The Winter’s Tale
William Shakespeare

Artistic Staff
Director ................................................ Lynn Nichols
Assistant Director ............................... Gina Braxwell
Scenic Designer ................................. Bruce Bergner
Lighting Designer ............................. Erin Tribodesau
Costume Designer .............................. Brenda King
Sound Designer ................................. Bailey Therewiler
Music Director ................................. Gillian Nogeire
Assistant Music Director .................... Peter Russian
Movement & Style Coach .................... Tamara Meneghini
Dramaturgs ......................................... Amanda Giguere
Stage Manager ................................. Sarah Johnson
Assistant Stage Manager ..................... Amy Richman

University Theatre Building, Loft Theatre
Jan. 27-31 at 7:30 p.m. | Jan. 30 and 31 at 2 p.m.

Presented by The University of Colorado Boulder Department of Theatre & Dance
This year we commemorate the 400 year anniversary of Shakespeare’s death and celebrate the legacy he left. In honor of this, we explore one of Shakespeare’s most intriguing plays. A play written later in Shakespeare’s life, The Winter’s Tale defies categorization and contemplates the worries of an older man. As Mammillius tells us, “a sad tale’s best for winter.” Here are some interesting tidbits about this tale for winter.

**Genre**
At the end of his career, Shakespeare began writing plays that didn’t quite fit in his earlier categories, and we now call this genre the Romances. The Romances include Pericles, Cymbeline, The Tempest, and The Winter’s Tale—they’re all the late plays. These plays are not quite comedies, and not quite tragedies, but feature the most compelling elements of both. The comedic elements include trials of young lovers that end with engagement and reconciliation, yet there are also tragic themes such as jealousy, betrayal, and death. This juxtaposition of comedy and tragedy represents the paradoxes of human experience.

**Time**
Time functions on multiple levels of The Winter’s Tale. In some ways, the play explores time as genre. In the tradition of Greek myth, The Winter’s Tale gives us an allegorical story of growth and seasons. Time also functions as a storytelling device. Time appears as a Chorus, similar to other Shakespearean Chorus characters, such as the prologue in Henry V. The character functions outside of the prologue in Henry V to other Shakespearean Chorus characters, such as the storytelling device. Time functions on multiple levels of the narrative structure. In order to heal, the character functions outside of the play, almost like a program, to inform the audience of our story of growth and seasons. Time also functions as a time, Rogero, Ensemble ..

**Production History**
The first recorded performance of The Winter’s Tale was at The Globe in 1611. The play was one of the few of Shakespeare’s not revived during the Restoration, although it has been intermittently popular throughout time. Adaptations of The Winter’s Tale abound throughout history, including a famous one written by David Garrick in 1754 called Florizel and Perdita. Like many of the adaptations and productions of the 1700s and 1800s, it focused on the romance and pastoral elements of the play. Contemporary productions tend to focus on the more tragic elements of the play.

**Production Staff**
Production History
- Lightboard Operator: Jena Reddy
- Sound Board Operator: Stephanie Umana
- Deck Crew: Mariah Hartman
- Wardrobe Head: Liz Williamson
- Props Master: Amy Richman
- Costumes Rehearsal Assistants: Connie Phillips

Special thanks to Rick Pruitt, Jim Symons and Tim Stalker

**Cast**
- Time, Emilia, Ensemble: Sasha Georgas
- Time, Antigonus, Ensemble: Steven Sievers
- Time, Ensemble, Dorcas: Connie Phillips
- Time, Ensemble, Cleomenes: Sean Guderian
- Time, Ensemble, Mopsa: Ayla Sullivan
- Time, Ensemble, Dion, Mariner: Eli Passas
- Time, Gentlewoman, Ensemble: Val deGroot
- Time, Archidamus, Gaoler, Ensemble: Kenny Davis
- Time, Ensemble, Autolycus: Andrew Lyle
- Time, Rogero, Ensemble: Daniel Jimenez
- Camillo: Peter Russian
- Polxenes: Jesse Wardak
- Leontes: John Wittbrodt
- Hermione: Bernadette Sehic
- Mamilius: Henry Stalker
- Paulina: Hannah Rolfing
- Shepherd: Alex Markovich
- Clown: Hayden Baber
- Florizel: Dillon Colagrossi
- Perdita: Liz Williamson

**Scenery and Electrics**
Technical Assistants
- Ashley Arvola, Greg Baker, Caleb Bay, Peter Bussian, Nate Christensen, Brynne Cooper, Chas Crawford, Jimmy DiStefanovitch, Forrest Fowler, Jordan Hammer, Phoebe Mattison, Anna-Marie Monton, Reza Otto, Zach Perez, Amy Richman, Laura Sanders, Jake Sielman, Erin Thibodaux, McKenna Warren, Jared Wold, Christin Woolley

Scenery and Electrics Practicum Students
- Hayley Baber, Alyssa Gallotta, Sarah Halpert, Adam Johnson, Hayden Naut, Connie Phillips, Eduardo Villegas, Jesse Wardak, Samantha Will, Mish Lauren Zimmerman

**Costumes**
Costume Shop Employees
- Casey Dean, Erika Daun, Olivia Dwyer, Zoe Garrison, Sasha Georgas, Paige Olson, Samantha Paul, Natalie Reudtmann, Lorin Russell, Reb Todd, Liz Williamson, Mary Willingham, Connie Phillips, Hannah Rolfing, Kate Tara, India Wanebo, Mish Lauren Zimmerman

Costume Practicum Students
- Ashley Arvola, Chas Crawford, Kelani Fuguz, Nahe Haberman, Rachel Koss, Ana Langmaid, Erin Lococo, Harry James Rosdy, Amy Richman, Brandon Smart, Michael Tandy, Erin Thibodaux, Vanessa Weinigarten, John Wittbrodt

Dance Production Technical Crew
- Colt Irvin, Taylor King, Katilyn Lawrence, Caroline Rhoads, Lorin Russell, Brandon Smart, Gabrielle Whitcomb, Chrstina Woolley

Dance Production Practicum Students