

arvada  center  
BLACK BOX THEATRE



**NATASHA, PIERRE**  
— AND THE —  
**GREAT COMET**  
— OF 1812 —



## A NOTE FROM PHILIP C. SNEED

ARVADA CENTER PRESIDENT AND CEO



### Immerse Yourself!

If you're reading this, chances are it's because you're at the Arvada Center to see our immersive production of *Natasha, Pierre, and the Great Comet of 1812*. When purchasing tickets, you (or someone in your party) were probably offered a choice of three different levels of "immersive seating": Traditional, Semi-Immersive, or Fully Immersive. Some patrons have chosen to be fully immersed in the action, some chose to be partially involved, and others have chosen to enjoy the production without being a part of it.

Why have we produced a play that offers such choices? What is "immersive theatre" anyway?

In its simplest form, immersive theatre removes the physical and psychological barriers between performer and audience. Instead of being spectators at an event where the actors appear to pretend that the audience is not there, patrons attending an immersive production may be pulled into the story. Actors may speak directly to them, sit down next to them, and even encourage responses (whether verbal or physical).

Some immersive performances take place in non-traditional venues, such as warehouses, train stations, or unused office buildings. In many productions, the

audience doesn't even stay in one place – they are led by the actors (or ushers) through different rooms, creating a greater sense of engagement with the story. Rather than scenery that changes on a fixed stage, the audience experiences different environments, usually realized in three dimensions rather than as a "set". In fact, the space itself may be the only set, and may have been selected because the raw space suits the needs of the story being told.

Immersive theatre also engages more of the audience's senses – rather than just watching and listening, the production may allow the audience to touch, to smell, and even to taste elements of the environment in which the story is set.

Our production of *Natasha, Pierre...* has some (but not all) of the above elements – look for them as soon as you enter the lobby of the Black Box Theatre. We don't ask you to move around, however – the action remains in our theatre and lobby. And, as noted above, we've offered a choice of different levels of immersion – including non-immersion, through traditional seating. Our goal is to engage and entertain all patrons, whether they want to be a part of the story, or just sit back and watch.

However you choose to experience this unique production, I hope you enjoy it. Immersive theatre has become increasingly popular over the past twenty years or so, and we felt it was time for us to offer it to our patrons. As always, we value your opinions and want to hear from you – so feel free to let us know what you think!

Philip C. Sneed  
President and CEO



## A Q&A WITH AUTHOR DAVE MALLOY

On October 16, 2012, *Natasha, Pierre & The Great Comet of 1812* premiered in New York City. At the show's tenth anniversary, Concord Theatricals sat down with Dave Malloy to chat about his inspirations, the process of adapting Russian literature, the first production and its subsequent Broadway transfer, and more. Here's an excerpt from that interview.

**Let's start at the beginning: how did you decide to infuse music into Leo Tolstoy's *War and Peace*?**

I remember being so enthralled by the scope of Tolstoy's vision; the book was a trashy romance novel, a family drama, a hilarious farce, a military thriller, a philosophical scripture, a treatise on history, all wrapped into one giant, messy, nearly unmanageable tome... At the end of that section, I had an epiphany: this would make a perfect musical. And of course there was so much music in the story, from the night at the opera to the folk music world of Balaga, and so many rich characters and set pieces... the whole thing seemed perfectly suited to the musical form.

***The New York Times* called the initial production an "improbably wonderful electropop opera." How would you describe the score?**

The score is heavily influenced by Tolstoy's all-encompassing vision of humanity, celebrating everyone from the most humble troika driver to the Tsar and Napoleon. It pulls from a wide range of genres, from Russian ballet and opera to golden age musical theater to contemporary indie rock and electronica, each genre suggested by a specific character or scene.

**Each character has their own theme in the show. How did you discover the different character themes?**

Yes, the musical palette of each song is loosely determined by the characters... But Sonya's plaintive and earnest aria seemed to cry out for the simplicity of indie folk; while Anatole's electrifying charisma, sexuality and hedonism seemed to cry out for club beats.

***The Great Comet* tells an old story with new music – the lyrics are rife with irregular rhythms, direct quotes from *War and Peace*, and third-person narration. How did the narration support the original staging?**

From the start, the intention was to really embrace Tolstoy's language, keeping his peculiar way of writing intact, in which every blush, sigh, laugh and tear is lovingly detailed. Starting from this text, I wrote lyrics combining word-for-word Tolstoy, free adaptation and some modern flourishes. This novelistic text also resulted in music that freely combines song forms with a sort of accompanied recitative style, that I probably learned from singing in a jazz choir in highschool. This style fit both the classical, operatic sections and the more contemporary, electronica ostinatos.

**If you could give one piece of advice to groups who want to perform *Natasha, Pierre and The Great Comet of 1812*, what would it be?**

Have fun! My god, if we aren't having fun making theater, then what are we doing it for? Also stay authentic, trust your collaborators, and don't riff.



# NATASHA, PIERRE AND THE GREAT COMET OF 1812

by Dave Malloy

ARVADA CENTER BLACK BOX THEATRE  
February 16 - March 31, 2024

<b>Director</b> Lynne Collins	<b>Musical Director</b> David Nehls	<b>Choreographer</b> Grady Soapes
<b>Assistant to the Music Director</b> Keith Ewer	<b>Lighting Design</b> Jon Dunkle	<b>Sound Design</b> Wayne Kennedy
<b>Scenic Design</b> Brian Mallgrave	<b>Wig, Hair &amp; Makeup Design</b> Jocelen Barnett Smith	<b>Costume Design</b> Sarah M. Stark
<b>Stage Manager</b> Christine Rose Moore*	<b>Assistant Stage Managers</b> Melissa J Michelson*, Kaylyn Kriaski*	<b>Artistic Director</b> Lynne Collins
	<b>Black Box Lobby Design</b> Brian Watson	

NATASHA, PIERRE & THE GREAT COMET OF 1812 is presented by arrangement with Concord Theatricals. [www.concordtheatricals.com](http://www.concordtheatricals.com)

Broadway premiere presented by Howard & Janet, Paula Marie Black, Carole Shorenstein Hays, Jenny Steingart and Jason Eagan, Mary Lu Roffe and Susan Gallon, Diana DiMenna, Mary Maggio/Sharon Azrieli/Robin Gorman, Darren Sussman/Roman Gambourg/ Lev Gelder, Tom Swedes, John Logan, Lisa Matlin, Margie and Bryan Weigarten, Daveed Frazier, Argyle Productions/ Jim Kierstead, In Fine Company/ Hipzee, Gutterman & Caiola/ Backdrop Partners, Siderow Kirchman Productions/Sunnyspot Productions, Gordon/Meli Theatricals, Rodger Hess/Larry Toppall, Daniel Rakowski/Matt Ross/ Ben Feldman, Mike Kerns, The American Repertory Theatre (Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer) and Ars Nova.

Originally commissioned, developed, and world premiere produced by Ars Nova; Jason Eagan, Founding Artistic Director; Renee Blinkwolt, Managing Director.

Further developed and produced by the American Repertory Theater at Harvard University; Diane Paulus, Artistic Director; Diane Quinn, Executive Producer; Diane Borger, Producer.

Underwritten by: Diana and Mike Kinsey

Thank you to our sponsors:



The video and /or audio recording of this performance by any means is strictly prohibited.



## ACTORS



Bella Hathorne



Brett Ambler\*



Jack Wardell



Aynsley Upton



Anna Maria High



Nicole deBree\*



Bryce Baxter\*



Neyla Pekarek\*



David Otto



Brian Watson\*



Elleon Dobias\*



Penina Eisenberg



Drew Horwitz\*



Ronald McQueen



Kelsey Crismon\*

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



## CAST

Natasha .....	Bella Hathorne
Pierre .....	Brett Ambler*
Anatole .....	Jack Wardell
Sonya .....	Aynsley Upton
Marya D. ....	Anna Maria High
Hélène .....	Nicole deBree*
Dolokhov .....	Bryce Baxter*
Mary .....	Neyla Pekarek*
Andrey .....	David Otto
Old Prince Bolkonsky, Balaga .....	Brian Watson*
Ensemble .....	Elleon Dobias*, Penina Eisenberg, Drew Horwitz*, Ronald McQueen

UNDERSTUDIES: Marya D., Hélène: Kelsey Crismon\*; Mary, Sonya: Elleon Dobias\*; Natasha: Penina Eisenberg; Pierre, Balaga: Drew Horwitz\*; Old Prince Bolkonsky: David Otto; Anatole, Dolokhov, Andrey: Ronald McQueen

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

\*Member of Actors' Equity Association

## ORCHESTRA

David Nehls – Musical Director, Conductor, Keyboard 1  
 Keith Ewer - Assistant to Music Director, Percussion  
 David DeMichelis - Guitar  
 Lynn Keller – Bass  
 Stephen Wright - Drums



## MUSICAL NUMBERS

### ACT I

#### Prologue

Prologue ..... Company  
 Pierre ..... Pierre, Company

#### Chapter 1

Moscow ..... Marya D., Natasha, Sonya

#### Chapter 2

Private and Intimate Life of the House ..... Bolkonsky, Mary  
 Natasha & Bolkonsky ..... Natasha, Mary, Bolkonsky  
 No One Else ..... Natasha

#### Chapter 3

The Opera ..... Company  
 Natasha & Anatole ..... Natasha, Anatole

#### Chapter 4

The Duel ..... Pierre, Anatole, Dolokhov, Hélène, Company  
 Dust and Ashes ..... Pierre, Company

#### Chapter 5

Sunday Morning ..... Natasha, Sonya, Marya D.  
 Charming ..... Hélène, with Natasha

#### Chapter 6

The Ball ..... Natasha, Anatole

## INTERMISSION

### ACT II

#### Chapter 7

Letters ..... Company

#### Chapter 8

Sonya & Natasha ..... Sonya, Natasha  
 Sonya Alone ..... Sonya

#### Chapter 9

Preparations ..... Dolokhov, Anatole, with Pierre  
 Balaga ..... Balaga, Anatole, Dolokhov, Company  
 The Abduction ..... Company

#### Chapter 10

In My House ..... Marya D. Natasha, Sonya  
 A Call to Pierre ..... Pierre, Marya D., Company

#### Chapter 11

Find Anatole ..... Pierre, with Natasha, Anatole, Hélène, Chorus  
 Pierre & Anatole ..... Pierre, Anatole

#### Chapter 12

Natasha Very Ill ..... Sonya  
 Pierre & Andrey ..... Pierre, Andrey

#### Chapter 13

Pierre & Natasha ..... Pierre, Natasha  
 The Great Comet of 1812 ..... Pierre, Company



## ACTOR BIOGRAPHIES

**BRETT AMBLER\*** (Pierre) Arvada Center credits include: *Legally Blonde*, *Jesus Christ Superstar*, and *Man Of La Mancha*. Other credits include: *The Wild Party*, *The Other Josh Cohen* (DCPA Theatre Company); *The Buddy Holly Story*, *SPAMALOT*, *Shrek: The Musical*, *Avenue Q*, *The Full Monty* (BDT Stage); *Seussical The Musical*, *You're a Good Man, Charlie Brown*, (Theatre IV); *The Drawer Boy*, *The Man Who Came To Dinner* (Barksdale Theatre). Brett is the meme "The Kazoo Kid." Thanks to Mom, Dad, and Amanda! @Brett.Amblor

**BRYCE BAXTER\*** (Dolokhov, Dance Captain) is stoked to close out this season at the Arvada Center after performing in the ensemble in Rodgers and Hammerstein's *Cinderella* and as one of The Righteous Brothers in *Beautiful: The Carole King Musical*. Past Credits: Davey in *Newsies* (Porthouse Theatre); Franz in *Rock of Ages* (Santa Rosa Summer Repertory Theatre). Training: B.F.A.; CCM. All my love to my mom and dad, Allie, Chapin, Bridget, Wilson, Thomas and Mr. Bean.

**KELSEY CRISMON\*** (u/s H  l  ne, u/s Marya D.) was last seen in Arvada Center's production of *Kinky Boots* as Factory Worker/Nicola and is so happy to be back at the Center again! Some of her credits include: *The King and I* (The Munny); *Let There Be Light* (New York Summerfest); Rachel Jackson in *Bloody Bloody Andrew Jackson* (KNOW Theatre of Cincinnati); *Side by Side by Sondheim* (Liberty Theatre); Florence in *CHESS*, Susan in *title of show* (Cincinnati-Conservatory of Music). Training: B.F.A.; University of Cincinnati-College Conservatory of Music. She is so grateful for her family's support!

**NICOLE DEBREE\*** (H  l  ne) is thrilled to be in her fourth show at the Arvada Center. Arvada Center credits: *Into The Woods*, *Aida*, *Intimate Apparel*. Other Credits: *Miss Rhythm - The Legend of Ruth Brown*, *The Other Josh Cohen* (DCPA Theatre Company); *Hundred Days* (Aurora Fox Arts Center); *Nymph Errant*, *To Kill a Mockingbird*, *The Threepenny Opera* (Theatreworks); *Sweet Charity*, *Hot Mikado*, *La Cage aux Folles*, *Little Shop of Horrors* (Colorado Springs Fine Arts Center at Colorado College). Education: B.A. Music from Colorado College. @nicolemaymusic

**ELLEON DOBIAS\*** (Ensemble, u/s Sonya and Mary) Originally from Colorado, Elleon's career as an actor, musician, and writer has kept her traveling for a handful of years. She's especially fond of collaborative and developmental works, with her proudest projects centered in instrumental improvisation. She's always humbled by the opportunity to engage her background in music with her passion for stories and how we choose to tell them. Aside from performing, Elleon is a lover of long walks, fountain pens, backpacking, anything homemade, and everything spread on toast.

**PENINA EISENBERG** (Ensemble, u/s Natasha) is an artist currently based in Colorado. This is her first production at the Arvada Center. Other credits: *Rent* (Colorado Springs Fine Arts Center); *The Baker's Wife* in *Into The Woods* (Ovation West Performing Arts). Training: B. M. Music Theatre; Oklahoma City University. Many thanks to her friends and family for all of their support! @penina.eisenberg



## ACTOR BIOGRAPHIES

**BELLA ANAYA HATHORNE** (Natasha) is a Hispanic actor and playwright based in NYC and Denver. This is her Arvada Center debut. NYC credits: *Lisa* (Lee Strasberg Theatre & Film Institute); *The Inconvenient Miracle* (The Skeleton Rep). Colorado credits: Mary Robert in *Sister Act* (Town Hall Arts Center and Inspire Theatre Company); Logainne Schwartzandgrubenierre in *The 25th Annual Putnam County Spelling Bee* (StageDoor Theatre Company). Training: B.F.A.; NYU Tisch. [bellahathorne.com](http://bellahathorne.com) @bellahathorne

**ANNA MARIA HIGH** (Marya D.) made her Arvada Center debut as Sarah's friend in *Ragtime* in 2011. Other credits: *The Sound of Music*, *The Buddy Holly Story*, Pearl in *SpongeBob SquarePants: The Broadway Musical*, Martha in *White Christmas*, Gary Coleman in *Avenue Q*, and The Princess Who Kissed the Frog in *Disenchanted* (BDT Stage); Mama Euralie in *Once on This Island*, Sofia in *The Color Purple*, Serena in *Porgy and Bess*, and Hattie in *Hi-Hat Hattie* (Aurora Fox Arts Center).

**DREW HORWITZ\*** (Ensemble, u/s Pierre, u/s Balaga) performed at the Arvada Center in *Jesus Christ Superstar* and *Sunday in the Park with George*. Other credits include: Burrs in *The Wild Party* and *As You Like It* (DCPA Theatre Company); *Equivocation* and *Cymbeline* (Colorado Shakespeare Festival); *Blood Brothers* (Downtown Cabaret Theatre); *Hedwig and the Angry Inch* and *The Last Five Years* (UpstART Theatre); *Medea* and *Burn This* (Edge Theatre); *You Can't Take It With You* and *Lend Me a Tenor* (Miners Alley Playhouse).

**RONALD MCQUEEN** (Ensemble, u/s Anatole, Dolokhov and Andrey) is excited to collaborate with the Arvada Center; having most recently worked on *Elf - The Musical* and *In The Heights* as 'Graffiti Pete' (Colorado Springs Fine Arts Center at Colorado College); *Dreamgirls* (Lone Tree Arts Center); and performed at Scotland's Edinburgh Fringe Festival with Sasquatch Productions for *Eigg The Musical*. Other recent credits include: Wailin' Joe in *Memphis* (Town Hall Arts Center); The Falcon in *The Falcon: Music Of Flight* (Colorado Chamber Orchestra).

**DAVID OTTO** (Andrey, u/s Bolkonsky) Previous Arvada Center credits include: Rodgers and Hammerstein's *Cinderella*, *Damn Yankees*, *Disney's Beauty and the Beast*, *Kinky Boots*, *Elf - The Musical*, *Million Dollar Quartet*, *Seussical*, *A Chorus Line*, *Lyle the Crocodile*, and *A Christmas Carol*. Other credits include: *Avenue Q*, *Once* (Miners Alley Playhouse); *Footloose*, *Thoroughly Modern Millie* (BDT Stage); *Anything Goes*, *Les Miserables*, *Shrek*, *Ring of Fire* and *Forever Plaid* (Rocky Mountain Repertory Theatre). David is the mandolinist for the Denver-based Irish band, Banthom House. Training: B.F.A. University of the Arts.

**NEYLA PEKAREK\*** (Mary) is ecstatic to be making her Arvada Center debut. Past credits include: *Brownie* (as well as composer/lyricist), *Rattlesnake Kate* (DCPA Theatre Company); *Futurity* (Aurora Fox Arts Center). Neyla was an original member of the GRAMMY nominated band The Lumineers. Her debut solo album, "Rattlesnake" is available now. @neylapekarek



## ACTOR BIOGRAPHIES

**AYNSLEY UPTON** (Sonya) is thrilled to be returning to the Arvada Center for a second time, and appeared previously as Little Red in *Into The Woods*. Other credits: Frenchie/Sally Bowles US in *Cabaret* (Vintage Theatre); Eileen Evergreen in *Nice Work If You Can Get It* (Performance Now Theatre Company); Mrs. Daldry in *In The Next Room* (Theater Company of Lafayette); *Matilda* (Town Hall Arts Center). Training: B.F.A. from Metropolitan State University. [aynsleyupton.com](http://aynsleyupton.com) @aynsleyupton

**JACK WARDELL** (Anatole) is elated to be returning to the Arvada Center after playing Jack in *Into the Woods*. Other credits: *A Christmas Carol* (DCPA Theatre Company), Prince Eric in *The Little Mermaid* and Mike/Bob Wallace US in *White Christmas* (Candlelight Dinner Playhouse); Leo in *In The Next Room* (Theater Company of Lafayette); Grasshopper in *James and the Giant Peach* and Troy in *High School Musical* (Off-Beat Players). [jackwardell.me](http://jackwardell.me) @jack\_wardell\_

**BRIAN WATSON\*** (Old Prince Bolkonsky, Balaga) was last seen at the Arvada Center as Templeton in *Charlotte's Web*. Other credits include: Gideon in *The Last Session, All Shook Up* (Town Hall Arts Center); *The Secret Garden, 110 in the Shade* (42nd Street Moon); *Cabaret, Hands on a Hardbody*, and *The Little Mermaid* (Lucky Penny Productions); *Enron, Macbeth* (Capital Stage). Training: B.A. Theatre Arts; CSU Sacramento. [www.bwatsings.com](http://www.bwatsings.com), @BWatSings



## CREATIVE TEAM

**LYNNE COLLINS** (Director) is the Artistic Director of the Arvada Center. Most recently she directed *Beautiful: The Carole King Musical, Into the Woods* (Henry Award-Best Musical) and *The Book Club Play*. Her directing credits include: *Small Mouth Sounds, Sylvia, Sense and Sensibility* (Henry Award-Outstanding Ensemble, Outstanding Director of a Play and Outstanding Production of a Play), *All My Sons* and *The Drowning Girls*. She co/directed and produced two original Zoom plays, *The Family Tree* and *Christie Con*. 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.

**DAVID NEHLS** (Musical Director) has conducted and musical directed 48 productions at the Arvada Center. Musical Director regional credits include: Denver Center for the Performing Arts, The Riverside Theatre, Miners Alley Playhouse, Aurora Fox Arts Center, American Musical Theatre of San Jose, Theatre Aspen, ICA Boston, TheaterWorks Hartford, Carousel Dinner Theatre-Akron OH, plus Off-Broadway productions of *The Great American Trailer Park Musical* and *The Watercoolers*. He acted as Musical Director/Composer/Arranger/ Musical Supervisor for Broadway Cares' CAROLS FOR A CURE recordings. Most recent project, *Miss Rhythm - The Legend of Ruth Brown* at the Denver Center for the Performing Arts.

**GRADY SOAPES** (Choreographer) (He/Him) Choreography credits include: *A Christmas Carol, Twelfth Night, Goodnight Moon, Anna Karenina, As You Like It, Drag Machine, Lord of the Butterflies, DragON* (Denver Center for the Performing Arts); *Into the Woods, The Liar* (Arvada Center); *Comedy of Errors* (Colorado Shakespeare Festival). Grady works as the Director of Casting and Artistic Producer with the Denver Center for the Performing Arts and has cast over 40 DCPA productions including *Rattlesnake Kate, Theater of the Mind, The Chinese Lady, The Who's Tommy*, and *The Wild Party*.

**KEITH EWER** (Assistant to the Music Director and Percussion) Keith is fortunate and proud to have been involved in every musical production at the Arvada Center since 1987. He has also played for touring and company shows at the DCPA as well as the Aurora Fox Arts Center and Littleton Town Hall Arts Center. Keith currently works as a freelance musician, music teacher, arranger, and composer in the Denver area.

**JON DUNKLE** (Lighting Designer) is a Colorado-based designer, manager, and educator with credits on Broadway and off, national and international tours, classical and modern dance, opera, concerts, special events, television, and architecture. Recent credits: Rodgers and Hammerstein's *Cinderella, Our Town, Disney's Beauty and the Beast* (Arvada Center); *Dreamgirls* (Lone Tree Arts Center); *Eden Prairie, 1971* (BETC); *The Sound Inside* (Curious Theater Company); *Falstaff, Cendrillon, La Boheme* (CU Eklund Opera); *Christmas Celebration* (Omaha Symphony); *A Midsummer Night's Dream, The Odyssey* (Scenic Design, Colorado Shakespeare Festival). [www.jonnydunkle.info](http://www.jonnydunkle.info)



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## CREATIVE TEAM

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**WAYNE KENNEDY** (Sound Designer) is delighted to be, for the first time ever, a part of the design staff at the Arvada Center. He had the pleasure of appearing onstage here in *A Christmas Carol*, *Jesus Christ Superstar*, *Cabaret*, and *Les Miserables*. Wayne has spent the bulk of his career at BDT Stage, where he has performed in eighty-one productions over thirty-three years, and served as sound designer for seventy-six mainstage shows.

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**BRIAN MALLGRAVE** (Scenic Designer) has worked with the Arvada Center since 2006 helping to produce over 200 original set designs, and currently serves as Director of Scenic Design. Awarded "Alumnus of the Year, 2019" by his alma mater, UNO, he also holds several local Henry Awards, most recently for the design of *Disney's Beauty and the Beast* in 2022. Other local credits: Colorado Shakespeare Festival, Curious Theatre Company, DU Theatre, Give 5 Productions, Colorado Springs Fine Arts Center, and Aurora Fox Arts Center.

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**JOCELEN BARNETT SMITH** (Wig, Hair, and Makeup Design) is a Denver based designer whose credits include Rodgers and Hammerstein's *Cinderella* (Arvada Center); *Dreamgirls* (Lone Tree Arts Center); *Steel Magnolias* (Theatreworks Colorado Springs); and *In The Heights* (Colorado Springs Fine Arts Center at Colorado College). She is a graduate of Indiana University Southeast. She would like to thank her family and friends for their continued love and support.  
[@wigheadswillroll](#)

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**SARAH M. STARK** (Costume Design) most recently designed *Disney's Beauty and the Beast* for the Arvada Center. Other design credits include: *All Shook Up*, *West Side Story*, *Steel Magnolias*, *Kiss Me Kate*, *Into the Woods*, *Berlin To Broadway*, *The Wild Party*, *Titus Andronicus*, *The Threepenny Opera*. Costume Design assistant: Netflix's *The Social Dilemma*. Wardrobe Supervisor, *Ghosts of Versailles* (Chateau de Versailles & Glimmerglass Opera). Education: B.F.A.; The University of Florida.

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**CHRISTINE ROSE MOORE\*** (Stage Manager) returns for her 7th season. Center Favorites: *The River Bride*, *Stick Fly*, *Murder on the Orient Express*, *Plaza Suite*, *Sense and Sensibility*, *Christie Con* (virtual). Regional 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*, *Xanadu*, *Singin' in the Rain* (Arts Center of Coastal Carolina); *Richard III*, *All's Well that Ends Well* (Colorado Shakespeare Festival); *Pipeline*, *Maytag Virgin* (Peterborough Players). Training: University of Utah.

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## CREATIVE TEAM

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**MELISSA J MICHELSON\*** (Assistant Stage Manager) Arvada Center credits: *The Laramie Project*, *Our Town*, *The Book Club Play*, *Disney's Beauty and the Beast*, *The River Bride*, *Stick Fly*, *The Liar*, *Sylvia*, *Small Mouth Sounds*, and *Murder on the Orient Express*. Other favorites: *Beautiful: The Carole King Musical*, *Doubt*, *RENT*, *Gypsy*, *Jersey Boys* (Theatre Aspen); *The Curious Incident of the Dog in the Night-Time*, *Tiny Beautiful Things* (BETC); Shows with Local Theater Company, Berkshire Theatre Group, Orlando Shakes, Goodspeed Musicals, Westport Country Playhouse; Four years working with actors with disabilities (Magic Moments Inc.). Education: B.A. Theatre; Colorado State.

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**KAYLYN KRIASKI\*** (Assistant Stage Manager) is thrilled to be working on her first show in the Black Box! SM credits: Rodgers and Hammerstein's *Cinderella* (Arvada Center); *King Lear*, *Much Ado About Nothing*, *The Book of Will*, *Two Gentlemen of Verona*, *As You Like It*, *King Charles III* (Colorado Shakespeare Festival); *A Midsummer Night's Dream*, *Little Shop of Horrors*, *The Three Musketeers*, *Henry IV Part I* (Orlando Shakes). ASM credits: *Beautiful: The Carole King Musical*, *Into the Woods*, *Disney's Beauty and the Beast*, *Damn Yankees* (Arvada Center) and *Hamlet*, *Gertrude and Claudius*, *Evita* (Orlando Shakes). Training: B.A. in Theatre from the University of Southern Mississippi.

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## PRODUCTION RUN CREW

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Stage Manager- Christine Rose Moore\*  
Assistant Stage Manager- Melissa J Michelson\*, Kaylyn Kriaski\*  
House Foreman- David Cimyotte  
Black Box Lead Technician- JC Williams  
Wardrobe Supervisor- Jessie Page  
Wardrobe- Faylo Kennedy  
Audio Engineer- Wayne Kennedy  
A 2/Deck Sound- Morgan McCauley, Weston Rutherford  
Production Electrician/Programmer- Connor Baker  
Follow Spot- Rachel Fields, Eeve Helman, Lauren Hergenreter, Zee Howard, Riley Nicole



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## THE AUTHOR

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**DAVE MALLOY** (Author) is a composer/writer/performer/orchestrator. He has written fourteen musicals, including *Moby-Dick*, a four-part musical reckoning with Melville's classic novel; *Natasha, Pierre & The Great Comet of 1812* (12 Tony nominations, including Best Musical, Score, Book, and Orchestrations); *Ghost Quartet*, a song cycle about love, death, and whiskey; *Preludes*, a musical fantasia set in the hypnotized mind of Sergei Rachmaninoff; *Black Wizard/Blue Wizard*, an escapist RPG fantasy; *Beowulf—A Thousand Years of Baggage*, an anti-academia rock opera; *Beardo*, a reinterpretation of the Rasputin myth; and *Clown Bible*, Genesis to Revelation told through clowns.

He has won two Obie Awards, a Smithsonian Ingenuity Award, a Theater World Award, the Richard Rodgers Award, an ASCAP New Horizons Award, and a Jonathan Larson Grant, and has been a MacDowell fellow and Composer-in-Residence at Ars Nova and the Signature Theatre. He lives in Brooklyn. [www.davemalloy.com](http://www.davemalloy.com)



# NATASHA, PIERRE AND THE GREAT COMET OF 1812

## SYNOPSIS

The attention-grabbing beautiful Natasha is engaged to Prince Andrey - she is an innocent girl from the country and he is a Prince, breaking many social norms of the time. While Andrey is off fighting in the war, Natasha travels to Moscow with her best friend, Sonya, to meet, and hopefully gain the approval of Andrey's family, but they do not welcome her, and she leaves dejected. When she shows up later at the opera, all beauty and bare shoulders and arms, the playboy Anatole falls in love, and Natasha is overcome with passion for him - he's so hot!

Meanwhile, Natasha's old friend, Pierre, one of Russia's richest men and married to the beautiful but unfaithful Hélène, laments the emptiness of his life and seeks a higher purpose.

Pierre and Dolokhov, who is Helene's lover and Anatole's friend, get into a drunken duel and Anatole begs Pierre's wife Helene to invite Natasha to the ball. Later on at the ball, Natasha and Anatole dance. Just before she tells him that she is engaged, he kisses her and she falls in love.

Natasha breaks off her engagement so she can be with Anatole, and Anatole plans an elopement to be with her. Pierre finds out and angrily searches Moscow for Anatole - Anatole is already married! What is he thinking? An elopement would ruin him. Natasha finds out that Anatole is already married, and she poisons herself but doesn't die.

The next day Andrey returns from war, confused about Natasha's behavior and asks Pierre to explain. Pierre tells him about all the drama and implores Andrey to have compassion for Natasha, but Andrey is cold and tells Pierre that he will not be asking for Natasha's hand in marriage again. Pierre relays the message to Natasha but leaves her with hope. As he leaves, the Great Comet of 1812 flies across the sky, leaving Pierre with a sense of enlightenment.



# NATASHA, PIERRE & THE GREAT COMET OF 1812

## PRODUCTION STAFF

Philip C. Sneed,  
President and CEO

### ARTISTIC

Lynne Collins, Artistic Director  
Lisa Hoffman, Artistic Associate  
Brian Mallgrave, Director of Scenic Design  
Keith Ewer, Assistant to the Musical Director  
Bryce Baxter\*, Dance Captain

### PROP SHOP

Melissa Green, Properties Shop Manager  
Jalana Sloatman, Assistant Prop Shop Manager  
Ryan Rouillard, Props Artisan

### PRODUCTION

Jacob Kenworthy, Director of Production  
Elizabeth Jamison, Production Manager  
Jazlynn Williams, Associate Production Manager  
Christine Rose Moore, Production Stage Manager

### COSTUME AND WARDOBE

Sarah Stark, Costume Shop Manager  
Eileen Thoms, Draper  
Samantha R. De La Fuente-Meche, Costume Shop Lead  
Jessie Page, Wardrobe Supervisor  
Olivia Murrow, Costume Crafts  
Jocelen Barnett Smith, Costume Design Assistant/Artisan  
Lisa Pedraza, Wig Supervisor  
Faylo Kennedy, Stitcher  
Katarina Kosmopoulos, Stitcher

### 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-Hughes, Scenic Carpenter/Scenic Painter  
Matt Granelli, Scenic Carpenter  
Kenneth Stark, Scenic Carpenter  
Jack Stremsterfer, Scenic Carpenter  
J.C. Williams, Black Box Lead Technician  
Jo Leib, Scenic Carpenter  
Nate Repp, Scenic Carpenter  
Joan Cimyotte, Scenic Painter

### ELECTRICS

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

### SOUND

Morgan McCauley, Audio Engineer  
Weston Rutherford, Audio Engineer

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



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Teresa Cirrincione, Asst. Education Director  
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Christina Noel-Adcock, Dance Coordinator  
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Emi Faltinson, School & Community Programs Associate  
Bebe Alexander, Ceramics Coordinator  
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Emily Grace King, Galleries Exhibition Manager & Associate Curator

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Lynne Collins, Artistic Director  
Lisa Hoffman, Artistic Associate  
Jacob Kenworthy, Director of Production  
Elizabeth Jamison, Production Manager  
Jazlyne Williams, Assistant Production Manager  
Brian Mallgrave, Director of Scenic Design  
Korri Marshall, Lead Scenic Artist  
Jon Olson, Lighting Director  
Alex Ostwald, Assistant Lighting Director  
Jalana Sloatman, Assistant Prop Shop Mgr.  
Sarah Stark, Costume Shop Manager  
Crystal McKenzie, Assistant 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

Kathy Blegen-Huntley, Director of Institutional & Capital Giving

Taylor Hicks, Stewardship Coordinator  
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STAY TUNED

# For our upcoming 2024-2025 Season Announcement on March 15, 2024

Soul-stirring plays, dazzling musical theatre, and colorful productions just for kids. Find inspiration and escape from the everyday with theatre at the Arvada Center. See exceptional theatre at the best price - season packages for next season will also go on sale Friday, March 15.

[Arvada Center.org/Subscribe](https://ArvadaCenter.org/Subscribe)

**AC Restroom Use Policy:** Anyone that visits the Arvada Center is allowed to use a facility that best corresponds with their gender identity. The restroom policy is designed to ensure that everyone feels comfortable and safe within the existing facilities. Arvada Center is also aware of the need for a permanent, publicly accessible gender-neutral restroom. The Center is working with the City of Arvada to work through building codes, capital expenses, and other obstacles to fulfill this need.



## LAND ACKNOWLEDGMENT

The Arvada Center for the Arts and Humanities acknowledges that our facilities stand atop ancestral lands that include those of the Tsétséhéstaestse (Cheyenne), the Hinono'eiteen (Arapaho), Nuche (Ute), and Oceti Sakowin (Lakota) nations. We offer our respect to people of these nations—past, present and future.

As we strengthen our resolve to honor their legacies we ask that you do so as well by giving pause to acknowledge the history of deceit, wrongdoing and Western settlement on their lands as well as the beauty of their languages, knowledge and strengths that informs our human experience today.

Underwritten by:  
Diana and Mike Kinsey



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UPCOMING  
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— *A Year With* —  
***Frog and Toad***

April 25 - May 17, 2024

Theatre for Young Audiences

**Directed by David and Julie Payne**

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**By Michael Frayn, directed by Geoffrey Kent**

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3RD ANNUAL

## Third Annual Arts For All Gala

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Join us for a blast from the past with your big hair and bright colors to raise funds for the Arvada Center. Our spring comedy *Noises Off* is set in the '80s and so is our 3rd Annual Arts for All Gala!

The Arts for All Gala benefits the Arvada Center's arts education programming, as well as our theatre and gallery offerings.

Help us celebrate and elevate the human condition through engaging, entertaining, and enlightening programs for all.