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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. Zacarías’ 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
By
Karen Zacarías

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

By
Karen Zacarías

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


“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
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.
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
   Christian love; the fellowship of
   kindred minds is like to that above.

2. Before our Father's throne we pour our
   ardent prayers; our fears, our hopes, our
   aims are one, our comforts and our cares.

3. We share each other's woes, our mutual
   burdens bear; and often for each
   other flows the sympathizing tear.

4. When we a-sunder part, it gives us
   inward pain; but we shall still be
   joined in heart, and hope to meet again.

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

DENNIS
SM
This Theatre operates under an agreement with Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. *Member of Actors’ Equity Association
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 has been generously adopted by Pat and Chuck Griffith
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).

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

Frank has 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 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 generously adopted by Sandy and John Fraser

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 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

Samantha has 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 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,
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); Norm in Norm’s Newsstand (Meow Wolf); Dinner Detective (The Dinner Detective) @archiebeshort

Archer has been generously adopted by Nancy Rader


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); Santaland 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


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.
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.
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.
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Elizabeth Jamison, Production Manager
Brian Mallgrave, Director of Scenic Design
Korri Marshall, Lead Scenic Artist
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Jon Olson, Lighting Director
Alex Ostwald, Asst. Lighting Director
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JC Williams, Black Box Lead Stage Hand

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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

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 Murrow, Costume Design Assistant/Artisan
Faylo Kennedy, Stitcher

ELECTRICS
Jon Olson, Lighting Director
Alex Ostwald, Asst. Lighting 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

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

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.