

arvada  center
BLACK BOX THEATRE

arvada  center

BLACK
BOX
THEATRE


**OUR
TOWN**

FEB 24 - MAY 21

By Thornton Wilder

Directed by Geoffrey Kent

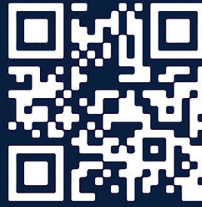
THE

**BOOK
CLUB**
PLAY

MAR 17 - MAY 18

by Karen Zacarías

Directed by Lynne Collins



SCAN
ME

A unique venue
devoted to
elevating your
event experience

Galas, wedding receptions,
expos, conferences, and more

Exceptional food and
beverage services

Explore opportunities such as
dinner and a show, and a tour of
our breathtaking art galleries



Save the Date!

April 15

★ ★ 2 0 2 3 ★ ★

**TICKETS ON
SALE NOW!**

Mark your calendars to join us at the 2nd annual Arts for All Gala on Saturday, April 15, 2023. You will enjoy a baseball-themed evening celebrating a great American musical and raising funds for arts education programming, as well as our theatre and gallery offerings.

Help us hit a fundraising homerun!



A NOTE FROM PHILIP C. SNEED

ARVADA CENTER PRESIDENT AND CEO



IN COMMUNITY

Welcome to the Arvada Center, and our Black Box Repertory season! This year, we have two plays running – two plays which appear, on the surface, to be very different from one another. One of these – *Our Town*, by Thornton Wilder – was written in 1938 and follows the lives of those in the fictional small town of Grover’s Corners, New Hampshire. The other – *The Book Club Play* – is much more recent (dating back to 2008, but subsequently revised), and has a contemporary and urban/suburban setting.

Despite their differences, these two plays address a common subject – what it means to be part of a community. In the town of Grover’s Corners, the characters live in close proximity, and see each other every day; their lives are intimately entwined with one another. Zacarias’ play shows a different kind of community, whose members don’t share a common geographical space in their daily lives, but who come together around a common interest: books.

What does it mean to be “in community”? For that matter, what exactly is a “community”? The term is heard frequently and is used to describe a wide range of human organizational structures. The Stanford Social Innovation Review says that “First and foremost, community is not a place, a building, or an organization; nor is it an exchange of information over the Internet. Community is both a feeling and a set of relationships among people. People form and maintain communities to meet common needs.”

Using the above definition, both of our plays do indeed explore community. But there’s another level of community at play (if you’ll pardon the pun): it’s found in your choice today to watch one of these productions. You and one or two hundred other people have chosen to assemble in the same place at the same time, to share the experience of watching a story of fictional characters in community with one another.

During the worst part of the COVID-19 pandemic, public health considerations meant that we couldn’t be in community, at least not in the physical sense. Like many other organizations, we offered virtual programming, so that we could at least continue to offer a sense of community. Some of the plays we managed to produce online were even offered live, followed by in-real-time talkbacks with the cast. This was the best we could do, under the circumstances – but it felt to most of us like a poor substitute for the real thing.

I’m so glad that we once again can be in community, in the truest sense of the word. The arts are about human connection – whether to each other, to ourselves, or to our environment. While it’s great to be able to sit on our couches and choose from among thousands of stories available to us – stories which are also about community – I find it so much more satisfying to join with others in the communal experience of watching live theatre. I hope you feel the same as you watch today’s performance!

Philip C. Sneed
President and CEO



OUR TOWN

FEB 24 - MAY 21, 2023
Arvada Center for the Arts and Humanities

By
Thornton Wilder

Director
Geoffrey Kent

Assistant Director
Kate Gleason

Musical Director
Emily Van Fleet

Costume Design
Meghan Anderson Doyle

Lighting Design
Jon Dunkle

Scenic Design
Brian Mallgrave

Mime Choreographer
Matt Zambrano

Stage Manager
Christine Rose Moore*

Assistant Stage Manager
Melissa J Michelson*

Artistic Director
Lynne Collins

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Thank you to Diana and Mike Kinsey for underwriting the entire Black Box Theatre Season.



Any video and/or audio recording of this production is strictly prohibited.



CAST

SETTING

Grover's Corners, New Hampshire

Presented with two intermissions

Stage Manager	Geoffrey Kent*
Dr. Gibbs	Lavour Addison*
Emily Webb	Claylish Coldiron
Mrs. Webb	Diana Dresser*
Howie Newsome	Tresha Farris
Mrs. Soames	Kate Gleason*
George Gibbs	Teej Morgan-Arzola
Professor Willard, Constable Warren, Joe Stoddard	Frank Oden*
Rebecca Gibbs, Si Crowell	Samantha Piel
Simon Stimson	Josh Robinson*
Joe Crowell Jr., Wally Webb	Archer Rosenkrantz
Mrs. Gibbs.	Emily Van Fleet*
Mr. Webb	Matt Zambrano*

UNDERSTUDIES

Emily, Mrs. Soames: Tresha Farris; Stage Manager, Female Cover: Kate Gleason*; Male Cover: Geoffrey Kent*; George: Josiah Peters

Understudies never substitute for listed performers unless a specific announcement is made at the time of performance

*Member of Actors' Equity Association



THE **BOOK CLUB** PLAY

MAR 17 - MAY 18, 2023
Arvada Center for the Arts and Humanities

By
Karen Zacarías

Director
Lynne Collins

Costume Design
Meghan Anderson Doyle

Sound Design
Jason Ducat

Scenic Design
Brian Mallgrave

Lighting Design
Shannon McKinney

Stage Manager
Christine Rose Moore*

Assistant Stage Manager
Melissa J Michelson*

Artistic Director
Lynne Collins

Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY, INC., of Woodstock, Illinois.

The Book Club Play received its world premiere at Round House Theatre, Blake Robison, artistic director, January-February 2008. It was subsequently presented at Berkshire Theatre Festival, Stockbridge, Mass., Kate Maguire, artistic director, July 13-20, 2008, and at Arena Stage, Washington, D.C., Molly Smith, artistic director, Oct. 9-Nov. 6, 2008."

"Development of The Book Club Play was supported by the Eugene O'Neill Theater Center during a residence at the National Playwrights Conference of 2007 and at the Playwrights' Center in Minneapolis, Dr. Polly Carl, producing artistic director.

Thank you to Diana and Mike Kinsey for underwriting the entire Black Box Theatre Season.

The Book Club Play
Underwritten by
Karen and Jack Berryhill



Any video and/or audio recording of this production is strictly prohibited.



CAST

SETTING

A living room in the United States, 2010

Presented with an intermission

Ana Smith	Diana Dresser*
Robert Novum Smith Jr.	Josh Robinson*
William Lee Nothnagel	Matt Zambrano*
Jennifer McClintock	Emily Van Fleet*
Lily Louise Jackson	Tresha Farris
Alex	Lavour Addison*
Pundits	Kate Gleason*

UNDERSTUDIES

Pundits: Frank Oden*

Understudies never substitute for listed performers unless a specific announcement is made at the time of performance

*Member of Actors' Equity Association



GEOFFREY KENT

DIRECTOR OF *OUR TOWN*

Directing *Our Town* is equal parts thrilling and terrifying. Thrilling because we have built a dream ensemble to deliver this amazing text and terrifying because you never want to get in the way of a fantastic play. And *Our Town* is a fantastic play.

Artistic Director Lynne Collins states that she likes connecting artists to projects they are passionate about. *Our Town* has rattled in my artist head since I first encountered it as a guest actor in Larry Hecht's National Theatre Conservatory production in the early 2000's. I read the piece and questioned its place in theater history. It felt like a sentimental period piece from simpler days of the past. I was far more excited for the sword fights in *Othello*, which was performing in rep with *Our Town*.

How misguided that opinion would prove to be. Thornton Wilder uses this deconstructed tale of two families (with snapshots from 1901, 1904, and 1913 respectively) to guide us in confronting the human condition; that our time on this earth is limited, that almost everyone experiences love, marriage, family, and ultimately we depart with that work unfinished.

I often quote my mother who, seeing the play as a teenager, connected with teenagers, Emily and George and, "not much else." Then later, watching her first production

as a parent of two, she was moved by the struggles of the parents: the Webbs, and Gibbs (my mother started life as Donna Webb in fact). And now, in her seventies, the play lets her confront what to do with what precious time remains.

Welcome to our production. Our cast is built from the foundation of our seven-year repertory experiment. The cast includes some of our inaugural actors: Kate Gleason, Josh Robinson, and Emily Van Fleet and welcomes younger and newer actors to share this story with them. We have stripped away a lot of theatrical artifice to present this story. You will see blessed few light cues, zero pre-recorded sound cues, virtually no scenery, and a costume plot designed to represent rather than transform. Oh, and we are lighting you along with us as we want you to feel as though you are also a resident of our town because we all are.

Our Town is eternal. It is human. It most certainly does not celebrate the simplicity of a life in the past but rather reminds us that struggle is eternal, that we will encounter joy and pain, often simultaneously, and that we are all connected by that shared experience of life and the wonder of what might follow it.



LYNNE COLLINS

ARTISTIC DIRECTOR | DIRECTOR OF *THE BOOK CLUB PLAY*

One Christmas over twenty years ago, my three sisters and I shared a magical experience with a book. This was back in the day when we waited for the release of a new hardcover novel by a favorite author. They were expensive, and we rarely splurged on such things, so a gift of a new book was a real treat. That year, Barbara Kingsolver's new novel, *The Poisonwood Bible* had its pre-Christmas release, and each of us gifted the book to another sister. On Christmas morning, we started to read. We made a deal that we'd all read at the same speed, so we could talk about it and not give anything away. I think I cheated and read ahead; maybe I wasn't the only one. Somehow reading together made this lovely novel seem so much more exciting. I love this memory, and as I started preparing to direct *The Book Club Play*, it has come back to me very vividly—the fun of sharing a book with people I love, the chance to talk about it in real time, the impatience to get to the end, and how sad I felt when we were done. It was our own, private book club and I loved it.

Loving and sharing books is a big part of the good heart of this play. Its more devilish heart is where the laughs live. Playwright Karen Zacarías adds a camera to her book club and explores what being seen by an “audience” does to our private communities. When Zacarías wrote this play in 2008, social media and reality TV were still young, but

the lines between private and public were already blurring. These characters might have happily gone on as they are for many years, but when they become aware that they will be seen by others, they are changed, and the meaning of both books and book club are up for grabs. Power dynamics are upended, new ideas force their way in, and relationships are tested. All of these changes kick the comedy door wide open.

And finally, within the play's brilliant comedy, Zacarías is able to sneak in some questions to challenge what we consider to be art, what is entertainment, and what those definitions say about us. In the same way we define ourselves by binary political, educational and economic identities—red and blue states, college and non-college, white and blue collar—we create culture “teams.” But why should those who read *Macbeth* abhor *Game of Thrones*? Must opera lovers avoid Taylor Swift at all costs?

The Book Club Play is my favorite kind of comedy—full of identifiable and flawed characters, beautifully crafted for maximum laughter and unafraid to be smart. Enjoy!



BLEST BE THE TIE THAT BINDS

FOR OUR TOWN

1. Blest be the tie that binds our hearts in
2. Be - fore our Fa - ther's throne we pour our
3. We share each oth - er's woes, our mu - tual
4. When we a - sun - der part, it gives us

Chris - tian love; the fel - low - ship of
ar - dent prayers; our fears, our hopes, our
bur - dens bear; and of - ten for each
in - ward pain; but we shall still be

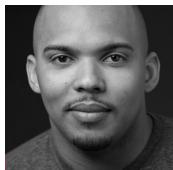
kin - dred minds is like to that a - bove.
aims are one, our com - forts and our cares.
oth - er flows the sym - pa - thiz - ing tear.
joined in heart, and hope to meet a - gain.

WORDS: John Fawcett, 1782
MUSIC: Johann G. Nägeli; arr. by Lowell Mason, 1845

DENNIS
SM



ACTORS



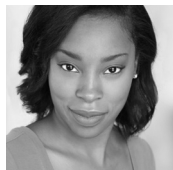
Lavour Addison*



Claylish Coldiron



Diana Dresser*



Tresha Farris



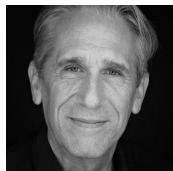
Kate Gleason*



Geoffrey Kent*



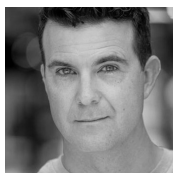
Teej Morgan-Arzola



Frank Oden*



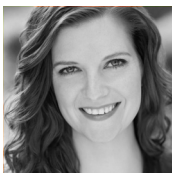
Samantha Piel



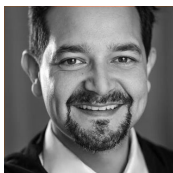
Josh Robinson*



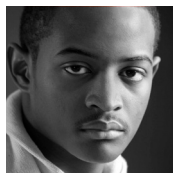
Archer Rosenkrantz



Emily Van Fleet*



Matt Zambrano*



Josiah Peters



ACTOR BIOGRAPHIES

LAVOUR ADDISON (Dr. Gibbs, *Our Town*; Alex, *The Book Club Play*) is tickled pink to be back at the Arvada Center Black Box. He was last seen as Jay in *The Royale* (Butterfly Effect Theatre Company). Other credits include: Robin Hood in *Sherwood: The Adventures of Robin Hood* (Creede Repertory Theatre); *Stick Fly*, *Animal Farm* (Arvada Center); The Poet in *An Iliad, It's a Wonderful Life* (Creede Repertory Theatre); *House Arrest*, *Small Mouth Sounds* (THEATREWORKS Colorado Springs); *Strings* (Long Wharf Theatre); *Macbeth* (Idaho, Tahoe, Oberlin Shakespeare Festival); *Shakespeare in Love*, *The Good Peaches* (Cleveland Play House); *We made the Aria and Idris* (The Brittni Theatre).

Lavour has been generously adopted by Diane Byers

CLAYLISH COLDIRON (Emily Webb, *Our Town*) is ecstatic to be making her Arvada Center debut in such an iconic show! Recent credits include: *Futurity* (Aurora Fox Arts Center); *The Polar Express* (Colorado Railroad Museum); *Late: A New Musical* (CenterStage Theatre Company); *Man Up* (Empathy Theatre Project). She just finished an internship with Su Teatro through the Diversity in the Arts program, and has plans to pursue a B.M. in the coming year. Love and thanks to her family and closest friends! @claylish

Claylish has been generously adopted by Brad and Kerri West and Jill and Ken Fellman

DIANA DRESSER (Mrs. Webb, *Our Town*; Ana, *The Book Club Play*) returns to the Arvada Center, where previously she appeared in *The Second Tosca* and *The Crimson Thread*. Other credits: *Anna Karenina*, *The Wild Party*, *Sweet & Lucky* (DCPA Theatre Company); *The Sound Inside* (Curious Theatre Company); *Tiny Beautiful Things* (BETC). Diana also has

worked with Buntport Theater, Theatre Aspen, Theatre de la Jeune Lune, and she has appeared in over 40 productions at Creede Repertory Theatre.

Diana has been generously adopted by Bonnie and Bob O'Connell

TRESHA FARRIS (Lily, *The Book Club Play*; Howie Newsome, u/s Emily Webb, Mrs. Soames, *Our Town*) is excited to return to Arvada Center after appearing in *The Family Tree*. Other credits: Boo Hag in *One Way-Back Day*, Susan White in *United Flight 232*, and Somebody in *Everybody* (The Catamounts); Abraham Lincoln in *JQA* and Nina in *The Nina Variations* (BETC Theatre); Pearl in *Bull in a China Shop* (Benchmark Theatre Company); and Aaron in *Titus Andronicus* and Cordelia in *King Lear* (Fearless Theatre Company). She is represented by Wilhelmina Denver. treshafarris.weebly.com

Tresha has been generously adopted by Linda Carlson

KATE GLEASON (Mrs. Soames, u/s Stage Manager, *Our Town*; Pundit, *The Book Club Play*) Arvada Center: *Sylvia*, *Small Mouth Sounds*, *Plaza Suite*, *Murder on the Orient Express*, *A Midsummer Night's Dream*, *Tartuffe*, *Bus Stop*, *The Drowning Girls*, *Sense and Sensibility*, *The Electric Baby*, *All My Sons*, *Harvey*. Broadway: *Noises Off*; *The Pillowman*. Off-Broadway: *Henry IV* (Brooklyn Academy of Music), *A Flea in Her Ear* (Roundabout Theatre). Regional/International: Playmakers Rep, Baltimore Center Stage, Northern Stage, Williamstown Theatre Festival, Off-Square Theatre, Vienna's English Theatre, Hebbel Theatre, Berlin, DCPA Theatre Company, BETC, and THEATREWORKS.

Kate has been generously adopted by Pat and Chuck Griffith



ACTOR BIOGRAPHIES

GEOFFREY KENT (Stage Manager, *Our Town*) Previously at the Arvada Center: *A Midsummer Night's Dream*, *Small Mouth Sounds*, *The Moors*, *All My Sons*, *Sense & Sensibility*, *Bus Stop*, *Twelfth Night*. Recent Acting: Benedick in *Much Ado About Nothing* (DCPA Theatre Company); Mark Antony in *Julius Caesar*, *Antony & Cleopatra* (American Shakespeare Center); Talbot in *Henry 6 Part 1*, Billy Bones in *Treasure Island*, Master Ford in *The Merry Wives of Windsor* (Utah Shakespeare Festival); Hotspur, Mercutio, Edmund, Iago, Iachimo, Macduff (Colorado Shakespeare Festival). www.geoffreykent.com

Geoffrey has been generously adopted by Diana and Mike Kinsey

TEEJ MORGAN-ARZOLA (George Gibbs, *Our Town*) is performing at the Arvada Center for his first time. Previously, he was in *An Octoroon* (Benchmark Theatre). Teej is in his junior year at University of Colorado Denver (UCD), studying for a B.F.A. in Film and Television. Acting training: The Studio School (TSS) in Northglenn, Colorado and 7 years as a theater major at Denver School of the Arts (DSA). He is excited to continue his acting career after high school! @teejmorgan

Teej has been generously adopted by Sandy and John Fraser

FRANK ODEN (Prof. Willard, Constable Willard, Joe Stoddard, *Our Town*; u/s Pundits, *The Book Club Play*) has appeared in nine Arvada Center productions including *Picnic*, *Arsenic and Old Lace*, and *The Man Who Came to Dinner*. He wrote book, music, and lyrics for several long-running musical comedies such as *The Winter Rose*, *Easy Money*, *Gumshoe*, and *Blackbeard* (Heritage Square Music Hall); and he creates performance poetry "concert theater" programs (*Song of the Earth*,

Cowboy Jamboree, *The House of Halloween*) which he travels to perform with symphony orchestras nationwide. frankoden.com

Frank has been generously adopted by Jill and Ken Fellman

SAMANTHA PIEL (Rebecca Gibbs, Si Crowell, *Our Town*) is in her first production here at the Arvada Center. Other Credits: *The Crucible*, *Goldilocks and the Three Bears*, and *The Stuff Dreams are Made Of...* (Miners Alley Playhouse); *An Octoroon* (Benchmark Theatre). Awards: True West Award (Mary Warren- *The Crucible*). Training: B.F.A from University of Colorado, Boulder. Samanthapiel.com

Samantha has been generously adopted by Linda Carlson

JOSH ROBINSON (Simon Stimson, *Our Town*; Robert, *The Book Club Play*) performed his first show at the Arvada Center, *The Man Who Came to Dinner*, 20 years ago, in addition to 14 succeeding shows here. In Colorado, he has performed with the DCPA Theatre Company, Colorado Shakespeare Festival, Theatreworks, The Catamounts, and Curious Theatre Company. Josh is a recipient of the Denver Post Award for Best Year by an Actor and a graduate of Oberlin College and the Yale School of Drama.

Josh has been generously adopted by Sandy and John Fraser



ACTOR BIOGRAPHIES

ARCHER ROSENKRANTZ [they/him] (Joe Crowell Jr., Wally Webb, *Our Town*) is going to be performing in their first ever show at the Arvada Center with *Our Town*. Credits: Brad Majors in *The Rocky Horror Picture Show* (Colorado's Elusive Ingredient); Prince Humperdinck in *The Princess Bride*, Wadsworth in *Clue* (The Anticipations); *Ghost Tours* (THEATREdART); *Jurassic World the Exhibition* (Universal NBC); Norm in *Norm's Newsstand* (Meow Wolf); *Dinner Detective* (The Dinner Detective)
@archiebesort

Archer has been generously adopted by Nancy Rader

EMILY VAN FLEET (Mrs Gibbs, *Our Town*; Jen, *The Book Club Play*) returns for her fifth Black Box season! Arvada Center favorites: Rita in *Educating Rita*, Dot/Marie in *Sunday In The Park With George*, *Murder on the Orient Express*, *The Drowning Girls*, *Bus Stop*, *Tartuffe*, *A Man of No Importance*, and *Death Takes A Holiday*. Regional: NY Musical Theater Festival, Indianapolis Symphony, Lake Tahoe and Sierra Shakespeare Festivals. Local: DCPA Theatre Company, BDT Stage, Little Theatre of the Rockies, Creede Repertory Theatre and the Colorado Shakespeare Festival.
www.emilyvanfleet.com

Emily has been generously adopted by Lisa and Robert Vicek

MATT ZAMBRANO (Mr. Webb, *Our Town*; Will, *The Book Club Play*) is thrilled to be back in the Black Box, most recently having appeared as Sr. Costa in *The River Bride*. Other credits: *Man of La Mancha* (Orlando Repertory Theatre); *A Comedy of Errors* (Shakespeare Theater of D.C.); *The Foreigner* (Milwaukee Rep); *Native Gardens*, *Boomtown*, *Sherwood: The Adventures of Robin Hood* (Creede Repertory Theatre); *The Santaland Diaries*, *The Liar*, *As You Like It* (DCPA Theatre Company); Broken Box Mime Theater (Ensemble); *The Story Pirates: Podcast!*. Training: National Theatre Conservatory. www.MattZambrano.com

Matt has been adopted by Lisa and Robert Vicek and Mary Ellen and Mike Litzau

JOSIAH PETERS (u/s George, *Our Town*) Josiah is a Denverite that has performed at The Vintage Theatre in *The Scottsboro Boys* and *Five Guys Named Moe*. His other credits include: *Our American Cousin: A Nation Divided* (Benchmark Theatre); *The Noir Door* (Cleo Parker Robinson Dance); and *Futurity* (Aurora Fox Theatre). This is Josiah's first show working at the Arvada Center and he is ecstatic to be a part of this production.

Thank you to The Robert and Lois Gill Family Charitable Fund for underwriting this year's entire resident company of actors.



CREATIVE TEAM

LYNNE COLLINS (Director, *The Book Club Play*) is the Artistic Director of the Arvada Center. Most recently she directed *Into The Woods*, *Small Mouth Sounds* and *Sylvia*. She directed *Sense and Sensibility* (Henry Award winner for Outstanding Ensemble, Outstanding Director of a Play and Outstanding Production of a Play) and *All My Sons*. Lynne directed for six seasons at the Colorado Shakespeare Festival, including *Much Ado About Nothing*, *Romeo and Juliet*, and *Noises Off* (True West Award Winner, Best Comedy). She was an Affiliate Artist and resident director with the Foothill Theatre Company in California from 1990 to 2009. 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.

GEOFFREY KENT (Director, *Our Town*) Previously at the Arvada Center: *The Liar*, *Murder on the Orient Express*, *The Foreigner*, *Waiting for Godot*. Other Directing: *An Act of God* (DCPA Broadway); *The Comedy of Errors*, *The Tempest*, *A Midsummer Night's Dream* (Colorado Shakespeare Festival); *Santalaland Diaries*, *You Can't Take it With You*, *39 Steps*, *The Grapes of Wrath* (Theatreworks CS); *Metamorphoses*, *She Kills Monsters*, *Jedi Handbook* (Aurora Fox Arts Center). Upcoming: *The Play That Goes Wrong* (Utah Shakespeare Festival). www.geoffreykent.com

KATE GLEASON (Assistant Director, *Our Town*) Ms. Gleason is an Actor, Director and Teaching Artist. She began her career in Chicago devising original experimental theatre with the award winning Cook County Theatre Department (later becoming New York City Players). Directing credits include *By the Waters of Babylon* (Off-Square Theatre Company); *Bull in a China Shop* (Benchmark Theatre), *Biloxi Blues*, *Broadway Bound*, *12 Dates of Christmas* (Miners Alley Playhouse), and Denver Center for the Performing Arts Education Department.

EMILY VAN FLEET (Music Director, *Our Town*) returns to the Black Box for her fifth season, having served as actor, director, or music director for 10 productions. Behind the scenes credits include *A Midsummer Night's Dream* (director), *A Child's Christmas in Wales: Radio Play* (director), *The Moors*, *The Drowning Girls*, and *Sylvia* (music director). She has performed on stages across Colorado including DCPA Theatre Company, Creede Repertory Theatre, and the Colorado Shakespeare Festival. She is a featured soloist with the Indianapolis Symphony, and runs a private voice coaching studio. www.emilyvanfleet.com

MATT ZAMBRANO (Mime Choreographer, *Our Town*) Matt has been teaching and performing mime for nearly 20 years, and in 2014 became a company member of Broken Box Mime Theater; a devised theater company based in New York City whose style is based in modern contemporary-realism. There he wrote, performed and directed shows, and most recently collaborated with the Baroque Chamber Orchestra of Colorado on the show *Heartstrings*. He has taught Mime and Physical Theater workshops at Theaters and Universities all across the country, for more info visit www.MattZambrano.com and www.BrokenBoxMime.com



CREATIVE TEAM

MEGHAN ANDERSON DOYLE

(Costume Designer, *Our Town*, *The Book Club Play*) *Stick Fly*, *Small Mouth Sounds*, *The Moors*, *The Electric Baby*, *Waiting for Godot*, and *The Drowning Girls* at the Arvada Center. Other credits include *A Doll's House**, *The Wild Party*, *Sweet & Lucky*, and 20+ other productions (Denver Center for the Performing Arts); six seasons with Colorado Shakespeare Festival; other local companies include Curious Theatre Company, The Catamounts, Local Theatre Company, National Theatre Conservatory. M.F.A.; University of Florida *2020 Henry Award Outstanding Costume Design.
www.DoyleCostumeDesign.com

JASON DUCAT (Sound Designer, *The Book Club Play*) Jason returns to the Arvada Center where he has designed 16 shows including *The River Bride*, *The Liar*, *Animal Farm*, *Small Mouth Sounds* and *Murder on The Orient Express*. Other credits: *Passover*, *Detroit '67*, *The Cake*, *Venus in Fur*, *The Brothers Size* (Curious Theatre Company); *Twelfth Night*, *Goodnight Moon*, *Human Error*, *Two Degrees*, *Lord of the Flies* (DCPA Theatre Company); *As You Like It*, *Troilus and Cressida*, *Henry V*, *Henry IV*, *The Tempest* (Colorado Shakespeare Festival); *Constellations* (THEATREWORKS); *The Little Mermaid* and *Peter Pan* (Chicago Shakespeare Theatre).

JON DUNKLE (Lighting Designer, *Our Town*) Colorado based designer, manager, and educator with credits on Broadway and Off, with national and international tours, dance, concerts, special events, as well as in television and architecture. Local credits: Arvada Center, Curious Theatre Company, LOCAL, Opera Colorado, CU Eklund Opera, and the Colorado Shakespeare Festival (where he is also the production manager). Jon was previously on faculty

at NYU Tisch School of the Arts and production manager at NYU Skirball Center.

BRIAN MALLGRAVE (Scenic Designer, *Our Town*, *The Book Club Play*) Brian has designed with the Arvada Center since 2006. Recent designs include *Elf The Musical*, *Kinky Boots*, and *Into the Woods*. Other local credits: Colorado Shakespeare Festival, Curious Theatre Company, DU Theatre, Colorado Springs Fine Arts Center, Aurora Fox Theatre Company and Give 5 Productions for PACE. His work has been acknowledged with multiple local awards as well as a distinction from the University of Nebraska as "Alumni of the Year" in 2019.

SHANNON MCKINNEY (Lighting Designer, *The Book Club Play*) has designed over 25 production at the Arvada Center including *Into the Woods*, *The Liar*, *Stick Fly*, and *Murder on the Orient Express*. Recent credits: *The Two Gentlemen from Verona*, *The Book of Will* (Colorado Shakespeare Festival); *Fireflies* (Curious Theatre Company); *Sisters in Law* (Theatre Or). Regional designs include productions for Steppenwolf, The Goodman, The Court, Northlight Theatre, Lookingglass Theatre, Indiana Repertory Theatre, The Alliance Theatre, and the DCPA Theatre Company. Shannon has received seven CTG Henry Awards for Outstanding Lighting Design.



CREATIVE TEAM

MELISSA J MICHELSON* (Assistant Stage Manager, *Our Town*, *The Book Club Play*) is back for her third Repertory season. Previous AC credits: *Beauty and the Beast*, *The River Bride*, *Stick Fly*, *The Liar*, *Sylvia*, *Small Mouth Sounds*, and *Murder on the Orient Express*. Other favorites: *Gypsy*, *Jersey Boys* (Theatre Aspen); *Tarzan*, *Shrek* (Berkshire Theatre Group); *The Will Rogers Follies* (Goodspeed Musicals); *Love's Labour's Lost*, *The Great Gatsby*, *West Side Story* (Orlando Shakespeare Theater); *The Curious Incident of the Dog in the Night-time*, (BETC); Four years working with actors with disabilities (Magic Moments Inc.) B.A. Theatre; CSU.

NICK MORRISSEY (Stage Manager Intern, *Our Town*, *The Book Club Play*) happily joins the Arvada Center for the Black Box Rep season from Red Rocks Community College as a Theatre Intern. He has been part of 5 productions including *The Lightning Thief*, *The Girl Who Swallowed a Cactus*, and *Monstersongs* (Red Rocks Community College). He's graduating this spring with an A.A.S.

CHRISTINE ROSE MOORE* (Stage Manager – *Our Town*, *The Book Club Play*) returns for her 6th season. Center Favorites: *The River Bride*, *Stick Fly*, *Murder on the Orient Express*, *Plaza Suite*, *Sense and Sensibility*, *Christie Con* (virtual). Other favorites: *In the Heights*, *Clybourne Park*, *A Christmas Carol*, *Les Miserables*, *Of Mice and Men* (Pioneer Theatre Company); *To Kill a Mockingbird*, *Gypsy*, *The Mousetrap*, *Singin' in the Rain* (Arts Center of Coastal Carolina); *Richard III*, *All's Well that Ends Well* (Colorado Shakespeare Festival); *Pygmalion*, *Annapurna* (Peterborough Players). Training: University of Utah.



THE AUTHORS

THORNTON WILDER (Author, *Our Town*)

Born Thornton Niven Wilder in Madison, Wisconsin, he was the son of a U.S. diplomat, spending part of his childhood in China. After serving in the U.S. Coast Guard during World War I, he earned his B.A. at Yale University in 1920. Six years later, his first novel, *The Bridge Of San Luis Rey* brought commercial success and his first Pulitzer Prize in 1928. From 1930 to 1937 he taught at the University of Chicago.

Wilder was the author of *Our Town*, a popular play (and later film) set in fictional Grover's Corners, New Hampshire. *Our Town* employs a choric narrator called the "Stage Manager," and a minimalist set to underscore the universality of human experience. It won the 1938 Pulitzer Prize.

His play *The Skin Of Our Teeth* debuted in 1943 with Frederic March and Talullah Bankhead in the lead roles. Again, the themes are familiar--war, pestilence, economic depression, fire. Ignoring the limits of time and space, just four characters and three acts are used to review the history of mankind.

His play *The Matchmaker*, which was based on Austrian playwright Johann Nestroy's *Einen Jux will er sich machen* (1842), was turned into the musical *Hello, Dolly!*.

Wilder authored seven novels, three plays, as well as a variety of shorter works including essays, one act plays, and scholarly articles. His last novel, *Theophilus North*, was published in 1973. Wilder died in his sleep, December 7, 1975.

Wilder was interred in the Mount Carmel Cemetery in Hamden, Connecticut.

KAREN ZACARÍAS (Author, *The Book Club Play*) was recently hailed as one of the most produced playwrights in the U.S. Her award-winning plays include *The Copper Children*, *Destiny of Desire*, *Native Gardens*, *The Book Club Play*, *Legacy of Light*, *Mariela in the Desert*, *The Sins of Sor Juana*, the adaptations of *Just Like Us*, *Into The Beautiful North*, and *How the Garcia Girls Lost Their Accent*. She is the author of ten renown TYA musicals and the librettist of several ballets. She is one of the inaugural resident playwrights at Arena Stage, a core founder of the Latinx Theatre Commons, and a founder of Young Playwrights' Theater. She was voted 2018 Washingtonian of the Year by *Washingtonian Magazine* for her advocacy work in the arts.



ARVADA CENTER

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Teresa YoKell, Vice President of Advancement

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Sara DeHerrera, Administrative Coordinator
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Shaylyn Hubbell, Education Assistant

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& Patron Experience
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Amber Gale, Box Office Manager
Michelle Peterson, Volunteer Services &
Accessibility Manager
Krishna Lund-Brown, Asst. House Manager &
Senior Audience Services Representative
Kennedy Russell, Victor Longman, Melissa
Larsen, Gabriel Morales, Lorene Peters, Jeff
Smith, Audience Services Representatives

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David Crespino, Maintenance, Leadworker

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Emily Grace King, Galleries Exhibition Manager
& Associate Curator

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& Capital Giving

Christopher DiRenzo, Development Assistant

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Lisa Hoffman, Artistic Associate
Jacob Kenworthy, Dir. of Production
Elizabeth Jamison, Production Manager
Brian Mallgrave, Director of Scenic Design
Korri Marshall, Lead Scenic Artist
Grant Evenson, Audio Director
Jon Olson, Lighting Director
Alex Ostwald, Asst. Lighting Director
Melissa Green, Properties Shop Manager
Jalana Sloatman, Asst. Prop Shop Mgr.
Sarah Stark, Costume Shop Manager
Crystal McKenzie, Asst. Costume Shop Mgr.
Samantha R De La Fuente- Meche,
Costume Shop Lead
Nick Cimyotte, Technical Director
David Cimyotte, House Foreman
Tim Krueger, Shop Foreman
Ally Lacey-Kachelmeier, Lead Carpenter
JC Williams, Black Box Lead Stage Hand



2023 BLACK BOX REPERTORY

PRODUCTION STAFF

Philip C. Sneed, President and CEO

ARTISTIC

Lynne Collins, Artistic Director
Lisa Hoffman, Artistic Associate
Brian Mallgrave, Director of Scenic Design

PRODUCTION

Jacob Kenworthy, Director of Production
Elizabeth Jamison, Production Manager
Christine Moore*, Stage Manager
Melissa J Michelson*, Asst Stage Manager
Nicholas Morrissey, Stage Manager
Intern
Cal Meakins, Covid Safety Manager

SCENE SHOP

Nick Cimyotte, Technical Director
David Cimyotte, House Foreman
Tim Krueger, Shop Foreman
Korri Marshall, Lead Scenic Artist
Ally Lacey-Kachelmeier, Lead Carpenter
S. Layne Ely, Scenic Carpenter/Scenic Painter
Matt Granelli, Scenic Carpenter
Taber Lathrop, Scenic Carpenter
Connor Robertson, Scenic Carpenter
Kenneth Stark, Scenic Carpenter
J.C. Williams, Black Box Lead Technician

PROP SHOP

Melissa Green, Properties Shop Manager
Jalana Sloatman, Asst Prop Shop Manager
Ryan Rouillard, Props Artisan
Corey Exline, Props Artisan

COSTUME SHOP AND WARDROBE

Sarah Stark, Costume Shop Manager
Crystal McKenzie, Asst Costume Shop Manager
Samantha R. De La Fuente-Meche, Costume Shop Lead
Jessie Page, Wardrobe Supervisor
Anneke Ciup, Wardrobe Supervisor
Jonathan Kimbell, Stitcher
Olivia Murrow, Costume Crafts
Nicole Watts, Costume Design Assistant/
Artisan
Faylo Kennedy, Stitcher

ELECTRICS

Jon Olson, Lighting Director
Alex Ostwald, Asst. Lighter Director
Connor Baker, Production Electrician/
Programmer
Riley Nicole, Production Electrician/
Programmer
Lauren Hergenreter, Electrician

SOUND

Grant Evenson, Audio Director
Morgan McCauley, Audio Engineer
Weston Rutherford, Audio Engineer

SPECIAL THANKS

Kurt Andersen

A very special thank you to Al and Ila Andersen for their generous contribution of the working, antique pump organ used in *Our Town*. Donations like yours help The Arvada Center to create the high quality programming that our community deserves, and we are grateful!

ON THIS PRODUCTION, the Arvada Center Theatre's production staff and crew have created or coordinated all elements of set, lighting, props, sound, and costumes.
