



Theatre & Dance

UNIVERSITY OF COLORADO **BOULDER**

The Comedy of Errors

By William Shakespeare

Director
Kevin Rich

Composer & Music Director
Jesse Manno

Scenic & Lighting Designer
Ian McMorran

Costume Designer
Elise Rosado

Properties Designer
Ryan Rouillard

Assistant Director
Zachary Campbell

Associate Sound Designer
Wesley Halloran

Fight Director
Dane Torbenson

Stage Manager
Teresa Orosco

There will be one 15-minute intermission during this performance.

Loft Theatre, University Theatre Building
March 14-17, 7:30 p.m. | March 17-18, 2 p.m.

Be engaged. Be inspired. Be here.
Be Boulder.

Cast

Antipholus of Syracuse

Todd Kremer

Antipholus of Ephesus

Luc D'Arcy

Dromio of Syracuse

Alex Rosenthal

Dromio of Ephesus

Benjamin Rosenthal

Adriana

Aziza Gharib

Luciana

Isobel Makin

Egeon/Pinch

Justin Johnson

Duke/Nell

Nolan Carey

Abbess

Valerie deGroot

Abbess

Val DeGroot

Courtezan

Mary Leigh Montgomery

Angelo

Simon Perkovich

Violinist/Officer

Katie Turner

Merchant

Marlon Jacobi

Street Musician

Jesse Manno

Percussionist

Bennett Cross

Percussionist

Leandra Fischman

Percussionist

David Kocina

Director's Notes

We've set our production in a timeless, bustling Ephesian marketplace, complete with merchants and street musicians. Special thanks to my collaborator Jesse Manno, an expert in music from this region, for his brilliant contributions. Jesse has frequently collaborated with the Dance productions here at CU and we are thrilled to be working with him on the Theatre side of the department as well. He's appearing as a street musician in the production, playing music—some composed, some improvised on the spot—with an exciting variety of instruments.

This is an early Shakespeare play, a light-hearted farce full of puns and slapstick—and perhaps lacking the thematic depth of many of his later plays. But it's still Shakespeare, and we've had fun mining it for some of Shakespeare's favorite questions. He's a playwright of antithesis, of comparison: setting words against words, characters against characters and countries against countries. This play is full of pairs, including two sets of twins: one pair grew up in Ephesus and got married; the other pair have been companions in adventure, traveling the world in search of their other halves. They may be identical in appearance, but experience has made them very different. Other pairs we've talked about include sisters with very different worldviews, romantic partnerships (and their challenges), daytime vs nighttime in Ephesus and the underlying tensions of two feuding countries.

Shakespeare designed his plays to be performed for an audience in plain view, with theatricality, imagination and live music. When produced over 400 years later with these practices in mind, these plays can carry great appeal for a popular audience in much the same way they originally did. In this production, I've invited our actors and musicians to directly engage their live audience in a way television can't, to celebrate theatre and poetry and to trust in the timelessness of the relationships in this play. It's been great fun watching them embrace those challenges as fully as they have.

—Kevin Rich, director

"I am not advocating historical reconstructions, but I am recommending an investigation of the spirit of the original performances. Playhouse practice at the Globe was not careless, but ... performance was risky and volatile. The actor stood before a day-lit audience, and shared space with them. There were no 'mysteries' other than the mystery of talent and the surprise of resourceful improvisation. It was a theatre in which everything was open and exposed—the musicians as well as the singers, the scene-shifters as well as the actors. You do not 'get away' with things in such a theatre, you get on with them."

—Peter Thompson, *Shakespeare's Theatre*

Synopsis

Egeon is a merchant from Syracuse who has landed in Ephesus, a land where Syracusians have been banned. When Duke Solinus sentences him to die, Egeon explains why he would risk everything to come to Ephesus. Born in Syracuse, he had a happy life with his wife, who gave birth to identical twin sons. At the same time, a poor woman also gave birth to twin sons, who Egeon bought to become servants and companions to his own sons. But then, he lost his wife and younger twin in a storm at sea, along with one servant boy. A sailor saved Egeon, the elder twin son and the other servant boy, and they returned to Syracuse. Egeon gave each boy the missing brother's name. Thus, both twins are called Antipholus, and both servant boys are called Dromio. As a young man, Antipholus of Ephesus left Egeon to look for his mother and brother, and Egeon has traveled around the world to find him. With nowhere else to look, he arrived at Ephesus.

The Duke sympathizes with Egeon and allows him to try to collect a ransom before sunset to save his life. Meanwhile, in an Ephesian marketplace, Antipholus of Syracuse has arrived, unaware that his father is also here! He sends his servant Dromio (of Syracuse) to find them a room at the Centaur, an inn. Just after he departs, the other Dromio (of Ephesus) enters the same marketplace, sees Antipholus of Syracuse, and mistakes him for his own master, Antipholus of Ephesus, who should be returning to their house to have dinner with his wife Adriana and her sister Luciana. Antipholus of Syracuse is bewildered by Dromio's words, because he's unmarried!

In the scenes that follow, time and time again each Antipholus and Dromio is mistaken for his brother, and as the confusion escalates to absolute madness, the clock keeps ticking towards sunset, where Egeon's fate awaits!

Special Thanks

- Laurel Fisher & Tara Performing Arts High School Students

Production Team

Asst. Stage Manager

Ana Langmead

Light Board Operator

Sierra Kenyon

Deck Crew

Wyatt Zalewski

Dressers

Cheyenne Roberts

Jingwen Cai

Technical Director

Nathan Dow

Costume Coordinator

Erika Daun

Props Masters

Ryan Rouillard

Master Electrician

Cooper Braun-Enos

Asst. Master

Electrician

Viktoria Padilla

Scenery & Electrics

Lead Technical Assistants

Nathan Dow, Wesley Halloran, Ian McMorrان, Bailey Trierweiler

Technical Assistants

Maria Aki, Lauren Chen, Eli Davis, Kelsey Gallotte, Greta Hooston, Jill Ingebritsen, Hannah Male, Teresa Orosco, Bret Pilkington, Ryan Rouillard, Maddy Salvucci, Sadie Skolnekovich, CeCe Smith, Destin Woods

Practicum Students

Ashley Arvola, Nora Barpal, Val DeGroot, Annie Howell, David Kocina

Costumes

Costume Shop Employees

Lizzie Brusco, Kara D'Alessandro, Val deGroot, Erika Daun, Zoe Garrison, Sean Guderian, Adrianna Hammack, Durango Jenkins, Andrea Jewell, Ana Langmead, Christina Longman, Olivia Murrow, Sarah Rand, Natalie Reutimann, Braden Sturek, Zoe Volpa

Practicum Students

Jonathan Burgart, Katy Folz, Daniel Jimenez, Joe Kennedy, Katie Lennon, Issy Leustig, Ian McMorrان, Julie Murtha, Reed Otto, Nia Quan, Elise Rosado, Elena Sayeedi, Rachel Stauffer, Bailey Trierweiler, Christin Woolley



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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Kennedy Center education and related artistic programming is 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 collegelevel 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.

Department Staff

Department Chair & Director of Dance
Erika Randall

Associate Chair & Director of Theatre
Markas Henry

Production Coordinator
Connie Lane

Director of Dance Production
Iain Court

Theatre Technical Director
Kerry Cripe

Costume Production Director
Ted Stark

Scene Shop Foreman
Stephen Balgooyen

Assistant to the Production Coordinator
Kelsey Kinzer

Assistant to the Costume Production Director
Amanda Herrera

Assistant to the Director of Dance Production
Keith Haynes

Business Manager
Stacy Witt

Program Coordinator
Sharon Van Boven

Graduate Program Assistant
Patricia Paige

Outreach Coordinator
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Kammie Slavin

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Jessica Baron

Costume Rental/Stock Manager
Erika Daun

Costume Tech Lab Assistant
Mary Willingham

Costume Shop Bookkeeper
Sydney Chinowsky

Costume Shop Buyer
Sarah Halpern

Wardrobe/Costume Run Crew Advisor
Mary Willingham

Dance Costume Coordinator
Ayla Sullivan

Dance Events Coordinator
Marla Schulz

Front of House Manager
Samm Wesler

House Managers
Shira Dickler
Roxy Leiser
Olivia Sander
Jessica Sandvik
Hannah Schneebeck
Leah Woods



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