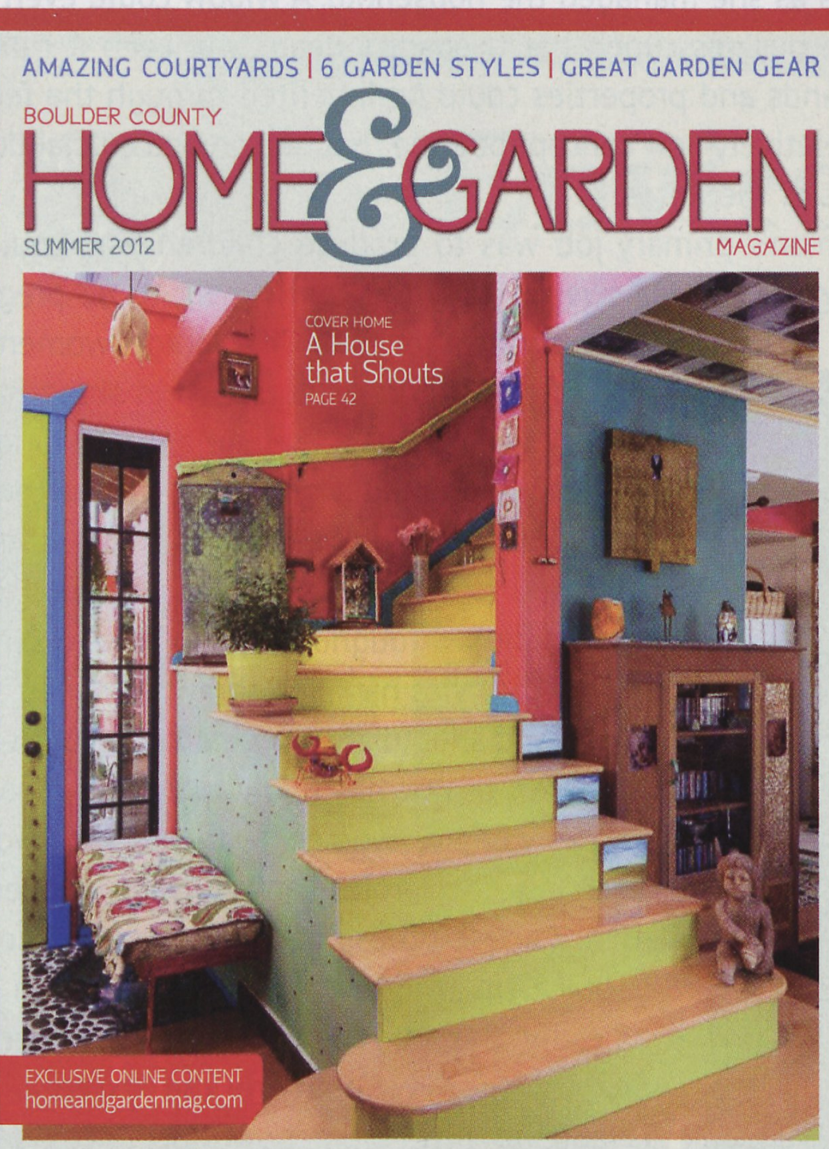
Director	Eric Tucker
Assistant Director	Greg Thorson
Voice and Speech Coach	Margaret Jansen
Scenic Designer	Bruce Bergner
Lighting Designer	Les Dickert^
Sound Designer	Daniel Kluger^
Sound Engineer	Steven McDonald
Dramaturg	Hadley Kamminga-Peck
Stage Manager	Matt Compton*

CAST

Man	Nigel Gore*
Woman	Tina Packer*

** Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
+ Member, CSF Resident Acting Company.
^ Member of United Scenic Artists
‡ Member of Stage Directors and Choreographer's Society

Tina Packer and Nigel Gore.



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Women of Will

➤DRAMATURG'S NOTE

Will's Exceptional Women

William Shakespeare is notorious for writing very few female characters, yet these women, as demonstrated in *Women of Will*, are strong, and often give voice to Shakespeare's most subversive ideas. Given that these women were often based on historical figures (Joan of Arc, Margaret Beaufort, Lady Elizabeth York) or mythological figures (Hippolyta and the goddesses), understanding the daily perils of life for a woman helps us understand just how remarkable Shakespeare's women really are.

A 16th-century Englishwoman's life depended almost exclusively on the men around her. Her father's household determined her status in society. If she were born to an aristocratic family, she would likely be weaned by a wet nurse, taught by a governess, and "placed out", or raised in a household with even higher status so that she could make an advantageous marriage. In any case, she would be expected to learn to spin, weave, sew and embroider, and would possibly also be taught to read and write, speak Latin, play music and dance. The education of women was a recent idea, and not everyone agreed with it.

Tina Packer and Nigel Gore.

If she were born to a country family, the land dictated her life. She would rise early to tend the cows and hens (from which she could gather milk and eggs, make butter and cheese, and trade the excess in the market). She would be expected to cook, clean, spin wool, weave, sew, do laundry and raise children.

In both cases, a woman's marriage was most often a business arrangement between families. She would be expected to marry with her hair down, a symbol of her virtue. She rarely had much say in the selection of a husband; she hoped he was not a cruel man. Divorce was possible, but very difficult to obtain after the shenanigans of Henry VIII. It was relatively common for a wife to aid her husband in his business, sometimes even managing the accounts as she managed the household. A widow could even take over the business upon her husband's death and keep it running. Titles, lands and properties could be inherited through the female line, a relatively new concept but one that had proved crucial during the Wars of the Roses.

A woman's primary job was to produce children. She could be married as young as twelve years old, and expect to be pregnant once a year after that. On average, women carried fifteen children full term, and about half of those lived through their infancy. Raising the children and running the household was her job until death, usually in her mid-forties. She was expected to be obedient to her husband, quiet and yielding, throughout their marriage; a man's worst curse was having a shrew for a wife, since a husband should always be able to control her.

Women of Will has five parts: strong women, aware women, women with secrets, women rejecting their roles, and women redeeming men. Each of these categories has a source, a place in 16th-century society, though it is typically the exception to the rule. Because Shakespeare's women are the exception, he is able to give them powerful voices, allowing their wills to win out over their socially assigned natures.

–Hadley Kamminga-Peck, Dramaturg

Who doth ambition shun,

And loves to live i' th' sun,

Seeking the food he eats,

And pleas'd with what he gets,

Come hither, come hither, come hither.

As You Like It, Act 2 Scene 5

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Women of Will

➤NOTE FROM THE WRITER/PERFORMER

Tina Packer and Nigel Gore.

Shakespeare's Women, Shakespeare's Psyche

By studying the female characters in Shakespeare's plays in the order in which the playwright wrote them, I have been tracing their development and maturation over the span of the canon.

Through his relationship with the women he creates, Shakespeare reveals much about his own character and spirit as an artist. Because the women generally survive outside the power structure of society, they look at, maneuver and reflect upon the workings of that society, not unlike an artist. The feminine sensibilities of intuition, feeling and relationship parallel those of the artist.

So, if you want to know what Shakespeare thinks, listen to the women. Because there are fewer women than men in the plays, the women often have a clear definition of being the "other." And often they manifest the very souls or spirits of the stories.

The women have a specific progression from the fighting warrior women and virgins-on-the-pedestal of the early plays to the heroines who struggle to find themselves in the middle plays, to the daughters who, through their own wholeness, are able to guide their fathers back to life in the late plays. I believe the women reflect the development of Shakespeare's own psyche. Shakespeare, being one of the greatest artists who ever lived, is able to reveal—over a 25-year span—his mind to us, and this in turn actually exposes on an archetypal level the development of a universal human psyche.

I have come to understand myself through this study. I, too, have been immersed in the plays for 35 years, both as a director and as an actress, and have an intimate relationship with most of Shakespeare's writing. In many ways, my own development as an artist is reflected in the development of his women. First there is the battle, then the negotiation. In order to survive, I personally went underground and now I am coming back from the underground to a new birth – the maiden phoenix, if you will. And whole, in a way I never was before.

– Tina Packer, Writer and Performer

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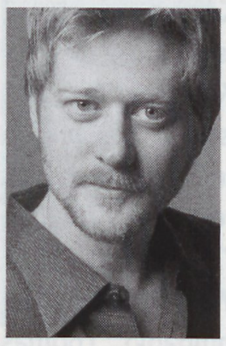


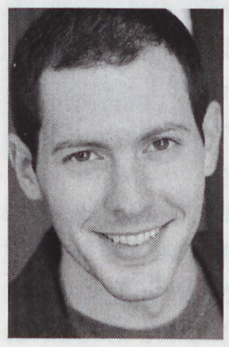
BENAIAH ANDERSON
(Earl of Richmond/1st Murderer/2nd Monk, *Richard III;* Black Dog/Israel Hands, *Treasure Island*
Mr. Anderson is a Denver-based actor and fight director who has worked for the Denver Center Theatre Company, the Arvada Center, Theatreworks in Colorado Springs, and the Colorado Shakespeare Festival. In past CSF seasons he has appeared in *Romeo and Juliet, Hamlet*, *Macbeth*, and *The Three Musketeers*. Benaiah has choreographed fight scenes for the University of Colorado, University of Denver, Brigham Young University and Kansas State University. (5 seasons)

IAN ANDERSEN
(Andrew Aguecheek, *Twelfth Night*; Frederick Fellowes, *Noises Off*)
Mr. Anderson is a graduate of the University of Colorado Boulder. After several seasons with the American Players Theatre and Montana Shakespeare in the Parks, Ian returned to the Colorado Shakespeare Festival. Last season he appeared in *The Inspector General, Romeo and Juliet,* and *The Comedy of Errors*. Favorite roles include Cassio in *Othello,* Posthumous in *Cymbeline,* Costard in *Love's Labour's Lost,* Dr. Caius in *The Merry Wives of Windsor,* and Mangan in *Heartbreak House*. (10 seasons)

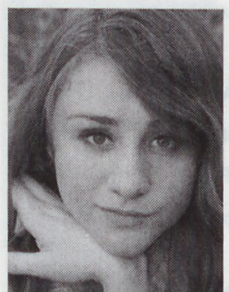
CAROLINE BARRY
(Jim Hawkins, *Treasure Island*)
Ms. Barry is currently working on her BFA in Performance from the University of Colorado Boulder. Her most recent credits include Antigone in *Burial at Thebes* and Marla in *14*, for which she was awarded Best Supporting Actress in a Drama by the Daily Camera (Boulder, Colorado). (2 seasons)

BENNET BERKOWER
(Richard, Duke of York, *Richard III*)
This is Bennet's first season with the Colorado Shakespeare Festival. His roles elsewhere have included Albany in *King Lear* and Antipholus of Syracuse in *The Comedy of Errors* (CSF's Camp Shakespeare). He also has performed in *Seussical, The Snow Queen,* and *Beauty and the Beast* (Rocky Mountain Theatre For Kids), and *The Sound of Music* (Center Stage Theatre). Bennet is entering 7th grade at Manhattan Middle School in Boulder. (1 season)

KATE BERRY*
(Viola, *Twelfth Night*; Poppy Norton-Taylor, *Noises Off*)
This is Ms. Berry's first season acting with the Colorado Shakespeare Festival. Most recently, she directed CSF's 2011 holiday show, *It's A Wonderful Life: A Live Radio Play*. Other recent Colorado credits include Gwendolen in *The Importance of Being Earnest*, and Alais in *The Lion in Winter* (Arvada Center), and Masha in *The Seagull* (Theatreworks). Kate has spent many summers with the Creede Repertory Theatre, appearing there last year as Elsa in *The Road to Mecca*, Bessy in *The Bad Man*, and Topaz in *I Capture the Castle*. Kate was recently nominated for a 2011 Ovation Award for Best Year By An Actress. (1 season)

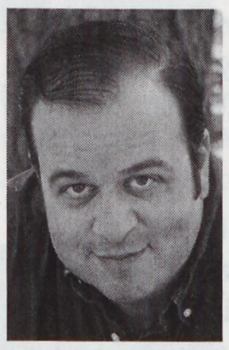


ANTHONY BIANCO
(Valentine, 2nd Officer, *Twelfth Night*; Brackenbury/Bishop of Ely, *Richard III*; George Merry/Bailiff's Son #1, *Treasure Island*)
This is Mr. Bianco's first season with the Colorado Shakespeare Festival. Other Colorado credits include Danny in *The Chosen* (Theatre Or), Marty in *House of Yes* (Equinox), as well as understudying last winter at the Denver Center Theatre Company. Anthony earned his MFA from the University of Illinois and BFA with a minor in Shakespeare Studies from Southern Oregon University. (1 season)

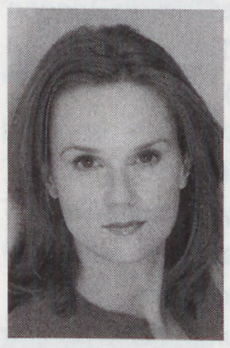


KATHLEEN BURKE
(Princess Elizabeth, *Richard III*)
This is Ms. Burke's first year with the Colorado Shakespeare Festival. Recently she played the title role in an all-female cast of *Hamlet* (Denver School of the Arts). Kathleen was a participant in Young Arts Week, in Miami, and was named a Young Arts Finalist in the discipline of theater. (1 season)

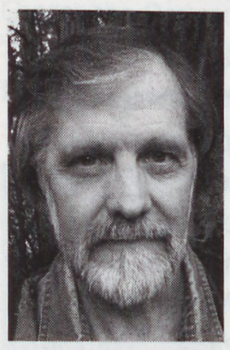
ALEXEI DEMOS
(Lord Grey/Messenger, *Richard III*; Job O'Brien/Boy/Cutpurse, *Treasure Island*)
This is Mr. Demos's first season with the Colorado Shakespeare Festival. Acting credits at the University of Colorado Boulder include Creon in *The Burial at Thebes*, Vice Principal Panch in *The 25th Annual Putnam County Spelling Bee*, Joe Mitchell in *Waiting for Lefty*, and Tony Kirby in *You Can't Take It with You*. Other credits include Hans Erdmann in *A Happy End* (Maya Productions). (1 season)



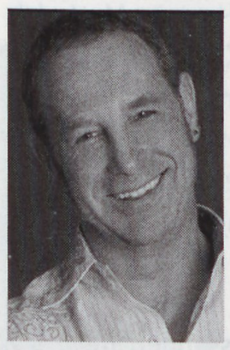
LOGAN ERNSTTHAL*
(Sir Toby Belch, *Twelfth Night*; Lord Stanley, *Richard III*; Long John Silver/Jim's Father, *Treasure Island*)
Mr. Ernstthal's roles with the Colorado Shakespeare Festival include Egeon in *The Comedy of Errors,* and Euphronius in *Antony and Cleopatra*. Other roles include Lennie in *Of Mice and Men* (Colorado Springs Fine Arts Center), Marius in *The Road To Mecca* (Arvada Center), Doalty in *Translations* (Kansas City Actors Theatre), and Mr. Daldry in *In The Next Room (the vibrator play)* (Unicorn Theatre). Logan's Creede Repertory Theatre credits include Merle in *The Joy Of Going Somewhere Definite*, Mitch Mahoney in *The 25th Annual Putnam County Spelling Bee*, El Gallo in *The Fantasticks*, and Jamie Tyrone in *A Moon For The Misbegotten*. He has worked at Shakespeare festivals all over the country, including Heart of America Shakespeare Festival, Riverside Shakespeare, and Utah Shakespeare Festival. In 2001 he started the Alaskan Shakespeare Festival at Denali Park, which is now in its twelfth season. (2 seasons)



RACHEL FOWLER*
(Olivia, *Twelfth Night*; Belinda Blair, *Noises Off*)
Appearing with the Colorado Shakespeare Festival for the first time, Ms. Fowler has worked in regional theatres and in New York City. Her Denver credits include *All My Sons* (Ovation Award), *Measure for Measure* and *The Miracle Worker* (Denver Center Theatre Company), *The Lion in Winter* (Arvada Center), *Rabbit Hole* (Ovation Award winner), *Becky Shaw* (Curious Theatre), and *The Mysterious Mr. Love* (Grant Humphreys). She was nominated for an Ovation Award for Best Year by an Actress for 2011. She is an Associate Artist with LOCAL Theater Company. (1 season)

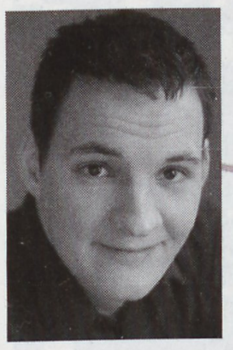


PETER D. GIFFIN
(Curio/Priest, *Twelfth Night*; James Tyrrell/Mayor of London/2nd Murderer/Ghost of Henry VI, *Richard III*; Blind Pew/Josiah Bland, *Treasure Island*)
Mr. Giffin's roles for the Colorado Shakespeare Festival include Leontes in *The Winter's Tale*, York in *Richard II*, Arcite in *The Two Noble Kinsman*, and Cymbeline in *Cymbeline*. Elsewhere his credits include Amiens in *As You Like It* and Mobray in *Richard II* (Oregon Shakespeare Festival), U.S. Premier in *The Shakespeare Review*, ~~Col.~~ Colonel Gilweather in *Something's Afoot*, and Clive in *Chaps* (Oregon Cabaret Theater). Locally his credits include Macduff in *Macbeth* and Norfolk in *A Man for All Seasons* (Arvada Center), Billy Bishop in *Billy Bishop Goes to War* (Theater Café), Richard III (St. John's Cathedral), Frederick Halford in *The Great Debate* and Merlin/Pellinore in *Camelot* (1995 international tour). (9 seasons)



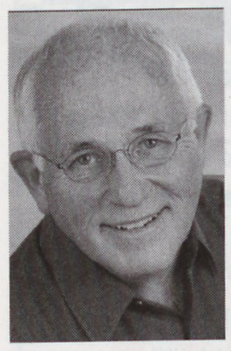
NIGEL GORE*
(Richard, *Richard III*; Man, *Women of Will*)
This is Mr. Gore's first appearance with the Colorado Shakespeare Festival. Recent credits include George in *Who's Afraid of Virginia Woolf* (2010, Eliot Norton Award Outstanding Actor), Mark Antony in *Antony and Cleopatra*, Sir Toby Belch in *Twelfth Night,* Bottom in *A Midsummer Night's Dream*, Claudius in *Hamlet,* Buckingham in *Richard III*, and Lavache in *All's Well That Ends Well* (Shakespeare & Company). He also played Jason in *Medea* (Actors' Shakespeare Project, Boston), Henry Carr in *Travesties* (Boston Publick Theatre) and Squeers/Hawk in *Nicholas Nickleby* (Lyric Stage). (1 season)

ACTOR BIOS

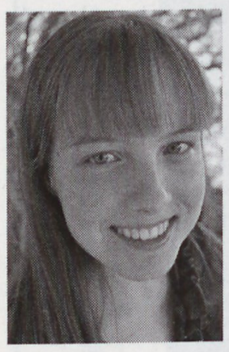


JEFF HORGER
(Lord Rivers/Messenger/Earl of Oxford, *Richard III*; Ezekiel Hazard/ Bailiff's Son #2, *Treasure Island*)
This is Mr. Horger's first season with the Colorado Shakespeare Festival. He is an Illinois native and earned his BA in Theatre, Spanish, and Education from North Central College. He is currently pursuing an MFA in acting at the University of Alabama. Past roles include Trigorin in *The Seagull*, the King in *Big River*, Tom in *Fat Pig*, and Alvaro in *The Rose Tattoo*. (1 season)

WILL HUNSAKER
(George Stanley, *Richard III*)
Will's first appearance with the Colorado Shakespeare Festival was in *A Christmas Carol* as Boy Scrooge and Belle's son. He also has appeared as Thalia in the Boulder High School production of *Xanadu*; Roy Berger, Rookie Cop in the Perry Mansfield Summer Camp premiere of *Nancy Blue, Girl Detective*, and has played several roles in the CSF Summer camps, including Petruchio in *The Taming of the Shrew* and Valentine in *The Two Gentlemen of Verona*. (1 season)

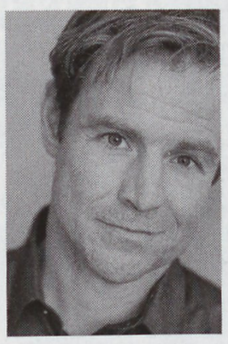


JIM HUNT
(Selsdon Mowbray, *Noises Off*)
Mr. Hunt last appeared with the Colorado Shakespeare Festival in 1974. His recent roles include Clarke/Taylor in *Gross Indecency* and Sterling in *Mauritius* (Boulder Ensemble Theatre Company), Greg in *Sylvia* and Charlie in *Seascape* (Lake Dillon Theatre), Walter Flood in *Becky's New Car* (Vintage Theatre), Marvel and Wizard in *The Wizard of Oz* (Town Hall Arts Center), Baylor in *A Lie of the Mind* (Paragon Theatre), and Bull McCabein *The Field* (Denver Victorian Playhouse). (2 seasons)

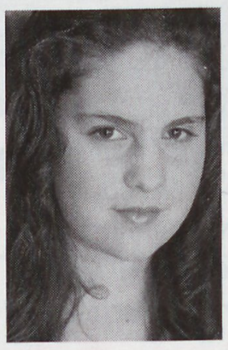


LIESL JENSEN
(Prince Edward, *Richard III*)
15-year-old Liesl Jensen is making her first appearance on the Colorado Shakespeare Festival's stage. Her Shakespeare roles have included Hero in *Much Ado About Nothing*, Kate in *The Taming of the Shrew*, and the title roles in *Othello*, and *King Lear*. Liesl co-wrote and filmed *Mosaic: Voices of Women's Suffrage*, which has been screened on both coasts. (1 season)

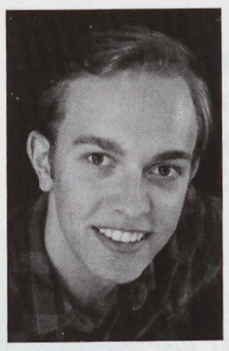
ABBY JONES
(Jane Shore/Messenger, *Richard III*; Calico Jane, *Treasure Island*)
This is Ms. Jones's first summer with the Colorado Shakespeare Festival, and she joins us from the University of Alabama, where she will receive her MFA in Acting in 2013. Recent acting credits include Cass in *Wonder of the World* (University of Alabama), and Juliet in *Measure for Measure* (Austin Shakespeare Festival). (1 season)



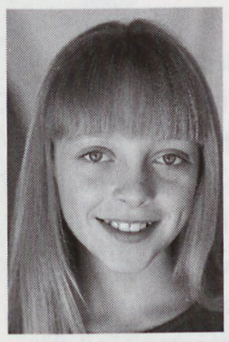
GEOFFREY KENT*+
(Orsino, *Twelfth Night*; Garry Lejeune, *Noises Off*)
Mr. Kent's roles with the the Colorado Shakespeare Festival include Mercutio in *Romeo and Juliet*, Dr. Pinch and Antipholus in *The Comedy of Errors*, Grumio in *The Taming of the Shrew*, Edmund in *King Lear*, Benedick in *Much Ado About Nothing*, Macduff in *Macbeth*, and Laertes in *Hamlet*. Other acting credits include Iachimo in *Cymbeline* (Orlando Shakespeare Theater), Richard Lionheart in *The Lion in Winter* (Arvada Center), Lodovico in *Othello* and Ratcliffe in *Richard III* (Denver Center Theatre Company) and Crumpet in *SantaLand Diaries* (Boulder Ensemble Theatre Company). Geoffrey is the resident fight director for CSF (*Romeo and Juliet, The Three Musketeers, Macbeth, Hamlet, King Lear*) and the Denver Center Theatre Company (*Richard III, Superior Donuts, Dracula*). He is a former President of the Society of American Fight Directors and teaches for the National Theatre Conservatory. (10 seasons)



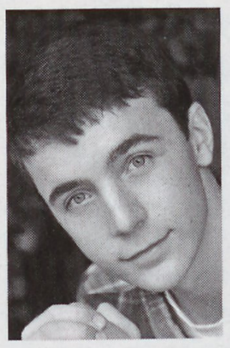
ELISE TRUDEAU LEGENDRE
(Ensemble, *Richard III*)
Elise is entering 9th Grade at Fairview High School in Boulder and this is her first season with the Colorado Shakespeare Festival. Other acting credits include Ensemble in *Susannah* (CU Opera), Snow/Bascombe Child in *Carousel* (CU Opera), and Mary Lennox in *The Secret Garden* and Ensemble in *Floyd Collins* (Broadway in Boulder Studios). (1 season)



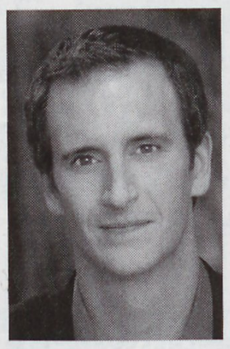
DANIEL C. LEONARD
(Sir Richard Ratcliffe/1st Monk, *Richard III*; Tom Morgan/Pirate, *Treasure Island*)
As a BFA Actor with CU Theatre & Dance, Mr. Leonard played Paul in *14* (Daily Camera Best Drama, Irene Ryan Acting Award), Mr. Depinna in *You Can't Take it With You* and ensemble roles in *Philistines, Blood Wedding, Cabaret* and *The Blind*. Other roles include various characters in *Gross Indecency* (Boulder Ensemble Theatre Company), Rhona in *Grand Hotel* and Lee Collins in *Floyd Collins* (Broadway in Boulder Studios), and Junior in *Crazy For You* (Performance Now Theatre Company). (3 seasons)



KATE LUBOTSKY
(Margaret Plantagenet, *Richard III*)
This is Kate's first role with the Colorado Shakespeare Festival. Other acting credits include Fan in *A Christmas Carol* and Cobweb in *A Midsummer Night's Dream* (Denver Center Theatre Company), Jo Jo in *Seussical* (Gravity Defied at Aurora Fox), *The Wizard of Oz* and *Oliver* (Town Hall Arts Center). (1 season)

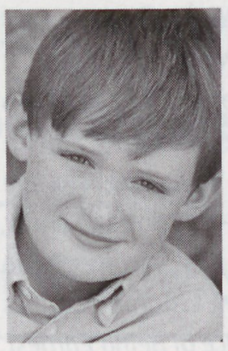


THOMAS LYNCH
(Marquis of Dorset/Ghost of Prince Edward, *Richard III*)
This is Thomas's first season with Colorado Shakespeare Festival. Previous theatre credits include *The King and I*, *The Sound of Music*, and *The Music Man* (Performance Now Theatre Company). Thomas is a competitive Irish dancer and he competed in the 2011 World Championships in Dublin, Ireland. (1 season)



TIMOTHY MCCRACKEN *
(Malvolio, *Twelfth Night*; Lloyd Dallas, *Noises Off*)
This is Mr. McCracken's first appearance with the Colorado Shakespeare Festival. Local credits include *A Number* (Curious Theatre), *Reckless, A Christmas Carol,* and *A Midsummer Night's Dream* (Denver Center Theatre Company), and *Veteran Affairs* (Stories on Stage). Off-Broadway credits include a revival of *The Dining Room* (Clurman Theatre, Drama Desk Award), *The Sea* (Beckett Theatre), *Composition,* which he wrote (Blue Heron Theatre), *The Elephant Man* (Synapse Theatre), and *Troilus and Cressida* (New York Shakespeare Festival), among others. Regional credits include *Rabbit Hole, The Pillowman, Stones In His Pockets* and others (Repertory Theatre of St. Louis), as well as Geva Theatre, Capital Repertory Theatre, Studio Arena Theater, Alabama Shakespeare Festival, Portland Stage, and others. TV credits include episodes of *Law and Order,* and *Delocated*. Film credits include *Fishing Naked, Small,* and *Beautifully Moving Parts* (Denver Film Festival 2011). (1 season)

BELLA MERLIN
(Queen Margaret, *Richard III*; Widow Drews/Mary Reade, *Treasure Island*)
This is Ms. Merlin's first season with the Colorado Shakespeare Festival. Her acting credits include *The Permanent Way*, *She Stoops to Conquer* and *A Laughing Matter* at the Royal National Theatre/Out of Joint Theatre Company, numerous leading roles in theatres around the UK, various parts for BBC TV and Radio, and her one-woman play *Tilly No-Body*. Publications include *The Complete Stanislavsky Toolkit*, *Acting: The Basics* and *With the Rogue's Company: Henry IV at the Royal National Theatre*. She is Professor of Acting at University of California Davis. (1 season)



SAM MODESITT
(Ensemble, *Richard III*)
This is Sam's first season with the Colorado Shakespeare Festival. Last year, Sam was a flaring link boy, schoolboy and part of the ensemble in *A Christmas Carol* (Denver Center Theatre Company). (1 season)

ACTOR BIOS

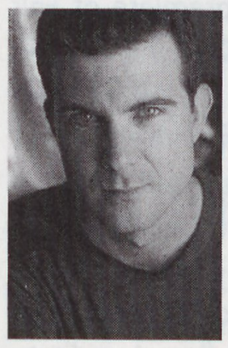
ZZ MOOR
(Lady Anne, *Richard III*)
This is Ms. Moor's first season with the Colorado Shakespeare Festival. Her credits include *For Colored Girls...* (Denver Post Ovation Award, Best Supporting Actress), *Two Things You Don't Talk About at Dinner,The Taming of the Shrew* (Denver Center Theatre Company), Amy Spettigue in *Charley's Aunt*, Clarisse McClellan in *Fahrenheit 451* (National Theatre Conservatory), and Francine/ Lena in *Clybourne Park* (Curious Theatre). She is part of the National Theatre Conservatory Class of 2012. (1 season)

LESLIE O'CARROLL*
(Maria, *Twelfth Night*; Dotty Otley, *Noises Off*)
Last summer at the Colorado Shakespeare Festival Ms. O'Carroll played the Nurse in *Romeo and Juliet* (Best of Westword Award), the Abbess in *The Comedy of Errors* and the Locksmith's Wife in *The Inspector General*. She has been with the Denver Center Theatre Company for 16 seasons, where her credits include Mrs. Fezziwig in *A Christmas Carol*, Pooty in *Reckless*, and Betty June Wallace in *Eventide* (Denver Post Ovation Award, Best Supporting Actress). Other credits include *The Grapes of Wrath, Our Town* (Theatreworks), *The Crucible, Moonlight and Magnolias,* and *The Heiress* (Arvada Center), and *I Hate Hamlet* (Aurora Fox). Regional credits include Northern Stage, Lizard Head Theatre, Arizona Theatre Company, Missouri Repertory Theatre and San Diego Repertory Theatre. (2 seasons)

TIMOTHY ORR*
(Sir William Catesby, *Richard III*; Captain Flint/Dr. Livesy, *Treasure Island*)
Mr. Orr is the Associate Producing Director of the Colorado Shakespeare Festival. He has worked as an actor and composer at numerous theatres in California, and for four years with CSF. He was a resident artist for five years with The Foothill Theatre Company in California. Tim has taught acting and musical theatre at the University of California at Davis, the University of Colorado Boulder, and was a faculty member of the Berkeley Repertory School of Theatre. (4 seasons)

TINA PACKER*
(Please see Ms. Packer's bio under Artistic Staff)

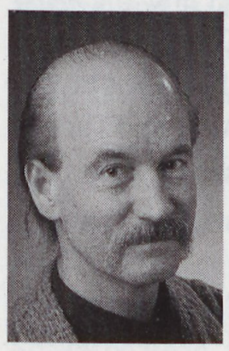
NICOLE POLGLAZE
(Messenger/Ensemble, *Richard III*)
This is Nicole's first season with the Colorado Shakespeare Festival. An actor since age five, she is now 15 years old and has performed as a lead in *Mosaic: Voices of Women's Suffrage,* which she co-authored and published. She also has portrayed historical figures through the Young Chautauqua Living History program. (1 season)



JOSH ROBINSON*
(Sebastian, *Twelfth Night*; Lord Hastings, *Richard III*; Justice Death/Bailiff, *Treasure Island)*
Mr. Robinson previously appeared at the Colorado Shakespeare Festival in *The Comedy of Errors, Romeo and Juliet, King Lear, The Taming of the Shrew, A Midsummer Night's Dream,* and *Julius Caesar.* Locally, Josh has performed in *Slabtown* and *Picnic* (Denver Center Theatre Company), *Opus, The Curse of the Starving Class, Aphrodisiac*, *Take Me Out*, and *The Long Christmas Ride Home* (Curious Theatre), *The Lion in Winter*, *The Second Tosca,* and *The Man Who Came to Dinner* (Arvada Center), *The 39 Steps* (Theatreworks), and *Macbeth* (Listen Productions). Josh is a graduate of Oberlin College and the Yale School of Drama, and was the 2010 winner for Best Year by an Actor by the Denver Post. (4 seasons)

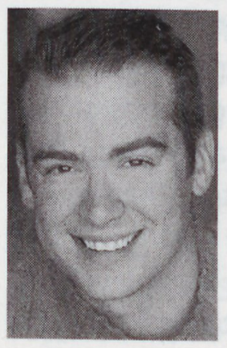
JAMIE ANN ROMERO +
(Fabian, *Twelfth Night*; Brooke Ashton, *Noises Off*)
Ms. Romero returns to the Colorado Shakespeare Festival after appearing as Juliet in last year's *Romeo and Juliet* (Best of Westword Award), Marya in *The Inspector General*, and Luce in *The Comedy of Errors.* Other CSF credits include Cordelia in *King Lear,* Emily in *Our Town*; Curtis in *The Taming of the Shrew,* and Ophelia in *Hamlet* (Denver Post Ovation Award, Camera's Eye Theater Award). Other Colorado credits include Nina in *The Seagull* and Gabriella in *Boeing Boeing* (Theatreworks), Matilde in *The Clean House* (Boulder Ensemble Theatre Company), and Bianca in *Sunsets and Margaritas* (Denver Center Theatre Company). She received her BA in Theatre from the University of Northern Colorado. (6 seasons)

ANNE SANDOE
(Duchess of York, *Richard III*)
Ms. Sandoe last appeared with the Colorado Shakespeare Festival in the 2008 season. She has performed locally with the Boulder Ensemble Theatre Company and the Shakespeare Oratorio Society. Anne received her MFA from Florida State University, taught acting and voice for 10 years, and has worked at the Oregon, Antioch, Virginia and Alabama Shakespeare festivals. (12 seasons)

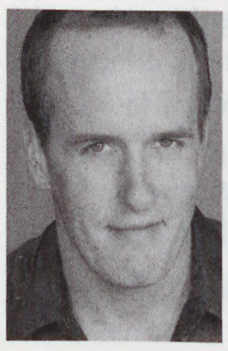


SAM SANDOE+
(King Edward IV/Duke of Norfolk, *Richard III*; Reverend Mainwaring/Ben Gunn, *Treasure Island*)
Mr. Sandoe has been acting with the Colorado Shakespeare Festival regularly since 1970, including for the last 10 summer seasons. He also has worked in several non-summer CSF projects, and has now appeared in more than 50 different productions. Sam received his training at the University of Colorado Boulder and the University of California at San Diego. (23 seasons)

MARE TREVATHAN
(Queen Elizabeth, *Richard III*; Anne Bonney/Jim's Mother, *Treasure Island)*
Ms. Trevathan has performed Inupiat folk tales in Barrow, Alaska; stage managed dance-theatre in Tokyo; and studied Chekhov in Vladivostok, Russia. Colorado has been her home for 11 years. Mare is a narrator at Talking Books, and a member of Boulder's LOCAL Theater Company and Denver's Curious Theatre Company. (2 seasons)



JAKE WALKER
(Feste, *Twelfth Night*; Tim Allgood, *Noises Off*)
Mr. Walker has been working with the Colorado Shakespeare Festival since; 2010. He appeared in *A Christmas Carol, The Comedy of Errors, The Little Prince, The Inspector General* and *It's a Wonderful Life: A Live Radio Play*. He also has worked for the Arvada Center, the Denver Center Theatre Company, Curious Theatre, Aurora Fox, Modern Muse and the Creede Repertory Theatre. (3 seasons)



STEPHEN WEITZ*+
(Antonio, *Twelfth Night*; George, Duke of Clarence, *Richard III*; Billy Bones/Captain Smollet, *Treasure Island*)
Mr. Weitz is a member of the Resident Acting Company at the Colorado Shakespeare Festival, where he has performed the title role in *Hamlet*, Bottom in *A Midsummer Night's Dream*, Fool in *King Lear*, and many others. He is also the Producing Ensemble Director of the Boulder Ensemble Theatre Company. Stephen is a frequent guest artist at the Denver Center Theatre Company, where he has appeared in productions of *A Midsummer Night's Dream*, *King Lear*, *Richard III*, *Othello* and *The Adventures of Tom Sawyer*. He holds an MFA from the Alabama Shakespeare Festival. (8 seasons)

GARY ALAN WRIGHT*
(Sea Captain/ 1st Officer, *Twelfth Night;* Duke of Buckingham, *Richard III*; Jemmy Rathbone/ Squire Trelawney, *Treasure Island*)
Mr. Wright's Colorado Shakespeare Festival credits include the Mayor in *The Inspector General,* Dromio of Syracuse in *The Comedy of Errors*, Ensemble in *A Child's Christmas in Wales*, as well as featured roles in *Hamlet*, *Henry the Eighth, The Three Musketeers*, and others. Elsewhere, he has appeared at the Oregon and Lake Tahoe Shakespeare festivals and assorted other West Coast companies including The Foothill Theatre Company, where he spent 15 seasons as an Associate Artist. (5 seasons)

** Denotes member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
+ Member, CSF Resident Acting Company.

ARTISTIC STAFF

PHILIP C. SNEED*

Producing Artistic Director;

Director, *Twelfth Night*

Mr. Sneed joined the Colorado Shakespeare Festival in 2006 after serving for 12 years as Artistic Director of The Foothill Theatre Company/Sierra Shakespeare Festival, based in Nevada City, California, and also producing in Incline Village, Nevada at the Lake Tahoe Shakespeare Festival. As a director, Sneed's recent work includes *Hamlet, The Little Prince, Around the World in 80 Days* and *A Child's Christmas in Wales* for CSF, *To Kill a Mockingbird* and *A Raisin in the Sun* (starring Steve Harris of the ABC series *The Practice*) for the Sacramento Theatre Company, and over 20 productions for The Foothill Theatre Company. Philip's professional acting credits include three seasons at CSF in the late 1970s (when he was a student at CU), as well as productions at San Diego's Old Globe Theatre, Atlanta's Alliance Theatre Company, the Indiana Repertory Theatre and multiple seasons with the Tony Award-winning Oregon Shakespeare Festival. He also played the title role in CSF's 2008 production of *Macbeth*, and appeared in *Guys and Dolls* with Hal Linden (TV's Barney Miller). Sneed initiated a cultural exchange program with the Maxim Gorky Theatre of Vladivostok, Russia, which has so far resulted in seven projects, including a bilingual *Hamlet* in Russia, in which Sneed played the title role, and a new adaptation of *Dracula*, which he directed; in 2011, artists from the Gorky travelled to Boulder to work on the CSF production of *The Inspector General*. Sneed recently completed a second term as President of the Shakespeare Theatre Association of America. (7 seasons)

DIRECTORS

BRYCE ALEXANDER

Assistant Director, *Treasure Island*

Bryce holds a BFA in Theatre Performance (Cum Laude) and a BA in English Literature from CU Boulder. He serves as a director, and as the outreach coordinator for the acclaimed PHAMALy. He recently assistant directed *Parlour Song* for Paragon Theatre, assistant directed *How to Succeed in Business Without Really Trying* for PHAMALy at the Denver Center, directed *Romeo and Juliet* for PHAMALy at the Mizel Arts and Culture Center, and in December will begin directing *The Elephant Man* to be performed at the Arvada Center and Aurora Fox. Before graduating from CU, Bryce directed Lyle Kessler's *Orphans* as part of the 509 Series.

LYNNE COLLINS

Director, *Noises Off*

For the Colorado Shakespeare Festival, Ms. Collins has directed *All's Well that Ends Well, Macbeth, Much Ado About Nothing, King Lear,* and last year's Denver Post Ovation Award nominee, *Romeo and Juliet*. She was an Affiliate Artist and resident director with The Foothill Theatre Company in California from 1990 to 2009, where she directed many productions, including *Oleanna*, *The Glass Menagerie*, *Woody Guthrie's American Song*, *Dancing at Lughnasa* and the world premiere of *Fair Use*. Other recent productions include *All My Sons* (The Western Stage, California); *The Merry Wives of Windsor*, *Twelfth Night*, *A Midsummer Night's Dream, Much Ado About Nothing* and *Macbeth* (Lake Tahoe Shakespeare Festival). She studied at the American Conservatory Theatre in San Francisco, HB Studio in New York and with Stella Adler. She holds an MA from San Francisco State University. (6 seasons)

RAND HARMON

Assistant Director, *Twelfth Night*

For the Colorado Shakespeare Festival, Mr. Harmon has been Assistant Director/Dramaturg for *King Lear* and *Timon of Athens,* and Assistant Director for *The Inspector General*, *Measure for Measure,* and *A Christmas Carol*. Rand is a Ph.D. candidate in Theatre Studies at the University of Colorado Boulder. He is the founding Artistic Director of Specific Gravity Ensemble, Louisville, KY. (3 seasons)

CAROLYN HOWARTH‡*

Director, *Treasure Island*

Ms. Howarth is a former Artistic Director of The Foothill Theatre Company (FTC) in Nevada City, California. Her directing credits include productions at such theatres as FTC, the Lake Tahoe and Sierra Shakespeare Festivals, and the Perseverance Theatre in Juneau, Alaska. She previously directed *The Comedy of Errors* and *The Three Musketeers* for the Colorado Shakespeare Festival. As an actor, she has performed in over 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, the Lake Tahoe and Sierra Shakespeare Festivals, and the Maxim Gorky Drama Theatre in Vladivostok, Russia. Carolyn holds an MFA from the University of California, Davis and is an adjunct professor at Sierra College in Sacramento. (3 seasons)

MARGARET JANSEN

(Voice, Speech, Text and Dialects Coach for *Richard III, Noises Off* and *Treasure Island)*

This is Margaret's first season with CSF. Other coaching credits include *All's Well That Ends Well, A Midsummer Nights Dream, Hamlet* and *The Merry Wives of Windsor* (Shakespeare & Company). She is a Designated Linklater Voice Coach and has taught for NYU's Experimental Theater Wing and The Actor's Studio Drama School. (1 season)

GEOFFREY KENT*+

Fight Director, *Noises Off, Richard III, Treasure Island, Twelfth Night*

(See bio under Acting Company)

LYNNSEY OOTEN

Assistant Director, *Noises Off*

Ms. Ooten's directing credits include *Raised in Captivity* and *The Exception and The Rule*. Acting credits include Witch 1 in *Macbeth* (North Carolina Shakespeare Festival) and Lily in *Astronomical Sunset* (Curious Theatre Company). (1 season)

TINA PACKER*

Director, *Richard III;* Actor/Writer, *Women of Will*

Ms. Packer is the Founding Artistic Director of Shakespeare & Company in Lenox, Massachusetts, and is arguably one of the foremost experts on Shakespeare in America, and throughout the world. At Shakespeare & Company, Tina has directed more than 50 Shakespeare productions, as well as new and contemporary works, including the world premieres of *The Taster, Ice Glen, The Scarlet Letter* by Dr. Carol Gilligan; *Summer* (adapted from Edith Wharton by Dennis Krausnick); and *The Fly-Bottle* by David Egan. As an actor she has played countless roles. Most recently at Shakespeare & Company, Tina performed in *Women of Will, The Complete Journey: Parts I-V* with her acting partner, Nigel Gore, in the summer of 2011. Spanning five parts, at two hours a piece, *Women of Will* chronicles the female characters in Shakespeare's canon. The project was conceived of and devised by Tina, who mixes electric performance with trenchant analysis to explore Shakespeare's evolution as a writer. In 2011, Tina also channeled Texan journalist Molly Ivins in the hit one-woman show *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*. Tina trained at the Royal Academy of Dramatic Art, where she won the Ronson Award for Most Outstanding Performer. In Britain, she was an associate artist with the Royal Shakespeare Company, performed in the West End, and acted with repertory companies in Glasgow, Edinburgh, Leicester, and Coventry. She also has worked for the BBC and ITV television companies and in film. (1 season)

HEIDI SCHMIDT

Assistant Director, *Richard III*

Ms. Schmidt is a doctoral student at the University of Colorado Boulder Department of Theatre & Dance, where she recently directed Sarah Ruhl's *Melancholy Play*. She has worked in various capacities locally with Paragon Theatre Ensemble and Curious Theatre Company, and completed theatre degrees from the University of Missouri-Columbia and the University of Evansville (Evansville, Indiana). (2 seasons)

GREGORY THORSON

Assistant Director, *Women of Will*

Previously at CSF, Mr. Thorson was the Dramaturg/Assistant Director of *All's Well That Ends Well* and *Love's Labour's Lost*. A Ph.D. student at the University of Colorado Department of Theatre & Dance, Gregory directed *Cabaret: The Musical* at CU. Recent credits include *Bug* and *Talk Radio* for Devil's Thumb Productions. Before moving to

ARTISTIC STAFF

Boulder, he worked professionally in New York City as a director. He is a member of Lincoln Center's Director's Lab. (6 seasons)

ERIC TUCKER*
Director, *Women of Will*
Mr. Tucker's directing credits include Off Broadway productions of *Saint Joan, The Libertine, The Belle of Belfast, 86'd.* Off-Off-Broadway directing credits include *Closer, The Libertine, and 16 East.* Regionally, he directed *Hamlet* (with William Hurt, Stella Adler Theatre, Los Angeles), *Macbeth* (nominated Best Overall Production and Best Director by LA Weekly), *Uranium and Peaches* (with Ed Asner, Los Angeles), *The Goat* (with Campbell Scott), *Pinter's Mirror, Bad Dates, Women of Will: The Complete Journey* (Shakespeare & Company, Lenox, Massachusetts), *Women of Will: The Overview (*Shakespeare & Company and Mercury Theatre in Colchester, England), *Twelfth Night, Romeo and Juliet* (Trinity Repertory Company), *Saint Joan* (L.A. Critics Circle Top 10), *Antony and Cleopatra, Hamlet, Measure for Measure* (Redlands Shakespeare Festival), *Man of La Mancha, Sanctuary* (North American Premiere, Veterans Center for the Performing Arts), *Watership Down* (World Premiere, Burning Coal Theatre Company), *Macbeth, Closer* (The Gamm), *The Voyage of the Carcass* (World Premiere, Brown Playwrights Festival), *Angels in America Parts I & II, The Tempest, Much Ado About Nothing, Richard III* (Beowulf). Touring productions include *Women of Will* by Tina Packer. Eric received his MFA from the Trinity Rep Conservatory and is a proud member of Actors' Equity Association since 1996. He resides in New York City. (1 season).

DRAMATURGS

BIANCA CLAIRE GORDON
Treasure Island
Ms. Gordon was Assistant Dramaturg for CSF's 2011 holiday show, *It's A Wonderful Life:a Live Radio Play*. She has interned in the Dramaturgy and Literary Department at the Denver Center for the Performing Arts and with the Associate Artistic Director at Curious Theatre Company. She is a graduate of the University of Denver with degrees in English Textual Studies and Journalism Studies. This fall she will begin work on her Master's degree in Theater at the University of Colorado Boulder.

RAND HARMON
Twelfth Night
(Please see Mr. Harmon's bio under Directors.)

HADLEY KAMMINGA-PECK
Women of Will
Ms. Kamminga-Peck received her BA in Drama and Italian from Colorado College, and her Master's degree from the Liverpool Institute of Performing Arts. She comes from the Twin Cities, Minnesota, and returned there to work for the Guthrie Theater before coming to Boulder to pursue her Ph.D. In 2011, she served as the Production Dramaturg for *The Little Prince*. (2 seasons)

HEIDI SCHMIDT
Richard III
(Please see Ms. Schmidt's bio under Directors.)

GREGORY THORSON
Noises Off
(Please see Mr. Thorson's bio under Directors.)

DESIGNERS

CHARLOTTE Y. BALLARD
Assistant Costume Designer, *Noises Off, Richard III, Treasure Island*
Charlotte designed costumes for *Waiting for Lefty* by Clifford Odets and *The Burial at Thebes: A Version of Sophocles' Antigone* for the University of Colorado Boulder Department of Theatre & Dance. Her other experience includes working as a stitcher and craftsperson for Tasco Couture and the University of Colorado costume shop. (1 season)

ANDREA BECHERT^
Scenic Designer, *Richard III, Treasure Island*
Ms. Bechert has designed scenery for more than 250 productions of theatre and opera across the country, including productions at Berkeley Repertory Theatre, TheatreWorks, The Cleveland Playhouse, American Musical Theatre of San Jose, The Starlight Theatre, Wildwood, Marin Theatre Company, Opera San Jose, and Center Repertory Theatre. Andrea's numerous awards include a Denver Ovation Award for her design of *Macbeth*, and three Bay Area Theatre Critics Circle awards. Her designs have been included in the 2005 World Design Expo and the 1996 Prague Quadrennial. She has taught or been a guest instructor at several universities across the country. (6 seasons)

BRUCE BERGNER
Scenic Designer, *Noises Off, Women of Will*
Mr. Bergner is a veteran designer for the Colorado Shakespeare Festival, going back to 1999. Some of his more notable CSF projects include *Hamlet*, *Two Gentlemen of Verona*, *A Comedy of Errors*, *A Christmas Carol*, and *The Fantasticks*. Bruce also is the Resident Faculty Scene Designer for the Department of Theatre & Dance at the University of Colorado Boulder and has a been a professional stage designer for nearly 25 years. His work has been seen at regional theatres, opera companies and commercial producing companies all around the United States. Bruce has won several design awards and recently completed a book on the philosophy of spatial design. He is currently a strong advocate for outreach theatre and is investigating the possibility of an interdisciplinary educational program in the field of experience/destination design at CU. (13 seasons)

LES DICKERT
Lighting Designer, *Noises Off and Women of Will*
Mr. Dickert designs for a diverse range of performance, spanning contemporary and Shakespearean theater, modern dance, classical ballet and international performance art. Recent performances include *The Cage* (Royal Danish Ballet), *Assisted Living* (Yvonne Rainer / Kunsthaus Bregenz), and *Photograph 51* (Ensemble Studio Theater). International performances include Covent Garden, Paris Opera Ballet, La Scala, Sadler's Wells, Edinburgh International Festival, Staatsoper Unter den Linden, others. Upcoming performances are *This is Fiction* (Cherry Lane), *The Nutcracker* (Boston Ballet). Les is a graduate of the Yale School of Drama. (1 season)

JASON DUCAT
Sound Designer, *Noises Off*
Jason currently works as a sound designer at Denver Center Theatre Company, where he has designed productions of *Glengarry Glen Ross, The House of the Spirits* and *Othello*, among others. His other credits include *9 Circles, Astronomical Sunset* and *A Number at Curious Theatre Company*, *Marat/Sade* and *The Winter's Tale* at Purdue University, *Lab Coats on Clouds* (Prague Quadrennial), *Hedwig and the Angry Inch* (Elemental Theatre Company) and *Sideways Stories from Wayside School* (Hope Summer Repertory Theatre). He received his MFA in sound design from Purdue University. (2 seasons)

HUGH HANSON
Costume Designer, *Richard III, Treasure Island*
Mr. Hanson is in his second season with the Colorado Shakespeare Festival. His credits include *Hamlet, A Streetcar Named Desire*, *As You Like It, Richard II,* and *A Christmas Carol* at The Shakespeare Theatre (New Jersey), *Color of Flesh* and *Center of Gravity* at Portland Stage (Maine), *Lend Me A Tenor* at George Street Playhouse (New Jersey), *Eating Chicken Feet* at Pan-Asian Rep (New York), *Victor/Victoria* at Diamond Head Theatre (Hawaii), and *On Dragonfly Wings* at O'hia Productions (Hawaii). Hugh is a milliner and draper at Carelli Costumes in New York. He is a tenor with the St. Bart's Singers, St. Bart's Episcopal Church, New York. (2 seasons)

CLARE HENKEL
Costume Designer, *Twelfth Night, Noises Off*
Ms. Henkel's prior Colorado Shakespeare Festival credits include *Romeo and Juliet* (2011 Ovation Award nomination), *The Little Prince, Measure for Measure, The Fantasticks, Much Ado About Nothing, Hamlet, Macbeth, Woody Guthrie's American Song, Around the World in 80 Days, All's Well That Ends Well, The Servant of Two Masters,* and *A Child's Christmas in Wales*. She has designed locally for the Denver Center Theatre Company, The Arvada Center, 3rd Law Dance/Theatre, BETC and Phamaly. Other theatres include the Old Globe Theatre, the San Francisco, Lake Tahoe and Idaho Shakespeare Festivals; Arizona Theatre Company; San Jose and San Diego Repertory Theatres, North Shore Music Theatre, Dallas Theatre Center, Sacramento Theatre Company, the Indianapo-

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ARTISTIC STAFF

lis Symphony's Pops Consortium (including Carnegie Hall), the Aurora Theatre, and the La Jolla Playhouse, among others. She has been nominated for and/or won several awards for her work, including a 2010 Denver Post Ovation Award, Henry and Marlowe Awards, a Bay Area Critics' Circle Award and a Dallas Theatre Guild Award. Clare has taught costume design at UC Berkeley and UC Davis, and is a member of United Scenic Artists local 829. (6 seasons)

DANIEL KLUGER
Sound Designer, *Noises Off*
Daniel's credits include: In New York, *David Foster Wallace* (Daniel Fish), *Tribes* (Barrow Street Theatre), *A Map of Virtue* (13P), *Lidless* (Page73), *There Are No More Big Secrets* (Rattlestick), *The Temperamentals* (Daryl Roth), *Enjoy!* (The Play Company), *Jailbait* (Cherry Lane), *On the Levee* (LCT3 — Conductor, Pianist), *Dov & Ali* (The Playwrights Realm), *The Americans, The Greeks* (Juilliard). His regional credits include work for: Pig Iron Theatre Company, People's Light & Theatre, The Arden Theatre Company, Virginia Stage Company, Two River Theatre Company, TheatreWorks Silicon Valley, American Players Theatre, Great Lakes Theater Festival.

BRIAN MALLGRAVE
Scenic Designer, *Twelfth Night*
Mr. Mallgrave serves as Resident Scenic Designer for the Arvada Center, now entering his seventh consecutive season. Credits of note include scenic design for the regional premiere of *Les Miserables* (Henry Award, Outstanding Scenic Design), *Miss Saigon*, *Sunset Boulevard*, *Ragtime*, *Hairspray*, and *Do I Hear a Waltz?* (Denver Post Ovation Award, Best Set Design). Brian received a 2011 Denver Post Ovation Award for *Ongoing Achievement in Scenic Design* for his contribution to plays and musicals. (1 season)

STEVEN MCDONALD
Sound Designer, *Richard III, Treasure Island;*
Previously at the Colorado Shakespeare Festival, Mr. McDonald has served in a variety of artistic, design, management and administrative roles. Recently, he designed sound for *The Pride* at Paragon Theatre Company, *Shipwrecked!* and *Crime and Punishment* at BETC, and served as the Resident Sound Designer for the Great River Shakespeare Festival. Steven is an Assistant Professor at the University of Denver, where he serves as the Technical Director/Production Manager for the Department of Theatre. (21 seasons)

SHANNON MCKINNEY
Lighting Designer, *Twelfth Night, Richard III,* and *Treasure Island*
Ms. McKinney lives in Denver, where she is an Artist in Residence at Curious Theatre. Her Curious designs include *Becky Shaw, Clybourne Park, Homebody/Kabul*, *Eurydice* (Denver Ovation Award), *Curse of the Starving Class,* and *Bug.* Other projects include *Xanadu* at The Aurora Fox and *Sherlock Holmes, The Final Adventure* and *Our Town* at Indiana Repertory Theatre. Shannon's work has been seen in Chicago at Steppenwolf, the Goodman Theatre, the Court Theatre, Northlight Theatre, Drury Lane Theatre, and Lookingglass. She is a frequent guest designer at the University of Denver. (3 seasons)

STEVE STEVENS
Sound Designer, *Twelfth Night*
Steve Stevens has worked in Musical Direction and Sound Sculpture for theatres in Colorado and New York. Some of his notable works include Arvada's *Les Misérables, The Crucible, Miss Saigon, Sunset Boulevard,* and *Ragtime;* and Albany Capital Repertory's *To Kill A Mockingbird* and *Taming Of The Shrew.* His work has garnered numerous award nominations. His musical, *Little Women, The Musical,* was awarded Best New Play in 1998 and he was awarded the 2008-2009 and 2009-2010 Henry Award for Outstanding Sound Design.

STAGE MANAGEMENT

AMY M. SCURA*
Stage Manager, *Twelfth Night, Richard III, Treasure Island*
Ms. Scura's credits include *The Adventures of Tom Sawyer* (Denver Center Theatre Company), *Ching Chong Chinaman* (Pan Asian Repertory Theatre), *The Woman in Black*, and *Tuesdays with Morrie* (Utah Shakespearean Festival), *Eurydice* (Curious Theatre Company), *Around the World in 80 Days* (Fulton Opera House), and *The Radio City Christmas Spectacular* (Madison Square Garden Entertainment). Her Colorado Shakespeare Festival credits include *Romeo and Juliet, The Comedy of Errors, King Lear, The Taming of the Shrew, Our Town, A Christmas Carol, Much Ado About Nothing, To Kill Mockingbird, Love's Labour's Lost*, *The Three Musketeers*, *A Child's Christmas in Wales*, *A Midsummer Night's Dream, The Servant of Two Masters* and *Julius Caesar.* She received a BFA in Stage Management from Pennsylvania State University in 2001. (6 seasons)

MATTHEW H. COMPTON*
Stage Manager, *Noises Off, Women of Will*
Mr. Compton spent eight seasons with The Foothill Theatre Company/Sierra Shakespeare Festival. His other credits include Off Broadway, two seasons with Music Circus/California Musical Theatre and more than 50 regional productions around California. He is the new Production Stage Manager for Capital Stage Company in Sacramento. Matthew is a proud member of Actor's Equity Association. (2 seasons)

RACHEL DUCAT*
Assistant Stage Manager, *Twelfth Night, Treasure Island, Richard III*
Rachel's previous credits include: *Two Things You Don't Talk About at Dinner, The Liar, Superior Donuts*, *The Catch* (Denver Center Theatre Company), *A Number, Opus, Up* (Curious Theatre Company), *Jersey Boys, Dirty Dancing* (Broadway in Chicago), *Cymbeline, Two Noble Kinsmen,* Short Shakespeare's *Romeo and Juliet, Taming of the Shrew, Macbeth* (Chicago Shakespeare Theatre). Cleveland Play House and Hope Summer Repertory Theatre. She holds a BA in Theatre Production from the University of Delaware.

SARAH KENNON
Assistant Stage Manager, *Noises Off, Women of Will*
Ms. Kennon is a recent graduate of Pepperdine University where she most recently stage managed *The Kentucky Cycle* and *Xanadu.*

TECHNICAL STAFF

RODOLFO "RUDY" GARCIA III
Head Sound Engineer
After graduating from Texas Christian University in 2008 with a BA in radio-television-film production, Rudy spent two summers as the assistant sound designer at Pacific Conservatory of the Performing Arts. He is currently studying at North Carolina School of the Arts for an MFA in sound design.

BRENDA KING
Costume Director
Brenda managed costume shops at the George Street Playhouse (New Brunswick, N.J.) for eight seasons, the McCarter Theatre (Princeton, N.J.) and Paper Mill Playhouse (Millburn, N.J.). She also designs costumes. Her notable designs include *Morisot Reclining* (Henry Award Nomination and 2009 Camera Eye Award) for Boulder Ensemble Theatre Company and *Inspecting Carol*, starring Dan Lauria and Peter Scolari at George Street Playhouse. Her other experience includes working at Carelli Costumes (New York, N.Y.) creating costumes for Broadway. She currently is the Costume Shop Foreman at the University of Colorado.

TERRI NIKOLITS
Wig Mistress
Terri will receive a MFA in wig and makeup design and technology from the University of Cincinnati-CCM in August 2012. This is her second summer season with the Colorado Shakespeare Festival. (2 seasons)

ANDREA SCHMATJEN
Wardrobe Supervisor
Andrea is a recent graduate of Northern Arizona University in Flagstaff, Arizona. Her recent work includes wardrobe supervising for *Dancing at Lughnasa* and costume designing *Nickel and Dimed* (both at Northern Arizona University). (1 season)

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

CSF STAFF

Producing Artistic Director Philip C. Sneed

ADMINISTRATION

Associate Producing Director
Timothy Orr

Business Director
Carrie Howard

Development Director
Teresa Chamberland

Office Manager
Janet Hildebrandt

Company Manager
Amy Handra

Casting Director
Karyn Casl

Casting Associate
Greg Thorson

Audience Services
Adam Alberti
Megan Carlson
Jean Paul Cornejo
Amy Handra
Hadley Kamminga-Peck
Rebecca Powell
Heidi Schmidt
Rebecca Spiltoir
Greg Thorson

COMMUNICATIONS

Manager of Marketing and Communications
Clay Evans

Graphics & Publications Director
Pamela Stone

EDUCATION

Literary Manager/ Education Associate
Amanda Giguere

BOX OFFICE

Box Office Manager
Pamela Johnson

Box Office Staff
Ariana Antonio
Katrina De Vore
Katherine Double
Tim Gleason
Tyanna Hilliard
Parker Livingston
Gabrielle Lubisich
Sarena Ulibarri
Alasyn Zimmerman

STAGE MANAGEMENT

Stage Manager
Richard III, Treasure Island, Twelfth Night
Amy Scura

Stage Manager
Noises Off, Women of Will
Matthew Compton

Assistant Stage Manager
Richard III, Treasure Island, Twelfth Night
Rachel Ducat

Assistant Stage Manager
Noises Off, Women of Will
Sarah Kennon

Stage Management Intern
Maxie Bilyeu

PRODUCTION STAFF

Technical Director/ Production Manager
Kerry Cripe

Assistant Technical Director
Stephen Balgooyen
Bradley Shaw

Master Carpenter
Russell Scott

Carpenter
Kelly McDermott

Props Master
Megan McDermott
Kassandra Kunisch

Props Artisan
Kate Boyles
Elizabeth Jamison

Master Electrician
Chris Koncija
Jessica Buttery

Electrician
Michael Bateman

Head Sound Engineer
Rodolfo Garcia III

Assistant Sound Engineer
Justin Mier
Nicholas Correa

Scenic Charge
Sarah Talaba

Assistant Scenic Charge
Heidi Ensslin

Run Crew Chief
Jessica Buttery
Nick Correa
Rodolfo Garcia III
Chris Koncija
Kassandra Kunisch
Kelly McDermott
Megan McDermott
Justin Mier
Russell Scott
Bradley Shaw

Run Crew
Michael Bateman

Directing Intern
Lisa Campbell

Practicum Students/Volunteers
Jovanna Avila
Nina Brown
Nicole Dreistadt
Aimey Harrison
Alexandra Janes-Paulsen
Carissa Kessel
Jonathan Kimbell
Kevin Mc Kechney
Rebecca L. Stephens
Amber Wojcik

COSTUMES

Costume Director
Brenda King

Costume Design Assistant
Charlotte Ballard

Wig Mistress
Terri Nikolits

Drapers
Sara Hildebrandt
Lela O'Bryant
Cynthia Settje
Theodore Stark

First Hand
Nicholas Jones
Cindy VanZomeran

Stitchers
Jonathan Kimbell
Paula Preston
David Goldberger
Caroline Barry
Kendra Cutter
Katelyn Smolski

Crafts Head
Anna Marie Coronado

Crafts Assistant
Dominique Glaros

Crafts Assistant/Dresser
Anneke Ciup

Scene Shop Technical Assistants
Michael Bateman
Kate Boyles
Devin Bozzelli
Lexie Campbell
Megan Chaney
Audrey Everett
Peter Gambardella
Molly Gillard
Spencer Gillard
Molly Goodman
Elizabeth Jamison
Chris Koncilja
Kassandra Kunisch
Kelly McDermott
Megan McDermott
Justin Mier
Takuya Ono
Helen Oexmann
Ruddy Pacheco
Alex Rausch
Caroline Schweitzer
Shannon Shadbolt
Max Verhaeghe

WHO'S WHO IN THE ACTING COMPANY

	TWELFTH NIGHT	RICHARD III	NOISES OFF	TREASURE ISLAND	WOMEN OF WILL
Benaiah Anderson		Richmond/1st Murderer/2nd Monk		Black Dog/Israel Hands	
Ian Anderson	Andrew Aguecheek		Freddy		
Caroline Barry				Jim Hawkins	
Bennet Berkower		Young York			
Kate Berry	Viola		Poppy		
Anthony Bianco	Valentine/2nd Officer	Brackenbury/Bishop of Ely		George Merry/Bailiff's Son #1	
Kathleen Burke		Elizabeth			
Alexei Demos		Grey/Messenger/Sheriff		Boy/Cutpurse/Job O'Brien	
Logan Ernstthal	Sir Toby Belch	Stanley, Earl of Derby		Long John Silver/Jim's Father	
Rachel Fowler	Olivia		Belinda		
Peter Giffin	Curio/ Priest	Tyrrell/Mayor/2nd Murderer/Henry Vi		Blind Pew/Josiah Bland	
Nigel Gore		Richard			Man
Jeff Horger		Rivers/ Messenger/Oxford		Ezekiel Hazard/Bailiff's Son #2	
Will Hunsaker		George Stanley			
Jim Hunt			Selsdon		
Liesl Jensen		Prince Edward			
Abby Jones		Jane Shore/ Messenger		Calico Jane	
Geoffrey Kent	Orsino		Garry		
Elise Legendre		Ensemble			
Daniel C. Leonard		Ratcliffe/1st Monk		Tom Morgan/Pirate	
Kate Lubotsky		Margaret Plantagenet			
Thomas Lynch		Dorset/Ghost of Prince Edward			
Tim McCracken	Malvolio		Lloyd		
Bella Merlin		Margaret		Widow Drews/Mary Reade	
Sam Modesitt		Ensemble			
ZZ Moor		Lady Anne			
Leslie O'Carroll	Maria		Dotty		
Tim Orr		Catesby		Captain Flint/ Dr. Livesy	
Tina Packer					Woman
Nicole Polglaze		Messenger			
Josh Robinson	Sebastian	Hastings/1st Monk		Justice Death/Bailiff	
Jamie Ann Romero	Fabian		Brooke		
Anne Sandoe		Duchess of York			
Sam Sandoe		King Edward IV/ Norfolk		Rev. Mainwaring/ Benn Gunn	
Mare Trevathan		Queen Elizabeth		Jim's Mother/ Anne Bonney	
Jake Walker	Feste		Tim		
Stephen Weitz	Antonio	Clarence		Billy Bones/Cpt. Smollet	
Gary Wright	Capt/1st Officer	Buckingham		Jemmy Rathbone/ Squire Trelawney	

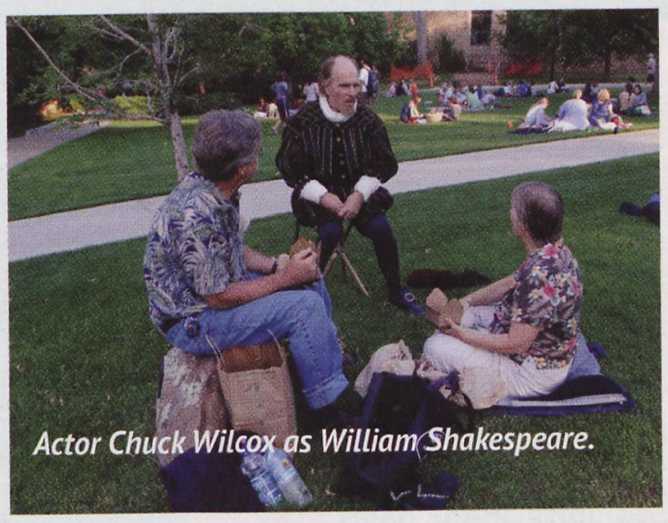
CSF PRESENTS

BEFORE AND AFTER THE SHOW

PROLOGUE
Producing Artistic Director Philip C. Sneed or other company members will talk about the play you are about to see. This popular program sets the stage and will add to your enjoyment of the plays. Begins 45 minutes before curtain time, in the theatre.

CONVERSATIONS WITH WILL SHAKESPEARE
Actor Chuck Wilcox entertains and enlightens with answers and insights about the play you are about to see. "Will" is present on the Green before all Shakespeare performances, and patrons can invite him to answer questions while they picnic.

GREEN SHOWS
Before the plays, performers provide entertainment on the lawn in front of the Hellems Building from 7 to 7:45 p.m. Thursdays through Saturdays, and from 5 to 5:45 p.m. on Sundays, Tuesdays, and Wednesdays. These shows are free and open to the public. Visit coloradoshakes.org for a full schedule of performances.


Actor Chuck Wilcox as William Shakespeare.

TALKBACKS
Following most performances (except previews, opening nights, and closing nights) join us for a talkback discussion with members of the cast and crew.

INTRODUCING UMC EVENTS AND CATERING
UMC Events Planning & Catering is delighted to serve you this season with a variety of dining options. Come early and picnic on The Green. Delicious à la carte snacks, dinner salads, sandwiches and boxed dinners are available for purchase. Bringing a large group to the Festival? Catered meals are available for groups of 10 or more people, featuring full-course menus designed especially for the festival. Your party will enjoy a catered meal complete with chairs, tables and tablecloths, set up in your own special area. Reservations are required for catered parties. Call 303-492-3168. For all menus and pricing, visit umc.colorado.edu/CSFmenus.

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 a schedule and more information.

CAMP SHAKESPEARE
July 16-Aug. 3
For students aged 10-18
Held at CSF's facilities on the CU Boulder campus, this popular three-week summer program focuses on the skills needed for acting Shakespeare. Each class prepares a shortened version of the CSF season plays. For information, visit coloradoshakes.org/campshakespeare

Camp Shakespeare

SHAKESPEARE'S SPRITES
July 16-Aug. 3
For students aged 6-9
New this summer, Shakespeare's Sprites is a week-long program designed to introduce campers to the playfulness of Shakespeare's language. Three sessions available.

DRAMATURG PRESENTATIONS
CSF dramaturgs are available for book-club meetings, private lectures, or classroom visits. Contact 303-492-1973 for details.

COLORADO SHAKESPEARE GARDENS

Colorado Shakespeare Gardens enhance the work of the Colorado Shakespeare Festival by educating the public about plants referenced in the works of William Shakespeare, cultivating gardens in the courtyard west of the Mary Rippon Theatre between Hellems Hall and the Education Building, and presenting free garden tours during the festival season, on Saturdays at 6 p.m..

The Colorado Shakespeare Garden was founded in 1991 by the late Marlene Cowdery, whose passion for both Shakespeare and gardening fired up a small group of dedicated and likewise passionate volunteers to plan, plant, tend and nurture the plants both familiar and exotic that appear in Shakespeare's plays. Through the years the gardens have evolved, and in 2010 a major expansion began. Several new permanent gardens are planned, featuring plants from *Romeo and Juliet, The Winter's Tale, A Midsummer Night's Dream* and *Hamlet*, as well as a new and larger knot garden, and further development of the Wars of the Roses garden.

We welcome new members to the Colorado Shakespeare Gardens and invite volunteers to work with us in the courtyard on Saturday mornings at 10 a.m.. Sponsorship for any of the new gardens is encouraged. For more information, please call 303-304-9513 or visit our website at coloradoshakespearegardens.org.

Officers: Claudia Elliott, President; Carol Mellinger, Secretary; Deborah Broaddus, Treasurer.

CSF RESIDENT ACTING COMPANY

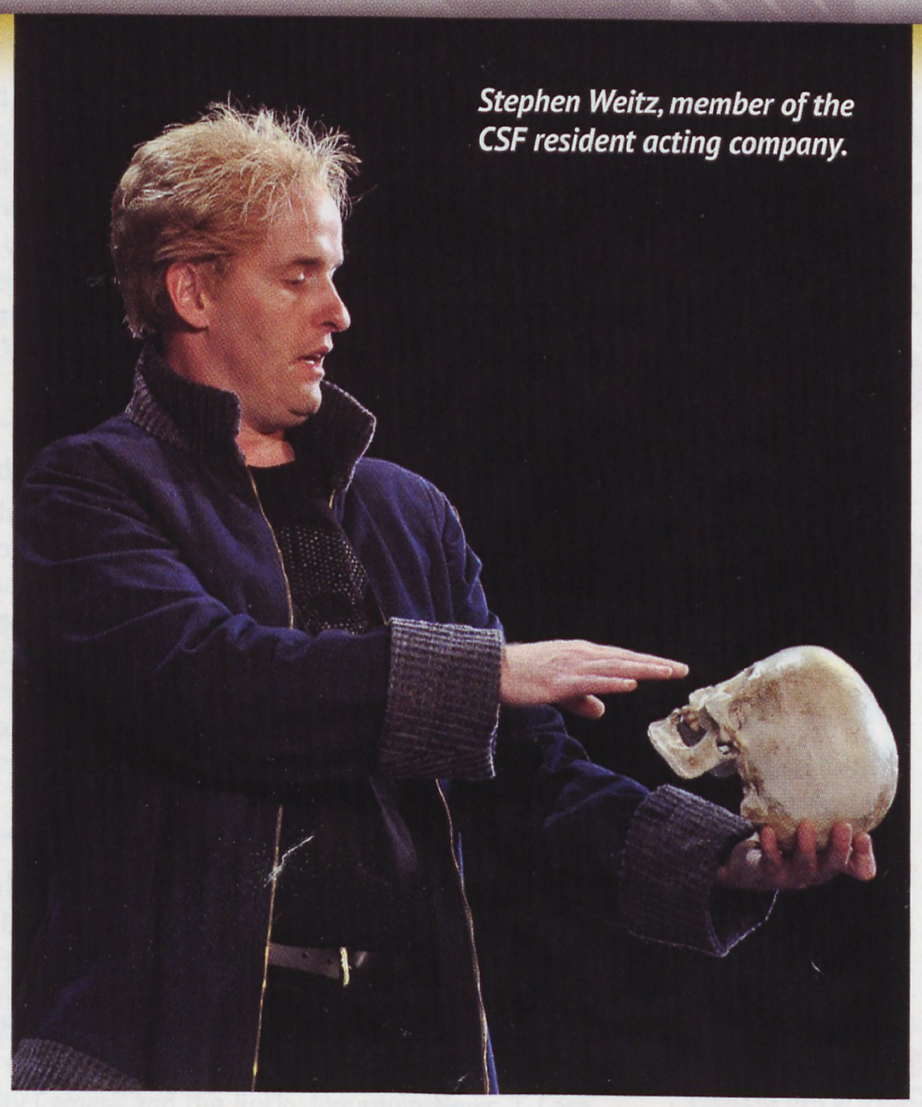
Colorado Shakespeare Festival is proud to maintain a permanent acting company, including some of Colorado's finest actors. Many of these artists can be seen in leading roles in other theatres during the off season, when we are not performing.

Throughout the history of theatre, much of the most memorable work has been created in theatres that maintained a repertory company of actors. Shakespeare, Moliere, and Chekov were among the playwrights whose work was written for, and performed by, a resident acting company. In our own area, the Denver Center Theatre Company maintains a large company of some of the best actors in the country.

Both actors and audiences benefit from the continuity of a core company of superior artists who work together over an extended period of time. We hope you enjoy our company, and take advantage of the opportunity to follow their work, both at CSF and elsewhere.

2012 COMPANY MEMBERS

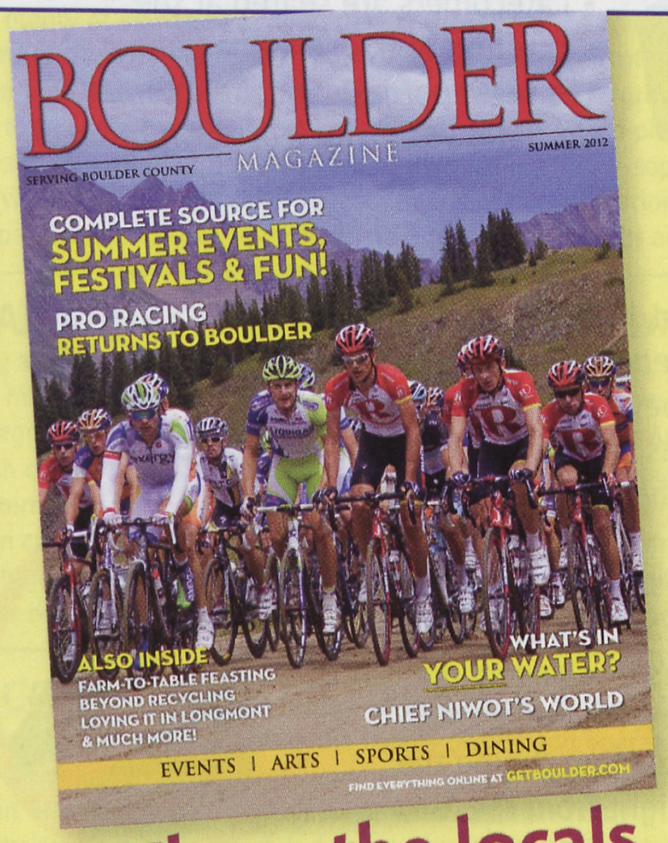
Geoffery Kent
Jamie Ann Romero
Sam Sandoe
Stephen Weitz



Stephen Weitz, member of the CSF resident acting company.

VOLUNTEER OF THE YEAR - BARB DIEHL

BARB DIEHL has served on the CSF Guild Board since 2006. During her tenure, she has created all of the graphic materials for the Guild, including designing the new Guild logo, t-shirts, invitations, event programs and much more. She has led the Guild's Gift Shop initiative, which has grown considerably and netted increased revenues each year, which in turn support the Colorado Shakespeare Festival and other Guild efforts. Barb is a graphic designer for University Communications at the University of Colorado Boulder.



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CSF SERVICES AND POLICIES

ALCOHOL

As a part of its ongoing effort to appropriately manage alcohol on campus, the University of Colorado Boulder implemented a new Alcohol Service on Campus policy effective January 1, 2012. In order to be compliant with this policy and with Colorado Liquor Code and Colorado Liquor Rules, the Colorado Shakespeare Festival has discontinued the allowance of private alcohol consumption on The Green. CSF maintains a valid alcohol beverage license for the sale of 3.2 percent beer within the licensed premises of the Mary Rippon and University Theatres. Beer purchased inside the theatre may not be taken outside of the licensed premises, and no outside alcoholic beverages may be brought into the theatre.

FOOD AND BEVERAGES

No outside food or beverages are allowed in the theatres. Products purchased on site are permitted. No glass containers are allowed. While consuming food or beverage, please be respectful of other patrons near you.

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, which will be returned to you when the listening device is returned at the end of the performance.

ASL INTERPRETED PERFORMANCES

American Sign Language interpretation is available for all of our productions with a three week notice. To make reservations or to request more information, contact Pam Johnson at 303-492-3168 or Pamela.Johnson@Colorado.edu.

WHEELCHAIR ACCESS AND SEATING ASSISTANCE

Please notify the box office or audience services personnel if you require any assistance in getting to your seats.

TICKET EXCHANGE POLICY

Ticket exchanges are free for subscribers. Single ticket buyers are charged $3 per seat to exchange. Exchanges for another performance of the same play in the same section, based on availability, are permitted until the end of the business day 48 hours prior to the time of the performance. The tickets must be physically present in the box office in order to process an exchange. CSF does not make refunds on any purchases or accept tickets for resale. When exchanging into 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.

RAIN AND CANCELLATION 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 during performances–bring a rain cover instead. If a performance is canceled before intermission due to weather, your ticket stub can be exchanged for a ticket to the make-up performance. If there is no make-up performance, present your ticket stub at the CSF Box Office for a ticket to another performance of the same play. There will be no refund or exchanges for shows canceled after intermission.

ON THE EVENING OF THE PERFORMANCE

- Photography and video recordings of any type – including camera phones – are strictly prohibited.
- Latecomers are seated at the discretion of house management at the first appropriate seating break that allows for the least disruption of the performance for the actors and the seated audience.
- Children under the age of five cannot be admitted, including babes in arms.
- No glass containers are permitted in the theatres. No outside alcoholic beverages are allowed.
- For safety, patrons are not permitted to walk on the stone benches in the Mary Rippon Outdoor Theatre.
- Electronic devices are not to be used in the theatres. Please silence cell phones, iPods, PDA's and pagers upon entering the theatre. Please refrain from texting or e-mailing during the performance; the light from these devices is distracting to the actors and audience.

PHOTOS BY MATT ANTONINO; GRAPIX; STILLFX; PROFYART

DINING OUT

AJÍ LATIN AMERICAN RESTAURANT 1601 Pearl St.; 303-442-3464; ajirestaurant.com

The Caribbean category is a bit limiting for this eclectic mix of Mexican, Latin American and South American cuisines. Ají features fresh ceviche, an excellent selection of South American wines, and classic Latin cocktails. Start off with empañadas or papas à la Huancaina—baby red potatoes, housemade ricotta cheese, roasted peppers, olives and hard-cooked egg. Inventive main dishes include skillet-roasted, blue-corn-crusted Colorado striped bass with a Peruvian stuffed purple potato, Napa cabbage-tomato slaw and mango chutney; grilled bone-in 20-oz. ribeye, roasted acorn squash, ranchero beans, sunny egg and chimichurri; and moqueca, a Brazilian seafood stew with jasmine rice and a spiced coconut broth. For dessert, try the buñuelos with orange-agave butter or empañadas with guava and Mascarpone cheese. Happy hour daily 3-6pm and all day Sunday features $3.50 drafts, $4.50 house wines, $4.50 mojitos, $3.50 empañadas and $4.50 ceviche. Open Mon-Fri 11:30am-close. Serving Latin Brunch Sat-Sun beginning at 10am. MC, VISA, AMEX, DISC.

Ají
LATIN AMERICAN RESTAURANT

[Caribbean]

BOULDER DUSHANBE TEAHOUSE 1770 13th St.; 303-442-4993; boulderteahouse.com

Handcrafted in Tajikistan and reassembled in Boulder, the Boulder Dushanbe Teahouse is the only authentic Persian teahouse in the Western Hemisphere. Vibrantly painted ceilings, carved cedar columns and a sculpture fountain provide an airy ambience during the day and casual elegance at night. Begin with an appetizer such as Indian saag panir (housemade cheese) served with fresh spinach curry and flatbread. Entrées include Persian kufteh—vegetarian chickpea balls with a Persian tomato sauce, sautéed spinach and soft-cooked egg; Khoresht-e Miuch—half chicken with stewed fruits and fresh herbs; and Thai Panang beef— braised brisket in curry with bok choy, jicama and scallion rice cake. Finish with a thick slice of tangerine-tea gingerbread cake, as featured on the Food Network, prepared with herbal tea and served with five-spice whipped cream. Enjoy a selection of more than 100 premium looseleaf teas, gourmet coffees, chai, beer, wine and cocktails. Reservations required for traditional afternoon tea. In-house and off-site catering available. Open for breakfast, lunch and dinner daily 8am-9pm. Serving brunch on weekends. MC, VISA, AMEX, DISC and local checks accepted.

THE BOULDER DUSHANBE TEAHOUSE

[Continental]

CASA ALVAREZ 3161 Walnut St.; 303-546-0630; casaalvarezcolorado.com

Come in and experience the warmth of Casa Alvarez, an authentic Mexican restaurant in Boulder where you can relax, have fun and share time with friends and family. Casa Alvarez started in 1994 and showcases the unique cuisine of Mexico's Jalísco region, where chef-owner Ernesto Alvarez was raised. Jalísco is the home of tequila and mariachi music, which is why you'll find some of the best Margaritas and festive atmosphere at "the Casa." When Ernesto brought his family's recipes to Colorado in 1994, his interpretation of the red and green chili sauces he grew up with were instantly acclaimed by food critics and won several awards. Casa Alvarez has been recognized consistently as one of Boulder's best Mexican restaurants by 5280 Magazine, The Colorado Daily, the Daily Camera and the Rocky Mountain News, T. Casa Alvarez is honored to serve you. Ample free parking. Open daily for lunch and dinner Mon-Sat 11am-10pm, Sun 11am-9pm. All major credit cards accepted.

Casa Alvarez
A GENEROUS TASTE OF OLD MEXICO

[Mexican]

CRÊPES À LA CART 2018 Broadway | 303-444-4191

Crêpes à la Cart in Boulder specializes in thin, crispy crêpes that are filled with savory meats and cheeses, fresh-cut fruit and decadent chocolate. It serves a variety of homemade soups, salads and appetizers, incuding escargots, French onion, and an apple-and-toasted-almond salad. Crêpes à la Cart has the best crêpes and selections such as the crêpe Montaigne, the Monte Cristo and the New York smear, as well as many vegetarian selections. Indulge in sweet crêpes including bananas Foster, strawberry shortcake, S'mores crêpe or a classic crêpe Suzette. And you can chill out with some Glacier gelato to help cool down these hot summer days. Come by Crêpes à la Cart for quality, casual service or quick-and-easy takeout. Relax in the dining room with a microbrew or a glass of wine. Open Mon-Wed 10am-10pm, Thurs-Sat 10am-11pm, Sun 9am-9pm for breakfast, sweet and savory all day. Happy hour from 3-6pm Mon-Sun. Delivery available through Restaurant Runners.

CRÊPES À LA CART

[French]

THE HUCKLEBERRY 700 Main St.;, Louisville; 303-666-8020; thehuckleberry.com

Voted Best Restaurant in Boulder, Lafayette, Erie and Superior, and Best Brunch in Boulder. Located in downtown Louisville, in a building that once served as the town[1]s post office, The Huckleberry charms all who enter its doors with its "funky country" food. American classics mixed with a hint of sophistication make up the menu, which includes a traditional country breakfast complete with eggs, potatoes, biscuits and a choice of sausage. For a lighter option, try the mixed-berry crêpe, filled with Mascarpone cheese and topped with a berry sauce. There are also plenty of signature Scramlettes to choose from. Lunch features hearty salads, such as the Santa Fe salad, with corn, poblano peppers, onions, avocado, cilantro and your choice of chicken or tofu, and finished with a chipotle-ranch dressing. Plenty of sandwiches and burgers round out the lunch and dinner menus, with entrées like grownup mac-'n'-cheese and hearty potpie in a housemade pastry. For dessert, make sure to indulge in one of The Huckleberry[1]s freshly baked pies or a slice of decadent chocolate-ganache layer cake. An extensive selection of wines by the glass or bottle is also available. Experience sophistication without pretentiousness at afternoon tea, where you[1]ll enjoy small sandwiches, scones and other delectable delights. Reservations for tea should be made by phone 24 hours in advance. Open Mon-Thurs 7am-8:30pm, Fri-Sat 7:30am-9pm, and Sun 7:30am-3pm. Checks and all major credit cards accepted.

THE HUCKLEBERRY
RESTAURANT * BAKERY * TEA ROOM

[American]

LEAF VEGETARIAN RESTAURANT 2010 16th St.; 303-442-1485; leafvegetarianrestaurant.com

Enjoy a variety of seasonal menu items prepared with fresh, local produce and served in a casual ambience. Start off with Tempura Avocado with mango salsa, black rice cake and a sour orange sesame reduction, or blue cheese and walnut-stuffed dates with flaxseed crackers and pomegranate gastrique. For a main course, consider Spiced Apple Seitan Loin with braised Brussels sprouts, root-vegetable mash and horse-radish cream; tamales with black quinoa and corn, confit cipollini onions, jalapeño-coconut sauce and jicama-radish escabeche; or Jamaican-jerk tempeh served with Forbidden black rice, coconut-plantain sauce, chard and fruit salsa. Save room for the flourless chocolate cake or vegan carrot cake. The wine and cocktaillist features all eco-friendly producers and house-infused liqueurs. Inventive raw dishes, nonalcoholic beverages, full espresso list, fresh juices and full bar offerings. Open seven days a week from 11:30am to close, serving lunch, happy hour and dinner beginning at 5pm. Open Sat-Sun at 10am serving a new brunch menu. MC, VISA, AMEX, DISC. Checks accepted

LEAF

[Vegetarian]

ZUCCA ITALIAN RISTORANTE 808 Main St.; Lousiville; 303-666-6499; zuccalouisville.com

Located in Old Town Louisville, the locally owned and operated Zucca Italian Ristorante brings a taste of Italy to Main Street with food made from fresh and locally grown ingredients from our very own farm. Enjoy a handcrafted cocktail or wine from an award-winning, 100-percent Italian wine list. Start off your meal with calamari fritti—fried calamari with white balsamic sauce. Pizza selections include a traditional Margherita as well as more indulgent options, including the prosciutto & formaggio, made with prosciutto, caramelized onions and mozzarella. Pastas range from a classic housemade tagliatelle Bolognese to cannelloni al frutti di mare with fresh-baked pasta, shrimp, clams, seasonal fish, lobster cream, grape tomatoes and salted cod. Entrée options feature fresh trout, pan-roasted chicken and herb-marinated lamb, along with vegetarian and gluten-free options. Finish off your meal with a hazelnut tartufo or traditional tiramisu. Happy hour daily from 4-6pm. Open Mon-Fri 11:30am-close, Sat-Sun 4pm-close. MC, VISA, AMEX, DISC and local checks accepted.

Zucca
Italian Ristorante

[Italian]

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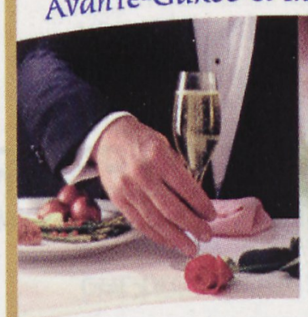

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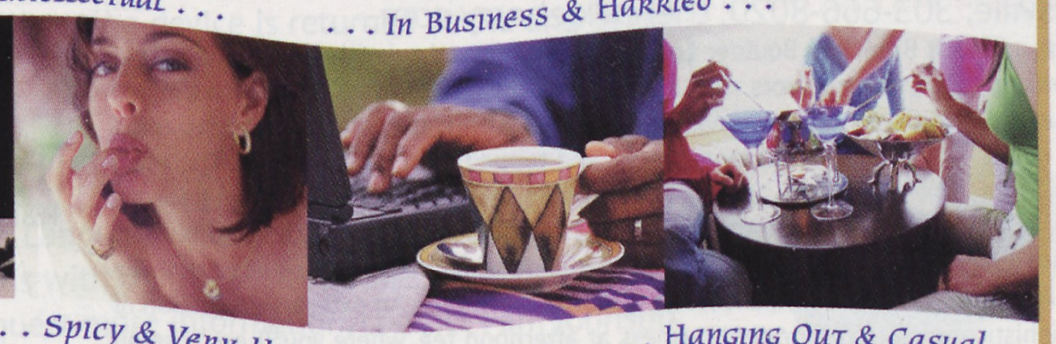

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To Begin Monday

$13,200 Set As Goal For Community Chest; Bradfield Elected President

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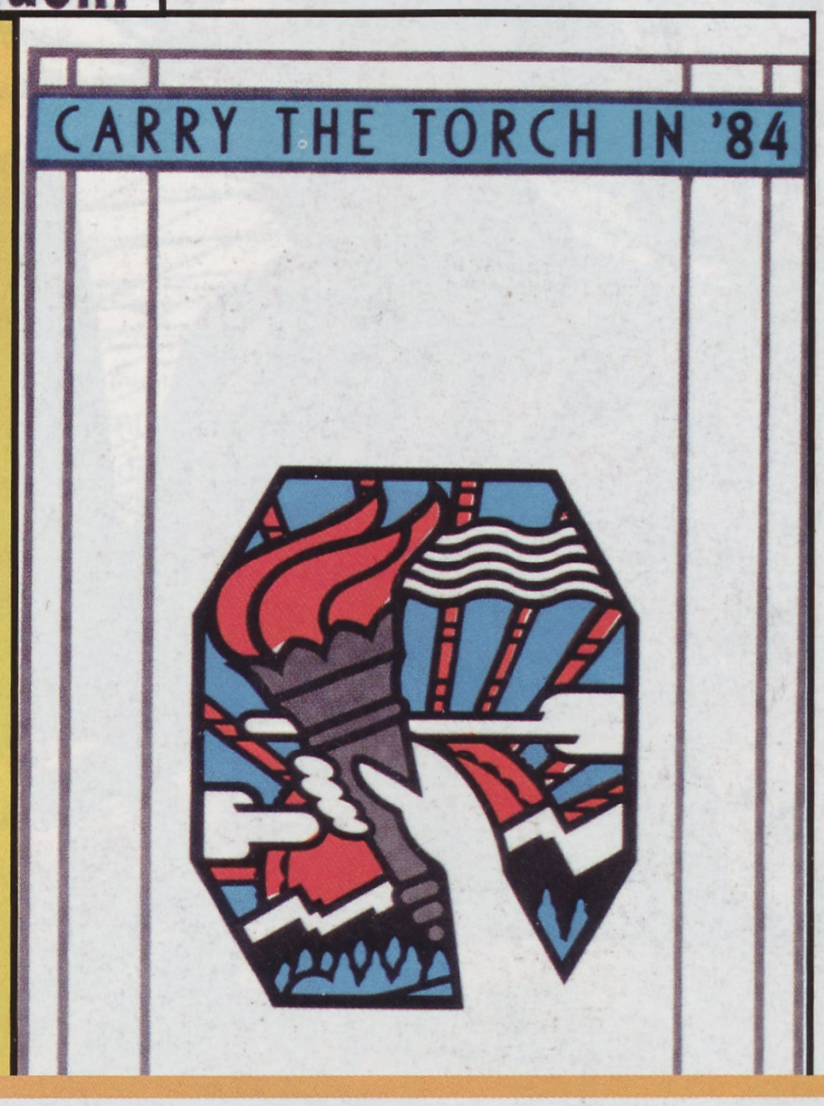

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