

BLACK BOX REPERTORY THEATRE

2022 SEASON

ARTISTIC DIRECTOR OF PLAYS
Lynne Collins

The
♥
Liar

FEB 4 -
MAY 22

★
**ANIMAL
FARM**

FEB 25 -
MAY 21

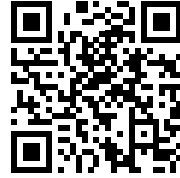

STICK FLY


MAR 18 -
MAY 19

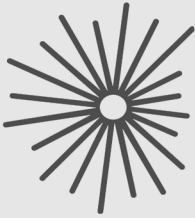


ARTS CENTRIC

Check out the Arvada Center's new digital magazine featuring articles and content highlighting all the exciting things happening at the Center.



<https://arvadacenterhub.github.io>



aces arvada center event space

A unique venue devoted
to elevating your
event experience

- Galas, wedding receptions, expos, conferences & more
- Exceptional food and beverage services
- Explore opportunities such as dinner and a show, and a tour of our breathtaking art galleries

720.898.7200

aces@arvadacenter.org



SCAN
ME



A NOTE FROM PHILIP C. SNEED

ARVADA CENTER PRESIDENT AND CEO



Diversity and Universality

Welcome back to live repertory theatre! We're proud to once again present three very different plays in this year's Black Box season. And we're proud to present the most diverse company of artists we've ever assembled. But why these plays? And why these artists?

The Liar is a 17th Century French farce, set in Paris, written in verse, and adapted to the mid-20th Century. *Animal Farm* is a stage adaptation of a 1945 British allegorical novel in which the actors play animals. *Stick Fly* is a contemporary story of an affluent Black family set at their vacation home on Martha's Vineyard.

What do these works have in common? Is there something universal in each of them? Can the experiences of Frenchwomen and men be universal to us? What about those of a Black family in a wealthy community? What about animals on a farm?

In many cases, stories considered universal have been those that reflect the dominant culture in a society, and stories that center marginalized groups have been seen as not having universal appeal. In too many places, at too many times, the very idea of what is and is not universal has been used to maintain dominance of one group over others.

Diversity – along with such corollary values as inclusion and equity – is now a goal for many enterprises, including the Arvada Center. As we present more diverse stories on our stages, told by more diverse groups of artists, we seek to expand the definition of what is universal—to present a more complex and layered vision of what has traditionally been seen as universal.

Universality and diversity are not opposites—there are elements of our common humanity to be found in every culture. At the same time, there are aspects that are unique to specific cultures – unique customs, unique challenges, and unique histories (to name just a few). Our hope is to illuminate the unique qualities of each of the communities we present on our stages – while also celebrating the basic, fundamental aspects of human existence that we all share. If anything, we can – through diversity – enlarge our understanding of the values and experiences that we have in common.

I hope you enjoy today's performance—and I hope you'll make a point to see all three plays. Each one stands on its own, of course—but by seeing all three, we believe you'll have a much richer experience of what we mean by diversity. In future seasons, we'll be highlighting other cultures and other communities – our universal existence is much more varied and diverse than most of us know, and we're committed to presenting as much of this wonderful potpourri as possible!

Philip C. Sneed
President and CEO



The Liat

By
David Ives

Adapted from the comedy by
Pierre Corneille

Director
Geoffrey Kent

Scenic Design
Brian Mallgrave

Lighting Design
Shannon McKinney

Sound Design
Jason Ducat

Costume Design
Kevin Copenhaver

Wig & Makeup Design
Diana Ben-Kiki

Choreographer
Grady Soapes

Fight Captain
Sean Scrutchins

Stage Manager
Melissa J Michelson*

Text & Dialect Coach
Jeffrey Parker

World Premiere Produced by Shakespeare Theatre Company Washington, DC
Michael Kahn, Artistic Director Chris Jennings, Managing Director April 12, 2010



Genesee Mountain Foundation



The Director is a member of the
**STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY**, a national theatrical labor union.

Underwritten by Diana and Mike Kinsey

Underwritten by Karen and Jack Berryhill

The videotaping or other video or audio recording of this production is strictly prohibited.



CAST

SETTING:

Paris, France | The 1960s

DORANTE	Ryan George*
CLITON	Topher Embrey
GERONTE	Logan Ernstthal*
CLARICE	Noelia Antweiler*
LUCRECE	Constance Swain*
ALCIPPE	Sean Scrutchins*
PHILISTE	Jihad Milhem
ISABELLE, SABINE	Kristina Fontaine*

UNDERSTUDIES:

Geronte: Abner Genece*; Clarice: Sarah Harmon; Cliton: Sean Scrutchins*; Isabelle/Sabine/ Lucrece: Madelyn J. Smith; Dorante/Philiste/Alcippe: Ryan Omar Stack

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



ANIMAL FARM

By
George Orwell

Adapted by
Nelson S. Bond

Adapted For The Stage by
Jessica Robblee

Director
Jessica Robblee

Scenic Design
Brian Mallgrave

Lighting Design
Jon Olson

Sound Design
Jason Ducat

Costume Design
Nicole Watts

Costume Design, Puppet Design
Nicole Watts

Puppet design and construction
Aaron Vega & Tristan Cupp

Fight Captain
Sean Scrutchins

Stage Manager
Christine Rose Moore*

"Animal Farm (Bond)" is presented by special arrangement with Samuel French, Inc, a Concord Theatricals Company.



Underwritten by Diana and Mike Kinsey

The videotaping or other video or audio recording of this production is strictly prohibited.



CAST

JONES / SQUEALER / ENSEMBLE Sean Scrutchins*
MURIEL / MINORCA HEN / ENSEMBLE Kristina Fountaine*
COW / EBBIE-HEN/PIGEONS / ENSEMBLE Sarah Harmon
SNOWBALL / MR. PILKINGTON / ENSEMBLE Lavour Addison*
CLOVER / MRS. JONES / ENSEMBLE Noelia Antweiler*
NAPOLEON / MOSES / ENSEMBLE Logan Ernstthal*
BENJAMIN / OLD MAJOR / ENSEMBLE Abner Genece*
BOXER / MOLLIE / ENSEMBLE Topher Embrey

UNDERSTUDIES:

Jones/Squealer/Ensemble: Ryan George*; Napoleon/Moses/Boxer/Mollie/Ensemble: Jihad Milhem; Cow/Ebbie-Hen/Pigeons/Clover/Mrs. Jones/Ensemble: Madelyn J. Smith; Muriel/Minorca Hen/Ensemble: Constance Swain*; Snowball/Ensemble and Old Major/Benjamin/Ensemble: Andy Dus

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



STICK FLY



By
Lydia R. Diamond

Director
Jada Suzanne Dixon

Scenic Design
Brian Mallgrave

Lighting Design
Shannon McKinney

Sound Design
CeCe Smith

Costume Design
Meghan Anderson Doyle

Wig Design
Megan O'Connor

Fight Director
Constance Swain

Stage Manager
Christine Rose Moore*

Assistant Stage Manager
Melissa J Michelson*

"Stick Fly" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

STICK FLY was developed in part at Chicago Dramatists, originally produced by Congo Square Theatre and subsequently produced by McCarter Theatre Center. A further developmental production directed by Kenny Leon, was produced jointly by Arena Stage and the Huntington Theatre Company.



Underwritten by Diana and Mike Kinsey

The videotaping or other video or audio recording of this production is strictly prohibited.



CAST

SETTING:

Martha's Vineyard, Edgartown, Massachusetts | 2005

KENT (SPOON)	Lavour Addison*
TAYLOR	Constance Swain*
CHERYL	Kristina Fountaine*
FLIP	Ryan George*
JOE LEVAY (DAD)	Abner Genece*
KIMBER	Noelia Antweiler*

UNDERSTUDIES:

Kimber: Sarah Harmon; Kent, Flip, Joe: Hardy Louihis

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



GEOFFREY KENT

DIRECTOR | *THE LIAR*



CREATING COMEDY OF TODAY WITH THE COMEDY OF YESTERDAY

I'm delighted to return to the director chair at the Arvada Center with this frothy, funny farce. Previous forays with The Rep have included layering Marx Brothers routines into *Waiting for Godot*, actual nonsense gibberish storytelling in *The Foreigner*, and in *Murder on the Orient Express*, we learned that even while solving murders, we can squeeze in the occasional slapstick.

Which all feels like preparation for this massive comedy, rife with innuendo, mistaken identity, identical twins, more slapstick, and yes, a metric ton of lies. All of which has thankfully been translated from Pierre Corneille's *Le Menteur* into *The Liar* by David Ives. An adaptation resplendent with rhyming iambic pentameter that is chock full of modern references.

Which brings us to what I feel is the snowflake of a production you are about to see. We have nudged our Corneille/Ives tale into a very MOD 1960's Paris. French comedies (similar to Shakespeare) open up for me when we bring them closer to home and our own lived history. In a play rife with sexual tension and full-throated pursuit of love at any cost (if not for forever, at least for right now) this tale wears the 1960's like a pair of skin-tight vinyl

Any Warhol painted GoGo boots. Maybe you yourself remember a raised hemline, pops of color and patterns, Leather jackets, Chelsea boots, and when Brigitte Bardot ruled.

Into this period and our story, we insert a ridiculously talented and diverse team of classically trained actors who bring choices to this text that I didn't think were possible. And to keep the play moving, our show's sound track is inspired by the French yé-yé movement, juicy covers of American classics reclaimed with verve as only the French can.

So dust off your Vespa, load up *Quadrophenia* and *To Sir, with Love* on the DVR, leave your amphetamines at the door, and welcome to our love letter to 17th century comedy smothered in 1960's MOD freedom.

Can you dig?



JESSICA ROBBLEE

DIRECTOR | *ANIMAL FARM*



"The actual details of the story did not come to me for some time until one day (I was then living in a small village) I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat."

—George Orwell, Preface to the Ukrainian Edition of *Animal Farm*

For years, Orwell wanted to write a story that would expose the Soviet government for the brutal totalitarian regime it had become—the many controlled by the “power instinct” of the few. He felt it important to debunk the Socialist fairytale presented by Soviet propaganda, in order that a free, egalitarian society (true democratic Socialism) could be properly achieved.

Animal Farm aligns with how Orwell lived—interrogating dogma, scrutinizing the systems into which he was born and even the systems he signed up for voluntarily. He wanted this story to be easily understood and translated into many languages so that its reach would be wide. Having sold millions of copies and been translated into more than 70 languages since its 1945 publication, his plan worked.

I wonder what Orwell would think if he knew that when I've mentioned this production to people, their eyebrows go up and they lean in knowingly, saying something to the tune of “How timely!” These reactions have come from folks of vastly different political stripes. In a time that feels cripplingly divisive, that people agree on this story's relevance leaves me, first, hurting for all of us. Second, it leaves me wrestling with how often we latch onto this story because we understand it to be supporting our previously held points of view. We hold *Animal Farm* up righteously--“Let that be a lesson to you!” we shout (or type in shouty capitals) at the pigs and Joneses we see in our lives.

I think Orwell wanted that—and something more. He wanted us to look at when we ourselves are pigs and Joneses-- or sheep, or donkeys—or any of the animals, really. Most of all, he wanted us to ask: what else can we be? What if we did things another way? What if we could be better?

“To exchange one orthodoxy for another is not necessarily an advance. The enemy is the gramophone mind, whether or not one agrees with the record that is being played at the moment.”

—George Orwell, *The Freedom of the Press*



JADA SUZANNE DIXON

DIRECTOR | *STICK FLY*



"...you just have to look at everyone like they're under a microscope. Like ants. Figure out the patterns."

Taylor – *Stick Fly*

In reviewing the Broadway production of *Stick Fly*, Terry Teachout of the *Wall Street Journal* said, "One of the most exciting things that a playwright can do is to show you an unfamiliar way of life." The status and affluency of the LeVay family depicted in this drama is not unusual as there is a long history of Black elites making Martha's Vineyard a desired destination for vacation and/or residence. I would argue that maybe it is not necessarily "unfamiliar" but certainly deserving of our (meaning everyone's) attention.

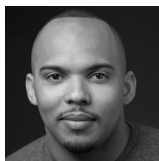
Stick Fly, set in 2005 in Martha's Vineyard, is a play about love and family that explores the themes of race and privilege through the lens of class and status. Although this story is centered on an affluent African American family, the characters grapple with universal themes (cultural experiences, race, class) in different socioeconomic spaces. In this family drama everyone is scrutinized like a bug on a stick, and as they navigate the arguments around these themes, we can see ourselves reflected; as we have all experienced what it means to love, laugh, and struggle with the various insecurities of humanity.

Although set in 2005, the relevance and resonance of the debates in the examination of the ramifications of racism and classism still exist within our world. Within those 'isms' there are additional twists and turns around education and gender. The characters take turns between being examined and being the examiner; of themselves, their privilege, and its many masks, and ultimately, their place in this family.

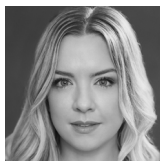
As the examinations progress, you, our audience, get to be a fly on the wall. What I hope you experience is that this family story is a mirror of all family stories. Yes, there is the additional navigation of relationships among the economic divide and diversity of America, and I guess I would ask, doesn't that just mean it's a universal tale?



BLACK BOX REPERTORY COMPANY



Lavour Addison*



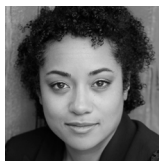
Noelia Antweiler*



Topher Embrey



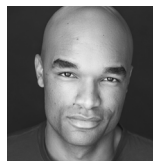
Logan Ernstthal*



Kristina Fountaine*



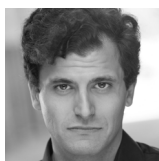
Abner Genece*



Ryan George*



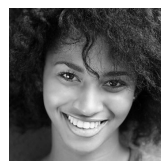
Sarah Harmon



Jihad Milhem

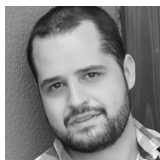


Sean Scrutchins*



Constance Swain*

UNDERSTUDIES



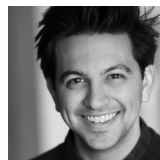
Andy Dus



Hardy Louihis



Madelyn J. Smith



Ryan Omar Stack

This Theatre operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*Member of Actors' Equity Association



ACTOR BIOGRAPHIES

LAVOUR ADDISON | *Animal Farm* - Snowball/Ensemble | *Stick Fly* - Kent | Lavour is in his debut season with the Arvada Center repertory company. He was last seen in *An Iliad* (Creede Repertory Theatre); *House Arrest*, *Small Mouth Sounds* (THEATREWORKS Colorado Springs). Other credits include: *It's a Wonderful Life* (Creede Repertory Theatre); *Strings* (Long Wharf Theatre); *Macbeth* (Idaho, Tahoe, Oberlin Shakespeare Festival); *Shakespeare in Love*, *The Good Peaches* (Cleveland Play House).

Lavour has been generously adopted by John and Sandy Fraser.

NOELIA ANTWEILER | *The Liar* - Clarice | *Animal Farm* - Clover/Ensemble | *Stick Fly* - Kimber | Noelia is making her Arvada Center debut! Other credits: *The Comedy of Errors*, *A Midsummer Night's Dream*, *A Christmas Carol*, *Cinderella* (Alabama Shakespeare Festival); *Dracula*, *A Christmas Carol*, *Sleep Rock Thy Brain* (Actors Theatre of Louisville); *The Tempest*, *As You Like It*, *Hair* (The Secret Theatre NYC); *The (curious case of the) Watson Intelligence*, *I'm Gonna Pray For You So Hard* (Relative Theatrics); *Romeo and Juliet* (Idaho Repertory Theatre). Training: B.F.A. from University of Wyoming.

Noelia has been generously adopted by Kerri and Brad West.

TOPHER EMBREY | *The Liar* - Cliton | *Animal Farm* - Boxer/Mollie/Ensemble | This is Topher's debut at the Arvada Center! Other credits: *Twelfth Night* (Nashville Shakespeare Festival); *Romeo and Juliet* (Red Bull Theater); *The Comedy of Errors*, *A Midsummer Night's Dream*, *A Christmas Carol*, *Sense and Sensibility*, *The Winter's Tale*, *Antigone*, *Cymbeline*, *The Grapes of Wrath* (American Shakespeare Center); *The Lost Colony*

(Waterside Theatre); *Peter and the Starcatcher*, *Antony and Cleopatra*, *The Tempest*, *Pericles* (Orlando Shakespeare Festival); *The Merchant of Venice*, *Two Gentlemen of Verona*, *Julius Caesar*, *Richard III* (Virginia Shakespeare Festival). Training: BFA in Performing Arts from Christopher Newport University.

Topher has been generously adopted by Beth and Tony Fabrizio.

LOGAN ERNSTTHAL | *The Liar* - Geronte | *Animal Farm* - Napoleon/Moses/Ensemble | Logan has performed at the Arvada Center in *The Ladies Man*, *Road To Mecca*, *Twelfth Night* and *Good On Paper*. Other credits: *General Store* (World Premiere), *Our Town*, *The Joy of Going Somewhere Definite*, *A Moon for the Misbegotten*, *A Beautiful Country* (Creede Repertory Theatre); *The Merry Wives of Windsor*, *King Lear*, *The Comedy of Errors* (Riverside Shakespeare); *Of Mice & Men* (Colorado Springs Fine Arts Center); *A Skull In Connemara* (Miners Alley Playhouse). He has an MFA from UMKC.

Logan has been generously adopted by Lisa and Robert Vicek.

KRISTINA FOUNTAINE | *The Liar* - Isabelle/Sabine | *Animal Farm* - Muriel/Minorca/Ensemble | *Stick Fly* - Cheryl | This is Kristina's Arvada Center debut. A Denver native, she was last seen as Vanessa in *Fairfield* (Miners Alley Playhouse). Other credits include: *Skeleton Crew* (Curious Theatre Company); *Show of Force* (And Toto Too); *Corduroy* (Denver Center for the Performing Arts), *District Merchants* (Henry Award Nominee, Best Supporting Actress) (Miners Alley Playhouse); and *The Social Dilemma* (Netflix). She holds a BFA from SUNY Purchase College.

Kristina has been generously adopted by Linda R. Carlson, Theresa and Bob Keatinge, and John and Sandy Fraser.



ACTOR BIOGRAPHIES

ABNER GENECE | *The Liar* – u/s Geronte | *Animal Farm* – Old Major/Benjamin/Ensemble | *Stick Fly* – Joe | Abner has performed at the Arvada Center in seven productions, including *Sense and Sensibility*, *The Electric Baby*, *All My Sons*, and *The Diary of Anne Frank*. Other credits: *Tartuffe*, *Waiting For Godot* (Jean Cocteau Repertory); *Twelfth Night* (Will Geer Theatricum) *The Bluest Eye* (Moxie Theatre); *Measure For Measure*, *Around the World in 80 Days* (Theatreworks); *Water By The Spoonful* (Curious Theatre Company); *Arabian Nights* (Aurora Fox Arts Center). abnergenece.net

Abner has been generously adopted by Alan and Deborah Albrandt, Diane Byers, and John and Sandy Fraser.

RYAN GEORGE | *The Liar* – Dorante | *Animal Farm* – u/s Jones/Squealer/Ensemble | *Stick Fly* – Flip | Ryan is joining the Arvada Center company for the first time. His credits include: *Othello* (Alchemical Theater Laboratory); *The Brothers Size*, *The Royale* (GableStage); *Midwives*, *The Trial of Donna Caine* (George Street Playhouse); *Vanya and Sonia and Masha and Spike* (Florida Repertory Theatre); *The Play That Goes Wrong* (Repertory Theatre of St. Louis); *The Christians* (Riverside Theatre); and *Thirst* (CATF). Training: BFA from University of Florida. www.iamryangeorge.com

Ryan has been generously adopted by Jill and Ken Fellman.

SARAH HARMON | *The Liar* – u/s Clarice | *Animal Farm* – Ebbie-Hen/Pigeons/Ensemble | *Stick Fly* – u/s Kimber | Sarah is making her debut at the Arvada Center this season! Some of her previous credits include: *Titus Andronicus* (Fearless Theatre Company); *American Idiot*, *In The Heights* (Town Hall Arts Center); *Spelling Bee* (A Contemporary Theatre); *Big Love* (XVI Havana Theatre Festival); and *Stop*

Kiss (Webster Conservatory). Training: B.F.A from Webster Conservatory of the Theatre Arts.

Sarah has been generously adopted by Beth and Tony Fabrizio and Alan and Deborah Albrandt.

JIHAD MILHEM | *The Liar* – Philiste | *Animal Farm* – u/s-Napoleon/Moses/Boxer/Mollie/Ensemble | Jihad has been seen at the Arvada Center in *Plaza Suite* and *Christie Con*. Other credits include: *The Crucible* (Miners Alley Playhouse); *Pericles*, *Hamlet*, *You Can't Take It With You* (Colorado Shakespeare Festival); *Guards at the Taj*, *The Rembrandt*, *Miss Bennet: Christmas at Pemberley* (Butterfly Effect Theatre of Colorado); *Everything Was Stolen*, *She Rode Horses Like the Stock Exchange* (square product theatre); *Much Ado About Nothing* (Off Square Theatre Company). Training: BFA from Otterbein University.

Jihad has been generously adopted by Chuck and Pat Griffith.

SEAN SCRUTCHINS | *The Liar* – Alcippe, u/s Cliton | *Animal Farm* – Jones/Squealer/Ensemble | Sean has performed at the Arvada Center in *Tartuffe*, *Bus Stop*, *Waiting For Godot*, and *Charlotte's Web*. Other credits: *A Midsummer Night's Dream*, *The Odyssey*, *Richard III*, *Rosencrantz and Guildenstern Are Dead*, *Trilussa and Cressida*, *Cymbeline*, *Henry V* (Colorado Shakespeare Festival); *Appropriate*, *American Son*, *The Whipping Man*, *9 Circles* (Curious Theatre Company); *Goodnight Moon* (DCPA); *1984* (Benchmark Theatre). Training: MFA from University of Southern Mississippi.

Sean has been generously adopted by Diana and Mike Kinsey and Beth and Tony Fabrizio.



ACTOR BIOGRAPHIES

CONSTANCE SWAIN | *The Liar* – Lucrece | *Animal Farm* – u/s Muriel/Minorca/Ensemble | *Stick Fly* – Taylor | This repertory season marks the debut of Constance Swain at the Arvada Center. Other credits: *Cymbeline*, *Intimate Apparel* (Utah Shakespeare Festival); *Caesar & Cleopatra*, *Antigone*, *Our Town*, *The Comedy of Errors*, *Sense & Sensibility*, *The Willard Suitcases* (American Shakespeare Center); *Grimm Lives* (Alliance Theatre). TV credits: *To Love and To Cherish*. Voice Over Credits: AAA, NPR, Vooks, and PBS. Training: BA from Spelman College, MFA from University of Houston. Member of Delta Sigma Theta Sorority Inc. (Eta Kappa Chapter).

Constance has been generously adopted by Linda R. Carlson, John and Sandy Fraser, Theresa and Bob Keatinge, Mary Ellen and Mike Litzau, and BJ and Toni Rodgers.

UNDERSTUDIES

ANDY DUS | *Animal Farm* – u/s Snowball/Old Major/Ensemble | Andy is making his Arvada Center debut. Other local credits: *Jest a Second!* (Cherry Creek Theatre); *Curious New Voices*, *UPRISING!* (Curious Theatre Company); *Seascape with Sharks and Dancer* (Naropa University); *Buried Child*, *Love's Labour's Lost*, *An Ideal Husband* (DCPA Education). Training: San Francisco Semester; American Conservatory Theater. Lewis Myers Scholar; DCPA Education.

HARDY LOUIHIS | *Stick Fly* – u/s Joe/Flip/Kent | This is Hardy's first appearance at the Arvada Center. Other credits: *The Comedy of Errors*, *A Woman Called Truth*, *Beyond Therapy*, *Macbeth*, and *The Two*

Gentlemen of Verona (Florida Playwright Theatre). Training: B.A in Theatre from Metropolitan State University of Denver.

MADELYN J. SMITH | *The Liar* – u/s Isabelle/Sabine/Lucrece | *Animal Farm* – u/s: Cow/Ebbie-Hen/Pigeons/Clover/Mrs. Jones/Ensemble | Madelyn joins the Arvada Center for the first time. Notable Credits: *Macbeth* (Misfits Theater Company); *Recent Tragic Events* (Stage 33 Productions); *Love's Labour's Lost*, *Dead Man's Cell Phone*, and *Savage in Limbo* (DCPA Education). Madelyn is also a founding member of Party People Productions and has directed and starred in their award-winning short films. Training: Lewis-Myers Scholar, DCPA: Education; B.A. in Vocal Performance from Gonzaga University; Doctoral candidate, University of Northern Colorado. www.madelynsmith.com

RYAN OMAR STACK | *The Liar* – u/s Dorante/Philiste/Alcippe | Ryan is making his first appearance at the Arvada Center. Ryan is a teaching artist touring in repertory for *Shakespeare In The Parking Lot* (DCPA Education), which include roles as Macbeth, Romeo, Mercutio, and more. Other local credits include: *Airness, 1984, Parfumerie* (Benchmark Theatre); and *Jest A Second!* (Cherry Creek Theatre). Ryan is a volunteer CASA and resident artist at Benchmark Theatre. Training: Lewis-Myers Scholar; DCPA Education.

Thank you to The Robert and Lois Gill Family Charitable Fund for underwriting this year's entire resident company of actors.



CREATIVE TEAM

LYNNE COLLINS is the Artistic Director of Plays for the Arvada Center's Black Box. She has been co/director and producer on two Zoom plays, *Family Tree* and *Christie Con*. Recently she directed *Sylvia*, *Small Mouth Sounds* and *Plaza Suite*. She directed *Sense and Sensibility* (Henry Award winner for Outstanding Ensemble, Outstanding Director of a Play and Outstanding Production of a Play) and *All My Sons*. Lynne directed for six seasons at the Colorado Shakespeare Festival, including *Much Ado About Nothing*, *Romeo and Juliet*, and *Noises Off* (True West Award Winner, Best Comedy). She was an Affiliate Artist and resident director with the Foothill Theatre Company in California from 1990 to 2009. She studied at the American Conservatory Theatre in San Francisco, HB Studio in New York and with Stella Adler. She holds an MA from San Francisco State University.

JADA SUZANNE DIXON | Director - *Stick Fly* | This is Jada's directing debut at the Arvada Center! Other directing credits include: *American Son* (Curious Theatre Company); *Bloomsday* (Butterfly Effect Theatre of Colorado); *Fairfield* (Miners Alley Playhouse). Acting Credits: *The Family Tree* (Arvada Center); *American Son*, *The Cake*, *Detroit 67*, *White Guy on the Bus*, *Marcus; or the Secret of Sweet*, *In the Red and Brown Water*, *House with No Walls* (Curious Theatre Company); *The Firestorm* (Local Lab Theatre); *The Revolutionists* (Butterfly Effect Theatre of Colorado); *Metamorphoses*, *The Color Purple*, *A Christmas Carol*, *Crumbs from the Table of Joy* (Aurora Fox Arts Center). Jada is an artistic company member with Curious Theatre Company and an Associate Artist with Local Lab Theatre. www.jadasuzannedixon.com

GEOFFREY KENT | Director - *The Liar* | Directing credits: *Murder on the Orient Express*, *The Foreigner*, *Waiting for Godot* (Arvada Center); *An Act of God* (Denver Center for the Performing Arts); *The Comedy of Errors*, *The Tempest*, *A Midsummer Night's Dream* (Colorado Shakespeare Festival); *Metamorphoses*, *She Kills Monsters* (Aurora Fox Arts Center); *SantaLand Diaries*, *The Grapes of Wrath*, *You Can't Take it With You*, *The Lying Kind*, *It's a Wonderful Life*, *Born Yesterday*, *39 Steps* (Theatreworks); *Cowboy Macbeth* (Listen Productions). Geoffrey is also an actor, fight director and teacher. www.geoffreykent.com

JESSICA ROBBLEE | Director - *Animal Farm* | Jessica Robblee has performed as a member of the Black Box Repertory Company, and she directed and co-wrote the Arvada Center's new touring offering for young audiences, *Yesterado*. Her directing credits include: *The Complete Works of Shakespeare Abridged* (UpstART Theatre Company); Seasons 1-2 of *Cult Following* (Denver Center for the Performing Arts); *Art Emergency* (Denver Art Museum), and Seasons 1-12 of Buntport Theater for All Ages, including *Trunks: A Live Comic Book*, *Duck Duck Dupe*, *Ode to an Ode*, and *Siren Song*. She holds an MA from the University of Northern Colorado. www.jessicarobblee.com



CREATIVE TEAM

DIANA BEN-KIKI | Wig Designer – *The Liar* | Diana has been the Wig Supervisor at the DCPA for the last 24 seasons. Wig Designs have included *A Christmas Carol*, *Oklahoma!*, *Twelfth Night*, *Anna Karenina*, *Indecent*, *You Lost Me*, *Sweeney Todd*, to name only a few. Arvada Center wig designs include *Sylvia*, *Million Dollar Quartet*, *Murder on the Orient Express*, *A Midsummer Night's Dream*, *Bright Star*, *Sense and Sensibility*, *Sin Street Social Club*. Other design credits include: Theater Aspen, Curious Theatre Company, Lone Tree Arts Center

KEVIN COPENHAVER | Costume Designer – *The Liar* | Arvada Center credits: *The Liar*, *Murder on the Orient Express*. Denver Center credits: *Wild Fire*, *Twelfth Night*, *Goodnight Moon*, *Sweat*, *Corduroy*, *The Who's Tommy*, *The Snowy Day*, *Sweeney Todd*, *Frankenstein*, *Lord of the Flies*, *Animal Crackers*, *Ring of Fire*, *The Whale*, *Dracula*, *Mama Hated Diesels*, *A Christmas Carol*, *Tantalus*, *Hair*, *La Cage aux Folles*, *Sylvia*, *The Explorer's Club*, *Hairspray*, *Young Frankenstein*, *Smokey Joe's Cafe*, *Hedwig and the Angry Inch*, *The Divine Sister*, *Dream a Little Dream*, *Titus Andronicus*, *Peter and the Starcatcher*, *Love, Janis*. Training: University of Cincinnati, Centro Maschere e Strutture Gestuali, Padua, Italy.

MEGHAN ANDERSON DOYLE | Costume Designer – *Stick Fly* | Arvada Center credits: *Small Mouth Sounds*, *The Moors*, *The Electric Baby*, *Waiting for Godot*, and *The Drowning Girls*. Other credits include: *A Doll's House* (2020 Henry Award for Outstanding Costume Design), *American Mariachi*, *The Wild Party*, *Sweet & Lucky*, and 20+ other productions (Denver Center for the Performing Arts); *A Midsummer Night's Dream*, *The Odyssey* (Colorado Shakespeare Festival); Curious Theatre Company, The Catamounts, Local Theatre Company, National Theatre

Conservatory. M.F.A. from University of Florida. www.doylecostumedesign.com

JASON DUCAT | Sound Designer – *The Liar*, *Animal Farm* | Jason returns to the Arvada Center where he has designed 13 shows including *Small Mouth Sounds* and *Murder on The Orient Express*. Other credits: *Passover*, *Detroit '67*, *The Cake*, *Venus in Fur*, *The Brothers Size* (Curious Theatre Company); *Twelfth Night*, *Goodnight Moon*, *Human Error*, *Two Degrees*, *Lord of the Flies* (Denver Center for the Performing Arts); *As You Like It*, *Troilus and Cressida*, *Henry V*, *Henry IV*, *The Tempest* (Colorado Shakespeare Festival); *Constellations* (THEATREWORKS); *The Little Mermaid*, *Peter Pan* (Chicago Shakespeare Theatre).

BRIAN MALLGRAVE | Scenic Designer – *The Liar*, *Animal Farm*, *Stick Fly* | Brian has worked with the Arvada Center since 2006. Awarded "Alumnus of the Year, 2019" by his alma mater, UNO, he also holds several local Henry Awards. Recent designs for the Center include *Sylvia*, *Murder on the Orient Express*, and *Bright Star*. Other local credits: Colorado Shakespeare Festival, Curious Theatre Company, DU Theatre, Colorado Springs Fine Arts Center, and Aurora Fox Arts Center.

SHANNON MCKINNEY | Lighting Designer – *The Liar*, *Stick Fly* | Previously Arvada Center designs: *Small Mouth Sounds*, *Murder on the Orient Express*, *The Diary of Anne Frank*, *Sense and Sensibility*, and *Bright Star*. Recent credits: *The Odyssey*, *A Midsummer Night's Dream*, *Twelfth Night*, *Romeo and Juliet* (Colorado Shakespeare Festival); *Sanctions* (Curious Theatre Company); *Grounded* (Sis Tryst Productions and DU Theatre). Regional designs include productions for Steppenwolf, The



CREATIVE TEAM

Goodman, The Court, Northlight Theatre, Lookingglass Theatre, Indiana Repertory Theatre, and The Alliance Theatre. Shannon has received seven CTG Henry Awards for Outstanding Lighting Design.

MELISSA J MICHELSON | Stage Manager – *The Liar* | Assistant Stage Manager – *Stick Fly* | Melissa is grateful to be back at the Arvada Center for her second Repertory Season. Previously she worked on the 2020 Black Box Repertory Season, the return of *Small Mouth Sounds*, and *Sylvia*. Other credits: *Tarzan*, *Shrek* (Berkshire Theatre Group); *Will Rogers Follies* (Goodspeed Musicals); *Evita* (Westport Country Playhouse); *Love's Labour's Lost*, *The Great Gatsby*, *West Side Story* (Orlando Shakespeare Theater); *The Curious Incident of the Dog in the Night-time* (Butterfly Effect Theatre of Colorado); *Flame Broiled*, or *the ugly play* (Local Theater Company); Four years working with actors with disabilities (Magic Moments Inc.). B.A. Theatre from Colorado State University.

CHRISTINE ROSE MOORE | Stage Manager – *Animal Farm*, *Stick Fly* | Christine returns for her 5th season. Center Favorites: *Christie Con* (virtual), *Waiting for Godot*, *Plaza Suite*, *Bus Stop*, *Murder on the Orient Express*, *Educating Rita*. Other favorites: *In the Heights*, *Clybourne Park*, *A Christmas Carol*, *Les Miserables*, *The Philadelphia Story* (Pioneer Theatre Company); *To Kill a Mockingbird*, *Gypsy*, *Xanadu*, *Mousetrap*, *Singin' in the Rain* (Arts Center of Coastal Carolina); *Richard III* (Colorado Shakespeare Festival); *Pygmalion*, *Annapurna* (Peterborough Players). Training: University of Utah.

MEGAN O'CONNOR | Wig Designer – *Stick Fly* | Megan has designed wigs for several Arvada Center productions including *Memphis*, *White Christmas*,

Sister Act, *Harvey*, *Mrs. Mannerly*, *All My Sons*, *Electric Baby*, *The Moors* and *A Christmas Carol*. Megan has worked with the Denver Center Theatre Company, Houston Grand Opera, Seattle Repertory Theatre, among others. Megan has a Bachelor of Arts degree from Metropolitan State University in Communications/Theatre, and a Master of Arts in Early Childhood Education from the University of Colorado Denver.

JON OLSON | Lighting Designer – *Animal Farm* | Jon has been a member of the Arvada Center since 2003. *Animal Farm* marks Jon's eleventh Arvada Center Black Box design. Jon has received Henry Award nominations for *The Drowning Girls* and *Educating Rita*. Other Arvada Center design credits include: *Sylvia*, *Plaza Suite*, *Blithe Spirit*, *The Mousetrap*, *The Archbishop's Ceiling*, *All My Sons*, *The Moors*, the World Premiere of *I'll Be Home for Christmas*, and the Regional Premiere of *Trav'lin The 1930's Harlem Musical*.

JEFFREY PARKER | Voice and Text Coach – *The Liar* | Jeffrey has previously coached on *Murder on the Orient Express*, *A Midsummer Night's Dream*, and *Small Mouth Sounds* for the Arvada Center. When not at the Arvada Center, Jeffrey is an Associate Professor of Theatre at MSU Denver and the Director of Voice and Text for the Colorado Shakespeare Festival. A Certified Teacher of both Knight-Thompson Speechwork and Fitzmaurice Voicework, Jeffrey holds an M.F.A. from UC Irvine and a B.A. from UCLA.

CECE SMITH | Sound Designer – *Stick Fly* | CeCe is working on their first show at the Arvada Center. Her recent sound design projects include *Eddie and Dave* (The Catamounts); *Sojourners Project: Busing* (IDEA Stages); *Queens Girl in the World*, *The Music of Black Nativity*, *Secrets of the Universe and Other Songs*



CREATIVE TEAM

(Aurora Fox Arts Center); *The Lonesome West* (University of Denver); and *Flame-Broiled or the ugly play* (Local Theatre Company). Education: They hold a B.F.A in Theatre Design and Technology from CU Boulder. www.cecesmithdesigns.com

GRADY SOAPES |Choreographer - *The Liar* | Choreography credits include: *Goodnight Moon*, *Anna Karenina*, *As You Like It*, *Drag Machine*, *Lord of the Butterflies*, *DragON* (Denver Center for the Performing Arts); *Comedy of Errors* (Colorado Shakespeare Festival); *The Music Man* (Perry-Mansfield) and former Resident Artist at CSU. Grady is the Director of Casting and Artistic Producer at the Denver Center and Casting Director for Sylvia Gregory Casting. Selected credits include: *Rattlesnake Kate*, *Goodnight Moon*, *Indecent*, *Oklahoma!*, *Twelfth Night*, *The Who's Tommy*, *The Wild Party*, *Christmas Carol*, and many tv, film and video games projects.

AARON VEGA & TRISTAN CUPP | Puppet Design & Construction – *Animal Farm* | Aaron is a Denver based creative. He curates The People's Building which provides access to affordable event and performance space to the metro area. @Bardgeek | Tristan works in painting, sculpting, mold-making, paper-mache, welding, creating mechanisms and carpentry. He's created art, scenery, and specialty props for theatre. @tristancupp

NICOLE WATTS | Costume and Puppet Design - *Animal Farm* | Nicole is the resident Costume Design Assistant/ Artisan at the Arvada Center. Her Arvada Center design credits include *Educating Rita*, *A Christmas Carol*, and the upcoming *Kinky Boots*. In addition to her role at the Arvada Center, she is a Freelance artist. Other organizations she has worked for include Colorado Shakespeare Festival, Yuletide Celebration, Glimmerglass Festival, Creede Repertory Theatre, and New Orleans Shakespeare Festival. She is also an instructor with Factory Fashion Academy. Training: BFA; University of Wyoming, MFA; Tulane University www.nicolekwatts.com



THE AUTHORS

DAVID IVES | Playwright - *The Liar* | David Ives is perhaps best known for his evening of one-act plays, *All in the Timing* (he has been included in the “Best Short Plays” series seven times), and for his drama *Venus in Fur*, which was nominated for a Tony Award for Best Play. His plays include *New Jerusalem: The Interrogation of Baruch de Spinoza*; *The School for Lies* (adapted from Molière’s *The Misanthrope*); *The Liar* (adapted from Corneille); *Time Flies*; and *Is He Dead?* (adapted from Mark Twain). He has also translated Feydeau’s *A Flea in Her Ear* and Yasmina Reza’s *A Spanish Play*. A former Guggenheim Fellow in playwriting and a graduate of The Yale School of Drama, he lives in New York City.

PIERRE CORNEILLE | Playwright - *The Liar* | Pierre Corneille was a French tragedian. He is generally considered one of the three great seventeenth-century French dramatists, along with Molière and Racine. As a young man, he earned the valuable patronage of Cardinal Richelieu, who was trying to promote classical tragedy along formal lines, but later quarrelled with him, especially over his best-known play, *Le Cid*, about a medieval Spanish warrior, which was denounced by the newly formed Académie française for breaching the unities. He continued to write well-received tragedies for nearly forty years.

GEORGE ORWELL | Author - *Animal Farm* | George Orwell, was an English novelist, essayist, journalist and critic. His work is characterised by lucid prose, biting social criticism, total opposition to totalitarianism, and outspoken support of democratic socialism. Orwell produced literary criticism and poetry, fiction and polemical journalism. He is known for the allegorical novella *Animal Farm* (1945) and the dystopian novel *Nineteen Eighty-Four* (1949). His non-fiction

works, including *The Road to Wigan Pier* (1937), documenting his experience of working-class life in the north of England, and *Homage to Catalonia* (1938), an account of his experiences soldiering for the Republican faction of the Spanish Civil War (1936–1939), are as critically respected as his essays on politics and literature, language and culture. In 2008, The Times ranked George Orwell second among “The 50 greatest British writers since 1945”.

NELSON S BOND | Adaptation - *Animal Farm* | Nelson Bond was an American author who wrote extensively for books, magazines, radio, television and the stage. The 1998 recipient of the Nebula Author Emeritus award for lifetime achievement, Bond was a pioneer in early science fiction and fantasy. His published fiction is mainly short stories, most of which appeared in pulp magazines in the 1930s and 1940s. Many were published in *Blue Book* magazine. He is noted for his “Lancelot Biggs” series of stories and for his “Meg the Priestess” tales, which introduced one of the first powerful female characters in science fiction.

LYDIA R DIAMOND | Playwright - *Stick Fly* | is an American playwright and professor. Among her most popular plays are *The Bluest Eye*, an adaptation of Toni Morrison’s novel; *Stick Fly*; *Harriet Jacobs*; and *Smart People*. Her plays have received national attention and acclaim, receiving the Lorraine Hansberry Award for Best Writing, an LA Weekly Theater Award, a Los Angeles Drama Critics Circle Award and the 2020 Horton Foote Playwriting Award from the Dramatists Guild of America. She has taught playwriting at DePaul University, Loyola University, Columbia College Chicago, Boston University, and University of Illinois at Chicago.



ARVADA CENTER ADMINISTRATION AND STAFF

Philip C. Sneed, President and CEO

Clark Johnson, Chief Operating Officer

Teresa YoKell, Vice President of
Advancement

ADMINISTRATION & FINANCIAL OPERATIONS

Andy Terek, Director of Finance

Alma Vazquez, Accountant

Sara DeHerrera, Administrative Coordinator

ARVADA CENTER EVENT SPACE (ACES)

Keisha Makonese, Director of ACES

Hannah Fisher, ACES Event Sales Coord.

Erick Delgadillo, Event Supervisor

EDUCATION

Lisa Leafgreen, Director of Education

Teresa Cirrincione, Asst. Education Director

Julie Payne, FRYS/Theatre Ed. Coordinator

Christina Noel-Adcock, Dance Coordinator

Emily Lindvall, School Programs Associate

Bebe Alexander, Ceramics Coordinator

Event Assistants:

Ashtyn Makonese, Devon Makonese

AUDIENCE SERVICES

Steven Cogswell, Audience Services Mgr.

Amber Gale, Box Office Manager

Michelle Peterson, Volunteer Services &
Accessibility Mgr.

FACILITIES MANAGEMENT

Patty Carrico, Interim Facilities Manager

David Crespín, Maintenance, Leadworker

Audience Services Representatives:

Morgan Fleetwood, Victoria Gardner,

Lindsay Griebler, Rebecka Lovisone,

Krishna Lund-Brown, Alix Maulitz,

Gabriel Morales, Lorene Peters,

Abygail Rosales

GALLERIES AND EXHIBITIONS

Collin Parson, Director of Galleries & Curator

Emily Grace King, Galleries Exhibition Manager

PERFORMING ARTS

Rod A. Lansberry, Producing Artistic

Director of Musical Theatre

Lynne Collins, Artistic Director of Plays

Lisa Hoffman, Artistic Associate

Adam Stolte, Production Manager

Jacob Kenworthy, Production Manager

Brian Mallgrave, Director of Scenic Design

Korri Marshall, Lead Scenic Artist

Grant Evenson, Audio Director

Elizabeth Jamison, Audio Engineer

Jon Olson, Lighting Director

Lucy Imel, Master Electrician

Melissa Green, Properties Shop Manager

Savana Leveille, Costume Shop Manager

Crystal McKenzie, Assistant Costume
Shop Mgr.

Nick Cimiyotte, Technical Director

David Cimiyotte, House Foreman

Tim Krueger, Shop Foreman

COMMUNICATIONS

Marcus Turner, Dir. Communications &
Audience Services

Sarah Kolb, Digital Communications Mgr.

Pierce Murphy, Creative Content Designer

Collin Sanders, Videographer

PHILANTHROPY

Jarrod Markman, Annual Giving Manager

Kathy Blegen-Huntley, Corporate
Relations Manager

Leslie Simon, Content and Grant Writer

Sophia Koop, Donor Stewardship &
Database Coordinator

SPECIAL THANKS





BLACK BOX REPERTORY THEATRE

PRODUCTION STAFF

ARTISTIC

Lynne Collins, Artistic Director of Plays
Lisa Hoffman, Artistic Associate
Brian Mallgrave, Director of Scenic Design

PRODUCTION

Jacob Kenworthy, Production Manager
Adam Stolte, Production Manager
Melissa J Michelson*, Stage Manager
Christine Rose Moore*, Stage Manager
Joanie Rubald, Covid Safety Manager
Gabby Illg, Covid Safety Manager

SCENE SHOP

Nick Cimyotte, Technical Director
David Cimyotte, House Foreman
Tim Krueger, Shop Foreman
Korri Marshall, Lead Scenic Artist
S. Layne Ely, Scenic Carpenter/Scenic Painter
J.C. Williams, Stage Carpenter
Paul Di Blasi, Stage Carpenter
Matt Granelli, Scenic Carpenter
Taber Lathrop, Scenic Carpenter
Kenneth Stark, Scenic Carpenter
Jason Di Blasi, Scenic Carpenter
JPapp, Scenic Carpenter
Sean Langar, Scenic Carpenter

PROP SHOP

Melissa Green, Properties Shop Manager
Hannah Male, Props Artisan
Jalana Sloatman, Props Artisan

COSTUME SHOP AND WARDROBE

Savana Leveille, Costume Shop Manager
Crystal McKenzie, Assistant Costume Shop Manager
Samantha R. De La Fuente-Meche, First Hand
Anneke Ciup, Wardrobe Supervisor
Jessie Page, Wardrobe Supervisor
Jonathan Kimbell, Stitcher
Olivia Murrow, Costume Crafts
Megan O'Connor, Wig Master
Melinda Xavier, Wig Assistant
Nicole Watts, Costume Design Assistant/
Artisan
Kayla Quiter, Stitcher

ELECTRICS

Jon Olson, Lighting Director
Lucy Imel, Master Electrician
Stephanie Dallmann, Production Electrician
Shaye Evans, Master Electrician
Rachel Fields, Electrician
Evee Helman, Electrician
Haley Parnell, Electrician
Carrie Smith, Electrician

SOUND

Grant Evenson, Audio Director
Morgan McCauley, Audio Engineer
Elizabeth Jamison, Audio Engineer

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

ARTS *for* ALL

Gala

MARCH 25, 2022

Join the Arvada Center family for an evening celebrating the impact and importance of the arts in our community.

The Arts for All Gala will raise crucial funds for arts education programs as well as the theatre and gallery programs you know and love.

TICKETS ON SALE NOW!

More information at
arvadacenter.org