

SET

SPRINGS ENSEMBLE THEATRE

— SEASON 17 —



EUREKA DAY

by Jonathan Spector

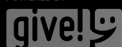
AUGUST 13 – 30, 2026

DIRECTED BY JODI PAPPROTH

AT THE FIFTY-NINER SPEAKEASY IN OLD COLORADO CITY
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Eric Bowlby	Lyn Huff	Samuel Phaneuf	Sarah Sheppard Shaver
Stephen Alan Carver	Sarah Kohler-Woo	Matt Phillips	Micah Speirs
Emory John Collinson	Erik Mattson	Kegan Pike	Adam Stepan
Tiffany Dahl	JoLynn Minns	Matt Radcliffe	Gerrie Walker-Champe
Steve Emily	Rose Mitchell	Madalyn Rilling	Robb Williams, Jr.
Kris Fleecs	Tim Muldrew	Dan Robbins	
Rain Gray	Desirée Myers	Kitty Robbins	
Ellie Hinkle	Jodi Papproth	Nickolas Ruiz	

In Memoriam: Melissa Hoffman-Simon, Jeremy Joynt

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SET MISSION STATEMENT

Springs Ensemble Theatre produces intimate, live theatre in collaboration with artists throughout the Pikes Peak Region. By telling diverse stories on our stage, we explore problems and examine choices central to the human condition. We believe that theatre should engage its audience and build community by exercising the conscience, entertaining the mind, and inspiring the imagination.

LAND ACKNOWLEDGEMENT

Land Acknowledgement for the Pikes Peak Region: The Pikes Peak region is situated on the ancestral homeland of the Ute Peoples, who are the Southern Ute, Ute Mountain Ute, and Northern Ute. Other tribes who lived and hunted in this land include the Cheyenne, Arapaho, Comanche, and Apache. Even through forced relocation and land dispossession, we recognize that the land still holds Ute traditions, language, stories, and history. Today, Indigenous people from many Native nations reside here and continue to make significant contributions to our community.

Pikes Peak State College is dedicated to supporting the educational journey of Native American students through the First Nations Promise Program. This initiative is designed to provide substantial financial aid and comprehensive support, ensuring that higher education is accessible and affordable for our Native American community. Learn more at pikespeak.edu/first-nations.

CONTENT WARNING: EUREKA DAY includes strong language, sexual references, microaggressions, depictions of racism, and challenging discussions surrounding public health controversies and vaccines as well as deeply sensitive references to infant mortality, child illness, and the death of a child.

RUN TIME: 120 minutes, with a 15 minute intermission

EUREKA DAY is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service. www.concordtheatricals.com
Originally commissioned and produced by Aurora Theatre Company (Tom Ross, Artistic Director; Julie Saltzman Kellner, Managing Director), Berkeley, CA

CAST *SET Member

DON: Stephen Alan Carver*

SUZANNE: Ali Burrow

CARINA: Carla Brown

MEIKO: Lachlan Bentley

ELI: Kegan Pike*

WINTER: Chris Lumpkin

PRODUCTION TEAM *SET Member

Director: Jodi Papproth*

Assistant Director: Eric Bowlby*

Producers: Jodi Papproth*, Steve Emily*

Stage Manager: Samuel Phaneuf*

Assistant Stage Manager: Noah Paine

Dramaturg: Chris Lumpkin

Scenic Design: Creston Cooper

Light Design: Samuel Phaneuf*,

Master Electrician: Jolynn Minns*

Sound Design: Kris Fleecs*

Projection Design: Kitty Robbins*

Costume Design: Noah Paine

Props Design: Abby Ditlow

Intimacy Choreographer: Sarah Sheppard Shaver*

Scenic Painter: Craig Crowder

Scenic Build Crew: Creston Cooper, Jodi Papproth*, Eric Bowlby*, Matt Radcliffe*, Samuel Phaneuf*, Tim Muldrew*, Emory Collinson*, Gerrie Walker-Champe*, Robb Williams*, Stephen Alan Carver*, Rose Mitchell*, Noah Paine

Run Crew: Noah Paine, Abby Ditlow, Chris Lumpkin, Dan Robbins

Board Ops: Rose Mitchell*, Remy Flannery

Trailer: Kegan Pike*, Eric Bowlby*

Poster/Playbill Design: Daniel Salamé, Matt Radcliffe*

DIRECTOR'S NOTE

Do you remember the before times?? And by that I mean, pre-Covid!

As a public school educator for the past 33 years (most specifically teaching high school theatre), I am awed by the fact that *Eureka Day* was written and developed before COVID-19. I often speak about the “magic of theatre” to my students, but really ... I have no explanation for how theatre *does* that?? How does a playwright, in this case Jonathan Spector, unveil a play in 2018 that so perfectly encapsulates what it is to be human in times of crisis and conflict that it feels like a spooky prediction of what is to come?

Covid 19 recast conversations around public health, vaccination, and institutional trust and yet years before 2019, Spector tapped into a realization that vaccine hesitance was not exclusive to one ideological camp. After talking with a group of what he assumed to be like-minded parents at his children's progressive elementary school, where they had found agreement on mostly everything and also had similarities in educational level and political understandings, the Disneyland response in 2009 to the H1N1 (swine flu) set the stage for Spector to discover that many of his fellow parents' children were not vaccinated. This divergence in reality felt strange, ultimately serving as the catalyst for his research and begging the question: How do communities grapple with truth, authority, safety, and care in moments of uncertainty?

What Jonathan Spector represents for American theatre is a dramatization of the spaces where certainty fails, where values clash. *Eureka Day* is as much a record of his keen cultural observation as it is of his readiness to investigate communities that take themselves to be ethically elevated. Situating the play before the pandemic, Spector suggests that the very public questions of trust, responsibility, and the limits of consensus—those most challenging questions that lie before public life—were waiting to be posed.

The play not only pre-dates Covid 19, but also the Fauci trial, the recent upheaval at the Centers for Disease Control and Prevention (CDC), including the removal of the entire Advisory Committee on Immunization Practices (ACIP), which provides guidance regarding the administration of vaccines, and more measles cases than in any other year since the contagious virus was declared eliminated in the United States in 2000. Other long-settled scientific conclusions have been revised and/or removed from the CDC website, with policies upended, prompting dismay, confusion, and uncertainty about where to turn for truth. As I write this on August 10, 2026, I'm staring at an article shared with me in a text by a fellow theatre person, *Trump Signs Executive Order Aimed at Reducing Number of Recommended Childhood Vaccines*, and written in the article are statements made by President Trump that could have been lifted directly from the livestream comments in the “Community Activated Conversation” you will see in this play. (I couldn't bring myself to read any of the actual comments on the article itself!)

Framing *Eureka Day* as merely predictive risks missing Spector's larger achievement. The play doesn't predict a particular crisis so much as illuminate the structural and ethical conditions that render a crisis so unmanageable. In writing *Eureka Day* before COVID, Spector tapped into the conflicts dramatized in the play that were already embedded within contemporary liberal culture. Liberalism is seen not as an abstract idea but as something concrete, messy, and often flawed in its very nature. This approach is its very strength and a key fault. Placing the main conflict of the play in the confines of a liberal elementary school library during a school board (that doesn't function like MOST school boards) meeting shows how procedural fairness can obscure broader unfairness and unresolved power asymmetries. These tensions did not spring into being in response to the pandemic; the pandemic deepened and illuminated them. Spector's insight was coming from the moment's insights—trust in the system was in doubt, we were disputing expertise, and individual comfort was already being prioritized over collective obligation in public life.

While that all might sound like heady stuff—and it is—Jonathan's play is also a refreshingly humorous respite from the calamity of our times. Spector's fierce dialogue is disarmingly funny and meticulously constructed. His earnest, recognizable characters allow us to share a laugh at ourselves, our institutions, our behaviors and biases, and the ways in which we communicate—both in person and online—inspiring us to ponder how to find our way back to the glory days of civil discourse and reasoned debate. But it is not without a warning—that we should not give in to popular belief and return to our own history, as if the time at which this play was made is at an end. For anyone reading this as an attempt to avoid the temptation to think of *Eureka Day* as a series of pre-COVID events, it is important to recognize that we don't have to imagine all the fear that *Eureka Day* portrays as some kind of oddity of crisis, but as a product of contemporary civic life.

DIRECTOR'S NOTE

Humor serves as a vehicle for criticism: audiences who have been left implicated in the play's moral quandaries will identify with the characters. There is no one mouthpiece for the author's ideas about what to do; instead, Spector dispenses insight and contradiction over a whole ensemble. This refusal to provide easy answers goes along with his more serious artistic philosophy: theatre functions as a space for group accounting rather than as a place for moral criticism.

If you've ever ventured into the treacherous waters of the "group chat" or forced yourself to stay on mute during a Zoom meeting from hell, this is a safe space for you. If you've ever said: "Perhaps we should re-read the bylaws," you are welcome here. And appreciated. And if you've had to bite your tongue in the spirit of group unity, we value your unique perspective. We're glad to have you with us for *Eureka Day* and to join the conversation as we grapple with the issues of yesterday and today, looking toward the possibilities of tomorrow.

— Jodi Papproth, August, 2026

BIOGRAPHIES * SET Member

Lachlan Bentley (Meiko) is a theatre major at Pikes Peak State College. *Eureka Day* marks her debut with Springs Ensemble Theatre. Lachlan would like to express her gratitude to Sarah Sheppard Shaver, Jodi Papproth, and SET for being champions of the theatre community. She would also like to thank her husband Devan for his endless love and support.

Eric Bowlby* (Assistant Director) is a recent PPSC graduate and a member of Springs Ensemble Theatre, heading to UCCS in the fall. His recent credits include lighting design for *The Revlon Girl* and *The Shark is Broken* (SET), stage management for *Eurydice*, *A Midsummer Night's Dream* and *Arnie's Love Mix* (PPSC), and backstage crew for *POTUS* (SET) and for *Carrie the Musical* (Untitled Theatre Company). He has also worked with PPSC as a stage manager and production student, with experience spanning stage management, lighting design, and technical theatre.

Carla Brown (Carina) is thrilled to be making her SET debut in *Eureka Day*. Carla is a proud Army veteran. She is currently pursuing an MFA in Acting at Randolph College and holds a BA in

Visual and Performing Arts (Theatre and Dance) from UCCS. Favorite credits include: *Steel Magnolias* (Shelby), *Two Gents* (Julia/Silvia), *Sense and Sensibility* (Marianne Dashwood), *Act a Lady* (Zina), *A Raisin in the Sun* (Beneatha), *Avenue Q* (Gary Coleman), *Incorruptible* (Marie), and *The Musical Comedy Murders of 1940* (Marjorie Baverstock). Thanks for supporting live theatre!

Ali Burrow (Suzanne) After nearly 20 years away from the theater, Ali joyfully and humbly steps foot on the SET stage, for the very first time, in *Eureka Day* and couldn't be more excited to do so! As a Theater Major, she appeared in *The Seagull* (Irina Arkadina), *Closer* (Anna), *Nickel and Dime* (Barbara Ehrenreich), and *Rabbit Hole* (Becca Corbette). Ali would like to thank Jodi, Eric, the cast and crew, and SET members for taking a chance on a newbie in the COS Theater World! She is forever grateful to her Mom and Dad for always uplifting her to be her true self, and to her friends for rooting her on and taking time to support her and live theater. Ali sends all her love and deepest gratitude to her husband, Andy, for lovingly pushing her to dive back into her passion for

BIOGRAPHIES * SET Member

theater and to her sons, Flynn and Charlie, for always encouraging her, running lines in the car, and accepting their fabulously dramatic mom AS-IS.

Stephen Alan Carver* (Don) is a SET member and *Eureka Day* marks his 4th appearance with the company; he appeared in *The Children* (Robin), *The Boys in the Band* (Emory) and *The Seafarer* (Mr. Lockhart). Additionally, he directed *On Clover Road* for SET two seasons ago. He also appeared in *Mary Poppins* at the FAC last season, as well as other local companies in the past few years (First Company and Counterweight Theatre Lab). Personal thanks and love go out to Mike Alvarez and Stephen's family here in the Springs, for their unwavering love and support. Thanks also to Jodi, Cal, the rest

of this wonderful cast and crew, and all his fellow SET members.

Creston Cooper (Scenic Designer) is very excited to be designing for the first time at SET. As the Scenic Designer and Tech Coordinator for The Colorado Springs School he has designed shows such as *Hadestown*, *Peter and the Starcatcher*, and *Mean Girls*. He has also worked on shows such as *The Garbologists* with Theaterworks as a carpenter. You may also recognize him from the SET production of *SMUDGE* where he played Pete. He would like to thank his wife, Jamie, and Baby Lucy for their help and support! Enjoy the show!

Abby Ditlow (Props Designer) will be a second year at the University of California, Irvine this fall. She is so incredibly grateful to



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be a part of this show and back in the theater space! This is her first show designing props, however, she was deeply involved in the Cheyenne Mountain High School theater department and in her senior year assistant directed *Anatomy of Grey* in the fall and acted as Marian/Robin Hood in *Marian Or The True Tale Of Robin Hood* in the spring. She would like to thank her Grandma Jan for teaching her how to knit and her Mom for being a first grade teacher. Both were very helpful when creating props for this show. She would also like to give a shout out to HBO Max's *Harley Quinn* for being a bingeable show while she was crafting. She hopes you enjoy the show (especially the scarf).

Remy Flannery (Board Operator) A UCCS sophomore currently working towards a theater degree, he is happy to be working on such a wonderful play.

Kris Fleecs* (Sound Designer) is a Colorado Springs local, but spent the last two years in the San Luis Valley at Adam's Stage College. They just graduated with their BA in Theater and are excited to be back home working with SET. You might remember Kris from their time at PPSC, where they played Hercule Poirot in *Murder on the Orient Express*. Or you might have seen them on the Mic hosting Pikes Peak Pride Fest downtown. While studying at Adam's State, Kris had the opportunity to play Judy in *The Curious Incident of the Dog in the Night-Time*, work on several original devised plays and as an Assistant Director and Choreographer for the rock and roll comedy, *Airness* as well as perform the iconic Annie Wilkes in the stage adaptation of Stephen King's, *Misery*. Kris, like most theatre people, can wear

many hats, including sound designer, stage manager, assistant director, singer, dancer, and all around hype-man. They are thrilled they got to contribute to *Eureka Day* as sound designer and would like to thank Kitty for their expertise and guidance.

Chris Lumpkin (Dramaturg/Winter) is excited to be joining SET as part of the cast and crew. She has previously worked with several military community theatres, and the Millibo Art Theatre as both cast and crew and is thrilled to be able to contribute to *Eureka Day*. Chris would like to thank her partner and daughter for their unwavering support and mutual love of storytelling.

JoLynn Minns* (Assistant Light Designer/Master Electrician) is thrilled to be on stage at SET. She has a BA in Visual and Performing Arts from UCCS, and is a teacher at Widefield High School. She would like to thank Alex for his love and support, and Iris and Sammy for being their wonderful, silly selves.

Rose Mitchell* (Board Operator) is a multidisciplinary artist devoted to telling impactful stories. She's worked backstage at SET on shows like *POTUS*, *The Thanksgiving Play* and *R.U.R.*, but you might be familiar with her on-stage work in *Love's Labour's Lost* at Star Bar Theatre, *Eurydice* and *The Seagull* at PPSC, or *Midge and the Butcher* at SET. She's grateful to her friends and the community she's found for always supporting her pursuits.

Noah Paine (Assistant Stage Manager/Costume Designer) is thrilled to be working on their first show with SET! They are a student at UCCS pursuing degrees in Theatre and Business Administration.

Noah is working as a student employee with Theatreworks and has most recently worked on *The Garbologists* and *Romeo and Juliet* as tech crew, and as costuming assistant for *The Ghost Sonata* with UCCS Theatre. They want to thank their friends, family, and their wonderful partner for supporting their work. Enjoy the show!

Jodi Papproth* (Executive Producer/Director) is a founding member of SET where she has performed, produced, directed, constructed, stage managed and a myriad of other fun things. Favorite experiences with SET include: *The Revolutionists*, *Tigers Be Still*, *The Burn*, and *Gidion's Knot* (Director), *WHITE* (Executive Producer) as well as *POTUS*, *The Moors* and *The Smell Of The Kill* (Actor). She has been the one-woman Theatre Dept. at Cheyenne Mtn. High School since 1994 where she has directed and tech-directed hundreds of shows. Jodi is thrilled that her pitch, *Eureka Day*, was selected to be produced at SET and hopes you can laugh even as you cringe!! Love to Steve and C!

Samuel Phaneuf* He/Him (Stage Manager/Light Designer) is a NEW SET member this season. He previously worked on several SET productions as a guest artist. He is an amateur Shakespeare junkie and trochee addict. His favorite hobbies include: goat-screaming, beating dead horses, pronouns, clutching his pearls, and staring wistfully out the window. He wants to make history, and that's what this is. He would like to especially thank Sarah Sheppard Shaver, Kitty Robbins, Eric Bowlby, Nick Ruiz, Jodi Papproth, and Rain Gray for teaching him everything he knows.

Kegan Pike* (Eli) is a veteran of the United States Air Force and Theatre Major at PPSC. After serving in Texas, North Dakota, and Colorado, Kegan has chosen to finally pursue his artistic passions in the form of Film and Theatre. Playing Demetrius in *A Midsummer Night's Dream* and Nasty Interesting Man in *Eurydice* were his first ventures onto the stage. He would like to express his sincerest thanks to his family for always supporting him as well as to Sarah Sheppard Shaver for mentoring him and allowing him to flourish in this community.

Kitty Robbins* (Projections Designer) has been a SET member since before COVID. She appreciates the irony of being the de facto tech problem-solver despite being the oldest company member. Most recent SET Productions include sound design for *POTUS* and lighting design for *Frozen*. Remember, she's NOT a real doctor. "I have a Henry Award." Thank you, Dr. Science. Kitty hopes you enjoy the show!

Sarah Sheppard Shaver* (Intimacy Choreographer/Advising Producer) has her MFA in Theatre Arts and is the chair of the Theatre Department at Pikes Peak State College. She is a founding member of SET, her creative home for the last 17 years. She hopes to spread the good news about Theatrical Intimacy Education and normalize a culture of consent in the rehearsal room. Thanks to this brave cast and production team for their openness and vulnerability in working to make Theatrical Intimacy less weird.

UP NEXT AT SET

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— SEASON 17 —



HEROES OF THE FOURTH TURNING

by Will Arbery

NOVEMBER 5 – 22, 2026

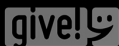
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