

arvada  center  
MAIN STAGE THEATRE



Noises Off



## A NOTE FROM GEOFFREY KENT

DIRECTOR

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Farce is a very specific style of comedy, and it has been in use for centuries. Definitions vary, but all farces seem to contain comic violence, extravagant exaggeration, stereotyped characters, and doors, doors, doors. A popular subset of farce is “bedroom farce,” which adds assignations and affairs to the comic concoction. *Noises Off* by Michael Frayn elevates this formula further into a comic Mount Everest by essentially operating as a bedroom farce inside a bedroom farce. Two farces for the price of one.

My first encounter with *Noises Off* was actually in this very theatre in 1991. My mother has always believed, with our limited budget, that it was more important to *do* things rather than *buy* things, so going to the theatre was an important family tradition. Imagine my surprise when, pulled out of school to catch a Wednesday matinee, I encountered this beast of a comedy. I laughed until I cried, and went home with sore ribs and countless attempts to quote the show from memory.

I failed at that... so I skipped school the next three Wednesdays to bus back to the Arvada Center to watch it again and again and again.

This love of *Noises Off* has been with me throughout my career, and I have easily had a dozen encounters with it as a fight director, actor, and now director. This *Noises Off* pedigree includes a notable visit to Vladivostok, Russia for a bilingual production at the Maxim Gorky Theater (facilitated by Philip C. Sneed, Arvada Center President & CEO) -which is a story best told over sardines.

Welcome to the comedy geometry of a farce within a farce. May it bring you some necessary laughter and the occasional belly ache. May the farce be with you.

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## A Q&A WITH PLAYWRIGHT MICHAEL FRAYN

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British playwright Michael Frayn published *Noises Off* in 1982. Initially inspired by watching a run of his play *The Two Of Us* from the wings, he said: "It was funnier from behind than in front, and I thought that one day I must write a farce from behind."

Here's an excerpt from an interview with the playwright from Roundabout Theatre Company, in New York City (2015).

**Roundabout Theatre Company:** I read you were inspired to write *Noises Off* after seeing a farce you'd written entitled *The Two of Us* being performed from the perspective of backstage. What was the first thing you did once you had the idea?

**MF:** I wrote a 15-minute version of the idea for a theatrical charity evening. Michael Codron, the great London producer who has done the first productions of most of my plays over the years, then commissioned a full-length version – the only commission I have ever taken for an original play. In the short version you had to take in everything, onstage and backstage, before, during, and after, simultaneously. Watching it I realized that it would be better to take it one stage at a time, in three acts.

**RTC:** *Noises Off* features a play-within-a-play entitled *Nothing On* – what was your inspiration for the characters and plot of that play?

**MF:** The play-within-the-play I originally wrote was a pastiche of Feydeau... I reluctantly decided that the piece my wretched company was dragging around the country was more likely to be an English sex farce. I'd never actually seen one, so that was my research – watching a few English sex farces. Grim work.

**RTC:** What was the most challenging part of writing *Noises Off*? What part was the most fun?

**MF:** I found it all pretty grueling. Everything front stage is interconnected with everything backstage. Everything in each of the three different performances of *Nothing On* is interconnected. The whole thing is a bit like one of the turbulent systems studied in chaos theory, where the slightest change affects everything else.

I was also undermined by doubt about whether actors could ever learn the long wordless pantomime backstage (and it is in fact very difficult) – also whether actors would be prepared to perform a substantial proportion of the play not to the audience but to the back wall of the theatre, which was unlikely to reward their efforts with much sign of appreciation. I became more and more certain as I worked that the play would never be performed. I just went on with it so that I could put the typescript on the shelf, forget about it, and move on to something else.

**RTC:** If you were an actor, which role would you want to play in *Noises Off/Nothing On*?

**MF:** I'd like to be an actor whose agent had managed to get him a part in something else instead. Preferably one with armchairs to sit in.

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# Noises Off

by Michael Frayn

ARVADA CENTER MAIN STAGE THEATRE

March 22 - May 5, 2024

**Director**  
Geoffrey Kent °

**Costume Design**  
Meghan Anderson Doyle

**Sound Design**  
Jason Ducat

**Scenic Design**  
Brian Mallgrave

**Lighting Design**  
Shannon McKinney

**Voice and Dialect Direction**  
Jeffrey Parker

**Wig, Hair & Makeup Design**  
Lisa Pedraza

**Stage Manager**  
Katie An Siegel\*

**Assistant Stage Managers**  
Zach Madison\*,  
Melissa J Michelson\*

NOISES OFF is presented by arrangement with Concord Theatricals  
on behalf of Samuel French, Inc.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

Underwritten by: Diana and Mike Kinsey

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The video and /or audio recording of this performance by any means is strictly prohibited.



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## ACTORS

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Noelia Antweiler\*



Kate Gleason\*



Rodney Lizcano\*



Teej Morgan-Arzola



Leslie O'Carroll\*



Jenna Moll Reyes\*



Gareth Saxe\*



Adam Schroeder\*



Shannan Steele\*



Brandon Billings



Bob Hoppe



Devon James



Geoffrey Kent\*



Adriane Leigh Robinson\*

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

°Member of Stage Directors and Choreographers Society

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## CAST

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Dotty Otley .....	Kate Gleason*
Lloyd Dallas .....	Gareth Saxe*
Garry Lejeune .....	Adam Schroeder*
Brooke Ashton .....	Noelia Antweiler*
Poppy Norton-Taylor .....	Jenna Moll Reyes*
Frederick Fellowes .....	Rodney Lizcano*
Belinda Blair .....	Shannan Steele*
Tim Allgood .....	Teej Morgan-Arzola
Selsdon Mowbray .....	Leslie O'Carroll*

UNDERSTUDIES: Tim Allgood: Brandon Billings; Selsdon Mowbray, Frederick Fellowes: Bob Hoppe; Dotty Otley, Belinda Blair: Devon James; Garry Lejeune, Lloyd Dallas: Geoffrey Kent\*; Poppy Norton –Taylor, Brooke Ashton: Adriane Leigh Robinson\*

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



## SETTING

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### ACT I

The living room of the Brents' country home.

Wednesday afternoon.

(Grand Theatre, Weston-super-Mare. Monday, January 14)

### INTERMISSION

### ACT II

The living room of the Brents' country home.

Wednesday afternoon.

(Theatre Royal, Ashton-under-Lyne. Wednesday matinee, February 13)

### ACT III

The living room of the Brents' country home.

Wednesday afternoon.

(Municipal Theatre, Stockton-on-Tess. Saturday, April 6)

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## ACTOR BIOGRAPHIES

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**NOELIA ANTWEILER\*** (Brooke Ashton) is delighted to return to the Arvada Center, having previously performed in *Stick Fly*, *The Liar*, and *Animal Farm*. Select NYC credits: *Leah*, *The Forsaken* (New York Times mention, Metropolitan Playhouse); *The Tempest*, *Hair*, *As You Like It* (Secret Theatre). Other Denver credits include: *The Winter's Tale*, *One Man, Two Guvnors* (Colorado Shakespeare Festival); *Heroes of the Fourth Turning* (Curious Theatre Company); *Dreamgirls* (Lone Tree Arts Center); *Treasure Island*, *The Jedi Handbook* (Aurora Fox Arts Center). Thank you for supporting the arts.  
[@noelia.antweiler](mailto:@noelia.antweiler)

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**KATE GLEASON\*** (Dotty Otley) has performed in many Arvada Center productions including: *The Book Club Play*, *Our Town*, *Sylvia*, *Small Mouth Sounds*, *Plaza Suite*, *Murder on the Orient Express*, *A Midsummer Night's Dream*, *Tartuffe*, *Bus Stop*, *The Drowning Girls*, and *Sense and Sensibility*. Broadway: *Noises Off*, *The Pillowman*. Off-Broadway: *Henry IV* (Brooklyn Academy of Music); *A Flea in Her Ear* (Roundabout Theatre). Regional/International: PlayMakers Repertory Company, Baltimore Center Stage, Northern Stage, Williamstown Theatre Festival, Vienna's English Theatre, Hebbel-Theater (Berlin), DCPA Theatre Company, BETC, and THEATREWORKS.

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**RODNEY LIZCANO\*** (Frederick Fellowes) has performed at the Arvada Center in *The Laramie Project*, *Sylvia*, *End of the Rainbow*, *A Man For All Seasons* and *The Crucible*. He has appeared in regional theatre across the country with notable appearances at DCPA Theatre Company

(21 seasons), Colorado Shakespeare Festival (10 seasons), The Old Globe, Dallas Shakespeare, Theatre Aspen, BETC and LOCAL theatre companies. TV/Film: *Silver City* directed by John Sayles and "*Stage Struck*" on Bravo. Training: B.F.A. from Southern Methodist University, M.F.A. from National Theatre Conservatory.

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**TEEJ MORGAN-ARZOLA** (Tim Allgood) is a Denver-based filmmaker and theatre performer. This is his second show at the Arvada Center, previously he was George Gibbs in *Our Town*. Other credits: Usnavi from *In The Heights* (Vintage Theatre); Pete/Paul/Assistant in *An Octoroon* (Benchmark Theatre). Teej was a theatre major at Denver School of the Arts (Grades 6-12) and in May 2024, Teej will graduate with a B.F.A. in Film and TV Production from UC Denver.  
[@teejmorgan](mailto:@teejmorgan)

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**LESLIE O'CARROLL\*** (Selsdon Mowbray). Arvada Center credits: *Beautiful: The Carole King Musical*, *Into the Woods*, *Tartuffe*, *Mrs. Mannerly*, *Blithe Spirit*, *The Crucible*, *Moonlight and Magnolias*. Recent credits: *One Man, Two Guvnors*, *The Winter's Tale*, *A Midsummer Night's Dream* (Colorado Shakespeare Festival); *The Half Life of Marie Curie* (Theatreworks); *The Importance of Being Earnest* (Breckenridge Backstage Theatre); *A Doll's House*, *A Doll's House Part 2*, *A Christmas Carol* (DCPA Theatre Company). TV/ Film: "Breaking Bad", "Longmire", "Footloose." Awards/ Training: Best of Westword, True West, Denver Post Ovation Award; Education: M.F.A. from National Theatre Conservatory.



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## ACTOR BIOGRAPHIES

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**JENNA MOLL REYES\*** (Poppy Norton- Taylor) has performed at the Arvada Center in four productions: *Damn Yankees*, *Bus Stop*, *Saturday Night Fever* and *Miss Saigon*. Other credits: *Theater of the Mind*, *Wild Party*, *Between Us: Blind Date*, *Sweet and Lucky* (DCPA Theatre Company: Off Center); *Ring of Fire* (North Carolina Theatre); *The Cherry Orchard*, *The Great American Trailer Park Musical* (Miners Alley Playhouse); *Twelfth Night* (TheatreWorks); *Twist Your Dickens*, *She Kills Monsters* (Aurora Fox Arts Center). Training: B.F.A from Univ. of Northern Colorado. [jennamollreyes.com](http://jennamollreyes.com)

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**GARETH SAXE\*** (Lloyd Dallas) returns to the Arvada Center in *Noises Off*. Arvada Center credits: *Sylvia*, *Plaza Suite*. Broadway: *The Lion King*, *The Homecoming*, *Heartbreak House*, *Nikolai and the Others*. Off Broadway: *Harper Regan* (Atlantic Theatre Company); *Richard III* (Public Theatre). Regional: *Hamlet* (Shakespeare Theatre of New Jersey); *iWitness* (Mark Taper Forum). Local: *Coriolanus*, *All's Well That Ends Well* (Colorado Shakespeare Festival); *You Lost Me*, *Hotter Than Egypt* (DCPA Theatre Company). Film: *Public Enemies*. TV: *SVU*; *Law & Order*. Training: M.F.A. from N.Y.U.

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**ADAM SCHROEDER** (Garry Lejeune) is making his Denver debut at the Arvada Center. Adam has been seen in NYC with Theatre For a New Audience, New York Theatre Workshop, and Queensborough Performing Arts Center. Internationally with The Bermuda Festival and Edmonton International Fringe Festival. Regionally with Williamstown Theatre Festival, California Shakespeare Theater, Santa Cruz Shakespeare, Utah Shakespeare Festival, Pacific

Conservatory Theatre, and The Western Stage. Adam holds an M.F.A. in Acting from UC Irvine. Adam is also an interior designer. @adamschroeder [www.1601interiors.com](http://www.1601interiors.com)

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**SHANNAN STEELE\*** (Belinda Blair) has performed at the Arvada Center in 27 productions, including the Baker's Wife in *Into The Woods*, Donna Sheridan in *Mamma Mia!*, Kala in *Tarzan*, and Ginger Brooks in *The 1940's Radio Hour*. Other credits: *Sweeney Todd*, *A Christmas Carol* and *Animal Crackers* (DCPA Theatre Company); *I Love You, You're Perfect, Now Change*, *My Way*, *The Taffetas*, and *The Last Five Years* (DCPA Cabaret); *Roxie Hart* in *Chicago* (Breckenridge Backstage Theatre). Film: *Ink*. Education/Training: Doctor of Physical Therapy.

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**BRANDON BILLINGS** (U/S, Tim Allgood) has previously performed at the Arvada Center in the production of *The River Bride*. Other Credits: *The Cherry Orchard* (Miners Alley Playhouse); *Jeremiah* (Benchmark Theatre); *The Inheritance Parts 1&2*, *The One-Act Play That Goes Wrong*, *Fireflies*, and *Crosswords* (Vintage Theatre). Training: B.A. from Adams State University. [brandonbillings.net](http://brandonbillings.net), @billings\_97

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## ACTOR BIOGRAPHIES

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**BOB HOPPE** (U/S Freddie/Selsdon) has performed in seven shows at the Arvada Center including *Dirty Rotten Scoundrels*, *La Cage Aux Folles*, *Evita*, *Crazy for You*, and three of the *Joseph and the Amazing Technicolor Dreamcoats*. He is thrilled to be part of *Noises Off* and to work with Geoffrey Kent and this amazingly talented cast. Audiences have seen Bob over his 20 year career at BDT Stage in Boulder. Favorite roles include Nick in *Something Rotten!*, Bob Wallace in *White Christmas* and many others.

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**DEVON JAMES** (U/S Dotty/Belinda) was previously seen at the Arvada Center in: *Plaza Suite*, *The Mousetrap*, *Dividing the Estate*. Other credits: *Heartbreak House* (DCPA Theatre Company); *Steel Magnolias* (Cherry Creek Theatre Company); *Full Code*, *Seminar* (Boulder Ensemble Theatre Company); *The Secretary*, *Rancho Mirage*, *Time Stands Still* (Curious Theatre Company); *Biloxi Blues*, *Collected Stories* (Miners Alley Playhouse); *Honorable Disorder* (Emancipation Theater Company); *Androcles & The Lion*, *Lilly's Purple Plastic Purse* (Denver Children's Theatre). Training: MFA from University of Southern Mississippi.

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**GEOFFREY KENT\*** (U/S Garry/Lloyd) Previously at the Arvada Center: *Beautiful: The Carole King Musical*, *Our Town*, *Small Mouth Sounds*, *A Midsummer Night's Dream*, *Sin Street Social Club*, *The Moors*, *All My Sons*, *Sense & Sensibility*, *Bus Stop* and *Twelfth Night*. Other work includes fourteen seasons with the Colorado Shakespeare Festival, many with the Denver Center for the Performing Arts, four with the Utah Shakespeare Festival, four with the Orlando Shakespeare

Theater and various Colorado stages.  
[www.GeoffreyKent.com](http://www.GeoffreyKent.com)

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**ADRIANE LEIGH ROBINSON\*** (U/S Brooke and Poppy) was recently seen at the Arvada Center as Cynthia in *Beautiful: The Carole King Musical*, Lola in *Damn Yankees*, Agnes in *I Do! I Do!*, *Disney's Beauty and the Beast*, Rodgers and Hammerstein's *Cinderella*, and in the 2018 and 2021 productions of *Elf - The Musical*. Other credits: Casey in *First Date* (DCPA Theatre Company); Olivia in *Miss You Like Hell*, Ada Lovelace in *Futurity* (Aurora Fox Arts Center); Alicia in *The Thanksgiving Play* (Curious Theatre Company); Sally in *Cabaret* (Miners Alley Playhouse). Education: B.F.A. from UNCO. @little.adriane.leigh



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## CREATIVE TEAM

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**GEOFFREY KENT** <sup>o</sup> (Director) Arvada Center: *Our Town, The Liar, Murder on the Orient Express, The Foreigner, Waiting for Godot*. Denver Center Broadway: *Act of God*. Utah Shakespeare Festival: *The Play that Goes Wrong*. Colorado Shakespeare Festival: *The Comedy of Errors, The Tempest, A Midsummer Night's Dream*. Aurora Fox Arts Center: *Metamorphoses, She Kills Monsters, The Jedi Handbook*. Theatreworks CS: *The Santaland Diaries, Grapes of Wrath, You Can't Take it With You, The Lying Kind, It's a Wonderful Life, Born Yesterday, 39 Steps*. Listen Productions: *Cowboy Macbeth*. [www.geoffreykent.com](http://www.geoffreykent.com)

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**MEGHAN ANDERSON DOYLE** (Costume Designer) Arvada Center credits: *Stick Fly, Small Mouth Sounds, The Moors, The Electric Baby, Waiting for Godot, and The Drowning Girls*. Other credits include: *A Doll's House\*, American Mariachi, The Wild Party, Sweet & Lucky*, and 20+ other productions (Denver Center for the Performing Arts); *King Lear* and 10 additional productions (Colorado Shakespeare Festival); Curious Theatre Company, The Catamounts, Local Theatre Company, National Theatre Conservatory. M.F.A. from University of Florida \*2020 Henry Award Outstanding Costume Design. [www.DoyleCostumeDesign.com](http://www.DoyleCostumeDesign.com)

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**JASON DUCAT** (Sound Designer) returns to the Arvada Center where he has designed for over 15 shows in the Black Box Theatre. Other credits: *Truth Be Told, The Minutes, Passover, The Brothers Size, 9 Circles* (Curious Theatre Company); *Who's Afraid of Virginia Woolf, Twelfth Night, Goodnight Moon, Human Error, Lord of the Flies* (DCPA Theatre Company); *King Lear, As You Like It, Troilus and Cressida, Henry IV, The Tempest* (Colorado

Shakespeare Festival); *Coal Country* (Boulder Ensemble Theatre Company); *The Little Mermaid, Peter Pan* (Chicago Shakespeare Theatre).

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**BRIAN MALLGRAVE** (Scenic Design) has worked with the Arvada Center since 2006 helping to produce over 200 original set designs, and currently serves as Director of Scenic Design and Properties. Awarded "Alumnus of the Year, 2019" by his alma mater, UNO, he also holds several local Henry Awards: most recently for the design of *Disney's Beauty and the Beast* in 2022. Other local credits: Colorado Shakespeare Festival, Curious Theatre Company, DU Theatre, Give 5 Productions, Colorado Springs Fine Arts Center, and Aurora Fox Arts Center.

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**SHANNON MCKINNEY** (Lighting Designer) has designed over 25 productions at the Arvada Center including *Beautiful: The Carole King Musical, The Book Club Play, Into the Woods, and The Liar*. Recent credits: *Much Ado About Nothing, King Lear* (Colorado Shakespeare Festival); *On the Exhale* (Curious Theatre Company). Regional designs include productions for Steppenwolf Theatre, Goodman Theatre, The Court, Northlight Theatre, Lookingglass Theatre, Indiana Repertory Theatre, The Alliance Theatre, and the DCPA Theatre Company. Shannon has received seven CTG Henry Awards for Outstanding Lighting Design.

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**JEFFREY PARKER** (Voice and Dialect Direction) (he/him) returns to the Arvada Center having previously worked on *Murder on the Orient Express, A Midsummer Night's Dream, Small Mouth Sounds, The Liar, and Damn Yankees*. He is a tenured professor of theatre,

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<sup>o</sup>Member of Stage Directors and Choreographers Society



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## CREATIVE TEAM

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the Director of Voice and Text for the Colorado Shakespeare Festival, and a two-time Henry award-winning actor. His book, *Experiencing Speech*, is available for purchase on Amazon or Routledge.

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**LISA PEDRAZA** (Wig, Hair & Makeup Design) is making her wig and makeup design debut in *Noises Off*. She has previously worked as a Wig and Makeup Supervisor in several Arvada Center productions including: Rodgers and Hammerstein's *Cinderella*, *Beautiful: The Carole King Musical*, and *Damn Yankees*. Lisa has also worked as a Wig and Makeup Assistant at Santa Fe Opera House, Opera Colorado, and Central City Opera. Lisa would like to thank her husband, Connor, her dog, Gimli, her cat, Mei, and her cockatiel, Faryd, for all their love and support.

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**KATIE AN SIEGEL\*** (Stage Manager) is thrilled to be doing her first show at the Arvada Center. Favorite regional credits include: *A Christmas Carol*, *The Tempest*, *Little Shop of Horrors* (Alabama Shakespeare Festival); *Much Ado About Nothing* (DCPA Theatre Company); *Chicken & Biscuits* (TheatreSquared); *Beautiful: The Carole King Musical*, *Rent*, *Gypsy*, *Jersey Boys* (Theatre Aspen). Katie An is a graduate of Webster University with her BFA in Stage Management and is currently pursuing her MBA at the University of North Alabama.

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**ZACH MADISON\*** (Assistant Stage Manager) At the Arvada Center: Rodgers and Hammerstein's *Cinderella*, *Beautiful: The Carole King Musical*, *Damn Yankees*, and *Into the Woods*. Other Credits: *Twenty50*, *Twelfth Night*, and *Bite Size* (Denver Center for the Performing Arts); *The Miraculous Journey of Edward Tulane*, and *The Little Prince* (Denver Children's Theatre); *Freaky Friday*, *Hurricane Diane*, and *Wonderland*

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(Aurora Fox Arts Center); *The Pitch*, *The Phoenix*, and *The Trespassers* (Ellis & Fortmiller Productions); *The Polar Express* (Colorado Railroad Museum); *Recent Tragic Events* (Stage 33 Productions); and over 10 productions with Phamaly Theatre Company.

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**MELISSA J MICHELSON\*** (Assistant Stage Manager) Arvada Center credits: *Natasha, Pierre & The Great Comet of 1812*, *The Laramie Project*, *Our Town*, *The Book Club Play*, *Disney's Beauty and the Beast*, *The River Bride*, *Stick Fly*, *The Liar*, *Sylvia*, *Small Mouth Sounds*, and *Murder on the Orient Express*. Other favorites: *Beautiful: The Carole King Musical*, *Doubt*, *RENT*, *Gypsy*, *Jersey Boys* (Theatre Aspen); *The Curious Incident of the Dog in the Night-Time*, *Tiny Beautiful Things* (BETC); Shows with LOCAL Theatre Company, Berkshire Theatre Group, Orlando Shakes, Goodspeed Musicals, Westport Country Playhouse; Four years working with actors with disabilities (Magic Moments Inc.). B.A. in Theatre from Colorado State.

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**MICHAEL FRAYN** (Author) was born in London in 1933. He began his career as a reporter for the Guardian and later the Observer. After leaving the Observer he continued to write as a columnist as well as publishing novels and plays for television and stage.

His plays for stage include *Copenhagen*, *After Life*, *The Two of Us*, *Alphabetical Order*, *Donkeys' Years*, *Clouds*, *Balmoral* (Liberty Hall), *Make and Break*, *Noises Off*, *Benefactors*, *Alarms and Excursions*, *Look Look*, *Here and Make and Break*. Other translations include four full-length Chekhov plays (*The Cherry Orchard*, *Three Sisters*, *The Seagull* and *Uncle Vanya*) and four one-act plays (*The Evils of Tobacco*, *Swan Song*, *The Bear* and *The Proposal*). Mr. Frayn is married to the biographer and critic Claire Tomalin.

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## PRODUCTION RUN CREW

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Stage Manager ..... Katie An Siegel\*

Assistant Stage Manager ..... Zach Madison\*, Melissa J Michelson\*

House Foreman ..... David Cimyotte

Deck Stagehand ..... Matt Granelli

Wardrobe Supervisor ..... Jessie Page

Wig Supervisor ..... Lisa Pedraza

Audio Engineer ..... Morgan McCauley

Production Electrician/Programmer ..... Miranda Hunt

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## NOISES OFF

### PRODUCTION STAFF

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Philip C. Sneed,  
President and CEO

#### ARTISTIC

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

#### PRODUCTION

Jacob Kenworthy, Director of Production  
Elizabeth Jamison, Production Manager  
Jazlynn Williams, Associate Production  
Manager  
Christine Rose Moore, Production Stage  
Manager  
Dr. Shannan Steele, Doctor of Physical  
Therapy

#### SCENE SHOP

Nick Cimyotte, Technical Director  
David Cimyotte, House Foreman  
Tim Krueger, Shop Foreman  
Korri Marshall, Lead Scenic Artist  
Ally Lacey-Kachelmeier, Lead Carpenter  
S. Layne Ely-Hughes, Scenic Carpenter/  
Scenic Painter  
Matt Granelli, Scenic Carpenter  
Kenneth Stark, Scenic Carpenter  
Jack Stremsterfer, Scenic Carpenter  
J.C. Williams, Black Box Lead Technician  
Jo Lieb, Scenic Carpenter  
Nate Repp, Scenic Carpenter  
Joan Cimyotte, Scenic Painter

#### PROP SHOP

Jalana Sloatman, Assistant Prop Shop  
Manager  
Ryan Rouillard, Props Artisan

#### COSTUME SHOP AND WARDROBE

Sarah Stark, Costume Shop Manager  
Samantha R. De La Fuente-Meche,  
Costume Shop Lead  
Eileen Thoma, Draper  
Jessie Page, Wardrobe Supervisor  
Olivia Murrow, Costume Crafts  
Jocelen Barnett Smith, Costume Design  
Assistant/Artisan  
Lisa Pedraza, Wig Supervisor  
Faylo Kennedy, Stitcher  
Katarina Kosmopoulos, Stitcher  
Emma Kaufman, Stitcher

#### ELECTRICS

Jon Olson, Lighting Director  
Alex Ostwald, Asst. Lighting Director  
Connor Baker, Production Electrician/  
Programmer  
Miranda Hunt, Production Electrician/  
Programmer  
Riley Nicole, Production Electrician/  
Programmer  
Lauren Hergenreter, Electrician

#### SOUND

Morgan McCauley, Audio Engineer  
Weston Rutherford, Audio Engineer

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

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## ARVADA CENTER ADMINISTRATION AND STAFF

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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, Senior Accountant  
Sara DeHerrera, Administrative Coordinator  
Libby Zambrano, Human Resources Manager

### ADVANCEMENT

Keisha Makonese, Director of ACES  
Jackie Mendenhall, Sales Account Executive  
Victoria Gardner, ACES Event Sales Coord.  
Erick Delgadillo, Event Supervisor

### EDUCATION

Lisa Leafgreen, Director of Education  
Teresa Cirrincione, Asst. Education Director  
Scottie Woodard, FRYs/Theatre Ed. Coordinator  
Christina Noel-Adcock, Dance Coordinator  
Molly Berger, School Programs Coordinator  
Emi Faltinson, School & Community Programs  
Associate  
Bebe Alexander, Ceramics Coordinator  
Shaylyn Hubbell, Education Assistant  
Jocelyn Cruz, Education Assistant

Sarah Kolb, Director of Marketing and  
Communications

Leslie Simon, Communications & PR Specialist  
Hannah Powers, Graphic Designer  
Collin Sanders, Digital Communications  
Coordinator

### FACILITIES MANAGEMENT

Patty Carrico, Interim Facilities Manager  
David Crespin, Maintenance, Leadworker

Jarrod Markman, Director of Individual Giving &  
Patron Experience  
Alex Reinhardt, Patron Experience and Volunteer  
Manager  
Amber Gale, Box Office Manager  
Kennedy Russell, Senior Audience Services  
Representative

### GALLERIES AND EXHIBITIONS

Collin Parson, Director of Galleries & Curator  
Emily Grace King, Galleries Exhibition Manager &  
Associate Curator

Brandon Billings, Mateo Castillo, Gabriel Morales,  
Jeff Smith, Melissa Larsen, Rebecka Lovisone, Chris  
DiRenzo, Patron Experience Representatives  
Cindi Bryant, Claudette Ferris, Ken Ho, Elias Lopez,  
Derek McCracken, House Managers

### PERFORMING ARTS

Lynne Collins, Artistic Director  
Lisa Hoffman, Artistic Associate  
Jacob Kenworthy, Director of Production  
Elizabeth Jamison, Production Manager  
Jazlynn Williams, Associate Production Manager  
Brian Mallgrave, Director of Scenic Design and  
Properties  
Korri Marshall, Lead Scenic Artist  
Jon Olson, Lighting Director  
Alex Ostwald, Assistant Lighting Director  
Jalana Sloatman, Assistant Prop Shop Mgr.  
Sarah Stark, Costume Shop Manager  
Samantha R De La Fuente- Meche, Costume Shop  
Lead  
Nick Cimyotte, Technical Director  
David Cimyotte, House Foreman  
Tim Krueger, Shop Foreman  
Ally Lacey-Kachelmeier, Lead Carpenter  
JC Williams, Black Box Lead Stage Hand

Kathy Blegen-Huntley, Director of Institutional &  
Capital Giving  
Kelly Eisentraut, Grant Writer  
Taylor Hicks, Stewardship Coordinator  
Jenny Sines, Individual Giving Coordinator  
Ramzi Ghazaleh, Fundraising Event Coordinator

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# ARVADA CENTER

## BOARD OF DIRECTORS

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Desmond Bruguier  
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Denise Delgado  
Bob Dyer  
Justin Fales  
Greg Francis  
Nancy Gary  
Sandy Hartgens  
Arnulfo Hernandez  
Alan Hines  
Lisa Landis  
Rita Lawrence  
Gene Lucero  
David Martinelli  
Godwin-Charles Ogbeide  
Lauren Simpson  
Daniel Trujillo  
Carolynne White

*Ex Officio* members  
Lorie Gillis  
Philip C. Sneed

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2024-2025 THEATRE SEASON

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*Waitress*

PRACULA  
*A Feminist Revenge Fantasy, Really*

*Once Upon A  
MATTRESS*

CLYBOURNE  
PARK



A GENTLEMAN'S GUIDE TO  
LOVE *and* MURDER

**AC Restroom Use Policy:** Anyone that visits the Arvada Center is allowed to use a facility that best corresponds with their gender identity. The restroom policy is designed to ensure that everyone feels comfortable and safe within the existing facilities. Arvada Center is also aware of the need for a permanent, publicly accessible gender-neutral restroom. The Center is working with the City of Arvada to work through building codes, capital expenses, and other obstacles to fulfill this need.

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## LAND ACKNOWLEDGEMENT

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The Arvada Center for the Arts and Humanities acknowledges that our facilities stand atop ancestral lands that include those of the Tsétséhéstaestse (Cheyenne), the Hinono'eiteen (Arapaho), Nuche (Ute), and Oceti Sakowin (Lakota) nations. We offer our respect to people of these nations—past, present and future.

As we strengthen our resolve to honor their legacies we ask that you do so as well by giving pause to acknowledge the history of deceit, wrongdoing and Western settlement on their lands as well as the beauty of their languages, knowledge, and strengths that inform our human experience today.

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**Underwritten by:**  
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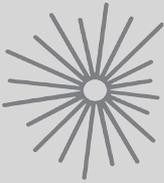
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