

SHOCKHEADED PETER, a multi-generational immersive junk opera

*2019 Community Project Grant - Organization
Applicants*

The Catamounts, NFP

Ms. Amanda Berg Wilson
3550 Frontier Avenue, Unit A2
Boulder, CO 80301

Ms. Amanda Berg Wilson

1340 Toedtli Drive
Boulder, CO 80305

thecatamounts@gmail.com

Application Form

Grant information and confirmation

Si prefiere leer esta información en español, por favor haga clic aquí. Se puede responder a la solicitud en español. Un miembro del personal de la Oficina de Artes y Cultura traducirá sus respuestas para que sean revisadas por el panel.

DESCRIPTION: Community Project Grants encourage innovation and exploration in order to achieve progress on the Community Priorities from Boulder’s Community Cultural Plan.

PURPOSE: The Community Cultural Plan identifies a set of “Community Priorities” derived directly from the hopes and aspirations of Boulder’s residents:

- Support the resiliency and sustainability of cultural organizations to enhance their ability to benefit the community.
- Create a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.
- Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.
- Develop Boulder’s creative identity in becoming an innovative world leader in cultural matters and projects that identity to the region and the world.
- Focus on the expression of culture and creativity in the public realm through public art, the urban landscape, culture in the neighborhoods, and serendipitous encounters with the arts.
- Amplify the vibrancy of Boulder’s cultural destinations: the lively mix of museums, performance venues, events, districts, studios, maker spaces, and other facilities that make Boulder an enticing place to visit, live, play, and work. Fill in the gaps and address issues of access and affordability.

These complex issues are the most important initiatives we can work on as a cultural community in the coming years. The purpose of the Community Projects Grant is to encourage innovation and exploration in order to achieve progress on these Community Priorities.

Total funds: \$80,000

Awards: Organizations \$60,000 @ maximum \$10,000 each // Individuals \$20,000 @ maximum \$5,000 each

Details: The award amount of \$10,000 for organizations or \$5,000 for individuals is the maximum grant offered. Smaller requests will be accepted.

Cycle: Annually.

DEADLINE TO SUBMIT APPLICATIONS – INDIVIDUALS: Friday, January 18 at 11:59 p.m.

DEADLINE TO SUBMIT APPLICATIONS – ORGANIZATIONS: Monday, February 11 at 11:59 p.m.

Community Project Grants – Individuals

- Friday, January 18 at 11:59 p.m. – Deadline for applications
- Jan. 18 to January 23 – Review by staff for eligibility. Revision by applicants if necessary
- Jan. 23 to Feb. 8 – Preliminary review and score by panel (17 days)
- Feb. 8 to Feb. 13 – Score processing by staff
- Feb. 13 – Preliminary scores posted online
- Feb. 13 to Feb. 20 - Applicants prepare 3-minute optional presentation for the Arts Commission meeting
- Feb. 20 – Arts Commission meeting. Presentations by applicants; panel rescore; discussion and final decisions on grants

Community Project Grants – Organizations

- Monday, February 11 at 11:59 p.m. - Deadline for applications
- Feb. 11 to Feb. 15 - Review by staff for eligibility and revision by applicants if necessary
- Feb. 15 to March 8 - Preliminary review and score by panel (22 days)
- March 8 to March 13 - Score processing by staff
- March 13 - Preliminary scores posted online
- March 13 to March 20 - Applicants prepare 3-minute optional presentation for the Arts Commission meeting
- March 20 - Arts Commission meeting. Presentations by applicants; panel rescore; discussion and final decisions on grants

ELIGIBILITY REQUIREMENTS

- General eligibility. Meets all general eligibility requirements.
- Open to all. Anyone may apply once the General Eligibility Guidelines are met, including individuals, artists, non-profit organizations, organizations with pending non-profit status, fiscally sponsored organizations and for-profit organizations with a community focus. Organizations not headquartered in Boulder may be considered (refer to Panel Evaluation question entitled *Boulder Focus*).
- Service area and programming. Projects must have a significant component of public programming that takes place within the city limits of Boulder. This programming must meet the criteria described in the Chapter 14-1-2 of the City of Boulder Revised Code.
- Projects must take place after the grant funding decision and be completed by June 30, 2020.

REVIEW PROCESS

- Deliberation. Grant proposals are reviewed by the Boulder Arts Commission grants panel, which is composed of the five Boulder Arts Commissioners and four members of the arts community. Final granting decisions are made at Boulder Arts Commission meetings. See schedule.
- Evaluation criteria.
 - Community priorities (Maximum 8 points)
 - Cultural offerings (Maximum 8 points)
 - Cultural equity (Maximum 8 points)
 - Proposed outcomes and evaluation strategy (Maximum 8 points)
 - Boulder focus (Maximum 4 points)

- Encouragement points (Maximum 4 points)
- The complete scoring system and rubric for the Community Project Grant can be found here.

GRANT AWARDS

- Notifications and dispersal of funds. Staff notifies all applicants if their proposals have been accepted or declined. If accepted, grantees must contact the grant coordinator to arrange for payment. Checks are sent by mail or electronically to bank accounts designated by the recipients.
- Communications. All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate Boulder Arts Commission requirements of the grant award to any collaborators or other participants. This includes, but is not limited to, such things as compliance with grant agreements, identifying Boulder Arts Commission sponsorship on publicity materials, and reporting issues.
- Implementation. Grantees shall implement programs / projects as outlined in the grant application. Any changes to the project, venue, grantee address, schedule, or staff / team members must be reported to culturegrants@boulderlibrary.org.
- Award amount. The Boulder Arts Commission reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.
- PERA impacts. Retirees affiliated with the Colorado Public Employees Retirement Association (PERA) will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the [PERA website](#). See "Disclosure of Compensation."
- IRS taxation. Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.
- Agreement. When a funding award is made by the Boulder Arts Commission, the recipient will be contacted by staff to sign a grant project agreement with the City of Boulder. In the agreement, the recipient will indicate the completion date of the project and the date a grant report will be submitted to the Boulder Arts Commission. Reports are required one month after the project is completed, unless the agreement states otherwise. The report must be completed through the online system found at boulderarts.org.
- Vendor forms. All grantees must submit a City of Boulder vendor form and current IRS W-9 form so that they may be added to the City's vendor list. Individuals must also submit an Immigration Status Affidavit and Determination of Independent Contractor / Employee Status for Payment document. The State of Colorado law requires proof of legal residency at the time of payment. The W-9 must be in the same name as the grant recipient named on the grant application. The Grants Coordinator will send the appropriate forms to grant recipients.
- Issuance of funding checks. Once the agreement is signed, staff of the Office of Arts and Culture will submit it to City Finance along with the invoice. Funds are delivered within the next 3 weeks. Grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and Boulder Arts Commission approval of the grant report which is required one month after the project is completed. Failure to submit a final grant report will result in ineligibility to apply for future grants.

- Acknowledgment of Boulder Arts Commission funding. All publicity for Boulder Arts Commission-funded projects must include the following credit line: *This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council.* In lieu of the credit line, the Boulder Arts Commission Logo may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.
- Release form. The grantee will be asked to sign a release form and to submit photographs and / or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.
- Thanking City Council. It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit the City Council website page to find out more about contacting City Council members.

REQUIRED REPORTING

- Timeframe for reporting. The grant report is due one month after the project is completed.
- Method. Submit the report through the online system access through the boulderarts.org website. Log in with the same user name and password utilized to submit the application for funds. After logging in, go to the 'Dashboard', then you'll see a 'Follow Up' section for the grant. On the far right is the 'Edit' button. That will take you to complete the final report.
- Extension requests for reporting. If circumstances delay the grant recipient's ability to complete the project and/or the report, the recipient must notify the Commission before the original report deadline. The recipient must submit an email addressed to the Boulder Arts Commission at culturegrants@boulderlibrary.org that includes each of the following items:
 - an update on the project status,
 - a request to change the project completion date,
 - a new report due date.
- Responsibility. The grant recipient is responsible for submitting a report by the due date. The Commission recommends reviewing the online report form well in advance. There is no grace period for the report.
- Consequence of Delinquent Report. Unless an extension request is approved by the Boulder Arts Commission in advance of the due date, applicants and any individuals or organizations / businesses attached as collaborators on the project will no longer be eligible to apply for Boulder Arts Commission grant funds until the report has been received.

Certification*

I certify that I have read the above information and that this project meets the Boulder Arts Commission's eligibility requirements and, if a funding award is made, will continue to comply with the Boulder Arts Commission's requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting.

I certify

Applicant information

Discipline*

Select your discipline. If multi-discipline, please check all that apply.

Theater

Tax status*

Cultural organizations/businesses are eligible. Nonprofit status is not required for this category.

Nonprofit

Date established*

Add the date your organization was established. If not applicable write N/A.

1/04/2011

Mission statement*

If not applicable write N/A.

The Catamounts create audacious contemporary theatre, empowering arts education programs, and singular community events. A not-for-profit organization, we believe in the necessity of new work, the constant innovation of artistic forms, and in the role performance plays in enriching and inspiring our communities and our lives.

Annual budget

If applying as an organization.

\$145,469.00

Geographic area served*

If not applicable write N/A.

Boulder County, Denver County

For individuals: organizational affiliation

Even if an organizational affiliation is stated, awards will be made to the individual whose account is associated with this application. If no organization affiliated, please state 'none'.

Number of full time employees*

If not applicable write 0.

0

Number of part time employees*

If not applicable write 0.

1

Number of volunteers*

If not applicable write 0.

75

Project information

Project title*

SHOCKHEADED PETER, a multi-generational immersive junk opera

Amount requested*

The maximum award amount offered is \$10,000 for organizations or \$5,000 for individuals. Smaller requests will be accepted.

\$10,000.00

Project summary*

Provide a brief overview of the project.

From February 20-March 15, 2020, The Catamounts will present the regional premiere of SHOCKHEADED PETER, a "junk opera" by the British punk trio The Tiger Lillies, in a multi-generational immersive production.

Adapted from the German children's book, Der Struwwelpeter, written in the 19th century by lunatic asylum doctor Heinrich Hoffmann, the piece contains elements of grand guignol, musical hall, freak shows, and satire. It explores the complex relationship between parental expectations and the reality of the small humans with whom parents are charged.

At our immersive staging of SHOCKHEADED PETER, the audience will not be seated in chairs, but will be led through several different performance environments we will create in the Carsen, and at various points of the piece, so that no two audience members will experience the show the same. The show will feature live music directed by and featuring Boulder-based, nationally renowned musician and composer Paul Fowler; puppetry developed in collaboration with the People's Theatre of Denver; and an ensemble featuring both

professional performers and young artists, auditioned from the educational programs The Catamounts conduct at local elementary schools as well as a local call.

Project calendar*

Projects must take place after the grant deadline and be completed by June 30, 2020.

2019:

Feb-May: Conceptual meetings with creative team (Director Amanda Berg Wilson, Music Director Paul Fowler, and designers)

Aug: Workshop with creative team, expanding script to immersive concepts and integration of young artists

Sept: Contract cast

Nov: Pre-production training workshops for young artists

2020:

Dec 2019-Feb 2020: Rehearsal process, marketing campaign

February 20 - Sunday, March 15: Performances of SHOCKHEADED PETER

April: Project Evaluation

Project location*

Where do your projects take place?

Dairy Arts Center, Carsen Theatre, 2590 Walnut Street, Boulder, CO 80305

Collaboration*

Describe your and/or your organization's most significant interactions with other organizations and efforts. If this is a solo project with no partners beyond the applicant, respond with "None."

This piece will integrate two programmatic arms of The Catamounts, our professional regional premiere productions and our educational programs conducted at local elementary schools such as Heatherwood and Creekside Elementary. We will audition young artists from these programs, making professional opportunities available to students we teach.

We will also collaborate with Paul Fowler, renowned local composer and musician, as well as the People's Theatre of Denver, a puppet theatre organization.

Project completion date*

This is the last day of any public event related to the project. Project must be completed by June 30, 2020.

03/15/2020

Date grant report is due*

One month after the project completion date.

04/15/2020

Panel evaluation

Community Priorities. The City of Boulder’s Community Cultural Plan is a visioning and strategic document that describes how the people of Boulder will align efforts, with the support of the municipal government, to achieve our collective vision: *Together, we will craft Boulder’s social, physical, and cultural environment to include creativity as an essential ingredient for the wellbeing, prosperity, and joy of everyone in the community.* The Community Priorities are six points that summarize the community’s most common responses in answer to the question, “What is your vision for Boulder’s culture and creative economy?” Reference: Cultural Plan and Community Priorities.

Community Priorities*

Examples of ways to demonstrate impact on the Community Priorities may include descriptions of how your project or organization:

- Supports artists and creative professionals by providing professional development programming.
- Contributes to Boulder’s creative identity and creates a vibrant cultural destination through high artistic merit and excellence in the practice of a medium or discipline.
- Engages the community in civic dialogue about the arts through interactive outreach in the neighborhoods.
- Adds creativity in the public realm by engaging underserved populations in art making for their community.

In what way will this project contribute to one or several of the Community Priorities described in the Community Cultural Plan? Does the project contribute to one priority thoroughly?

SHOCKHEADED PETER will ensure Boulder’s creative identity includes being on the forefront of Colorado’s rapidly emerging immersive art scene. As Denver is set to be the next hub of immersive art, with Meow Wolf’s next campus opening in 2020, we want Boulder is in on the action, with a company capable of offering high-quality immersive performance to a rapidly growing audience hungry for such experiences.

The Catamounts can be that company. We’ve been at the center of Colorado’s emerging immersive theatre movement: several company members were a part of the collaborative development process and cast of the Denver Center’s SWEET & LUCKY, which ran in 2016 in an 89-show sold-out run; our Artistic Director, Amanda Berg Wilson, directed the Denver Center’s 2017 360-degree immersive musical THE WILD PARTY, which played to over 4,500 audience members in a critically and audience-lauded run, and is developing a new immersive piece with the Denver Center this spring. In June of 2018, we presented an outdoor immersive piece, RAUSCH, on three acres of Boulder open space, winning a True West award, and drawing sold-out audiences, 62% of whom attended from outside Boulder County.

This piece will bring those cultural tourists back again.

Cultural offerings*

In what way does your project fill a gap in the variety of cultural offerings in Boulder? What is exciting or new about your project?

SHOCKHEADED PETER will continue the work we've done to introduce Boulder audiences to the immersive experience, a relatively new art form and one not offered by any other local theatre company. It will allow us to bring cultural tourists to Boulder, as we did with RAUSCH.

Immersive experiences place the audience front and center. In this piece, the audience will be cast in the role of fellow parents and caregivers to the young characters in the play, and as such will be tasked with actions such as taking an object away from a misbehaving moppet or tucking in a distraught child. They will be invited to open doors and drawers, discovering contents which will provide narrative information. They will experience one-on-one moments with characters from the piece, and reminded of the vulnerability and magic of their own childhoods.

Audiences will be engaged in the production even before they attend a show: as test audience members, and/or as co-creators of the final moment of the piece, which will feature a breath-taking visual created by our professional puppeteers as well as audience members who attend a free puppet-making workshop.

Cultural equity*

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants whose organizational leadership or audience represent groups who are typically underrepresented, i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories. Describe how your project will address affordability, availability, accessibility, accommodation, and acceptability to diverse groups. For reference, please review the Boulder Arts Commission and Americans for the Arts Statements on Cultural Equity.

References:

Boulder Arts Commission Statement on Cultural Equity

Americans for the Arts Statement on Cultural Equity

Affordability: Indispensable to making immersive work is holding “test audience” performances. These early performances, held after tech rehearsals of a show but before ticketed previews, allow the cast for the first time to integrate audience members, who are their scene partners and without whom the piece is incomplete. We will offer 96 free tickets to our two test audience performances of SHP. To address affordability, we will concentrate our efforts on offering these free tickets at institutions where we might reach those who may have socio-economic barriers to attending performance--local colleges, community centers, and low-income housing developments, to name a few.

The Catamounts feature some of the most diverse casts in Boulder. This season, our casts and creative teams are comprised of 42% non-white artists. We aim to increase that percentage to 50% by our 2020-21 season. SHP's casting and hiring of creative team will be no different.

Proposed outcomes and evaluation strategy*

Describe your evaluation strategy for this project and how you will collect data. Please also include your goals for this project and how the benefit to the community will be measured.

Quantitative Evaluation: We will evaluate the success of this project based on ticket sales, quantifying how well this type of work resonates for a local audience, and how effective our marketing was in reaching them.

We will gather demographics on SHP's audience through questions included in the ticket purchase process, and compare these demographics to established baselines.

Qualitative Evaluation: In audience surveys, we also gather data on the impact of our programming, asking audience what they thought of the work. We also evaluate a work's quality based on reactions on social media and critical reviews. With SHP, we will also focus efforts on garnering notice in channels dedicated to immersive work, such as No Proscenium and Everything Immersive.

Long-Term Capacity: Another metric for the project's success is how well it sets us up for future immersive productions. We'll use subsequent programming to test how well positioned we are to produce immersive theater works for the community regularly, including remounting this one.

Additional Questions

Boulder focus*

Are you a Boulder organization/individual serving Boulder or are you an organization/individual outside of Boulder and to what degree do you focus on Boulder programming?

We are a Boulder-based organization, whose administrative offices are in Boulder (at the Studio Boulder, a co-working space next door to Sanitas Brewing); who are a Partner Organization at the Dairy Arts Center, where we produce most of our full-length, regional premiere work; and whose educational programming takes place in local elementary schools such as Heatherwood and Creekside Elementary. In our 2018-19 season, our two full-length works, all our three elementary school residencies, and all sessions of our Camp Catamounts summer intensive will take place in Boulder. In this same season, we will hold one FEED event in Longmont and one in Denver.

Our primary focus is on programming in Boulder, with forays into greater Boulder county and Denver in order to cultivate new partnerships and audience.

Encouragement points*

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants who have not yet received a grant in this cycle. Confirm if your organization has been funded in the current cycle.

Yes, we/I have received funding in the current cycle.

Comment: Rental Assistance grant: The Catamounts, United Flight 232, Dairy Arts Center, \$1,000

Attachments

ATTACHMENTS

The following attachments are required. Please title your attachments according to the headings listed below.

Budget summary*

Provide a brief budget summary for this project including all revenue (monetary and in-kind contributions, including this grant) and expenses. Please title the attachment "Budget summary". Permitted file types: xl, xlsx, pdf.

Shockheaded Peter Budget For Community Projects Grant.pdf

Partner/Collaborator List

Provide a list of each individual / organization that has a significant coordinating role in this project. Please title the attachment, "Collaborator list". Include their name, contact information, and role. Permitted file types: doc, docx, pdf.

Venue confirmation letter*

Attach confirmation from the hosting venue that the project is approved and scheduled. Please title the attachment "Venue confirmation letter". Permitted file types: doc, docx, pdf

The Catamounts Venue Confirmation Letter.pdf

Letters of support

Attach any letters of support that will be useful in understanding community involvement and enthusiasm for the project. This is optional. Please title the file, "Letters of support". Permitted file types: doc, docx, pdf

Paul Fowler Letter of support.pdf

Other support materials

Attach any documents that will help the jury fully understand the project, including videos and other materials that may help the commission evaluate artistic quality. This is optional. Please title the file, "Support materials". Permitted file types: doc, docx, xl, xlsx, pdf

2018 True West Awards- Into the Woods - Denver Center for the Performing Arts.pdf

Submission and signature

Application on the website (optional)

I certify that, if funding is awarded, my application may be presented on the boulderarts.org website. The Office of Arts and Culture staff will send a copy of the document to the applicant listed for approval in advance of posting on the website.

Yes

Certification*

I certify that all information contained in this application and attachments is true and accurate. All funded activities must provide equal access and equal opportunity in employment and services and may not discriminate on the basis of disability, color, creed or religion.

I certify

Full name*

Amanda Berg Wilson

Submission date*

02/11/2019

TO COMPLETE AND SUBMIT YOUR APPLICATION

All required fields must be filled in with the appropriate information and/or attachments. Click on the "Submit Application" button and an email notification that your application has been received will be sent. If you do not receive a confirmation email, please notify staff immediately. Note that once the application is submitted, it cannot be revised or added to. Please make certain that you have included all information and attachments prior to submitting.

File Attachment Summary

Applicant File Uploads

- Shockheaded Peter Budget For Community Projects Grant.pdf
- The Catamounts Venue Confirmation Letter.pdf
- Paul Fowler Letter of support.pdf
- 2018 True West Awards- Into the Woods - Denver Center for the Performing Arts.pdf

DAIRY ARTS CENTER

February 11, 2019

To Whom It May Concern,

The Catamounts have secured the Carsen Theater at the Dairy Arts Center for the following date(s):

February 15, 2020 through March 15, 2020

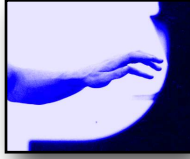
We're excited to have The Catamounts back at the Dairy for this special production!

Sincerely,

A handwritten signature in black ink, appearing to read 'Allison Toth', with a long horizontal flourish extending to the right.

Allison Toth
Sales & Client Services Manager
Dairy Arts Center

PAUL FOWLER



6 LINE MUSIC

To Whom it May Concern –

It is my great pleasure to write a letter of support for The Catamounts' production of *Shockheaded Peter*.

In the early 2000s I was the lucky college student who saw the original West End production with the Tiger Lillies. The elements of that production, its wild theatricalism, puppetry, and eccentric music, have stayed with me for years. I've always dreamed of being involved with that sort of work.

Needless to say, when The Catamounts asked me to be involved (as music director), I jumped at the opportunity. Here is a chance to engage with the richness of our artistic community in Colorado — and share that richness with young artists; some of whom I've had the great fortune to collaborate with during The Catamounts' activities in Elementary schools and summer theater programs in Boulder.

I've always suspected that the artist receives the greatest benefit of art-making; while it is certainly of benefit to the audience and community at-large, there is a special magic for the artist. One way to bridge that divide and deliver the depth of art-making is to engage in immersive theater — bringing the audience into the artwork. *Shockheaded Peter* is perfect for this treatment and Boulder's audience is ripe for this sort of musical theatrical exploration, where the freak show meets the cabaret and puppets tell our stories of childhood and parenting.

I can't wait to bring my 12-year-old son to this one.

Best regards,

Paul Fowler

Artistic Co-Director, 3rd Law Dance/Theater



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2018 True West Awards: Into the Woods

November 30, 2018 / in Community / by John Moore, Senior Arts Journalist

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INTO THE WOODS

Phamaly Theatre Company
Into the Woods

The Catamounts
and Control Group Productions
Rausch

Photos by Michael Ensminger

2018

TRUE WEST AWARD

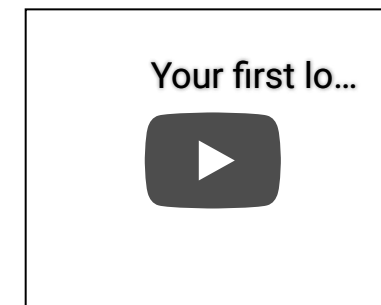


2018 TRUE WEST AWARDS, Day 5

Two productions that explored new theatrical terrain

Both [Phamaly Theatre Company](https://www.phamaly.org/) and [The Catamounts](http://www.thecatamounts.org/), in partnership with the Denver dance troupe [Control Group Productions](http://www.controlgroupproductions.org/), went figuratively and literally into the woods this past summer, challenging their own creative limits and thrilling audiences in very different ways. Phamaly, which exists to create performance opportunities for actors with disabilities, stages an annual

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CROSSWORD PUZZLE ANSWERS

large-scale Broadway musical at the Denver Center, and for Stephen Sondheim's *Into the Woods*, Director Christy Montour-Larson assembled the deepest ensemble in the company's nearly 30-year history. It was a joy for longtime audiences to see virtually every recent female lead back and performing together in *Into the Woods*, a musical with a superhuman score that Phamaly simply would not have had the bench to pull off even a few years ago. There was Artistic Director Regan Linton (*Man of La Mancha*); Jenna Bainbridge (*Evita*); Lyndsay Palmer (*Cabaret*), and Juliet Villa (*Urinetown*) alongside longtime company favorite Lucy Roucis. The men included a who's who of returning and new talents. The result was the musical Phamaly strives for each year and almost always accomplishes – but never before to this degree of artistic success. This *Into the Woods* was simply one of the most realized productions of the year on any Colorado stage, period. And the attendance of 6,045 was a record for Phamaly in the Space Theatre and second-highest in its history. Phamaly also set an improved example for its own community, making \$1 tickets available two hours before every performance and offering personal captioning devices to audiences. The company also hosted classes for members for company members to learn American Sign Language.

[Find all of the announced 2018 True West Awards to date](https://www.denvercenter.org/tag/true-west-awards/)

[\[https://www.denvercenter.org/tag/true-west-awards/\]](https://www.denvercenter.org/tag/true-west-awards/)

Meanwhile, The Catamounts took the growing trend of immersive theatre experiences to a whole new environment: The South Mesa Trailhead in Eldorado Springs, where adventurous theatregoers were bussed from the perfectly named Wild Woods Brewery not knowing what to expect. They were then guided by 10 performers on a journey that loosely tied the Greek myth of [Persephone](https://en.wikipedia.org/wiki/Persephone) [\[https://en.wikipedia.org/wiki/Persephone\]](https://en.wikipedia.org/wiki/Persephone) to urgent looming present-day cataclysms such as climate change. Rausch's title is derived from German

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philosophy, describing the intoxication and loss of self we feel in the face of the power of nature. Because the performance took place outside, co-director Amanda Berg Wilson and her team had to adapt to changing weather and tear out props and stereo speakers for each of 14 performances that were seen by about 600 audience members, each ending in a community banquet. This new effort grew out of the work Wilson and Control Group Artistic Director Patrick Mueller honed in Off-Center's 2016 immersive spectacle *Sweet & Lucky* for the Denver Center. "I think we ultimately did something incredibly risk-taking and unprecedented – which is what we set out to do," Wilson said. "And for many of those who saw it, Rausch was a moving and completely unexpected experience."

Phamaly Theatre Company's *Into the Woods*

Presented in the Denver Center's Space Theatre

He said it: Jeffrey Parker [<https://www.denvercenter.org/jeff-parker-finds-his-way-out-of-the-woods/>], who played *Cinderella's Prince*: "If you have a disability, a lot of companies try to hide it. You become a pariah if you are sick or if you have to ask for something. But Phamaly sees everyone as their authentic selves representing who they are as artists with their disabilities – and that was beautiful and empowering to me. I see the governing spirit between Phamaly and its audiences as a kind of "radical honesty."

Cast and creatives:

- Directed by Christy Montour-Larson
- Choreography by Debbie and Ronni Stark
- Music Direction by Mac Merchant
- Stage Manager: Paul Behrhorst
- Assistant Stage Managers: Zach Madison, Jane Stewart

- Cinderella: Jenna Bainbridge
- Jack: Adam Johnson
- Jack's Mother: Amber Marsh
- The Baker: MacGregor Arney
- The Baker's Wife: Regan Linton
- Cinderella's Stepmother: Maggie Whittum
- Florinda: Esha Mehta
- Lucinda: Rachel Graham
- Little Red Ridinghood: Kirsten Lang
- The Witch: Erin Schneider
- Cinderella's Mother: Juliet Villa
- Mysterious Man: Lucy Roucis
- Wolf: Trenton Schindele
- Rapunzel: Lyndsay Palmer
- Rapunzel's Prince: Jeremy Palmer
- Cinderella's Prince: Jeff Parker
- Steward: Daniel Traylor
- Narrator: Albert Tharpe III
- Giant's Wife/Granny: Laurice Quinn
- Milky White: Molly Nash
- Cinderella's Father: Phillip Lomeo
- Snow White: Miranda Ireland
- Sleeping Beauty: Shannon Sauer

- Ensemble: Maria Ciobanu, Carson Hanna, Vianca Marez, Aloukika Patro and Riley Tuttle

Read more: 2017 Colorado Theatre Person of the Year Regan Linton
[<https://www.denvercenter.org/2017-true-west-award-colorado-theatre-person-of-the-year-regan-linton/>]



The cast of Phamaly's 'Into the Woods.' Photo by Michael Ensminger.

The Catamounts' Rausch

Presented at the South Mesa Trailhead in Eldorado Springs:

Critics corner: “Rausch is unique. The experience is engaging through and through, from the camaraderie that begins to build between bar patrons at Wild Woods who realize they are about to board a bus going God-knows-where to a folksie sing-a-long of Steppenwolf’s “Born to be Wild,” to smearing clay on your face with Persephone and snapping selfies with Narcissus. It’s wild and weird and fun and surely Nietzsche would approve.” Caitlin Rockett, *Boulder Weekly*



Sexton McGrath, as Narcissus, enjoyed toying with audience members and encouraged vainglorious selfies. Photo by John Moore.

Cast and creatives:

- Directed by Amanda Berg Wilson and Patrick Mueller
- Created by Amanda Berg Wilson, Patrick Mueller, and the Ensemble
- Ensemble: Joan Bruemmer-Holden, Betty Hart, Chelsea Frye, Tara Kelso, Laura Lounge, Sexton McGrath, Jason Maxwell, Patrick Mueller, Rachel Seiger and Cameron Varner
- Costume Design by Steffani Day
- Food and Beverage Design by Lauren Shepard
- Lighting Design by Sean Mallery
- Production by McPherson Horle
- Scenic Design by Justin Hicks
- Sound Design by Brian Freeland

- Stage Management by Kristin Fernandez with Catlin Anne Seavey and Makaiah Clark

About The True West Awards: '30 Days, 30 Bouquets'

The True West Awards, now in their 18th year, began as the *Denver Post* Ovation Awards in 2001. DCPA Senior Arts Journalist John Moore – along with additional voices from around the state – celebrate the entire local theatre community by recognizing 30 achievements from 2018 over 30 days, without categories or nominations. Moore was named one of the 12 most influential theater critics in the U.S. by *American Theatre* magazine in 2011. His daily coverage of the DCPA and the Colorado theatre community can be found at [MyDenverCenter.Org](http://www.denvercenter.org/news-center) [<http://www.denvercenter.org/news-center>].

More Colorado theatre coverage on the DCPA NewsCenter [<http://MyDenverCenter.Org>]

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