

REGIONAL
PREMIERE



SPREAD
THE
WORD!

Gloria

BY BRANDEN
JACOBS-JENKINS

Directed by Chip Walton

January 12 - February 16, 2019

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Working in AMERICA

What is life like for the average office worker in America today?

48%

of American adults report experiencing abusive behavior at work



One-in-four women are sexually harassed at work



Workplace bullying costs \$250 million annually.



32% of college grads have never worked in a field related to their majors.



Men are 30% more likely than women to be promoted.



7 in 10 millennials say going into the office isn't necessary



FOLLOW along

on our social media for more facts and stats!

A Note from the Director

"We tell ourselves stories in order to live... We look for the sermon in the suicide, for the social or moral lesson in the murder of five. We interpret what we see, select the most workable of the multiple choices. We live entirely... by the imposition of a narrative line upon disparate images, by the "ideas" with which we have learned to freeze the shifting phantasmagoria which is our actual experience."—Joan Didion, *The White Album*, 1979

One of my favorite aspects of producing new and contemporary American plays is sharing with our audiences the opportunity to discover amazing new playwriting voices in the American theatre. Branden Jacobs-Jenkins is one of those voices. His evolving canon is important, immediate, impressive, and always surprising. Last season, we were honored to be the first theatre in the Rocky Mountain region to produce his work, with his haunting play *Appropriate*. And now we follow-up with his starkly different but equally compelling play *Gloria*. We welcome you not only to this particular show, but also to the pleasure of getting to know his work in deeper and more meaningful ways.

We are at a crucible of sorts in American playwriting and Branden's work is on the vanguard of that movement. He is among a remarkable group of younger American playwrights who are asking provocative questions, in new kinds of plays, many of which push us to confront issues traditionally out of our comfort zones or previous experiences. *Gloria* is precisely this type of play.

At the suggestion of a colleague, in preparation for directing this play I revisited Joan Didion's seminal essay *The White Album*. Like that powerful essay, *Gloria* is a play that attempts to corral chaotic experience within the architecture of storytelling. They both share the same central question:

what happens when the events of our lives don't fit into any recognizable narrative that we know? And how do we react when things that happen "only to other people," suddenly happen to us?

These are important questions for us to consider, especially within the rapid-fire news cycle of the world today. We're living amidst seismic change, in a world that often seems unrecognizable to many of us; and yet, the endless cycle of the unfathomable also quickly dulls our senses. So there's an even more important question that these two literary efforts sadly share: *what happens when no one is surprised anymore?*

These are exactly the types of questions that make for powerful art. And that's precisely what Branden does with his plays, and what we aspire to do with our work here at Curious: theatre that engages, entertains, and provokes. Thank you for joining the conversation!

Stay Curious!



A handwritten signature in black ink, which appears to read "Chip Walton". The signature is stylized and fluid.

Chip Walton
Producing Artistic Director

Jada Suzanne Dixon: A New Direction

by Caroline Adams, Curious Intern

Jada Suzanne Dixon is an inspiration, not only because of the raw talent showcased in her career as an actor, but also because she actively seeks out opportunities for personal and artistic growth. “Being an artist is at the core of who I am as an individual and it is important for me to stay alive artistically; how do I stay connected to this world that means a lot to me?”



Detroit '67, 2018

Jada's passion for the arts began in middle school when her grade in math started to drop. Feeling the pressure to keep her GPA high, Jada needed an “easy A” class and found a drama class taught by her favorite English teacher. Although the class was far from easy, it sparked an interest in Jada, leading her to attend shows and perform in children's theatre at the former Bonfils Memorial Theatre.

When the time came to go to college, Jada chose to study what she loved: theatre. “My dream school was Carnegie Mellon. I auditioned for the program and two seconds after I walked out the door I was like, well, I'm not going to get into that school. I had the worst audition ever! Now what do I do?” New York University wasn't originally on her list of schools, but after she applied late, and was asked to go audition, she decided to leave Denver for New York. Jada is a graduate of New York University's Tisch School of the Arts and has her MFA from the Institute for Advanced Theatre Training (ART) at Harvard University.

Jada never thought she would be back in Denver after experiencing the fast-paced lifestyle New York had to offer; then, she had a child. Jada was trying to make her apartment in Williamsburg work, slanted floors and all, until her parents came to visit. “I realized I chose this artist life, which right now is really hard. I am struggling to put food on the table and pay my bills, and this little person, she didn't ask for that and I have to do right by her.” Jada assumed after a year or two of saving money in Colorado she would want to move to Los Angeles, but she never did. And thankfully so! The two-time True West award-winning actress has been on theatre stages all over Colorado encouraging, “spaces where we can collaboratively create things that spark conversation and dialogue.”

Now broadening her artistic lens, Jada is leaning into the world of directing. Jada was the Assistant Director for Branden Jacobs-Jenkins' *Appropriate* last fall. Her first foray into professional directing sparked her interest. “When you are an actor and you shift into the other spaces, you bring something very unique with you; you understand the language that's helpful for actors and can speak that language together.”



White Guy on the Bus, 2016

“I am excited to learn what it means to be on the other side of the table.” Jada will be working directly with the directors of both *Gloria* and *Skeleton Crew*. Chip Walton and donnie I. betts are two very distinct directors exploring two very different stories. Jada equated these introductions to the world of directing to Cookie

Monster. “Cookie Monster sees a pack of cookies and just ends up eating them all. There is a part of me that wants all of the information and all of the tricks,” shared Jada. “I have such a great relationship with both Chip and donnie that I also know I can ask questions and feel safe in that space.”

Jada’s directorial debut will be this coming summer with *Fairfield* at Miners Alley Playhouse. Jada anticipates that all of the “cookies” she gathers through her experiences, questions, conversations, actor’s perspective and ongoing collaborative spirit will help her shape her own aesthetic as a director.

As with many things in life, twists of fate often help us find our path. Jada may have found hers through a bad math grade and a cramped apartment, but she ended up in exactly the right place to hone and expand her artistic skills. We are lucky to have Jada as a member of our Artistic Company at Curious and a part of the Denver theatre community; she challenges not only herself, but everyone around her to push for greater excellence. No matter what side she is on, Jada always brings so much to the table.



The Cake, 2018

GO DEEPER.

To learn more about *Gloria*, go to our Go Deeper section on the Curious website: [CuriousTheatre.org/event/gloria](https://www.curioustheatre.org/event/gloria)

Curious Theatre Company

presents

Gloria

by Branden Jacobs-Jenkins

Directed by **Chip Walton**

CAST

Brian Landis Folkins, *Lorin*
Sydnee Fullmer, *Ani/Sasha/Callie*
Candace Joice, *Gloria/Nan*
Desirée Mee Jung*, *Kendral/Jenna*
Brian Kusic, *Dean/Devin*
Rakeem Lawrence, *Miles/Shawn/Rashaad*

SETTING

Act 1: The Midtown offices of an American magazine, circa the 2010s

Act 2, Scene 1: A Starbucks

Act 2, Scene 2: The Los Angeles offices of a film/television production company

SPECIAL THANKS

Denver Public Library – Main Branch

PRODUCTION TEAM

Associate Director, **Jada Suzanne Dixon**
Set Design Concept by **Chip Walton**
Costume Design by Liz Hoover
Lighting Design by Colin D. Young**
Sound Design by **Jason Ducat**
Fight Coordination by Dane Torbenson
Stage Manager, Rachel Ducat*
Assistant Stage Manager, Brandi Glass
Scenic Construction, You Want What Productions
Props by Kenzie Kilroy, A. Phoebe Sacks, **Chip Walton**
Scenic Charge Artist, Sarah Talaba
Board Operator, Gabriel Pedraza-Torres
Wardrobe/Run Crew, Kami Williams
Production Intern, Jessie King

GLORIA is presented by special arrangement with Dramatists Play Service, Inc., New York.

GLORIA was produced by the Vineyard Theatre
(Douglas Aibel, Artistic Director; Sarah Stern, Artistic Director; Jennifer Garvey-Blackwell,
Executive Producer) New York, Spring 2015

Bold = Curious Artistic Company Member

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**Member of United Scenic Artists, Local USA 829 IATSE



Bios



Brian Landis Folkins (Lorin), was last seen as Adam in *The Intelligent Homosexual's Guide...* Other Curious shows include Lefty in *The Happiest Song Plays Last*, CW in *Dust*, Kenny in *Detroit*, Jim in *Astronomical Sunset*, and Phillippe Petit in *UP*. Most

Recently, Brian played Senator Charles Whitmore at The Fine Arts Center in Colorado Springs, Archie Lee in *Baby Doll* at New Stage (Jackson, MS), M in *Cock*, Bradley in *Buried Child*, Brick in *A Cat On a Hot Tin Roof* at The Edge Theatre, Yepikhodov in *The Cherry Orchard* and Raskolnikov in *Crime and Punishment* at Off Square's Productions (Jackson Hole, WY), Stg. Toomy in *The 10th* at the Backstage Theatre in Breckenridge, Peter in *BUG* with OpenStage Theatre, M#1 in *Messenger #1* with the Catamounts, and Dennis in *Mauratius* with BETC. Brian played Stanley in *A Streetcar Named Desire* for the Tennessee Williams Festival in Mr. Williams' birth town of Columbus, Mississippi. He also traveled to Ireland, where he played both parts in rotation in Edward Albee's *The Zoo Story*. Brian has been in over 100 short and feature films, recently playing the lead role in RENT-A-Pal, and does Motion Capture and VO for Video Games. He has taught acting and juggling at the DCPA for the last 20+ years.



Sydnee Fullmer (Ani/Sasha/ Callie) graduated summa cum laude from Utah State University in 2015 with a BFA in Acting and has since performed and taught across the nation. This is her first production with Curious. Some of her recent credits include Witch 1

and Malcolm in *Macbeth* with Pktnik Theatre Company, Modron in *Sleeping Beauty* at Denver Children's Theatre, Blanche and Lady Faulconbridge in *King John* at Great River Shakespeare Festival,

and Gymnasia in *A Funny Thing Happened on the Way to the Forum* at Lyric Repertory Company.



Candace Joice (Gloria/Nan) is making her Curious mainstage debut in *Gloria*. She was most recently seen as Lizzy Bennet in *Pride and Prejudice* at Boulder Ensemble Theatre Company. Other credits include Portia in *District Merchants* (Henry Award nominee,

best actress) and Alice in *You Can't Take It With You* (Miners Alley Playhouse); Abby in *Belleville* and Carol in *Oleanna* (Progressive Theatre); Mother in *The Oldest Boy* (Vintage Theatre and Theatre Esprit Asia); Olivia in *Twelfth Night* and Thaisa in *Pericles* (Hoosier Shakes); Varya in *The Cherry Orchard* (Sweet Tea Shakespeare); and Mrs. Cratchit in *A Christmas Carol* (Colorado Shakespeare Festival). She received training at the University of Central Missouri. www.candacejoice.com



Desirée Mee Jung (Kendra/ Jenna) was last seen at Curious in *The Intelligent Homosexual's Guide...* Favorite Colorado credits include: Princess of France in *Love's Labour's Lost* and Countess of Salisbury in *Edward III* (Colorado Shakespeare

Festival), Portia in *Merchant of Venice* (Local Theatre Company LAB), and *reasons to be pretty* (Paragon Theatre). Other regional credits include: *Sense & Sensibility* (South Coast Rep), Celia in *As You Like It*, Lady Percy in *Henry IV, Part I* and the world premiere of *The Curse of Oedipus* (Antaeus Theatre Company – where she is a company member), *Rose and the Rime* (Sacred Fools), *Supper* (Theatre of NOTE), *Colony Collapse* (The Theatre

Bios

@ Boston Court), and *99 Histories* (Artists at Play). She has trained with Shakespeare & Company, Queensland Shakespeare Ensemble, and Oz Frank Theatre. She holds degrees in Theatre and Business from the University of Northern Colorado. DesireeMeeJung.com



Brian Kusic (Dean/Devin) is making his mainstage debut at Curious. Most recently, he appeared as Miss Bingley/Wickham/Collins in *Pride and Prejudice* (Boulder Ensemble Theatre Company), Richmond in *Richard III* (Colorado

Shakespeare Festival) and Toots God of Recorders in *Siren Song* (Buntport). He has also acted with Creede Repertory Theatre for many seasons, and at the Catamounts, Arvada Center and Vintage Theatre. Brian also enjoys performing improv with groups including The Monday Mornings (Boulder Ensemble Theatre Company), Pants on Fire (Creede Repertory Theatre), and Spinoff (Voodoo Comedy).



Rakeem Lawrence (Miles/Shawn/Rashaad) is making his Curious debut. Select Regional credits include: *Romeo and Juliet* (Shakespeare Theatre Company); *Bite Size: Toxoplasmosis* (Denver Center's Off Center); *Six Degrees of*

Separation (The Redhouse – SALT Award Best Actor); *Shrek, Sister Act* (Little Theatre on the Square); *A Raisin in the Sun* (THEATREWORKS); *Peter and the Starcatcher* (Virginia Stage Company); *A Raisin in the Sun* (Roxy Regional Theatre); *A View from the Bridge*, *Working* (Hope Summer Rep); *My Fair*

Lady (Quintessence Theatre Group), *Lend me a Tenor*, *Smokey Joe's Cafe* (The Legacy Theatre - Suzi Bass Nominee). Rakeem earned his MFA from MFA-Regent University. www.rakeemlawrence.net

Branden Jacobs-Jenkins' (playwright) plays include *Neighbors* (Public Theater), *Appropriate* (Actors Theatre of Louisville, Victory Gardens Theater, Woolly Mammoth Theatre Company, and Signature Theatre), *An Octoroon* (Soho Rep), and *War*. He is a Residency Five playwright at Signature Theatre and a Lila Acheson Wallace Fellow at the Juilliard School. Additionally, his work has been seen at the Vineyard Theatre, the Matrix Theatre in Los Angeles, Company One in Boston, and the HighTide Festival in the United Kingdom. He has taught at New York University and Queens University of Charlotte, and his honors include the Paula Vogel Award in Playwriting, the Helen Merrill Playwriting Award, and the inaugural Tennessee Williams Award. He holds an MA in Performance Studies.

Jada Suzanne Dixon (Associate Director) is a two-time recipient of the True West Award. Curious credits include Macy in *The Cake*, Chelle in *Detroit '67*, Shatique in *White Guy on the Bus*, Oba in *Marcus; or the Secret of Sweet*, Mama Mojo/Nial Women Who Reminds You in *In the Red and Brown Water*, and Cadence in *House with No Walls*. Jada is also an associate artist with Local Lab, last seen as Gaby in *The Firestorm*. Other theatre credits: *Metamorphoses* (Nursemaid), *The Color Purple* (Darlene), *A Christmas Carol* (Mrs. Crachit), and *Crumbs from the Table of Joy* (Sister Lily Ann Green) Aurora Fox Arts Center; *Black Odyssey* (Aunt Tina/Scylla/Alsendra Sabine/Circe/Carib'dis/Calypso/understudy), *Fences* (Rose/understudy), *Gem of the Ocean* (Black Mary/understudy) Denver Center Theatre Company; *One Flew Over the Cuckoo's Nest* (Nurse Ratchet), The Edge Theatre Company, *Two Trains Runnin'* (Risa), *Waitin' 2 End Hell* (Diane), and *Macbeth* (Lady Macbeth), Shadow Theatre Company; *Doubt* (Mrs. Mueller), Off Square Theatre Company. www.jadasuzannedixon.com

Bios

Jason Ducat (Sound Design) has designed many shows at Curious including *The Humans*, *Your Best One*, *Detroit '67*, *Appropriate*, *The Luckiest People*, *Venus in Fur*, *Good People*, *The Brothers Size*, and *Maple and Vine*. Jason worked as a resident sound designer at Denver Center Theatre Company where he designed *Glengarry Glen Ross*, *When Tang Met Laika*, *The House of the Spirits*, *Lord of the Flies*, *Shadowlands*, *Reckless*, *Superior Donuts*, *Heartbreak House*, and *Othello*. Other designs include *Henry IV*, *The Tempest*, *I Hate Hamlet*, *Macbeth* and *Richard II* (Colorado Shakespeare Festival); *Marat/Sade*, *The Winter's Tale* (Purdue University); *Lab Coats on Clouds* (Prague Quadrennial); *Hedwig and the Angry Inch* (Elemental Theatre Company); *Sideways Stories from Wayside School* (Hope Summer Repertory Theatre); and *Tribulation and the Demolition Squad* (Chicago Dance Crash). Jason received his MFA in sound design from Purdue University.

Rachel Ducat (Stage Manager) has stage managed at Curious for *Lucky Me*, *A Number*, *Opus*, and *UP*. Other Denver credits include 10 seasons with the DCPA – including: *Oklahoma*, *American Mariachi*, *All the Way*, *Tribes*, *One Night in Miami...*, *Appoggiatura*, *Shadowlands*, *black odyssey*, *The Most Deserving*, *A Weekend with Pablo Picasso*, *The Giver*, *Heartbreak House*, *Two Things You Don't Talk About at Dinner*, *The Liar*, *Superior Donuts*, *The Catch*, *The House of the Spirits*, and *Grace, or the Art of Climbing: An Act of God* for DCPA Cabaret and *The Snowy Day and Other Stories by Ezra Jack Keats* for DCPA Theatre for Young Audiences; *Twelfth Night*, *Treasure Island*, and *Richard III* (Colorado Shakespeare Festival). Rachel has worked national tours including *Beautiful: The Carole King Musical*, *Jersey Boys*, *Wicked*, *Dirty Dancing*, and productions at Chicago Shakespeare Theater, Cleveland Play House and Hope Summer Repertory Theatre. She has a B.A. in Theatre Production from University of Delaware and is pursuing her MBA at DU Daniel's College of Business.

Liz Hoover (Costume Designer) is a freelance costume designer who has worked in New York, Chicago, California, Oregon, and

Colorado. In Colorado she has worked with the Candlelight Dinner Theater, Curious Theater Company, the University of Northern Colorado, and the Catamounts. Some of her most recent credits include *The Drowsy Chaperone* (University of Northern Colorado), *Man of la Mancha* and *Beauty and the Beast* (Candlelight Dinner Theater), *Side Show*, *Gypsy*, *Hand to God*, *The Taming*, and *Oklahoma* for which she received a Kennedy Center American College Theatre Festival (KCACTF) meritorious achievement award.

Colin D. Young (Lighting Designer) is making his Curious Theatre debut, after moving to Colorado in June. His Colorado credits include *Pride & Prejudice* (BETC). Off Broadway he has worked on *Detroit '67* (Public Theatre); *Fragments and Talking Pictures* (Signature Theatre); *In the Continuum* (Primary Stages); *Native Son*, *Ma Rainey's Black Bottom*, *The Blacks: A Clown Show*, *Crazy Locomotive* - 2003 Audelco Award, *Henry V*, and *Seed* (Classical Theatre of Harlem); *The Jazz Age*, *Havana Bourgeois*, *Rearviewmirror*, *Widows (59E59)*; *Fatboy*, *Mephisto* (Reverie Productions); and *Spooky Action* (New Victory). Regionally, he has worked at Yale Rep, Woolly Mammoth, Kirk Douglas Theatre, Goodman, PTC, and, Cincinnati Playhouse. Colin was a co-founder and Artistic Director of Reverie Productions, and the founding festival TD for the New York Fringe Festival. He studied at the Yale School of Drama, and wrote and translated *Beowulf* for the stage.

Chip Walton (Director and Producing Artistic Director) co-founded Curious Theatre Company in 1997 and has served as Producing Artistic Director for the entire history of the organization. Named Denver's "2005 Theatre Person of the Year," he has directed 50 shows for Curious over the past 20 years and his work has garnered more than 100 local and national awards. In 2008, Curious was honored with the Mayor's Award for Excellence in the Arts. Chip has served as the President and Vice President of the National New Play Network, a network of

Bios

professional, non-profit theatres across the country dedicated to the development and production of new plays for the American theatre. Chip was also selected in the inaugural class of the Bonfils-Stanton Foundation Livingston Fellows, recognizing exceptional non-profit leaders with significant potential for contribution, change and leadership in Colorado's nonprofit sector; additionally, he served on the Board of Directors of the Bonfils-Stanton Foundation as their first Community Trustee. Chip has participated in the Visiting Professionals program at the Eugene O'Neill Theatre Center, as well as serving on the Leadership Group for *Imagine 2020: Creating a Future for Denver's Culture*. He has directed in the National New Play Network Showcase of New Plays, the Kennedy Center's MFA Playwriting Festival in Washington, D.C., and accepted a National Theatre

Company Award in New York for Curious from the prestigious American Theatre Wing. Most recently, Chip was honored to serve as a 2017 Aspen Ideas Festival Speaker.

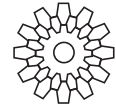
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Discussion Questions



Wait! These questions include major spoilers. Read early at your own risk.

1. What do you think the playwright was trying to say by using the same actors in multiple roles throughout the play?
2. Who (if anyone) “owns” a trauma? What does “owning” trauma mean?
3. Is it unethical to profit from your own traumatic experience? How is using trauma to benefit you personally different than using a positive experience?
4. How has our culture fed into the industry of the profitability of trauma? There is clearly a market for books, articles, and memorabilia that stem from traumatic events – why are we attracted to this as a culture?
5. Our culture has become very desensitized to gun violence, particularly in the last several years. How has this impacted how we react to news stories of work or school shootings more recently? Do we still see the human side of these occurrences, or are they all just a statistic to our culture?
6. Dean never finished his book and Kendra took his title for her's, even though her book was meant to center on victims. What do we learn about these characters, their motives, and how one experience can alter a life, through these choices?
7. At the end of the play, we learn about Gloria as a “normal person” – why hadn't the world heard about her in that light before then? What does it say about our world and our media that the perpetrator had to be painted in a certain way publicly?
8. When Lorin says that it could have been any of them – do you believe him? What does it take for someone to turn from frustrated coworker to killer? Is it truly within everyone?
9. As humans, we naturally use storytelling to make sense and order of things that happen to us. How have you used storytelling to process an experience? How are Dean and Kendra similar and different in this processing method?

Tragedy as a Business Opportunity

Throughout history, there have been countless catastrophes that forever shaped lives. From natural disasters to mass shootings, we have seen communities irrevocably shaken. We have been irrevocably shaken. And after each devastating event, there is an outpouring of support, of thoughts and prayers, of money.

And usually, people who want that money for themselves.

We must ask ourselves: *who owns trauma*, and what are the ethical implications of making money off of tragedy, especially when the experience of that tragedy is not your own?

9/11

The National September 11 Memorial & Museum at Ground Zero stands as a tribute to the first responders and civilians who lost their lives in the 2001 terrorist attacks. Amongst that thoughtful tribute is (of course) a gift shop. Among the items for sale are twin towers scarves, plush search and rescue dogs, and survivor tree earrings. These souvenirs, and the push of commerce onto this tragic scene, have been widely criticized by survivors and victims' families. "To me, it's the crassest, most insensitive thing to have a commercial enterprise at the place where my son died," Diane Horning, whose son died in the attacks, told *The New York Daily News*. "To sell baubles I find quite shocking."

Mass Shootings

The NRA and the gun/firearm industry stand to gain a great deal financially from mass shootings. A study released in the *Social Science Journal* revealed an increase in gun acquisition following mass shootings and indicated that mass shootings also lead to an increase in the amount of people who carry guns. The reasons for this can range: "is it because the events cause fear of victimization? Does publicity improve individual perceptions of gun ownership? Do some individuals fear that gun ownership or purchasing rights will suddenly be restricted following a mass shooting?" (*The Social Science Journal*, L.N. Wallace).

Hurricane Katrina

After Hurricane Katrina struck, thousands of private contractors were given a total of \$3.4 billion in contracts to rebuild the city, but in most cases, provided cheap or non-existent services. The Republican Study Committee, chaired by Mike Pence, put out a list, which President Bush adopted: "Pro-Free-Market Ideas for Responding to Hurricane Katrina". This privatized much of the New Orleans school system, strengthened the oil and gas industry, temporarily removed minimum wage and labor restrictions, and repealed environmental regulations on the Gulf Coast. The devastating impacts of these "disaster capitalism" decisions are still felt today. (Source: *The Guardian*, *Naomi Klein: How Power Profits From Disaster*)

Underneath every heartbreaking tragedy, there are people working to find ways to profit from it.

All too often, we all become unwitting participants in the business of tragedy.

Who is Curious?

WE ENGAGE THE COMMUNITY IN IMPORTANT CONTEMPORARY ISSUES THROUGH PROVOCATIVE MODERN THEATRE

Now in our third decade, Curious Theatre Company is Denver's home for feisty, unapologetically progressive, professional theatre that you won't see anywhere else in Colorado. We have the guts to make theatre that can change the world.

We focus on plays with something to say, something to explore, something to make you curious. We focus on playwrights that have a unique point of view and thrilling storytelling, often introducing them to our region. Both onstage and off, we are committed to equity, diversity, and inclusion and to paying our artists a living wage.

75% OF OUR PLAYS IN THE LAST
10 YEARS WERE WRITTEN BY WOMEN,
LGBTQ+, OR PEOPLE OF COLOR.

We are deeply invested partners, allies, and leaders within the social justice community. We use theatre to launch conversation, both within our theatre and throughout our community.

As we launch our third decade here in Denver, we recognize the unique position we hold in this community and the unique impact this community has had on Curious. Working at the intersection of art and social justice, we stand as Revolutionaries linking arms with each of you – whether this is your first time in this old church or if you've made the pilgrimage for more than twenty years.



The Cake, 2018

We are Curious. And we hope you are too.

Board, Company & Staff

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