



DECEMBER 9 - JANUARY 2, 2021

ARIZONA THEATRE COMPANY

SEAN DANIELS 
THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT 
MANAGING DIRECTOR

PRESENTS

MISS BENNET: CHRISTMAS AT PEMBERLEY

BY
LAUREN GUNDERSON & MARGOT MELCON

PRODUCTION STAGE MANAGER
GLENN BRUNER* 

ASS. STAGE MANAGER
MOLLIE HEIL 

SCENIC DESIGNER
APOLLO MARK WEAVER

COSTUME DESIGNER
LUX HAAC

LIGHTING DESIGNER
ELIZABETH HARPER

SOUND DESIGNER
KIARA JOHNSON 

DIALECT COACH
KEVIN BLACK 

DIRECTED BY
SEAN DANIELS 

MISS BENNET: CHRISTMAS AT PEMBERLEY was originally produced by Northlight Theatre, Chicago, Illinois
(BJ Jones, Artistic Director; Timothy Evans, Executive Director).

MISS BENNET: CHRISTMAS AT PEMBERLEY is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

CORPORATE PRODUCTION SPONSOR:

LAVIDGE

2021/2022 SEASON SPONSOR: **I. MICHAEL AND BETH KASSER**



CAST

MARY BENNET..... JESSICA JAIN*
ARTHUR DEBOURGH SETH TUCKER*
ELIZABETH DARCY..... ALEXIS BRONKOVIC*
FITZWILLIAM DARCY..... JOHN PATRICK HAYDEN*
JANE BINGLEY SHONDA ROYALL*
CHARLES BINGLEY..... JOHN GREGORIO*
LYDIA WICKHAM..... ELENA LUCIA QUACH*
ANNE DEBOURGH VERONIKA DUERR*

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

THERE WILL BE ONE 15 MINUTE INTERMISSION.

UNDERSTUDIES

MARY/ANNE.....CAMDEN STANKUS*
LYDIA/ELIZABETH/JANE..... MAIA BICKERSTAFF*
MALE SWING DANIEL ALTAMIRANO*



ARIZONA ARTISTS INITIATIVE ATC is committed to Arizona artists. From our staff who live in Arizona to create the productions you see to the artists who help create readings and other productions, Arizonans take a leading role in everything we do. In addition to everyone on the staff page, we note individual artists on shows who are from Arizona.

On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

To learn more about **MISS BENNET: CHRISTMAS AT PEMBERLEY**, please visit the Learning & Education page at atc.org for a comprehensive free Play Guide. The Play Guide contains historical information, cultural context, and more.

Cell phones and other devices that make a noise can greatly disturb your fellow audience members and the performers. PLEASE TURN THEM OFF before the performance.

Cover: Esser Design

Arizona Theatre Company operates under agreements between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists Local USA-829, IATSE.



The Actors and Stage Managers employed in these productions are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director is a member of the Stage Directors and Choreographers Society, an independent national labor union.



The Scenic, Costume, and Lighting Designers in LORT Theatres are represented by Union Scenic Artists Local USA-829, IATSE.



LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS



Part of my continual goal is to connect you (the audience) directly to our artists.

I want to connect you directly to **Lauren Gunderson**, one of my favorite writers, one of my favorite people, one of the reasons why I'm still working today. She is truly a force in the American theatre, and I consider it one of our greatest triumphs that she now considers us home.

She writes the smartest, most complex women appearing on stages today and, because she's a true southerner, does it all with a level of charm that disarms even the hardest of hearts.

The idea, that through delight and her whip-smart writing, she is not only winning praise and awards – and hearts and minds – but sneakily educating theatre audiences everywhere is one of the most exciting things happening in our field.

What a joy it is to encounter her work and leave feeling like we have a bigger understanding of who we are as a people.

She's the type of artist you'll see more of at ATC – smart, successful, AND equal parts good egg. She's interested in community, in theatricality, in winning, and in YOU.

She's the future, and we're proud to call her one of our own.

Here's Lauren:



"The power of a story is more profound in its telling than in its imagining.

That's why I'm so excited to be a part of Sean's first season. The courage to put forth new stories of people like us and far from us, in triumph and in tragedy, stories that encourage us and challenge us, is the true work of this art form.

There is a kind of sacred work in the theater, but it only matters when it's shared. It's not something we get to keep to ourselves, it's not something that should look like anything we've seen before.

That's where theatres like Arizona Theatre Company come in, that's where audiences like you come in, that's where we all literally come in, sit together, and add to a story without our own wisdom and fear and history.

Theatre is something made by everyone who touches it.

So whether you're watching a play about someone who reminds you of yourself, or someone you've never even imagined meeting before, you're making the story more real and more necessary by your watching it.

Stories can tell the future if you let them.



LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS



Nardeep Khurmi, Veronika Duerr, Amelia White, Tori Grace Hines, and Inger Tudor in ATC's production of Lauren Gunderson's *Silent Sky*.

A better world, a more just world, a world where we laugh at the bad guys (or ourselves) and cheer the impossible victors (or ourselves)? Theatre can give us those realities before they're even realities.

So when Sean chooses stories that put women's stories up front in a world that usually doesn't; when he put artists of color and grace on stage in a country that usually assumes the worst of them, that give you the chance to laugh and hypocrisy and benevolence, both he and his audience are helping make that better world more real, even if it's through fiction.

Stories are only powerful if they're told.

Thank you for being a part of the telling.

Thank you for letting my story be a part of the lifted life we're all crafting through big art, brave congregation, and a collective, soaring imagination at Arizona Theatre Company."

— Lauren Gunderson

Sean Daniels
The Kasser Family Artistic Director



LETTER FROM MANAGING DIRECTOR GERI WRIGHT



Welcome to *Miss Bennet: Christmas at Pemberley*, full of wit and warm-spirited humor about the complexities of love and family. This year, *Christmas at Pemberley* also launches ATC's shift in the season as part of our new business model. Annually, we will produce a holiday show in November/December to spend time in the theatre together as a theatrical family during the holidays.

The fall is my favorite time of the year. Yes, it is the ability to layer clothing, but it is a more profound and meaningful time of year for me personally.

It starts in late September when you step outside in the early morning and feel the change in the air. It is crisper – hinting at what is around the corner. October arrives along with “pumpkin spice everything,” and Christmas decorations are creeping into the store aisles. November brings in Thanksgiving as a second thought before the hustle and bustle of Christmas arrives. My goddaughter, when she was younger, said, “Give the turkey’s a chance!” And I couldn’t agree more. Her young mind knew then that Thanksgiving – as important as it is – gets overlooked for the flashier Christmas.

Thanksgiving was my mother’s favorite holiday. The more the merrier; food, people, generosity, good cheer. The holiday was a time when she would invite whomever (familiar or not) to our house for the celebration. She believed that no one should be alone at this time of year and our house was always full of strangers – soon-to-be friends – who had no other place to go for the holiday. The Christmas music played, the oven was on, and the aromas floated throughout the house – all was right in the world.

Her generous and loving heart is the perfect meaning for my greeting today.

I want to suggest that we hold onto the holiday sentiment in our hearts for as long as possible. May the warmth and laughter you experience watching *Miss Bennet: Christmas in Pemberley* today remind you of the importance of being present with those close to you – and extend that warmth to those you do not yet know.

We are grateful that you are here to enjoy what we hope will be a holiday tradition for your family for years to come. And, if we hear you humming a holiday tune on your way out, we won’t judge.

Nothing but love here.

Happy Holidays!

Geri Wright
Managing Director

WHAT IS IT ABOUT JANE AUSTEN?

Is it the setting, England during the Regency, where a prince instead of a king ruled and empire waist dresses were introduced by another “Emma”?

Is it the language, where women speak up and men listen? Where irony and social commentary meld effortlessly together?

Is it characters like Elizabeth Bennet, Elinor Dashwood, Emma Woodhouse, and so many more women with a purpose and a determination to live their lives as they choose?

These are all superficial assumptions about why Jane Austen remains so popular nearly 200 years after her death. Maybe it is a combination of all of them, along with that “special sauce” of time and place that makes both Jane-ites and first-timers alike fall for her works. There are only six novels – *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), *Northanger Abbey* (1818, posthumous), *Persuasion* (1818, posthumous), and *Lady Susan* (1871, posthumous) – but the number of adaptations (as well as works inspired by the framework Austen provided) for film, television, and stage make it seem as though there are so many more. Furthermore, her “sensibility” has inspired contemporary artists in all mediums – just look to the success of this summer’s *Bridgerton* as an example.

Scholars in all areas – history, literature, economics, sociology, and anthropology – have poured over Austen’s works, looking for clues about intention, what she thought of the world around her, and what those words actually meant.

But at the end of the day, the subject at hand is THE STORY. What has delighted readers and viewers since her death has been the stories.

Will Emma's adventures ruin love for all with whom she comes in contact? Or will the Dashwood sisters balance sense with passion? So many questions!

One of the lingering questions that has intrigued readers and scholars alike at the end of *Pride and Prejudice* is exactly what happens to the Bennet family once the last lines are written. Austen gives us a bit about Lydia and Wickham, we have some clear resolution as to the happiness between Elizabeth and Darcy, and even a word or two about Lady Catherine. But Miss Mary Bennet? This is what Austen tells us:

Mary was the only daughter who remained at home; and she was necessarily drawn from the pursuit of accomplishments by Mrs. Bennet's being quite unable to sit alone. Mary was obliged to mix more with the world, but she could still moralize over every morning visit; and as she was no longer mortified by comparisons between her sisters' beauty and her own, it was suspected by her father that she submitted to the change without much reluctance.

And this is where Lauren Gunderson and Margot Melcon launch *Miss Bennet: Christmas at Pemberley*. Is Mary *really* no longer mortified by comparisons to her sisters' beauty? Does she *really* moralize over every morning visit? And the biggest question of all: is she *really* the only daughter who remains at home?

Like any exemplary historians, literary scholars, and anthropologists, Gunderson and Melcon plumb the text of *Pride and Prejudice* not only for its hidden secrets but for inspiration, as they place us squarely into a world of possibilities with their take on the "what happens next" questions of the Bennet sisters. With each emotional beat and turn of phrase, they pick up the pen left by Jane herself.

As you watch the whirlwind of comings and goings at Pemberley, recall that there are so many assumptions about meaning, characters, and place – and what a "Jane Austen" story is. Embrace these characters for who they are, celebrate a world of high stakes and low consequences, and smile with joy as the story after the story comes alive.



Jessica Jain (Mary Bennet) is thrilled to be making her Arizona Theatre Company debut and to be playing a beloved Bennet sister. She has spent much of her life manifesting becoming a Jane Austen heroine (She was Charlotte Lucas last time ... although I guess she's technically a Gunderson/Melcon heroine ... still counts). Favorite credits include *Pitch Perfect*, *Blue Bloods*, *The Who and the What*, *For Steve Wozniak on His 67th Birthday*, *The Last Word*, *The Metal Children*, *Pride and Prejudice*, and *Godspell*. Proud graduate of the Louisiana State M.F.A. acting program. Love to The Jains, her small brown dog, and her plants.



Seth Tucker 🌻 (Arthur de Bourgh) ATC: Debut. Seth is a proud queer, Latinx, artistic entrepreneur, born and raised in Arizona. A graduate of ASU with degrees in Music Theatre and Business Marketing, Seth has performed, produced, and directed all around the Valley. Favorite acting credits: Jacob in *La Cage Aux Folles* (ABT), Charlotte et al. in *I Am My Own Wife* (BLK BOX PHX), Leo Frank in *Parade* (ART & Mesa Outback Theatre, AriZoni Nomination), Leaf Coneybear in *The 25th Annual Putnam County Spelling Bee* (PTC & Beef and Board Theatre, AriZoni Award & Encore Awards winner), David in *Santaland Diaries* (ABT & FUSE), Emcee in *Cabaret* (FUSE), Miss West Coast in *Pageant* (ABT & Off-Broadway, Original Cast Recording), and Marcus in *Murder For Two* (PTC). Seth is an active member of AEA and sits on the board of UCAT, Arizona's newest BIPOC-focused theatre organization. Much love to my

supportive family and to my gorgeous, talented, kind husband. SethATucker.com

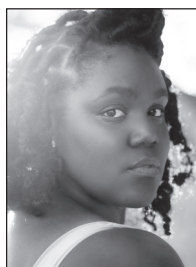


Alexis Bronkovic (Elizabeth Darcy) is thrilled and grateful to be making her Arizona Theatre Company debut. Broadway/New York: *The Big Broadcast*, The Barrow Group Theatre; *Tiny Geniuses*, Fringe NYC at the Here Arts Center. Regional: *Born Yesterday* (Billie Dawn), The Guthrie Theatre, *Silent Sky* (Henrietta Leavitt), earned Best Actress IRNE nomination, *The Wickhams: Christmas at Pemberley* (Elizabeth Darcy), *Miss Bennet: Christmas at Pemberley* (Elizabeth Darcy), Merrimack Repertory Theatre; *Amadeus* (Constanze), Maltz Jupiter Theatre, *A Christmas Carol* (Belle), Actors Theatre of Louisville, *Postwave Spectacular*, *Heist*, Humana Festival ATL. Web-series: *2Some*, *Rainbow Ruthie*. TV: *Law & Order SVU*, *FBI: Most Wanted*, *Blacklist*, *Younger*, *The Affair*, *Royal Pains*, *Blue Bloods*. Film: *Oleander*, *Jimmy & Don*, *Veritaphobia*, *On Settling Down*, *Julia*. Education: BA Theatre Performance from Marymount Manhattan College, Actor's Theatre of Louisville Apprentice Company Alum. As always, much love and thanks to her "Rats" and also to her on and off stage Mr. Darcy.



John Patrick Hayden (Fitzwilliam Darcy) is thrilled to be part of ATC. Happy holidays, everyone! Acting credits at many regional theaters including the Guthrie, Hartford Stage, Center Stage and the Denver Center. He was on Broadway with the Roundabout Theatre Company's production of *Tartuffe*. Off-Broadway with

the Lincoln Center in *FLY*. TV Credits: *Blindspot*, *Younger*, *Law and Order*, *Blue Bloods*, *Chicago Fire*, *I Love You but I Lied*, and playing "Battlin' Jack" in Marvel's *Daredevil* on Netflix. He won a Best Actor award for his role in the short film *Doorstep*. As a filmmaker (writer/director), he was awarded a student BAFTA and the Princess Grace nominee for his short films. BFA Acting FSU, MFA in Directing Film CCNY. Love to Mrs. Fire Tiger. AND thank you to his awesome agents at KMR, NY and Mr. Maihack, his manager at 44West!



Shonda Royall 🌻 (Jane Bingley) ATC: Debut. Shonda is an actress who hails from the Windy City of Chicago. Shonda studied Theatre at Chicago State University, where she received her BFA. Now an Arizona resident, Shonda has worked with the 24

Hour Plays, performing a newly crafted monologue, *Battle Royall*. She was also a part of the SAI Production Virtual Theater in *All The Wrong Places*. Most recently, Shonda was cast in Virtual Theatre of Arizona's production *American Folklore*, an endurance theatre piece that ran for six hours straight. Now Shonda is excited and grateful to join this wonderful ensemble for *Miss Bennet: Christmas at Pemberley*.



John Gregorio (Charles Bingley) John Gregorio is pleased to be making his Arizona Theatre Company debut with *Miss Bennet*. Some of his credits include Off-Broadway: *Around the World in 80 Days* (The New Theatre @ 45th St),

Silent Laughter (The Lamb's Theatre), *The Nuclear Family* (founder/performer The Belt

Theatre). Regional: *The Steadfast Tin Soldier* (Lookingglass Theatre Co.), *The Villain Supper Club* (Merrimack Repertory), *The Royale* (Milwaukee Repertory), *The 39 Steps* (Geva Theatre Center), *A Christmas Carol* (Actors Theatre of Louisville), *A Funny Thing Happened on the Way to the Forum* (North Shore Music Theatre), *The Legend of Pecos Bill* (Alliance Theatre), *The Mystery of Irma Vep* (Dad's Garage Theatre Company). John is a founding member of Dad's Garage Theatre Company (Atlanta 1995 - present), the long-running Off-Broadway musical improvisation company The Nuclear Family (New York City 2001 - 2012), and currently a communications faculty member of the Heifetz International Music Institute.



Elena Lucia Quach 🌻

(Lydia Wickham) is thrilled to be making her Arizona Theatre Company debut! Elena is a Tucson, Arizona, native, classically trained ballet and modern dancer, and received training from Ballet

Arts/Ballet Tucson under the direction of Mary Beth Cabana in Tucson, and Alvin Ailey American Dance Theater in New York City. She has recently trained in the American Ballet Theater teacher-training program and is currently teaching dance and arts integration at Utterback Middle School with the OMA program at Tucson Unified School District. She is a newcomer to the theater, but her favorite credits include Choreographer/Principal Dancer in *Sweeney Todd*, Girl in *The Big Meal*, The Mute in *The Fantasticks*, and Laurie in a recent reading of Elaine Romero's *Wetback*. Elena would like to thank her husband Josh and four-year-old Pokémon trainer Evangeline for their never ending love and support. @breadgeniequach



Veronika Duerr 🌟 (Anne de Bourgh) is ecstatic to return to ATC after previously appearing in our production of *Silent Sky*. She graduated from the Savannah College of Art and Design with a BFA in Theater. She has been a member of Actors

Equity for 15 years and has worked as a freelance actor, director, and producer in Atlanta, Los Angeles, New York City, Boston, and Arizona. This show marks her fifth Lauren Gunderson production. Her favorite roles include Henrietta in *Silent Sky* (Arizona Theatre Company), Vanda in *Venus in Fur* (Actor's Express), Lurlene in *The Tall Girls* (Alliance Theatre), and Zoë in *Ripe Frenzy* (New Rep Theatre). But in all honesty, her most cherished roles are wife to her best friend and mother to her incredible three-year-old daughter.

Sean Daniels 🌟 (Director) has previously directed at ATC (*My 80-Year-Old Boyfriend*), at Manhattan Theatre Club (*The Lion*, Drama Desk Award & Theatre World Award, nominated for Lucille Lortel and Outer Critics Circle), 59e59 (NYC, *I and You*, nominated for Outer Critics Circle), the Lynn Redgrave (NYC), The Kennedy Center (Washington, D.C.), the St. James (West End, London - *The Lion*, winner of Best New Musical), and at many wonderful regionals (Old Globe, ACT, Geffen, Cleveland Playhouse, Milwaukee Rep, Long Wharf, Alliance, and the Neo-Futurists in Chicago!). In addition, Sean has been an Artistic Director at Merrimack Repertory and Dad's Garage (which he co-founded), and an Associate Artistic Director at California Shakespeare Theatre and Actors Theatre of Louisville. (See complete biography on page 13).

Glenn Bruner 🌟 (Production Stage Manager) is in his 24th season at ATC, where he has stage-managed over 70 productions, including "Master

Harold"...and the Boys, *Silent Sky*, *Two Trains Running*, *Erma Bombeck: At Wit's End*, *The Diary of Anne Frank*, *Outside Mullingar*, *Chapter Two*, *La Esquinita USA*, *An Act of God*, and *Of Mice and Men*. Mr. Bruner has worked at Studio Arena Theatre, Dallas Theater Center, Baltimore Center Stage, The Alley Theatre, and Seattle Rep. He was the first ASM for the world premiere of *On The Waterfront* at Cleveland Play House, and stage-managed the Off-Broadway premiere of Alan Ayckbourn's *Season's Greetings*. He has been the voice for many radio and television commercials and worked on-air for Texas Public Radio in his hometown of San Antonio. For the past 21 summers, Mr. Bruner has been a member of the entertainment production staff for Major League Baseball's All Star FanFest/Play Ball Park. He was the 2012 recipient of the Lucy Jordan Recognition Award, presented annually by the Western Region of Actors' Equity Association. He has been a member of AEA since 1981.

Mollie Heil (Assistant Stage Manager) is so glad to be back at ATC and working in Arizona! Favorite credits include: PSM, *American Idiot* and *The Mountaintop*; ASM, *Kinky Boots* (Weathervane Theatre), PSM, *Bright Star* and *Photograph 51*; ASM, [title of show] (Webster University), and PA, *The Marvelous Wonderettes* (Repertory Theatre of St. Louis). Mollie received her BFA in Stage Management from The Conservatory of Theatre Arts at Webster University and is a proud new AEA member. Much love and thanks to her parents, Mimi, her 3 younger siblings, and her best friends. mollieheil.com

Apollo Mark Weaver (Scenic Designer) is thrilled to be working at ATC for the first time, having worked previously with Sean on the world premieres of *Slow Food*, *The Villains' Supper Club*, and *The Making of a Great Moment* at Merrimack Repertory Theatre and *Tinker to Evers to Chance* at Geva Theatre. Other credits include *Pericles*, *Richard III*, *Comedy of Errors*, *The Book of Will*, *Macbeth*, *Twelfth Night*, *Merchant of*

Venice, Merry Wives of Windsor, and *Henry VI Part 1* at Utah Shakespeare Festival; *The Wickhams: Christmas at Pemberley* at Merrimack Rep; *Moth, Shitheads*, and *The Gap* with Azuka Theatre, *Hype Man* with InterAct Theatre Company; *Romeo and Juliet* at Redhouse Arts Center; and *The Monster In the Hall* with Inis Nua Theatre Company. He is a proud member of United Scene Artists Local 829 and teaches design at Utah Valley University. Please visit him on the web at www.apolloweaver.com.

Lux Haac (Costume Designer) ATC: Debut. is a New York-based costume designer working in theatre, film, opera, and dance. Recent New York credits: *Eureka Day* (Colt Coeur/Walkerspace), *Ajijaak on Turtle Island* (IBEX Puppetry/New Victory Theater), and *R+J* (Hypokrit Theatre Company/Access Theater). Recent Regional and other theatre credits: *I and You*, *Annapurna* (Syracuse Stage), *The Thanksgiving Play* (Repertory Theatre of St Louis), *Hear Me Say My Name* (Discovery Theater/National Museum of the American Indian), *Ragtime* (PlayMakers Repertory Company), *Between Two Knees* (Oregon Shakespeare Festival), *Native Gardens* (Syracuse Stage, Geva Theatre Center, Portland Center Stage), and *Well Intentioned White People* (Barrington Stage Company). Member of USA 829. MFA: NYU/Tisch. luxhaac.com

Elizabeth Harper (Lighting Designer) ATC: Debut. Theatrical credits include: *Between Two Knees* (Oregon Shakespeare Festival), *Immediate Family*, and *Ma Rainey's Black Bottom* directed by Phylicia Rashad (Mark Taper Forum), *The Cake* (La Jolla Playhouse), *Office Hour* starring Sandra Oh (South Coast Rep), *Mysterious Circumstances*, shortlisted for the Knights of Illumination Award, *Sell/Buy/Date*, written and performed by Tony-Award winner Sarah Jones, *Wait Until Dark*, *Bad Jews*, and *Play Dead*, directed by Teller of Penn and Teller (The Geffen Playhouse), *Indecent* (Denver Center for the Performing Arts), *Good Boys* and *The Father* starring Alfred

Molina (Pasadena Playhouse), *Crescent City* (The Industry Opera Company), *Quack and Throw Me on the Burnpile* and *Light Me Up* written and performed by Academy Award-winner Lucy Alibar (The Kirk Douglas Theatre), *Rock of Ages* (Seattle's 5th Avenue Theatre), *The Invisible Hand* (Kansas City Rep). Corporate and television credits include HBO's *Silicon Valley* and events for Ubisoft, Under Armour, Microsoft, and Asics. Elizabeth is a professor of lighting design at the University of Southern California.

Kiara Johnson 🎧 (Sound Designer) ATC: Debut. Recent: Metropolitan Ensemble Theatre: *In Just My Underwear* (Debut of Original Composition). Arizona Repertory Theatre: *Proof*, and *Reckless*. Kiara is currently the Assistant Technical Director for the Fred Fox School of Music at The University of Arizona.

Kevin Black 🎧 (Dialect Coach) is a Professor of Practice in Acting, teaching Acting I and II, Introduction to Voice and Movement, and Screen Acting. He is a professional actor with more than thirty-five years' experience, spanning regional and New York theatre and independent and studio film. He has acted at companies such as The New York Shakespeare Festival, The Shakespeare Theatre at the Folger, Primary Stages, The Pearl Theatre Company, Theatre for a New Audience, Laguna Playhouse, and Arizona Theatre Company, and he has appeared in films selected for the Sundance Film Festival, the San Francisco International Film Festival, the Seattle International Film Festival, and the Venice Film Festival. In addition to acting, he coaches speech and dialects, and directs and produces theatre, film, and dance projects.

Lauren Gunderson (Playwright) is one of the most produced playwrights in America since 2015 topping the list twice including 2019/20. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and

the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her play *The Catastrophist*, about her husband virologist Nathan Wolfe, premiered digitally in January 2021. She co-authored the *Miss Bennet* plays with Margot Melcon, and her audioplay *The Half-Life of Marie Curie* is available on Audible.com. Her work is published at Playscripts (*I and You*; *Exit Pursued By A Bear*; *The Taming* and *Toil And Trouble*), Dramatists Play Service (*The Revolutionists*; *The Book of Will*; *Silent Sky*; *Bauer, Natural Shocks*, *The Wickhams* and *Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She will premiere the new musicals *We Won't Sleep* with Ari Afsar, *The Time Traveler's Wife* Dave Stewart and Joss Stone, and *Justice* with Kait Kerrigan and Bree Lowdermilk next year. LaurenGunderson.com

Margot Melcon (Playwright) is an artist, arts administrator, and writer. She co-wrote *Miss Bennet* and *The Wickhams* with Lauren Gunderson, the first two parts of the *Christmas at Pemberley* trilogy. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged over 30 productions - including six world premieres - and administered the company's two annual new play prizes and commissioning program. She has developed

plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep's Ground Floor, the Kennedy Center, the New Harmony Project, and The Playwrights' Center in Minneapolis. She currently manages arts and culture grantmaking at the Zellerbach Family Foundation. Margot is a graduate of California State University, Chico and currently lives in San Francisco.

Camden Stankus 🌻 (Understudy, Mary/Anne) ATC: Debut/ University Partnership Program - is absolutely thrilled to be involved in her first ATC production! Originally from Ft. Lauderdale, Florida, she is currently pursuing her BFA in Acting at the University of Arizona. Cami would like to thank her family, friends, and everyone at ATC for being so kind and welcoming.

Maia Bickerstaff 🌻 (Understudy, Lydia/Elizabeth/ Jane) ATC: Debut/ University Partnership Program - is a senior at the University of Arizona working towards her BFA in acting. She is thrilled to be working with Arizona Theatre Company. She is grateful for her friends and family supporting her throughout all her artistic endeavors.

Daniel Alta Mirano 🌻 (male swing) ATC: Debut/ University Partnership Program - is a BFA Senior Musical Theatre Major at the University of Arizona. He was recently in the productions of *Next to Normal* as Henry at SAPAC and "Still Standing" a Pop/Rock Review at the Arizona Repertoire Theatre. He would love to thank Arizona Theatre Company and this amazing cast for giving him the awesome opportunity to learn and grow as an actor.



EXECUTIVE LEADERSHIP

Sean Daniels 🌟 is honored to be The Kasser Family Artistic Director at ATC, where he first fell in love with theatre.

An internationally known theater director, writer, and Artistic Director, Sean is known for new work and innovative community-engaged leadership. He's been a *New York Times* Critic Pick as a director and a writer.

Sean has directed at ATC (*My 80-Year-Old Boyfriend*), at Manhattan Theatre Club (*The Lion*, Drama Desk Award & Theatre World Award, nominated for Lucille Lortel and Outer Critics Circle), 59e59 (NYC, *I and You*, nominated for Outer Critics Circle), the Lynn Redgrave (NYC), The Kennedy Center (Washington, D.C.), the St. James (West End, London - *The Lion*, winner of Best New Musical), and at many wonderful regionals (Old Globe, ACT, Geffen, Cleveland Playhouse, Milwaukee Rep, Long Wharf, Alliance, and the Neo-Futurists in Chicago!).

In addition, Sean has been an Artistic Director at Merrimack Repertory and Dad's Garage (which he co-founded), and an Associate Artistic Director at California Shakespeare Theatre and Actors Theatre of Louisville.

Sean has been named "one of the top fifteen up & coming artists in the U.S., whose work will be transforming America's stages for decades to come" & "One Of 7 People Reshaping And Revitalizing The American Musical" by *American Theatre* magazine.

As a playwright, his work has been produced in multiple theaters throughout the country including a commercial Off-Broadway run of his sober dark comedy *The White Chip*, which was produced by Tony Award winner Tom Kirdahy. It is currently being adapted for a book and for TV.

He'd love to hear from you.

sdaniels@atc.org

twitter: @seandaniels

Geri Wright 🌟 returned to ATC in January 2020 as ATC Managing Director. Her love of theatre started at Radio City Music Hall in New York City on a school field trip and has grown into a passion for the arts today. Having served in leadership roles at the Heard Museum, American Red Cross, Arizona Theatre Company and most recently as CEO of Act One, Geri has been a passionate advocate for the importance that the arts play in creating healthy and prosperous communities. With more than 25 years in nonprofit management and fundraising experience, she is thrilled to be able to put those skills to use in serving our state theatre. In 2019, Geri was recognized as one of the Outstanding Women in Business by the *Phoenix Business Journal* and has been honored with an assortment of acknowledgments for her work in the charitable community. Geri and her family, along with two horses and an Australian cattle dog, reside at the base of the McDowell Mountains.



UPCOMING ARTIST SPOTLIGHT



Connie Furr

CONNIE FURR COSTUME DESIGNER FOR

WOMEN IN *Jeopardy!*



Hello there,

I am Chanel Bragg, Associate Artistic Director for Arizona Theatre Company, and I would like to personally thank you for joining us for this fantastic production of *Miss Bennett: Christmas at Pemberley*. Your attendance and generous support of your state theatre is sincerely appreciated.

As we voyage into rehearsals for the next show in our 54th season, we are delighted to feature another Valley favorite: none other than Arizona State University professor (and award-winning designer extraordinaire), Connie Furr, in this long-awaited edition of the “Upcoming Artist Spotlight.” Originally slated as a highlight in our *Georgia McBride* program guide, Arizona Theatre Company is ecstatic to take this moment to feature the local design staple as our costume designer for *Women in Jeopardy!*

Connie’s iconic designs have been featured in over 300 productions and can be appreciated both domestically and internationally. Her ability to make decadent costumes come to life is a rare specialty which landed her authorized rights from the Liberace Foundation to write the book titled, *Liberace Extravaganza!* I know firsthand how beautiful, detailed, and meticulous her designs are. I was lucky enough to adorn her fabulous creations in Childsplay’s production of *Good Night Moon*.



Connie Furr’s design for *A Fashion A’Fare - In Full Bloom*, a celebration of the Scottsdale Fashion Square’s luxury expansion

Last spring, our artistic team had an opportunity to interview the designer about her work. Here's what she shared:

Q: Why have you chosen to live and work in Arizona for the past 20 years?

A: It's a rich community of artists and institutions. I've had the good fortune of working with Childsplay, Phoenix Theatre, Actors Theatre of Phoenix, when it was here, and now ATC. I'm thrilled to be part of it. It is a large community of intensely creative people and there is a pride here. At ASU, for example, we try to focus on local stories and politically inspired productions to forward the mission of making art more accessible to all.

President Crow at ASU's New American University talks about the success of an institution being not in who you exclude but who you

include. I think the arts and institutions in Arizona are passionate about that.

Q: How do you approach your work?

A: I tend to do a lot of premieres and I think that is indicative of my character. I'm easy-going and flexible, which is important because the scripts for new works change rapidly. I also love theatricality and the use of imagination. A great example of that was my work in Childsplay's *The Sun Serpent* directed by Rachel Bowditch. With the use of masks, actors transformed themselves into many different characters in a really exciting way.

Q: What do you see as the future of Arizona theatre and art?

A: I think the path we are on is exciting. The way artistic directors and directors of institutions are reacting to what is happening in the world is amazing, and I look forward to seeing and being part of that. I've been in this industry for 40 years. The companies in town are all in the trenches together producing art. When it all comes together in a beautifully cohesive production, it is immensely fulfilling. I feel very fortunate to be here.

Likewise, ATC is fortunate to have Connie and we are excited to share her designs in our production of *Women In Jeopardy!*



Renderings of Connie Furr's costume designs for Childsplay's production of *The Sun Serpent*.



Childsplay's *The Sun Serpent*. Costumes by Connie Furr.



FEBRUARY 10 - 27

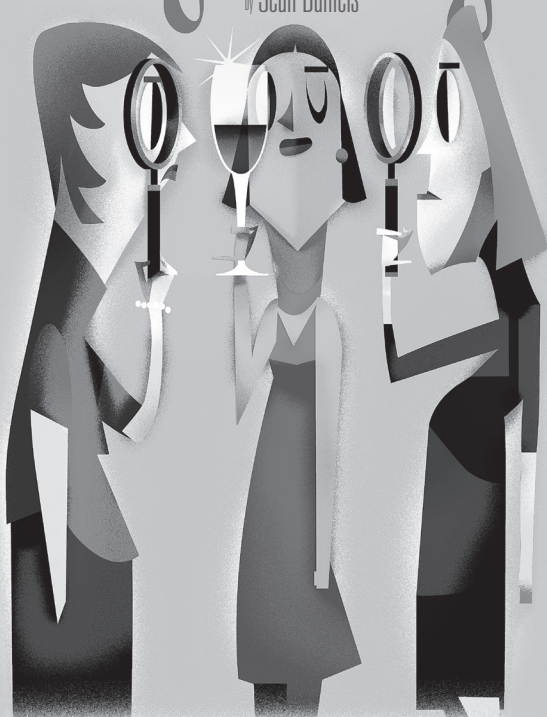
"The laughs in Wendy MacLeod's play ... come fast and furious. ... It's all good, silly fun, directed with precise comic timing by the seasoned Sean Daniels. ... a new work that's modern, lively, and loads of fun."

- *The Boston Globe*

By Wendy MacLeod

WOMEN IN Jeopardy!

Directed by Sean Daniels



WOMEN IN JEOPARDY!

BY **Wendy MacLeod**

DIRECTED BY **Sean Daniels**

A RIOTOUS COMEDY!

**Screw the mid-life crisis;
let's solve some crimes!**

Liz's best friends want her to be happy, but the dentist she's smitten with is just plain creepy. And they can't help but wonder if he may be a serial killer. When he is linked to a mysterious disappearance, they turn their book club into a mash-up of *Nancy Drew*, *Murder She Wrote*, and *Sex and the City*. This hilarious comedy reminds us about the value of friendship and the potential value of trading in wine glasses for spy glasses when the mid-life crisis just isn't your speed.

FUN FACT:

Wendy MacLeod is an accomplished writer in addition to being an award-winning playwright. Her prose and humor pieces have appeared in *Poetry Magazine*, *The New York Times*, *Salon*, *The Washington Post*, and NPR's *All Things Considered*.

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LAND ACKNOWLEDGEMENT STATEMENT

The Arizona Theatre Company recognizes the rich history of the twenty-two American Indian communities in Arizona.

It is important to understand the cultural history of the land and our place within that history.

We invite you to learn more by visiting local cultural sites like the **Heard Museum: heard.org/education/arizona-indian-communities** or the **Amerind Museum: amerind.org** among others.



EDUCATION



WE INSPIRE CREATIVITY ACROSS THE STATE

ATC delivers inspiring experiences in a number of ways, both connected to our stage and beyond our walls, in schools, and across the state.

OUR PROGRAMS INCLUDE:

ATC Teen

ATC Teen is a project-based learning branch of the ATC Academy designed for students ages 13-18. The goal of this program is to create The Young Artists Series of plays throughout the year. The series consists of three student-led shows per season: two published plays and one student-written play. Led by a student council and mentored by the staff of the Education Department, students learn how to produce, direct, design, and act in a series of plays curated by the students themselves. In addition to producing the Young Artist Series of plays, students involved in the program also take on special outreach projects and events associated with ATC's educational programs. There is a \$50 per year participation fee for the program.

STUDENT MATINEE SERIES

Student Matinees allow ATC to share the live theatre experience at low or no cost to young people. (For elementary, middle school, high school, and college groups).

SUMMER ON STAGE

Summer On Stage is a six-week performance and technical theatre experience. Students of the program feel the joys of learning and creating theatre in a professional theatre setting. Students experience Master Workshops taught by leading artists in the industry and perform in one of two shows on the beautiful Temple of Music and Art mainstage.

DAVID IRA GOLDSTEIN ARTIST-IN-RESIDENCE PROGRAM

Residency programs are 10-week intensive in-school workshops available to middle and high school drama departments. Students and teachers learn from professional teaching artists in a content area of their choice. These specialized and unique experiences allow students to deepen their learning and sharpen their skills in theatre arts. Residency topics include acting techniques, improv, stage combat, Shakespeare, devised theatre, and more.

YOUR SUPPORT MAKES THESE VITAL PROGRAMS POSSIBLE.

VISIT ATC.ORG/ATCEDUCATION

EMAIL EDUCATION@ATC.ORG

OR CALL 520-463-7675



MAY 5 - 22



JUSTICE

A MUSICAL

Book by Lauren Gunderson Music by Bree Lowdermilk Lyrics by Kait Kerrigan

Directed by Melissa Crespo

A world-premiere musical journey with two of the world's most iconic women at the height of their power.

It is 1993, and Ruth Bader Ginsburg has just joined the United States Supreme Court; the first and only other woman there, Sandra Day O'Connor, is ready to welcome her and get to work. In an intimate, epic three-person new musical built of sweeping songs, urgent conversations about equality, and truly human heroines, we come to know these two iconic justices at the height of their power. Through a third character, Vera, rising through the ranks of the law, we discover how O'Connor and Ginsburg inspire, challenge, and propel the next generation of changemakers and trailblazers in American jurisprudence. Ruth, Sandra and Vera confront each other about equal justice under the law, strategy, civil rights, husbands, kids, dreams, sorrows, and how to set a new course for our country and the world.



Arizona Actor
Chanel Bragg
(ATC's *Music Man* & *Cabaret*)



Lighting Design
William C. Kirkham
(Award-winning Lighting Designer and Professor of Lighting Design in the School of Film, Dance & Theatre at ASU)

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Honors those friends of ATC who have established a gift through a bequest, trust arrangement, or other estate plan provision.

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ATC'S LEGACY SOCIETY

The future is made more certain
by those who invest in it.



Veronika Duerr and Nardeep Khurmi in ATC's *Silent Sky*. Photo: Tim Fuller.

ATC's Legacy Society was established to recognize individuals who have made a planned gift to ensure the Company's vision lives on well into the future, and for countless generations of theatre lovers to come.

Whether you contribute through a bequest in a will or trust, or a beneficiary designation on your retirement account, life insurance, or other estate-planning vehicle, your legacy gift ensures that ATC continues to bring world-class theatrical productions to our stages, reaching generations for years to come.

LEGACY SOCIETY BENEFITS:

- Recognition in the ATC program book for the entire season.
- Exclusive updates from our Artistic department throughout the season.
- Exclusive invitation to our annual Legacy Society Luncheon event.



To join the Legacy Society, or to learn more about ATC's planned giving program, please contact **Paula Taylor, Chief Development and Marketing Officer**, at ptaylor@atc.org or **602-888-7848**.

ARIZONA THEATRE COMPANY'S 2022 GALA - SEASON 54

Anastasia Palmer Johnson & Marcia Meyer
Gala Co-Chairs



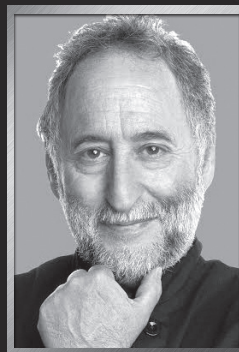
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SATURDAY, MARCH 12, 2022

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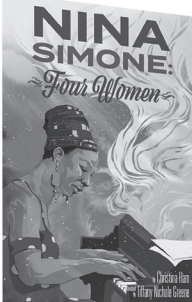
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OUR SEASON CONTINUES!



LEARN MORE ABOUT OUR ATC FLEX PASSES

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SPECIAL THANKS

Arizona Theatre Company sends an extended thank you to all of those who have helped to make this production possible.



A SPECIAL THANK YOU TO THE
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'NOW IS THE MOMENT' GRANT.



STEMSWAG.CO

A heartfelt thank you to the wonderful artists at Stem Swag who have donated the breathtaking floral arrangements for Opening Night.



THEATER INFORMATION

ARIZONA THEATRE COMPANY AT THE HERBERGER THEATER CENTER

BOX OFFICE INFORMATION

Monday – Friday: 10:00 am to 5:00 pm
Evenings: One hour prior to performance

LOCATION

The Box Office is located on the southeast side of the building, near the corner of 3rd and Monroe Streets.

PURCHASING TICKETS

Tickets for ATC productions may be purchased in person at the Herberger Theater Center Box Office, by calling 602-256-6995, or through our website www.atc.org.

PAYMENT METHODS ACCEPTED

Arizona Theatre Company accepts cash, personal checks, American Express, Discover, MasterCard, and Visa.

REFUND POLICY

Refunds are offered for canceled performances only.

GROUP & DISCOUNT INFO

Please contact ATC's Patron Services Manager at groups@atc.org.

FACILITY INFORMATION

CHILDREN

Children under 3 years of age are not permitted in the theaters, unless otherwise specified by the performing company.

EMERGENCY EXIT NOTICE

Emergency exits are indicated by the red Exit signs located above certain doors. Please check the location of the nearest exit after you have taken your seat. It may not be the same way you entered.

RESTROOMS

Restrooms are located in the first- and second-floor lobbies between Center Stage and Stage West.

SERVICES FOR PATRONS WITH DISABILITIES

The Herberger Theater Center strives to be accessible to all patrons. Request special service when purchasing tickets or arriving at the theater. Infrared assistive listening headsets are available in the lobby. Arizona Theatre Company provides audio-described performances for the visually impaired and ASL interpretation for the hearing impaired. Call the Box Office for dates and performance times.

LATECOMER SEATING POLICY

Patrons arriving after a performance has begun may be asked to wait in the lobby. At the appropriate time, latecomers will be escorted to available seating near the back of the orchestra or to the balcony, and may proceed to their ticketed seats at intermission.

CELL PHONES & PAGERS

Please turn off all cell phones, pagers, and watch alarms before entering the theater.

LOBBY REFRESHMENTS

Conceptually Social Café sells beverages as well as light and delicious food items 60 minutes prior to performances and during intermission. Beverages purchased in the lobby are permitted in the theater. To avoid intermission lines, you can pre-purchase your food and drinks and have them ready when intermission begins.

SMOKING

Smoking is prohibited in the Herberger Theater Center. In the event of smoking onstage, non-nicotine electric cigarettes or non-nicotine herbal substitutes will be used, and a sign will be posted in the lobby.

LOST & FOUND

Please call 602-254-7399 x0 regarding items left at the Herberger Theater Center.

EMERGENCY TELEPHONE CALLS

Please leave your name and seat location with the Herberger's Patron Services Manager if you are expecting emergency calls during the performance, and leave the phone number 602-254-7399 x0 with your telephone service.

TOURS

The Herberger Theater Center provides free tours of the facility by appointment. Call 602-254-7399.

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HTC CONTACT INFORMATION

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