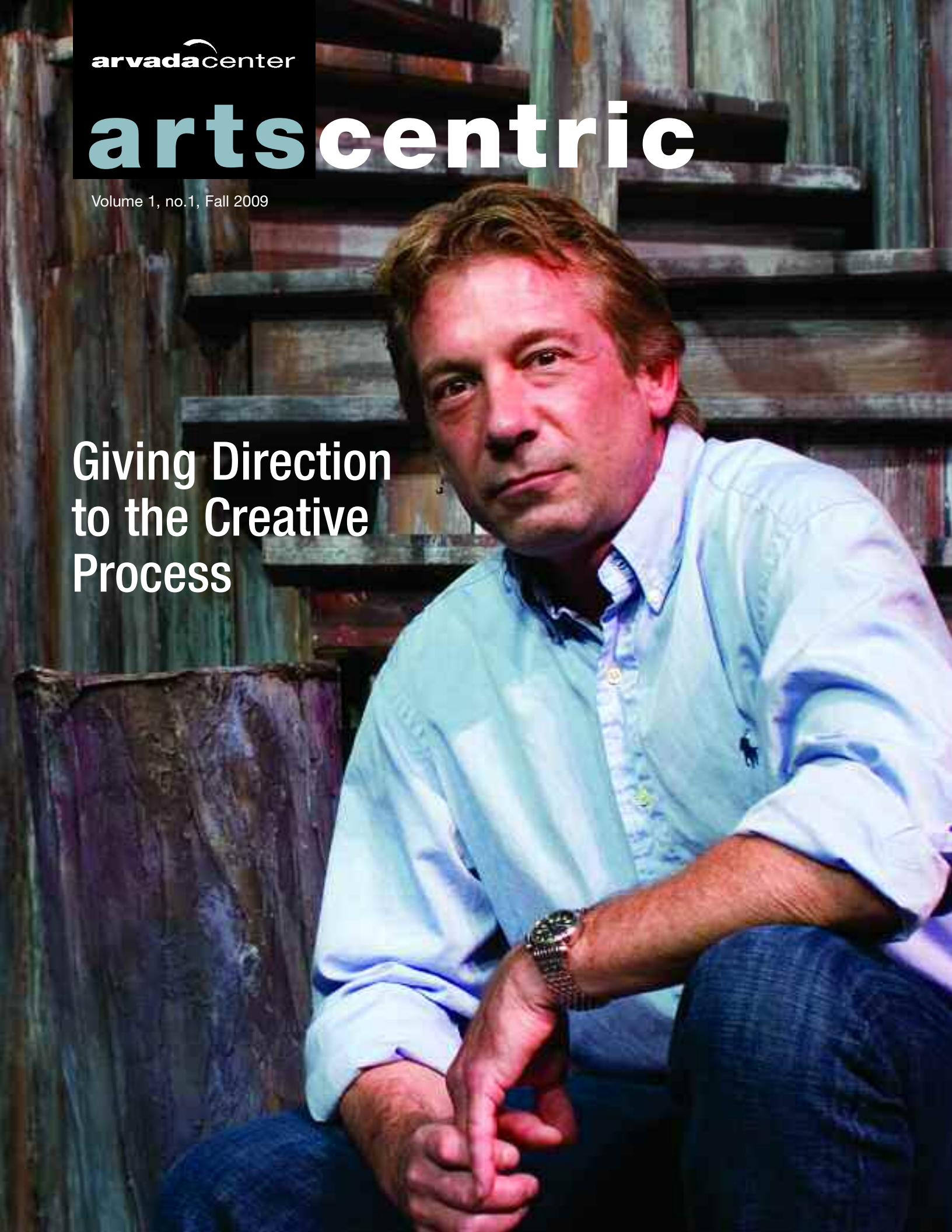


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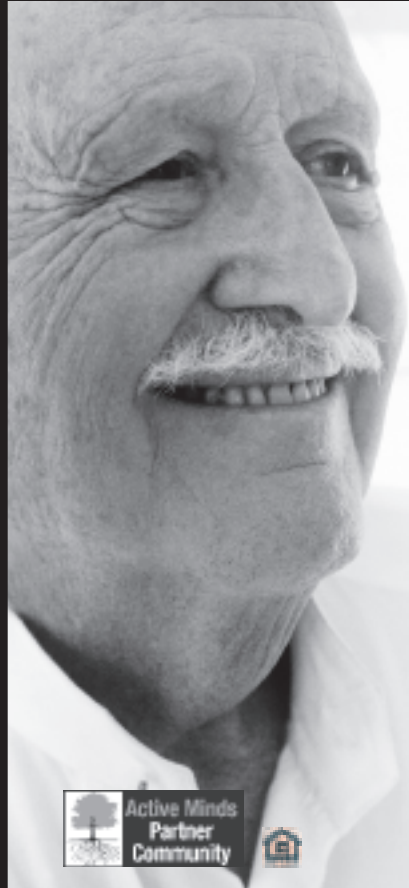
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ON THE COVER

Rod A. Lansberry and the performing arts crew create every theater production so Arvada Center patrons are treated to an extraordinary theater experience. (See page 4.)

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Sunday 1:00 p.m. - 5:00 p.m.




The Arvada Center for the Arts and Humanities is supported in part by the City of Arvada and the Scientific and Cultural Facilities District.

The Arvada Center is sponsored in part by: **THE DENVER POST**

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This program is produced for the Arvada Center by The Publishing House, a division of Colorado Word Works, Inc.

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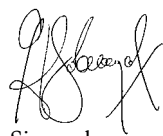
By applying the business principles of “good to great” to the programming of last year’s theater season, the Arvada Center experienced unprecedented growth in subscription and single ticket sales, increased media attention, a record 25 Henry Award nominations from the Colorado Theater Guild and another record twelve awards for a single production: *Les Misérables*. In a year when operating expenses for the Center’s Performing Arts division increased by \$800,000, ticket revenue increased by \$1.4 million – and in a downturn economy. What a difference a year can make!

The success of the Arvada Center’s theater program in 2008-09 radiated to other parts of the organization, which in turn helped raise overall public awareness of the Center. Our Gallery Division doubled its number of fine art exhibitions, while our just completed Summer Concert Series established the Arvada Center as the region’s premiere summer destination for cultural attractions.

The Center’s increased profile also supported our ongoing development of strategic partnerships with other arts, cultural and community organizations, including the Fort Collins Museum of Contemporary Art, Red Rocks Community College – as part of our newly expanded ArtsDay initiative – and the Consulado General de Mexico in Denver. Relationships continue to be strengthened, as well, with local business and civic organizations, including Historic Olde Town Arvada, Arvada Historical Society and the Arvada, Denver West and Metro North Chambers of Commerce.

Through good times and bad, the Arvada Center has remained steadfastly “artscentric” – which to our ears sounded like the perfect name for our new publication. We hope you enjoy the magazine’s new look, as well as stories spotlighting our Fall line-up and the talented people who produce them.

What a difference a year can make, indeed!


Sincerely,
Gene Sobczak
Executive Director



GENE SOBCZAK
EXECUTIVE DIRECTOR

ARVADA CENTER'S

AWARD-WINNING PERFORMANCES

ARE BUILT FROM GROUND UP

When the Arvada Center for the Arts and Humanities opens a performance on its Main Stage Theater or Black Box Theater, the actors you see are professionals, their costumes are custom made in-house and the stage design and props are all built by the Center's staff. It's not community theater; nor is it a Broadway production in which a truck rolls up and unloads the set. Everything you see at this venue – a perennial award-winner — is produced by the staff.

Because it's a professional-equity theater (one of two in the region), the Center is required to adhere to the highest standards in the performing arts industry. Actors and stage managers from the Actors' Equity Association and the Union of Professional Actors and Stage Managers in the United States are hired to bring the performances to life. These are not neighborhood volunteers who like to belt out a number in the shower. They are full-time professionals who have worked in television, film and on stages throughout the world. It's no wonder that audience members often comment on the incredible singing voices of the actors or the beautiful stage design that helped the mind's eye capture the true meaning of the performance.

Arvada Center Costume shop

Quality shows also demand extensive preparation. Up to a year is spent planning, designing and building a set for larger productions, such as *Les Misérables* or *Miss Saigon*, says artistic director Rod Lansberry. Auditions are first held in Denver to fill



Photo by KATV

For those who have been swept up into a great theatrical performance, the experience is tough to describe because so many layers of craftsmanship have fallen into place to create perfection.

Be sure to take a close look at the costumes, the stage lights and the props when you sink into your seat for a performance at the Arvada Center. You will never see the same set again. Although that sounds a bit dramatic, it's true.



Lansberry points out. "Our audience members are very astute."

Like any quality production, the Center also faces some distinctive challenges. The Main Stage Theater has a stage that is close to an octagon shape, which is unusual compared to traditional venues. Furthermore, it's smaller compared to stages such as the Denver Center Theatre Company downtown, the other professional-equity theater in the region. The Black Box Theater stage is even smaller and has no wing areas. So plays with large casts or multiple scenes require some creative trouble-shooting. Regardless

Gail Gober reviewing lighting design with interns Justin and Chris.

Photo by KATV

the roles. Lansberry then heads to New York to fill out the cast.

Behind the scenes, carpenters, welders, painters and prop experts build sets with the diversity needed to match the incredible array of performances each year. "We can't do these shows the same way as other theaters," Lansberry stresses. "It's very important to me that we not give our audience the same version."

With extensive research, Lansberry promises accurate settings and costumes. And, he notes, the smallest details matter. What if the local costume shop doesn't have the perfect wig for a performer? "Then we'll create one from scratch," he says, with the matter-of-fact conviction of a leader who enjoys a challenge. "And the wigs must be styled the same way for each appearance. If they are involved in a rough scene, then they get restyled." And if a military uniform has the wrong bars or medals on the sleeve, someone in the audience is going to notice. "I'll get a letter,"

Meredith Murphy working on a costume design.



Photo by KATV

Bringing Miss Saigon to life



Miss Saigon



Photo by KATV

Rod Lansberry, artistic director explaining a scene prop to children auditioning for *Miss Saigon*. Children from left: Julian Choi and Conrad Jendall

As the Arvada Center's artistic director, Lansberry was charged with bringing *Miss Saigon* to stage in a manner that retains its original impact, while making the event memorable to Arvada Center audiences.

Serving as artistic producer and director for *Miss Saigon*, Lansberry works closely with scene designer Brian Mulgrave and others to assess the demands and decide the best approach for the show. "We talk and create rough sketches while kicking ideas back and forth," he says.

One of the most important pieces is finding the most appropriate actors.

Those employed for *Miss Saigon* work under an eight-week contract and there were 31 roles cast, including children. Lansberry anticipated struggling to find minority actors in Denver needed for the cast, but was pleasantly surprised when auditions were held. As always, Lansberry hoped he would be able to fill as many roles as possible with local actors, rather than relying on New York auditions.

Additionally, the iconic helicopter scene, which has long been synonymous with the musical masterpiece, presented a challenge. Lansberry describes the stage as slightly unusual – mainly because of its octagon shape — but also because of its small size. The fly space above the stage is considered a half-fly, which means there are limitations to what can be transferred or stored. Lansberry, whose degree is in scenic design, points out that a full-sized helicopter would be impossible to descend upon the Center's stage, but the improvisation provides ample impact.

Lansberry noted the sets for the wartime love story must be lightweight and versatile in order to transition from Vietnam to Thailand to Atlanta. And as another performance — *Big River* — was opening to audiences, the Center's crew had already begun building and finalizing some of the sets for *Miss Saigon*. With thousands of pounds of corrugated tin, roofing materials, burlap and a variety of woods, the builders were unleashed to create stage scenes that parallel but do not imitate Broadway productions.

The artistic goal for the performing arts crew is to create a production that transports the audience like magic into the world of "Live" theater.

— Joe Ross, *The Publishing House*

**Miss Saigon opens
September 15
720-898-7200 • arvadacenter.org**

ARVADA CENTER'S AWARD-WINNING PERFORMANCES

(continued from page 5)

of physical stage constraints everything will be created with original thought and technique, Lansberry notes.

To meet these demands, the crew studies a given show starting with its basic elements. "We review the concept of each show and do in-depth research into the piece. History books and biographies are perused to capture the real flavor of the period and its people. What did the buildings look like in Vietnam in the 1970s? What was found on the dinner table of those living along Mark Twain's Mississippi River during the 19th century?"

Once everything is in place, Lansberry says it is important to show the hard work in the best possible light, quite literally. Lighting – like a good referee – is best unnoticed. However, Lansberry reminds us that its dramatic impact is crucial. Up to 200 fixtures are used to help audience members experience the production. Every fixture has its own qualities: narrow beams, wide spreads, colors and angles. "I think it would amaze people how much lighting can impact an audience when they don't even realize it's changing. We create different moods with the lights."

Throw it all together and you have a performing arts center where theatergoers have come to expect award-winning quality. Most recently, the Colorado Theatre Guild recognized that quality when it honored the Center with 12 Henry Awards for its fall production of *Les Misérables*. So take a snapshot – only in your mind, of course – and enjoy an evening of truly original and exciting theater.

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CENTER TALK



Recently, during the auditions for *The Second Tosca*, we had the opportunity to speak with ex-Denverite, director, and playwright Tom Rowan to discuss how he came to create *The Second Tosca*.

Q: How are the auditions going?

A: We have seen some amazing talent this week and are starting to whittle it down to and the best of the

best. I'm very impressed with the Arvada Center and excited to be working with you all.

Q: I see you have a background in directing Shakespeare, how does opera fit into the picture?

A: When I was in college I was at the campus library doing some research and looking through the recording section and got curious and started listening to a couple of operas; and I just got pulled in. I developed a really strong interest then and started listen to more recordings every chance I got, watching opera on TV, and going to see live productions. I remember going to Colorado and Central City Operas, while I lived here and now I go to the Met and New York City Opera whenever I get a chance. And since then it's always been a major passion of mine.

Q: Does *The Second Tosca* have any ties to a real life experience or story?

A: The story itself is made up, but some of the characters are inspired to some degree by real singers. Like Gloria Franklin, the diva character in the play, is similar to Leontyne Price, Martina Arroyo or Grace Bumbry – the famous African American “divas” who have been so fabulous for the past 30 to 40 years. Jessie Norman is a model for Gloria as well. And then Angelina Rinucci, the ghost character, is more like the Italian divas from the 50's – real old fashion, over the top, passionate Italian character. And even though she's a ghost in the play, she still has this passion for music.

Q: So, what is it about opera singers that you find so fascinating?

A: I'm just amazed at what those people do. I've written five plays now and to some degree most of my

plays are about creative people and how being an artist relates to what else is going on in your life. I've been fascinated by what opera singers really do on stage. For one thing, opera houses are huge and there's no amplification. They sing completely without microphones and over a full orchestra. They are playing huge, larger than life characters and the stage presence that someone has to have to walk out there and rivet that big of audience, on that size stage and have that kind of voice. And then consider their musical training and having to learn so many different languages. They do everything we expect actors to do and then five times more. That's why I created Lisa, the second Tosca who is a young singer, she feels the pressure of all of that and really the play is about finding out how to bring yourself to a role and making it your own.

Q: What would you tell someone about the show if they were opera enthusiasts and conversely if they weren't necessarily a fan of opera?

A: *The Second Tosca* can be enjoyed by people who don't really know the world of opera. There's enough going on in terms of personal relationships and the whole idea and theme of learning what you bring to your creative work and how that can be a struggle in your personal life – that relates to many different fields and it's not just about opera. People who don't know opera can definitely relate to it and still enjoy it, but if you're a real opera buff there are whole layers of meaning in the play that you'll pick up on. There are little Italian and French excerpts from well known operas that are sung in this play and all relate in interesting ways to what's happening in the story itself.

Q: What are some of your favorite productions?

A: Well you know I'm a big fan of Shakespeare. I love Tom Stoppard and *Arcadia* is one of my favorite shows when I saw it on Broadway, but there are many playwrights that I follow – Lanford Wilson is one of my favorites, and Keith Bunin is a good young writer in New York.

Q: Do you have a favorite "diva"?

A: Well as far as opera singers Mirella Freni and Diana Soviero have always been right at the top of my list. A current diva I'm quite fond of is Sondra Radvanovsky who is singing in *Tosca* here in Denver this season. She is one of my favorites too.

Q: What are you currently working on?

A: Well let's see... I have a couple new plays that have not been produced yet, but I'm talking with people in New York about them. There's one called *David's Play*, which is about a group of friends who all went to college together and then ten years later they all meet up again in New York – it's kind of a reunion play. And another one called *Burning Leaves* which is a story about a very intense relationship between a high school drama teacher and student in a small town in the mid-west.

Q: Can we expect to see you at the show?

A: I hope to be there opening night. So if it works out, I will see you at the show.



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Patrons who attend our performances, education classes and exhibits all share a common appreciation for the arts and the Arvada Center. This holiday season, in conjunction with our holiday production, *Joseph and the Amazing Technicolor Dreamcoat*, the Arvada Center will be launching our **Hearts for the Arts Fund-raiser**.

During the show, you will be able to make a donation of \$20 or more to the Arvada Center. As a thank you for your contribution, you will receive a unique, hand-crafted collectible heart created by artist Megan Ratchford. Megan is a nationally known ceramicist, who is the Artist in Residence for the Arvada Center Ceramics Studio.

Megan has created the **Hearts for the Arts** collectible art piece. These whimsical, colorful creations, signed and dated, come in six different colors. Each color represents a different aspect and program at the Arvada Center, showing the complete spectrum of art and learning.

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THE GALLERY



Paul Soldner, *Untitled #227*, 2005, Stoneware, cone 10 salt fire. Wheel thrown and altered, 22x33x14".
Collection of American Museum of Ceramic Art. Pomona, California

Continental Divide Main Gallery

The National Council on Education for the Ceramic Arts (NCECA) and the Arvada Center are partnering to present *Continental Divide*, an exhibition of work by 47 leading ceramic artists representing Wyoming, Montana, New Mexico and Colorado—hence the title “Continental Divide.” Selected works of internationally-recognized Colorado ceramists Paul Soldner and Betty Woodman will also be a part of this exhibition.

Organizers for the 2009 show are NCECA exhibitions director Linda Ganstrom, Arvada Center’s ceramics

program coordinator Bebe Alexander, and Center exhibition designer Collin Parson. The 70 selected works include functional pottery and non-utilitarian pottery, ceramic sculptures and massive installations; with techniques ranging from raku to earthenware, stoneware to porcelain.

NCECA, headquartered in Colorado, is a non-profit organization founded in 1966. It is the world’s largest organization dedicated to ceramic arts and ceramic arts education. To support its nationwide mission, NCECA offers programs, events, publications and exhibition opportunities.

Locally, the Arvada Center for the Arts and Humanities is well-known

for its ceramics studio and arts education program. The Center’s ceramics studio provides a high quality education in the ceramic arts for students of every experience level from beginning to professional. The ceramics studio is one of the best equipped studios in the region with classes taught by professional artists. The ceramics program offers regular weekly classes for adults and children, children’s summer camps and intensive workshops taught by nationally and internationally recognized ceramic artists. Over 1,000 students take ceramic classes and workshops every year. Studio instructors Connie Christensen and Megan Ratchford are among the artists featured in the show.



Josefina Aquilar, *Large Skull*, 15x13x9", Ceramic

Calaveras

Skulls, Skeletons, Devils and Demons in Mexican Folk Art Upper Gallery

Calavera is the Spanish word for skull. By extension it is applied as well to skeletons and more particularly to the satirical skeletons that are a distinct motif in a body of Mexican folk art associated mainly with the observances of *El Día de los Muertos*, the Day or Days of the Dead that are in turn associated with the religious holidays *All Saints* and *All Souls* celebrated November 1st and 2nd.

Some may see a similarity to America's Halloween, when young ghouls, ghosts, goblins and *skeletons* come out (mainly to mooch for candy). But Mexican and other Hispanic peoples take the holiday more seriously. *All Saints* honors the canonized saints of the church. *All Souls* remembers the deceased, especially family members, that they might rest in peace and not have cause

Opening Reception for all Fall Exhibitions:
Thursday, September 17, 6:00-9:00 p.m.

Exhibition Discussion for all Fall Exhibitions:
Monday, September 21, 10:00 a.m.

**Exhibitions run
September 17 - November 15, 2009**

to haunt their progeny. According to popular belief, the spirits of ancestors return on Day of the Dead to commune with the living. Families attend fiestas, dress in costumes, clean and decorate graves and leave offerings for the deceased. It is actually a festive occasion, where the momentarily "un-dead" are represented as skulls or skeletons in all manner of guises and antics.

A private collector in Denver has generously lent more than 75 Day-of-the-Dead-themed objects or sets of objects for the exhibition. As a complement, the Colorado Springs Fine Arts Center is also lending 12 *Calevera*-series broadside prints by José Guadalupe Posada (1852-1913). Posada, the best-known and most prolific popular illustrator of his era in Mexico, produced an estimated 20,000 different drawings and prints (unfortunately most are now lost) over his lifetime. From the *calavera* tradition, he often depicted skeleton characters lampooning the pompous or derisively making social or political statements. Famed Mexican social-realist painters Diego Riviera and José Clemente Orozco would later acknowledge Posada's considerable influence on their work.

The exhibition is presented in partnership with the Mexican Cultural Center and the Consulate General of Mexico.

Make Your Visit Count

For years, visitors of the Arvada Center have enjoyed hundreds of art exhibitions from around the world at no cost. From ceramics to paintings and sculptures to mixed media, our galleries offer something for everyone. As we are committed to keeping the galleries free and accessible, we are asking that you Make Your Visit Count!

Next time you're at the Center, check out the Make Your Visit Count display and find out how you can support the galleries and help us keep our galleries free.



Patrick Marold, *Hive*,
Locally reclaimed wood, 2008

Patrick Marold Sculptures in Locally Reclaimed Wood Theater Gallery

Patrick Marold has an in-depth understanding of the elegance and simplicities of nature and natural material. He states "my core ambition to each piece comes from a desire to sculpturally represent my responses to particular relationships in the environment." A 1997 graduate of the prestigious Rhode Island School of Design and an apprentice of internationally acclaimed artist Andy Goldsworthy, he went on to become a 2000 Fulbright Fellowship recipient. He is known nationally for installations and commissioned sculptures, such as 2007's *The Windmill Project* for which he created a large wind-generated light installation in the town of Vail.

Interestingly, this exhibition features works of art fashioned in reclaimed wood from the Arvada Center grounds and elsewhere in the Denver metro area.

**Katharina J. Kang
Recent Paintings
continuing through November 15, 2009
Black Box Gallery**

SEPTEMBER 2009

SU	M	T	W	T	F	SA
		1 7:30 p.m. Jeffrey Siegel's <i>Chopin Concert</i>	2	3	4	5
6	7	8	9	10	7:30 p.m. <i>Miss Saigon</i> preview	7:30 p.m. <i>Miss Saigon</i> preview
7:30 p.m. <i>Miss Saigon</i> preview	Fall Classes Begin	7:30 p.m. <i>Miss Saigon</i> opens	1:00 & 7:30 p.m. <i>Miss Saigon</i>	6:00 p.m. Gallery exhibitions Opening reception 7:30 p.m. <i>Miss Saigon</i>	7:30 p.m. <i>Miss Saigon</i>	2:00 & 7:30 p.m. <i>Miss Saigon</i>
2:00 p.m. <i>Miss Saigon</i>		7:30 p.m. <i>Miss Saigon</i>	1:00 & 7:30 p.m. <i>Miss Saigon</i>	7:00 p.m. Music with a View, Boulder Philharmonic Concert 7:30 p.m. <i>Miss Saigon</i>	7:30 p.m. <i>Miss Saigon</i>	2:00 & 7:30 p.m. <i>Miss Saigon</i>
2:00 p.m. <i>Miss Saigon</i>		7:30 p.m. <i>Miss Saigon</i>	1:00 & 7:30 p.m. <i>Miss Saigon</i>			

OCTOBER 2009

SU	M	T	W	T	F	SA
				7:00 p.m. Music with a View, Hsing-ay, Hsu 7:30 p.m. <i>Miss Saigon</i>	7:30 p.m. <i>Miss Saigon</i>	2:00 & 7:30 p.m. <i>Miss Saigon</i>
2:00 p.m. <i>Miss Saigon</i>		7:30 p.m. <i>Miss Saigon</i>	1:00 & 7:30 p.m. <i>Miss Saigon</i>	noon <i>Honk!</i> 7:30 p.m. <i>Miss Saigon</i>	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>Miss Saigon</i>	2:00pm <i>Miss Saigon</i> Audio-discribed performance 7:30 p.m. <i>Miss Saigon</i>
2:00 p.m. <i>Miss Saigon</i> Closes		10:00 a.m. & noon <i>Honk!</i>		10:00 a.m. & noon <i>Honk!</i>	10:00 a.m. & noon <i>Honk!</i> 7:00 p.m. Music with a View, Arvada Chorale Company 7:30 p.m. <i>The Second Tosca</i> , preview	7:00 p.m. Music with a View, Arvada Chorale Company 7:30 p.m. <i>The Second Tosca</i> , preview
7:30 p.m. <i>The Second Tosca</i> , preview		7:30 p.m. <i>The Second Tosca</i> , Opens	10:00 a.m. & noon <i>Honk!</i> 1:00 & 7:30 p.m. <i>The Second Tosca</i>	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>The Second Tosca</i>	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>The Second Tosca</i>	11:00 a.m. & 1:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>The Second Tosca</i>
2:00 p.m. <i>The Second Tosca</i>		10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>The Second Tosca</i>	10:00 a.m. & noon <i>Honk!</i> 1:00 & 7:30 p.m. <i>The Second Tosca</i>	10:00 a.m. & noon <i>Honk!</i> 7:00 p.m. Front Range Youth Symphony Concert	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>The Second Tosca</i>	2:00 & 7:30 p.m. <i>The Second Tosca</i>

NOVEMBER 2009

SU	M	T	W	T	F	SA							
1:00 & 3:00 p.m. <i>Honk!</i> 2:00 p.m. <i>The Second Tosca</i>	1	2	7:30 p.m. <i>The Second Tosca</i>	3	10:00 a.m. & noon <i>Honk!</i> (both shows are audio-described) 1:00 & 7:30 p.m. <i>The Second Tosca</i> 7:30 p.m. Jeffrey Siegel's <i>Chopin Concert</i>	4	10:00 a.m. & noon <i>Honk!</i> (both shows are shadow-interpreted) 7:30 p.m. <i>The Second Tosca</i>	5	10:00 a.m. & noon <i>Honk!</i> (both shows are shadow-interpreted) 7:00 p.m. Bravo Dance Concert 7:30 p.m. <i>The Second Tosca</i>	6	2:00 p.m. Bravo Dance Concert 2:00 & 7:30 p.m. <i>The Second Tosca</i>	7	
1:00 & 3:00 p.m. <i>Honk!</i> 2:00 p.m. <i>The Second Tosca</i>	8	9	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>The Second Tosca</i>	10	10:00 a.m. & noon <i>Honk!</i> 1:00 & 7:30 p.m. <i>The Second Tosca</i>	11	7:00 p.m. Music with a View, Masakazu Ito 7:30 p.m. <i>The Second Tosca</i>	12	7:30 p.m. <i>The Second Tosca</i>	13	2:00 p.m. <i>The Second Tosca</i> Audio-described performance 7:30 p.m. <i>The Second Tosca</i>	14	
2:00 p.m. <i>The Second Tosca</i> Gallery exhibitions close	15	16	7:30 p.m. <i>The Second Tosca</i>	17	1:00 & 7:30 p.m. <i>The Second Tosca</i>	18	7:30 p.m. <i>The Second Tosca</i>	19	7:30 p.m. <i>The Second Tosca</i> 7:30 p.m. <i>Joseph...Dreamcoat</i> preview	20	2:00 & 7:30 p.m. <i>The Second Tosca</i> 7:30 p.m. <i>Joseph...Dreamcoat</i> preview	21	
2:00 p.m. <i>The Second Tosca</i> closes 7:30 p.m. <i>Joseph...Dreamcoat</i> preview	22	10:00 a.m. Gallery exhibition discussion	7:30 p.m. <i>Joseph...Dreamcoat</i> opens	23	1:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	24	Thanksgiving Day – Center is closed	25	9:00 a.m. – 5:00 p.m. Holiday Craft Fair 11:00 a.m. & 1:00 p.m. <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	26	9:00 a.m. – 5:00 p.m. Holiday Craft Fair 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	27	28
1:00 & 3:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	29	30											

DECEMBER 2009

SU	M	T	W	T	F	SA							
		7:30 p.m. <i>Joseph...Dreamcoat</i>	10:00 a.m. & noon <i>Honk!</i> 1:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	1	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	2	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	3	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	4	11:00 a.m. & 1:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	5	
1:00 & 3:00 p.m. <i>Honk!</i> 2:00 p.m. <i>Joseph...Dreamcoat</i>	6	7:30 p.m. <i>Joseph...Dreamcoat</i>	10:00 a.m. & noon <i>Honk!</i> 1:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	7	10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	8	10:00 a.m. & noon <i>Honk!</i> 7:00 p.m. Music with a view, Boulder Philharmonic Concert 7:30 p.m. <i>Joseph...Dreamcoat</i>	9	10:00 a.m. & noon <i>Honk!</i> 5:00 – 9:00 p.m. Art Market & ACES: opening reception 7:30 p.m. <i>Joseph...Dreamcoat</i>	10	10:00 a.m. – 7:00 p.m. Art Market & ACES 11:00 a.m. & 1:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	11	12
Noon – 5:00 p.m. Art Market & ACES 1:00 & 3:00 p.m. <i>Honk!</i> 2:00 p.m. <i>Joseph...Dreamcoat</i>	13	10:00 a.m. – 7:00 p.m. Art Market & ACES	10:00 a.m. – 7:00 p.m. Art Market & ACES 7:30 p.m. <i>Joseph...Dreamcoat</i>	14	10:00 a.m. – 7:00 p.m. Art Market & ACES 10:00 a.m. & noon <i>Honk!</i> 1:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	15	10:00 a.m. – 7:00 p.m. Art Market & ACES 10:00 a.m. & noon <i>Honk!</i> 7:00 p.m. Music with a view, Boulder Philharmonic Concert 7:30 p.m. <i>Joseph...Dreamcoat</i>	16	10:00 a.m. – 7:00 p.m. Art Market & ACES 10:00 a.m. & noon <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	17	10:00 a.m. – 7:00 p.m. Art Market & ACES 11:00 a.m. & 1:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i> *2:00 p.m. Show is Audio-described performance	18	19
noon – 5:00 p.m. Art Market & ACES 1:00 & 3:00 p.m. <i>Honk!</i> 2:00 p.m. <i>Joseph...Dreamcoat</i>	20	7:30 p.m. <i>Joseph...Dreamcoat</i>	11:00 a.m. & 1:00 p.m. <i>Honk!</i> 7:30 p.m. <i>Joseph...Dreamcoat</i>	21	11:00 a.m. & 1:00 p.m. <i>Honk!</i> 1:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	22	Christmas Eve, No shows, classes or events	23	Christmas Day, Center is closed	24	11:00 a.m. & 1:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i>	25	26
1:00 & 3:00 p.m. <i>Honk!</i> 2:00 & 7:30 p.m. <i>Joseph...Dreamcoat</i> closes	27	28	11:00 a.m. & 1:00 p.m. <i>Honk!</i>	29	11:00 a.m. & 1:00 p.m. <i>Honk!</i>	30	31						

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CHILD'S PLAY

MEET SQUIGGLES' NEW FRIEND



If you've ever been to the sculpture park at the Arvada Center, you've probably already met "Squiggles the Sea-saurus". In 1993, the City of Arvada commissioned artist Bill Gian to develop a series of sculptures for the Arvada Center Sculpture Park. In 1998, the project was constructed integrating concrete and metal sculptures along with "Squiggles". The goal of the project was to create a unique, non-traditional accessible area for the 100,000+ children and adults of all abilities who attend the programs at the Arvada Center. In 1999, this 343 foot sea-saurus played a major role in the decision by the Colorado Lottery to give the Starburst Award to the Arvada Center and the City of Arvada.

This past summer the Arvada Center has been doing a facelift on the sculpture park and added a feature that was a part of the original plan. A "Mastodon Head" sculpture designed and built by the original artist Bill Gian was added to the sculpture park. This Woolly Mammoth sculpture is colored to fit with the existing color scheme of the circular sand area already inhabited by three other concrete animal heads. Children have been captivated with the sound tube from the tip of its trunk to both ears that allows them to talk and listen to each other much like the old-fashioned tin can phone concept. Our new mastodon is a welcome addition to the sculpture park and gives children another interactive sculpture to use in their creative play. Plus, Squiggles now has a new friend!

Tear here

HELP US NAME OUR WOOLLY MAMMOTH!

The Arvada Center needs your help in naming our new sculpture garden friend. If you think you've got the perfect name complete this form and leave it at the box office.

The woolly mammoth's name should be: _____

My name is: _____

Address: _____

Phone: _____ E-mail: _____



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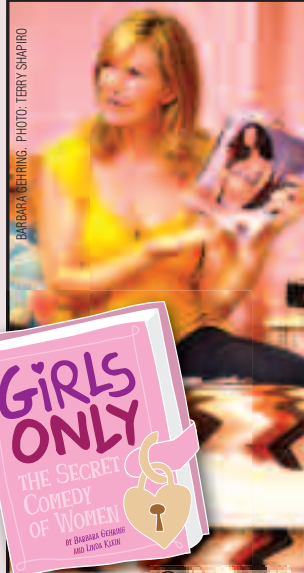
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A RAISIN IN THE SUN

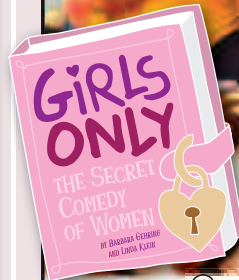
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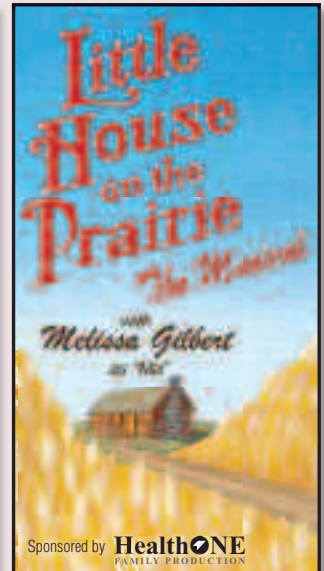
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