

the WINTER'S Tale

WILLIAM
SHAKESPEARE'S



Colorado
State
University

SCHOOL OF MUSIC, THEATRE AND DANCE

THE WINTER'S TALE

by William Shakespeare

Directed by Eric Prince

Set Design by Roger Hanna

Costume Design by Devin Anders

Lighting Design by Connor Hickman

Sound Design by JJ Margolis

Projection Design by Price Johnston

Stage Managed by Laurel Wiley

CAST

Leontes, King of Sicilia.	Jacob Brooks
Hermione, his queen	Lauren Scott
Perdita, their daughter.	Rachel Rhoades
Mamillius, their son, a child	Nathan Moss/Cade Shortridge
Polixenes, King of Bohemia	Michael Butts
Florizel, his son	Liam Kelley
Camillo, a lord at the Sicilian court	Kyle Moffitt
Paulina, a lady, wife to Antigonus	Jasmine Winfrey
Antigonus, a lord at the Sicilian court	Mason Weiss
1st Sicilian Lord/1st Gentleman	Koby Adams
Cleomenes, a lord at the Sicilian court.	Charlotte Clanton
Dion, a lord at the Sicilian court	Chase Morris
Emilia, attendant to Hermione	Kayla Ibarra
1st Sicilian Lady, attendant to Emilia.	DeAnza Bañuelos
2nd Sicilian Lady, attendant to Emilia	Allison Perkins
2nd Sicilian Lord/Officer/A Bear	Andrew Jacques
Autolycus, a Bohemian rogue	Kyle Phibbs
Shepherd, reputed father of Perdita	Jack Krause
Clown, his son	Zack Rickert
Archidamus, a lord of Bohemia	Lela Smith
Time/ Jailer/Servant,	Sean O'Reilly
Mopsa, a Bohemian country girl	Erin Ramirez
Dorcas, a Bohemian country girl	Isabella Huff
Mariner/Cameraman/Musician	Logan Smith

THERE WILL BE ONE TEN MINUTE INTERMISSION.

The events of the play begin in Sicilia. King Leontes entertains his close friend, the King of Bohemia, Polixenes. Paranoia and jealousy lead Leontes into accusing his friend of fathering his wife's unborn child, and into condemning Hermione. Polixenes escapes, and the scene changes to the distant summery pastoral scenes of Bohemia.

SPECIAL ACKNOWLEDGMENT:

We thank the families of both Nathan Moss and Cade Shortridge, recruited from CSU's theatre summer camp, *Kids Do It All*, for their kind support with both young actors.

Mohamed J. York and Devon De Spain, for the finale dance choreography.

Jacob Brooks for our swing dance choreography.

HISTORY OF THE PLAY:

- It is generally agreed that *The Winter's Tale* was written around 1609-11.
- The first recorded performance of the play was at The Globe on 15 May 1611, and later that year it was presented at Whitehall before King James I.
- In 1613 the play was presented as part of the wedding celebrations of James' daughter Elizabeth to Frederick V, later King of Bohemia.
- It was first printed at the end of the Comedies section in the First Folio in 1623.

SOURCE FOR THE PLAY:

- Shakespeare's principal source was Robert Greene's popular novella *Pandosto: The Triumph of Time*, first published in 1588 and then reprinted in 1607 as *Dorastus and Fawnia*.
- Although there are frequent linguistic echoes of Greene's tale Shakespeare changed the character names and introduced several alterations to the plot.
- The characters Paulina, Antigonus and Autolycus do not appear in the source and are Shakespearean invention.
- Also absent from the source is the bear; Shakespeare may have been inspired to introduce one by *Mucedorus*, a chivalric romance which had been revived at court around 1610 and which included scenes featuring a bear.
- It has been speculated that live bears would have been used in performance at this time, specifically polar bear cubs belonging to King James, though the evidence for either claim is not conclusive.

FROM THE DIRECTOR:

I am sometimes asked why I wanted to “do” this play. About twenty years ago I directed a small shoestring budget production of *The Winter’s Tale* with my students in England. Since that time I’ve always wished I could return to the play one day but in a more fully realized production. My co-director then was a wonderful colleague and friend, Margaret Wootton, wife to an extraordinary man, Professor John Allen. John died in 2002, aged 89, after a distinguished career in the development of drama and dance education, and an earlier career in avant garde theatre. For many years he was principal of the Central School of Speech and Drama in London. He retired to the beautiful village of Lastingham in the North York Moors, but remained very active in all things theatrical. I recall the time he talked to me of his days in London’s left wing Unity Theatre, when a visitor at one of their productions turned out to be Bertolt Brecht. John was also a theatre historian and something of a guru, loved and respected by all. I invited him along as a visiting lecturer to University College, Scarborough, where I worked for many years, and tall and distinguished, with his silvery beard, in his mid-eighties John would deliver, without any notes, a lecture series on the history of the theatre, remarkable in its breadth and resonance, with my students hanging onto every word. In one of those lectures, (he was devoted to Shakespeare) he paused and mentioned *The Winter’s Tale*—saying “it’s a remarkable play, quite extraordinary”...that casual remark made me want to read the play, and to direct it, and to understand why he felt it was remarkable. Thank you John, thank you Margaret. It is indeed a “remarkable” play. —Eric Prince

FROM THE SET DESIGNER:

How exciting it is to design one of Shakespeare’s “Problem Plays,” a list of plays that scholars have formally revised and argued about the contents of since 1896. These plays are characterized by an ambiguous tone and sudden shifts from dark drama to light comedy, making them challenging to pigeon-hole...but in some ways these plays evoke our shared experience more effectively than the rest of the canon for precisely this reason. In life, the difference between tragedy and comedy really depends on context...this idea has best been summed up by Mel Brooks, who explains “Tragedy is when I cut my finger. Comedy is when you fall into an open sewer and die.” We have chosen to embrace the play’s ambiguity rather than fight it. As well, we’ve embraced the Globe Theatre, the physical stage for which Shakespeare is best known, with a rectangular thrust with central entrance (“inner below,” from which a wagon with a special set prop might emerge) and an upstage area for effects and music (our contemporary “inner above” consists of a projection screen, scrim, and audio speakers). Some scholars believe that rush matting covered the platform as needed on a case-by-case basis; in this case, we needed it for Act 4. I trust that our players can (as did Shakespeare’s) most effectively deliver the show with minimal cues from the design team and the active participation of the audience’s imagination. —Roger Hanna

FROM THE DRAMATURG:

The Winter’s Tale has been my first assistant directing and dramaturgy experience. The role has involved helping and assisting actors with the memorization of lines by running them with the actors and giving them line notes when they miss key words in rehearsals of their scenes. I was also assigned for certain rehearsals as a director to re-rehearse and run through problem moments in scenes and

help the actors with blocking issues and motivational points raised by the director. *The Winter's Tale* is one of Shakespeare's lesser known plays, which is a shame, because it is really quite moving. As the dramaturg, I have learned a great deal about the play itself and have a better appreciation about the dramaturg's role. Over the summer I researched Shakespeare's life and the historical background to the play itself. Throughout the development of the play I supplied the actors with facts and details to help further their understanding of the play's language, the play's references to Greek Gods, and the characters themselves. Much of my research will help illustrate the Dramaturgy Board in the lobby which we hope audience members will go to and enjoy reading. —Heather Adams

THEATRE FACULTY & STAFF

Dr. Dan Goble, Director, The School of Music, Theatre & Dance

Hally Albers, Adjunct Professor of Stage Management

Garrett Ayers, Adjunct Professor of Acting and Directing

Lauren Coghlan, Adjunct Professor of Stagecraft

Zhanna Gurvich, Adjunct Professor of Design

Roger Hanna, Assistant Professor of Set Design and Head of Design

Candice Ingold, Adjunct Professor of Acting and Directing

Price Johnston, Program Director for Theatre,
Associate Professor of Lighting, Sound and Projection Design

Dr. Laura Jones, Professor of Theatre, Acting, Directing, Dramaturgy

Walt Jones, Professor of Theatre, Acting, Directing, Playwriting

Dr. Eric Prince, Professor of Theatre, Acting, Directing, Playwriting,
Director: Center for Studies in Beckett & Performance

Amy Scholl, Adjunct Professor of Acting

Maile Speetjens, Adjunct Professor of Costumes

Janelle Sutton, Adjunct Professor of Costumes

Debbie Swann, Adjunct Professor of Acting

Siobhan Gleason, Costume Crafts Artisan

Trevor Grattan, Scene Shop Technician

Brandon Ingold, Assistant Technical Director

Andrew Killion, Master Electrician/Resident Lighting Designer

Heidi Larson, Scenic Charge Artist

Linda Parent, Administrative Assistant, Theatre and Dance

Jay Seevers, Technical Director

Jessica Whitehead, Assistant Master Electrician

CAST BIOS

Koby Adams (1st Sicilian Lord/1st Gentleman) is a junior Theatre/Journalism major at CSU and would like to thank his family and friends for their unending love and support. Past roles include: Frizbee in *Step on a Crack*, The Spartan Ambassador in *Lysistrata*, Jack/Swifty in *All in the Timing*, and Guinea Pig in *Alice and Wonderland*.

Jacob Brooks (Leontes) is a senior Theatre Major at CSU. *The Winter's Tale* is his seventh show and his senior performance capstone. Jacob will be playing Bradley next semester in YPO's production of *Buried Child*. Previous roles for CSU include Orestes in *Orestes 2.0*, Laurie in *Little Women*, and Zachary Pendragon in *Armitage*. After college he plans on pursuing an acting career and eventually moving to Los Angeles. As always, Jacob wants to thank his family for their overwhelming mental and financial support.

Michael Butts (Polixenes) is a Junior Theater and Sociology major at CSU, from a small town in Colorado. This is his fourth show for CSU with previous productions being *The Hobbit*, *Oh Dad Poor Dad*, and *All in the Timing*. He is beyond excited to be a part of this cast of extremely talented individuals and wishes to thank his parents, family, and friends for their continued support and encouragement.

DeAnza Banuelos (First Lady/Second Gentleman) is delighted to appear in her first main stage production at CSU, though she is no stranger to performing. Some previous experiences include work with Lost Marbles Theatrics, CSU's Freshman Project, and she appears in Public Service Credit Union Commercials airing on ABC. She looks forward to traveling with *Choose Your Life* next semester, and has great plans to travel abroad next year. She would like to thank her family for all their love and support.

Charlotte Clanton (Cleomenes) is a sophomore at Colorado State University with majors in Theatre and HDFS (Human Development and Family Studies) with a minor in Gerontology. *The Winter's Tale* is Charlotte's third time on stage at CSU, having previously appeared in *A Year With Frog and Toad* (Ladybird) and in the 2015 Freshman project of *For Whom the Southern Bell Tolls* (Amanda Wingvalley). Charlotte would like to thank her wonderful family and fiancé for supporting her and her love for theatre.

Isabella Huff (Dorcas) is a second year Theatre Major. She is thrilled to be a part of her third show at CSU. Her previous shows include *A Year With Frog And Toad* and *The Freshman Project*. She will also be appearing in *Boy* this February.

Kayla Ibarra (Emilia/3rd Gentleman) is a Junior Theatre/Liberal Arts major. This is her first production at Colorado State University. Prior to this she was Babette in *Beauty and the Beast*, Eliza in *The King and I*, Ellen in *How to Get Rid of a Housemother*, and a hot box dancer in *Guys and Dolls*. She would like to thank her sisters of Delta Delta Delta for always practicing with her, and to thank her family for supporting her dreams.

Andrew Jaques (2nd Sicilian Lord/Officer/Bear) is a Junior dual Business and Theater major concentrating in Real Estate and Performance. This will be his seventh show and first time being an animal. His previous work is Max Murphy in *Step on a Crack*, and Mike in the children's traveling show *The Amazing Food Detective*. He would like to thank his family and friends.

Liam Kelley (Florizel) is a sophomore English Major with a concentration in education. Recently, he played Bofur in *The Hobbit*, Greg in *An Examination of the Whole Playwright/Actor Relationship Presented As Some Kind of Cop Show Parody*, and Kinesias in YPO's production of *Lysistrata*. After college, he would love to teach and write fiction. Liam would also like to thank his friends and family for their seemingly limitless support, as well as the entire cast for being wonderful.

Jack Krause (Shepherd) is a senior theatre major studying playwriting and directing. This is his eighth show here at CSU, with previous roles including Toad in *A Year With Frog and Toad* and Bombur in *The Hobbit*. He'd like to thank the faculty and his peers for every opportunity they have provided.

Kyle Moffitt (Camillo) is a third year performance major student at CSU who is extremely excited to be performing in his first Shakespeare show. He has recently performed in *The Hobbit* as Kili and in *Spring Awakening The Musical* as Hanschen. He has loved being able to do what he believes is his true calling over the last few years and would like to personally thank his parents Kevin and Kim for supporting him and a thank you to his two oldest friends Keenan and Abbey Moffitt.

Chase Morri (Dion) is a sophomore at CSU and is absolutely ecstatic to be in her second show at CSU this semester. Chase is double majoring in Political Science and Theater. Chase was Lucille Murphy in *Step on a Crack* and enjoyed theater all throughout high school.

Sean O'Riley (A Jailer/Servant/Time) is a senior at CSU with a major in Theatre: Performance. This is his final main stage performance in his career at Colorado State but he intends to continue acting for as long as others are willing to let him. Some of his favorite roles here have been Damis (*Tartuffe*) and Gloin (*The Hobbit*). Sean sends special thanks to his friends and family, specifically his mother, for their unyielding support for him to continue living his passion.

Allison Perkins (Servant/ 2nd Lady) is a junior Theatre Major/Production Minor at Colorado State University. Having a previous background performing as a dancer, she is excited to be a part of such a wonderful cast and crew. As she moves forward she hopes to pursue her passion in acting and would like to thank her family and friends for all the love and support.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival™ 48, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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Education and related artistic programs are made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Kyle Phibbs (Autolycus) is a junior Theatre Major in the Playwriting and Dramatic Literature concentration. Past acting credits at CSU include Frog in *A Year with Frog and Toad* and Balin in *The Hobbit*. Kyle would like to thank his family, friends, and teachers for their endless support. This one's for Zefron.

Erin Ramirez (Mopsa) is a student of Equine Science, with an AAS in Biotechnology and Molecular Bioscience. This being her third mainstage, she's found a home in acting and is excited to work alongside her friends and colleagues again. She will be graduating this semester and hopes to accomplish great things, such as interplanetary time travel, world domination, and finding a way to stop hair from clogging the shower drain.

Rachel Rhoades (Perdita) is a junior and a double major of English education as well as Theatre Performance at CSU. Some of her roles have included Rosalie in *Oh Dad, Poor Dad*, Elle Woods in *Legally Blonde the Musical*, and Little Sally in *Urinetown the Musical*. She would like to thank her incredible family, friends, and her fiancé, Bryce, for supporting her in all that she does. She knows that without them, she wouldn't be where she is today.

Zack Rickert (Clown) is a sophomore Theatre Performance Major at CSU. This is his fourth acting appearance at CSU. Previous credits include Lawrence Wingvalley in *For Whom the Southern Belle Tolls*, Bellboy in *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling so Sad*, and Goblin in *The Hobbit*. This is his first appearance on the main stage and he could not be more thankful for the opportunity.

Lauren Scott (Hermione) is a senior Theatre Performance and Business Management double major. *The Winter's Tale* marks her sixth show here at CSU, having previously appeared in *Lysistrata* (Kleonike), *Alice in Wonderland* (The Duchess), *Little Women* (Meg), *Orestes 2.0* (Phrygian), and *Evil Dead: The Musical* (Deadite Cheerleader). Lauren would like to thank all of her family and friends for their continued support of everything she does and reaching for her dream.

Lela Smith (Archidamus) is a sophomore Theater major at CSU where she was in *Lysistrata* with YPO as well as in last years *Freshman Project*. She also was recently seen as the Melanie in *Dating Disconnect* at the Denver Center. *The Winter's Tale* will be her first mainstage here at CSU. She would like to thank her family and friends for their constant love and support in everything that she does.

Logan Smith (Musician/Mariner) is a junior Theatre Major. He is studying Technical Theatre with a concentration in Sound Design as well as Production for Sports, Film, and other events through his Journalism minor. His most recent acting productions were for *Oh Dad Poor Dad* (spring 2015) and *Alice* (spring 2014). He really likes raspberries.

Mason Weiss (Antigonus) is a junior Theatre Performance major at Colorado State University. *The Winter's Tale* is his fourth acting performance at CSU after *The Hobbit* (Gollum), *Oh Dad Poor Dad* *Mamma's Hung You in the Closet and I'm Feelin' So Sad* (Head Bellboy), and *The Freshman Project* (Philip Glass). He would like to thank friends and family for their support.

Jasmine Winfrey (Paulina) is a senior Theatre Major/Business Minor at CSU. *The Winter's Tale* is her sixth stage production. She has previously appeared in *Lysistrata* (Lysistrata), *Alice in Wonderland* (Caterpillar), and *A Christmas Story* (Ms. Shields). She would like to thank her family and friends for all of their support.

CREATIVE TEAM

Heather Adams (Assistant Director/Dramaturg) is a Theatre and English double major. She has appeared in CSU's *Alice in Wonderland*, *All in the Timing*, and *The Hobbit*. This is her first main stage assistant directing experience and first as a dramaturg. Heather has also worked behind the scenes to make CSU productions happen as a stagehand, and currently works in the scene shop building the sets. She would like to thank her parents who push her further, and her loving boyfriend, Harrison, for believing in her dreams.

Devin Anders (Costume Designer) is a senior costume design student. Some of her previous costume credits include *Hipster the Musical*, *A Year with Frog and Toad*, and *The Hobbit*, as well as the costume design for *Orestes 2.0*. She also did a brief stint scenic designing for *Kids Do It All* in both Fort Collins and Todos Santos, Mexico. Devin would like to thank her parents, her Nonnie and Papa, and all of her other friends and family for all of their incredible help and support! Devin graduates in December, and looks forward to continuing with costuming and any other creative endeavors she can get her hands on.

Roger Hanna (Set Designer) is Head of Design at CSU; in New York City he has received three Drama Desk nominations, three Henry Hewes Design Award Nominations, and a Lucille Lortel Award. At CSU he most recently designed *A Year with Frog and Toad* and *Ideomeo*. Next week he designs *Lélixir d'amore* for Mannes Opera in NYC. Projects of note include repeated collaborations with Laura Alley, Jack Allison, Jonathan Bank, Trazana Beverly, Tracy Bersley, Joseph Colaneri, Nilo Cruz, Jackson Gay, Robin Guarino, Ron Jenkins, Susan Marshall, Eleanor Reissa, Jody Sperling, and Tommy Tune, at venues including Dance Theater Workshop, Jacob's Pillow, The Mint Theater, Provincetown Playhouse, Sarasota Opera, Tennessee Shakespeare, and Yiddishpiel (Israel). Roger holds an MFA in set and lighting design from NYU, and has designed in Japan, Israel, and across the United States, including over 150 productions in New York City. He is a member of USA-829.

Connor Hickman (Lighting Designer) is a senior Theatre major with a concentration in Lighting Design. He was the Assistant Lighting Designer on *Glass Menagerie*, and Associate Designer on *The Complete Works of William Shakespeare Abridged* and *A Year With Frog and Toad*. Connor was also the co-designer on the Spring Dance Concert of 2015, where he designed for guest choreographer Hsin-Yu Kao of the French dance company Compagnie Käfig. Connor would like to thank the Theatre Department, his sister, his parents David and Diana Bowen, friends, assistants and fiancée for making all of this possible.

Price Johnston (Projections Designer)'s career in design has spanned theatre, dance, and opera in both the U.S. and abroad. He has designed over 190 productions. Price's recent work includes the 2015 Drama Desk Award Nominated (Best Projection Design) *Donogoo*, Production Manager for Live Design International (LDI) and the LDInstitute and Live Design Broadway Training and Masters Classes (Lighting, Concert Sound and Projection Design in Las Vegas and Orlando), *Young Frankenstein The Musical* (Union Colony Civic Center Theatre in Greeley, CO), the World Premieres of *Eh Joe and Beckett's Women* (2015 Happy Days Enniskillen International Beckett Festival in Enniskillen, Ireland), Janis Brenner's *Lost/Found/Lost* (Isadora Duncan International Dance Festival in Kransnoyarsk, Russia) and *The Pee-wee Herman Show* on Broadway. Price holds a MFA in Lighting Design from the University of Florida. He is a member of USITT and the IDMAA.

Abby Jordan (Properties Master) is a second year student at CSU majoring in Theatre Design with a concentration in Costume Design. Abby worked in the costume shop building *A Year with Frog and Toad*, and *The Hobbit*, and was the costume designer on CSU's *Parodies and Pair O' Boxes: a Freshman*

Showcase. The Winter's Tale is her first credit as a Properties Master. She would like to thank Kari Armstrong for keeping her involved in costumes, and the CSU Theatre Department for being such a productive place to learn.

Jacob Margolis (Sound Designer) is a graduating senior of the CSU Theatre Program. Since his beginnings in high school, JJ has gone on a grand adventure through Ice, Fire, Fog, Mechanical Engineering, and History, before once again finding the Land of Theatre: the place where he belongs. His past sound designs include *The Glass Menagerie*, *A Year With Frog and Toad*, and *The Hobbit*. JJ spent last summer in New Mexico as an Apprentice of the Santa Fe Opera. He graduates in December, and plans to design professionally.

Dr. Eric Prince (Director) is a director, playwright and educator, who has written and published extensively on the Nobel prize winning Irish writer, Samuel Beckett, as well as creating CSU's innovative *Center for Studies in Beckett and Performance*. Prince has directed more than a hundred productions in theatres across the UK and elsewhere, including London, Edinburgh, Scarborough, Plymouth, Leeds, York, Augsburg, Utrecht, Amsterdam, Berlin, and San Diego, as well as devising children's theatre on the sandy beaches of Yorkshire and multi-cultural theatre on the streets of Leeds. He was a writer/director with the British National Student Theatre Company with two plays, Kafka's *Last Request* and *Wildsea Wildsea*, receiving the prestigious London Sunday Times Playwriting Award and NSDF Best Production Awards. Six of his plays have been staged successfully at the Edinburgh Festival Fringe, the largest arts festival in the world. From 1981 to 1999 he worked in professional association with Sir Alan Ayckbourn. Two plays, *Love Is In The Air* and *Red Roses* were commissioned and professionally produced by Ayckbourn's acclaimed company, The Stephen Joseph Theatre. Prince has more recently enjoyed a creative partnership with Bas Bleu Theatre, Fort Collins, and its artistic director Wendy Ishii, staging with the personal approval of Edward Beckett (Head of the Estate of Samuel Beckett) two European premiere productions in Enniskillen, Northern Ireland: Prince's original adaptation, *Beckett's Women* and *Eh Joe*, Beckett's first film for television. Prince's latest play *Ghost Kitchen*, has its anticipated premiere production with Bas Bleu in the spring of 2017. Productions he has enjoyed directing for CSU include *Alice In Wonderland*, *Much Ado About Nothing*, *Romeo and Juliet*, *Hamlet*, *A Midsummer Night's Dream*, *Every Good Boy Deserves Favor*, *The Birthday Party*, *Waiting For Godot*, *The Pirates of Penzance*, *Private Lives*, *The Importance of Being Earnest*. Ongoing artistic experience includes close attention, scrutiny and obsession with Liverpool Football Club, source of many joys and sorrows, and still his spiritual home.

Laurel Wiley (Stage Manager)'s theatrical stage management credits include *A Year with Frog and Toad*, *The Complete Works of William Shakespeare (Abridged)*, *Night of the Iguana*, and *The Evil Dead*. Opera stage management credits include *Patience*, *Idomeneo*, and *Hansel und Gretel* at Colorado State University and *Coronation of Poppea* at University of Colorado, Boulder. She expanded her opera experience this summer as a stage management intern with Central City Opera Company. Laurel works regularly with OpenStage Theatre & Company in Fort Collins, including their upcoming production of *Orphans*. After her graduation in December she intends to work in both opera and theatre nationally. She would like to thank her friends and family for their ongoing support.

PRODUCTION STAFF

Production Manager	Hally Albers	Assistant Stage Managers	Adam Oconnell, Annabel Wall
Technical Director	Jay SeEVERS	Production Assistant	Courtney Stephens
Costume Shop Director	Janelle Sutton	Carpentry Crew. Cooper Adams, Heather Adams, Aidan Cox, Jessika Gill, Tristan LeMaster, D Sevits, Logan Smith, Ernan Torrez, Alex Zenk	
Master Electrician	Andrew Killion	Costume Construction Crew . . .	Devin Anders, Tori Green, Molly Langeberg, Isabella Huff, Kinsey Riley, Kayla Ibarra, Kaya Rudolph, Sean O' Reilly, Lauren Scott, Nogah Seidemann, Gabrielle de la Torre, Dani Hansen, DeAnza Banuelos, Mason Weiss, Paula Sutton
Properties Director	Lauren Coghlan	Wardrobe Crew	Stephanie Olsen, Rachel Hamalian, Amber Austin
Charge Scenic Artist	Heidi Larson	Electrics Crew.	Cierra Amavisca, Taz Argüello, Evelyn Hellman, Connor Hickman, Jack Krause, Tristan LeMaster, Adam OConnell, Kent Washington
Properties Master	Abby Jordan	Paint/Properties Crew.	Cierra Amavisca, Mackenzie Cunningham, Lua Frontczak, Isabella Huff, Chandler Oppenheimer, Rachel Rhoades, Heather Salyer, Lela Smith
Dramaturg.	Heather Adams	Director Marketing & Publicity	Jennifer Clary
Choreographers	Jacob Brooks, Devon De Spain, Mohamed J. York	Publicity & Marketing Specialist . .	Mike Solo
Associate Scenic Designer	Lindsay Davis	Events Manager.	Peter Muller
Assistant Set Designer .	Mackenzie Cunningham	Assistant Events Manager. . . .	Charles Gillard
Assistant Lighting Designer:. .	Brandon Pruitt		
Assistant Sound Designer	Taz Arguello		
Associate Projections Designer	Rachael Schneider		
Assistant Technical Director .	Brandon Ingold		
Shop Carpenter	Trevor Grattan		
Costume Shop Manager	Maile Speetjens		
Assistant Master Electrician	Jessica Whitehead		
Production Electrician	David Van Name		
Costume Crafts Manager . . .	Siobhan Gleason		

Outside MULLINGAR

By John Patrick Shanely
Directed by Matthew G. Smith

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*"The sparks between these two would keep a bonfire
blazing through the night." – Backstage*



Join us for CSU Theatre Spring 2016 season featuring

Boy by Diana Son

February 4-6, 12-14, 2016

An “everyman” couple conspires at the birth of their fourth daughter to announce they finally have a son, and they raise the baby as a boy. They call her Boy. This seems to work, until Boy begins to develop characteristics of Girl.

Reefer Madness the Musical by Kevin Murphy and Dan Studney

April 20- 23, 29-May 1, 2016

A musical send-up of the cult favorite 1936 propaganda film (also released as *Tell Your Children*, *Doped Youth*, and *Love Madness*), this over-the-top cautionary tale shows how innocent teenagers will turn from cocoa-sipping sweethearts into demons instantly with one puff of the green stuff, following the devil’s path through robbery, manslaughter, suicide, madness, hallucinations, murder, and (yes) zombies to the electric chair. Not appropriate for uptight squares, pompous narcs, priggish flat-earthers, and, quite possibly, your children.

Colorado State University