



FEBRUARY 10 - FEBRUARY 27, 2022

ARIZONA THEATRE COMPANY

SEAN DANIELS 
THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT 
MANAGING DIRECTOR

PRESENTS
WOMEN IN JEOPARDY!
BY
WENDY MACLEOD

STAGE MANAGER
DOM RUGGIERO*

ASST. STAGE MANAGER
OLSEN TORRES 

SCENIC DESIGNER
MICHAEL B. RAIFORD

COSTUME DESIGNER
CONNIE FURR 

LIGHTING DESIGNER
BRIAN J. LILIENTHAL

SOUND DESIGNER
DAVE REMEDIOS

DIRECTED BY
SEAN DANIELS 

Originally produced by Geva Theatre Center, Rochester, New York (Mark Cuddy, Artistic Director; Tom Parrish, Executive Director).
The play was originally developed by the Arden Theatre Company.

WOMEN IN JEOPARDY! 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.*

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



CAST (IN ALPHABETICAL ORDER)

JO JULIA BROTHERS*
MARY AYSAN CELIK*
TRENNER DAMIAN GARCIA 🌟
LIZ GAIL RASTORFER*
AMANDA ASHLEY SHAMOON*
JACKSON/SGT. KIRK SPONSÖLLAR JOEL VAN LIEW*

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UNDERSTUDIES

MARY/JO/LIZ MARLENE GALÁN 🌟
AMANDA ALEXANDRA KAPLAN 🌟
JACKSON/SGT. KIRK SPONSÖLLAR CHRISTOPHER MOSELEY 🌟
TRENNER MAX KIRRAN MURRAY 🌟

ADDITIONAL CREATIVE

ASSOCIATE SOUND DESIGNER MATHEW DEVORE 🌟

THERE WILL BE ONE 15 MINUTE INTERMISSION.



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 **WOMEN IN JEOPARDY!**, 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, Lighting, and Sound Designers in LORT Theatres are represented by Union Scenic Artists Local USA-829, IATSE.



LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS



Here's what I love about Wendy MacLeod.

She's Brave, Smart, Talented, Funny, Dangerous, Warm, and Unstoppable.

She is not only a generous and brilliant artist, but one of the few who consistently is able to educate and raise up those with whom she comes in contact. Students, fellow artists, the random interns she comes across at a workshop – all are made better encountering her.

It's why she's a fantastic teacher, inspired artist, and deeply admired human.

I was lucky enough to direct the world premiere of Wendy's *Women in Jeopardy!* at the Geva Theatre Center in Rochester, N.Y., where I got to know her incredibly well.

In addition to the play being a critical and box office success (fingers crossed it's the same here!), I was able to watch the way she genuinely takes an interest in each person she encounters. I watched many interns, younger actors there for classes, and even staff members humbly approach her in an attempt to say hello. By the end of her residency there, they were great friends; Wendy had read their 10-minute plays and they were chatting as contemporaries, as fellow theatre creators. Her generosity and desire to lift everyone up is impressive – I couldn't do it. She is a natural teacher, a compassionate mentor, and truly sees the potential in everyone she encounters.

And as a playwright herself – she is one of my favorites. She writes roles for characters we don't often get to see on stage ... she is not precious and will cut at a moment's notice ... she is one of the few playwrights who works to involve directors and designers in her process so that the final project can be a truly collaborative effort. It is always a joy and a privilege to get to be a part of one of her world premieres.

For *Women in Jeopardy!*, Wendy said that she never gets to do a play with three women over age 40 at the center (if you're lucky, you get one), and rather than continuing to bemoan that, she just went out and wrote the play she couldn't find.

I love that about her, and I hope you will too.

And I must say, I'm honored. When we knew we were doing *Women in Jeopardy!* at ATC, I cracked open the play (which is now published since it's produced everywhere), and I found out who Wendy had dedicated it to.

"To Ed Sobel and Sean Daniels. Who brought this play to life."

I cried. There's no greater compliment than for a playwright to feel that way.

And now I get to bring it to you. Which is also my honor.

I hope you enjoy.

Sean Daniels
The Kasser Family Artistic Director



LETTER FROM MANAGING DIRECTOR GERI WRIGHT



Our theme for the 2021/2022 season is “demonstrating our similarities” and, no matter how different, we are uniquely woven together. That theme continues with the production of *Women in Jeopardy!*, a witty play about the strength of friendships in our “mid-years.” It’s funny, inquisitive, and relatable. Relatable for me, especially, because it could easily be a reflection of my friendships, but presented on stage.

If we’re lucky, we have been gifted with those long-lasting friends. The ease of banter woven in and out of life continues through the years, decades actually. I bet if you thought about it, you could identify your circle who you are most comfortable with, who you could spend hours with talking about nothing and everything. Mine is a group of four women who have three husbands, six grown children, two grandchildren, six dogs, one cat and two horses between us. Our ages range from 50 to 58. And the bonds of these friendships span 25 years.

The true magic of cultivating friendships in middle age is that we don’t judge. We have no agenda. We have enough lifetimes behind us to understand – and appreciate – the fragility of our connections. We are, all of us, wise and sad and generous. In a world that values youth – particularly for women – and that pushes a culture of happiness, consumption, and endless success (whatever that means), we are content to rest our weary bones and be present for each other.

As you watch *Women in Jeopardy!*, live in the moment, enjoy the friendships and treasure your own.

After all, friendship is a relationship with no strings attached except the ones you choose to tie.

Enjoy the show.

Geri Wright
Managing Director

Crime and punishment. Law and order. Wine and cheese.

One of these is not like the others, except in Wendy MacLeod's *Women in Jeopardy!* What you are about to see is a perfectly structured mash-up of a police procedural and *Real Housewives*, but with a bit more heart.

MacLeod, noted playwright, essayist, and professor at Kenyon College in Ohio, gives us three women – best friends – at a moment in their lives that may seem familiar to some audience members. They've reached a point in their lives where the kids, if they had them, are mostly on their own, they are looking at the next phase of careers, and, for all three, they are looking at what might be on the horizon in terms of romance.



Playwright Wendy MacLeod

The pickings, as they say, are somewhat slim. But Liz thinks she has hit the jackpot with Jackson – he is a doctor. A dentist! Her friends Mary and Jo find him creepy and potentially dangerous. She is just happy she feels something again after her divorce.

MacLeod's play has been compared to *Sex in the City*, or *Thelma and Louise*, or even *The First*

Wives Club (all of the women are single), and previous incarnations of the play suggest that it thrives on door slamming, mistaken identity, and wacky high jinks, with a bit of chardonnay thrown in for good measure.

However, one might argue that there is a bit more social commentary than initially meets the eye.

Women make up 50.52% of the population in the United States, 57.4% of the workforce is female, and 23% of women ages 30-49 (the demographic of Liz, Mary, and Jo) are single (that number rises to 28% for ages 50-64). What happens to a mid-life, mid-career woman when she is single? Who does she turn to? She turns to her girlfriends.



Promo shot from *Women In Jeopardy!* Gail Rastorfer, Julia Brothers, and Aysan Celik. Photo Tim Fuller.

The friendship among the women in *Women in Jeopardy!* is what compels Mary and Jo to go to truly insane efforts to try and figure out if Jackson is not just a creeper murderer but, more importantly, if he is worthy of Liz. They want to protect her, as they have before – her husband left her for another woman and she is slowly returning to her own self (albeit with some potential blind spots). Her friends have had their own pain and loss as well; they are, as Mary says, “women in sensible shoes doing Fun Runs and book clubs.” While they are working out whether or not their BFF is dating a man who would kill a hygienist, they are actually playing out the thing that women the world over have done since the beginning of time: building a community of trust, acceptance, and love.

Consider how they seek to protect Amanda, Liz’s daughter, who has equally questionable taste in

men, from the on-again, off-again relationship she has with Trenner. MacLeod describes him as “sweet, but not too bright.” Amanda herself is not a rocket scientist, but she is as deserving of a stable, respectful relationship as her mother and her friends. They throw out their own plans and kick into full “mama bear” mode.

As the story unfolds, we are reminded that the women have a history of putting their own issues on hold in the service of their friendship. They are sometimes misguided and often put themselves in, well, jeopardy, but they are resourceful. And let’s be honest: a good murder mystery is a pretty exciting detour from the humdrums of daily life.

Liz, Mary, and Jo remind us that men may come and go – as do jobs and heartbreaks – but a good group of girlfriends is all that one needs for a happy life. Here’s to friendship.

CAST (ALPHABETICAL ORDER)



Julia Brothers (Jo) was in the world premiere of *Women in Jeopardy!* at GEVA Theatre with Sean Daniels at the helm. She is thrilled to be joining Daniels again at Arizona Theatre Company, where she was last seen opposite Marlo

Thomas in Elaine May's *George Is Dead*, which subsequently moved to Broadway (dir. John Turturro). During the pandemic, Brothers was commissioned by SF Playhouse to write and perform her first solo piece, *I Was Right Here*, directed by Padraic Lillis, which was filmed and ran for five weeks on SF Playhouse's website. Ah! Pandemic Theatre! Brothers has a passion for developing new work, and some recent world premieres include *A Peregrine Falls* by Leegrid Stevens (dir. Padraic Lillis) at The Wild Project, NYC; playing God in the Kilbanes' rock opera *Weightless* (dir. Becca Wolff) at ACT and at The Public Theater's Under The Radar Festival; *Salesman* (Rough Draft Festival, NYC) by Jeremy Tiang (dir. Michael Leibenluft), in which she played Arthur Miller; and Col. Sandra Eden in *The Trial of Donna Caine* by Walter Anderson (dir. David Saint) at George Street Playhouse. Brothers is a company member of The B Street Theatre and SF Playground. She was named MVP for Bay Area Theatre by the *San Francisco Chronicle* and has received numerous awards for performances there and regionally.



Aysan Celik (Mary) is making her ATC debut. Off-Broadway: The Civilians' *Gone Missing*, "Songs by Michael Friedman" (NY City Center Encores Off Center!); *The Undertaking* (59E59 Theater/Civilians); co-creator/actor in *Juarez: a Documentary Mythology*, "Songs by Ada Westfall" (Rattlestick Playwrights Theater/Theater Mitu); *Paris Commune*, "Songs adapted by Michael Fried-

man" (BAM Next Wave Festival/Civilians); *The Black Eyed* (New York Theater Workshop); *Faust* (Classic Stage Company/Target Margin); *Pericles* (The Culture Project/Red Bull Theater); *Dham-mashok*, "Songs by Todd Almond" (The Public Theater/Under the Radar Festival/Mitu); *Attempts on Her Life* (Soho Rep). Regional & International: *War of the Roses* (Cal Shakes); *The Making of a Great Moment* (Merimack Rep, Z Space); *Juarez: a Documentary Mythology* (US & International Tour); *Bob: A Life in Five Acts* (Humana Festival); *Antigone* (American Repertory Theater); *The King Stag* (Barbican); and co-creator and title role, *Hamlet/Ur-Hamlet* (NYU Abu Dhabi Arts Center/Mitu). Film: *CC Dances the Go-go, Mr. Lamb*, and *The Brooklyn Heist*.



Damian Garcia (Trenner) 🌟 (he/him) is thrilled to be making his ATC debut. He is a born and raised Tucson native. Local credits: *Looped*, *Trumbo: Red White & Blacklisted*, *Last Train to Nibroc*, and *Dancing Lessons* (MAC Award Best Actor Comedy 2020) (Invisible Theatre); *The Big Meal*, *The Little Foxes*, and *The Fantasticks* (Winding Road Theatre Ensemble); *A Chorus Line*, *West Side Story*, and *Something Rotten!* (Arts Express); *Switzerland* and *Constellations* (Something Something Theatre Company). A.F.A.: Pima Community College. College credits include *The Mandrake*, *Fiddler on the Roof*, *The Laramie Project*, and *The Diary of Anne Frank*. Instagram: @the_damiangarcia!



Gail Rastorfer (Liz) is making her ATC debut. Regional highlights: *The Curious Incident of the Dog in the Night-Time* (Indiana Rep and Syracuse Stage); *The Heidi Chronicles*, *The Game's Afoot* (Asolo Rep); *Ten Chimneys* and *In the Next Room*

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(Cleveland Playhouse); *Noises Off* (Clarence Brown Theatre); *The Mousetrap* (Maltz Jupiter Theatre); and *Women in Jeopardy!* (Merrimack Rep). Chicago Theatres: *Cat on a Hot Tin Roof* directed by Marcia Milgrom Dodge at Drury Lane Theatre; *Romeo and Juliet* in the Parks directed by Marti Lyons with Chicago Shakespeare Theatre; and various productions at Northlight, First Folio, Chicago Dramatists, The Goodman, and American Blues Theatre. The one-woman play *The Unfortunates* with SoloChicago earned her a Jeff nomination for solo performance. TV/ Film credits: *Being the Ricardos*, *AHS: 1984*, *Chicago Fire*, *Crisis*, *Boss*, *Chicago Code*, and dozens of national commercials. Union proud AEA and SAG-AFTRA. www.gailonline.net and www.hellokittymustdie.com



Ashley Shamoon (Amanda) is happy to be back in the theatre making her ATC debut as Amanda, a role she originated. Some of her other roles include Junie B. in *Junie B. Jones and the Stupid Smelly Bus*; Gabrielle in *When the Rain Stops Falling*; Nora in *A Doll's House*; and Alice in *Alice in Wonderland*. Shamoon can usually be found with multiple books in hand and her two cats.



Joel Van Liew (Jackson/Sgt. Kirk Sponsüller) was last seen by Arizona Theatre Company audiences as Peter in ATC's September 2020 digital recording of Wendy MacLeod's *Slow Food*. He is thrilled to be working with Sean Daniels and

MacLeod again, after having appeared in the world premiere of *Slow Food* at the Merrimack Repertory Theatre, directed by Daniels. Other regional credits include *Home of the Brave* (Merrimack) and *The 39 Steps* (Geva Theatre), both directed by Daniels; *The Ver**on Play* (ATL Humana Festival); *Seven Homeless Mammoths Wander New England* (Two River); *Pride and Prejudice* (ATL); *Well* (ACT); and *The Pavilion* (City Theatre). New York Theatre: *Well* (Public); *From Up Here* (MTC); *The Hunt* (HB Studio Theatre); *Park Slope Minstrel Show* by Eleanor Burgess (finalist, Samuel French Play Fest); *Permanent Visitor* (new georges); and *Born of Conviction* (White Bird Prods). Film: *Monster*, *Crown Heights*, and *The Girl in the Book*. TV: *The White House Plumbers*, *Escape at Dannemora*, *Billions*, *Broad City*, *Blue Bloods*, *Girls*, *Boardwalk Empire*, *Nurse Jackie*, and *Law & Order*. Van Liew is a member of the Actors Center.

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Wendy MacLeod (Playwright) is also the playwright of *Slow Food*, which was presented digitally by Arizona Theatre Company in 2020, and she is delighted that *Women in Jeopardy!* is being presented in person. Most recently, her play *BASTA!* was commissioned by The National Theater of Genoa and just finished its run there. Her play *The House of Yes* became an award-winning Miramax film starring Parker Posey, and it was produced by The Magic Theater, Soho Rep, The Washington Shakespeare Company, The Maxim Gorki The-

ater in Berlin, and The Gate Theater in London, among others. Her other plays include *Sin* and *Schoolgirl Figure*, both of which premiered at The Goodman; *Juvenilia* and *The Water Children*, both of which premiered at Playwrights Horizons; and *Things Being What They Are*, which premiered at Seattle Repertory Theatre and had an extended run at Steppenwolf in Chicago. *Women in Jeopardy!* premiered at GEVA, where it was directed by Sean Daniels, and has since been done around the country. *Slow Food*, also directed by Dan-

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iels, premiered at Merrimack Repertory Theater. MacLeod's new play *The Laugh Track* was commissioned by ACT in Seattle. A graduate of the Yale School of Drama, she is the James E. Michael Playwright-in-Residence at Kenyon College. Her plays are available through Dramatists Play Service and at Playscripts.com. She recently did the screenplay adaptation for *The Shallow End*, a short film directed by Cynthia Silver.

Sean Daniels (Director) 🌟 (See Executive Bios on page 12).

Michael B. Raiford (Scenic Design) is a freelance Set and Costume designer based in Austin, Texas, and is making his ATC debut. Raiford's theatre designs have been seen at South Coast Repertory, The Alliance Theatre (Atlanta), City Theatre (Pittsburgh), Cleveland Playhouse, Geva Theatre Center, Playmakers Repertory Theatre, Kansas City Repertory Theatre, Maltz Jupiter Theatre, Ford's Theatre (Washington, D.C.), New Victory Theatre (New York), Merrimack Repertory Theatre, The Lyric Theatre (Oklahoma City), The Antaeus Company (LA), and Actors Theatre of Louisville, where he worked on 20 productions including 12 world premieres for the Humana Festival of New American Plays. Ballet and Opera: Kansas City Ballet, Colorado Ballet, The Royal Winnipeg Ballet, Ballet Austin, Opera Boston, and Central City Opera. His designs for "The Wizard of Oz" were honored at the Bolshoi Ballet in 2019, where they were nominated for the "Benois de la Danse." Raiford was also the Director of *Blast: The Music of Disney*, Tokyo and National Tour of Japan. He is a creative consultant/director in architecture, advertising, and yes; marching band/DCI and WGI. Raiford's MFA is from The University of Texas at Austin, where he taught for 10 years. He is a member of United Scenic Artists. michaelraiford.myportfolio.com

Connie Furr (Costume Designer) 🌟 is making her ATC debut. Theatre: *The Christians* (Playwrights Horizon); *The Christians* (Mark Taper Forum); *Glory to the World* (Brooklyn Academy of Music); 14 productions including six Humana Festivals at Actors Theatre of Louisville; *Beauty and the Beast*, *Seussical*, and *101 Dalmatians* (Premiere) (Children's Theatre of Charlotte); *Othello* and *Henry the 4th* (Georgia Shakespeare Festival); *Sun Serpent* and *Tale of Two Cities* (Premieres) (Childsplay); *The Nearly True Story of the Mamas and Papas* (Premiere), *The Man of La Mancha*, *Into the Woods*, *Cookin's a Drag* (Premiere) (Phoenix Theatre); and seven seasons with the Fabulous Palm Springs Follies. Opera: *Pique Dame* (Syracuse Opera) and *La Cenerentola* and *Fidelio* (Orlando Opera). Television: *Salsa*. Design Exhibitions: 2003, 2007 Prague Quadrennial, 2005 USITT World Stage Design, 2017 Bakhrushin Museum, Russia. Furr authored *Liberace, Extravaganza!*, a book detailing the amazing costumes of the showman Liberace. She is a United Scenic Artist member and professor at Arizona State University.

Brian J. Lilienthal (Lighting Designer) previously worked at Arizona Theatre Company on *My 80-Year-Old Boyfriend*, *Cabaret*, and *The Clean House*. Regional: More than 250 productions including 60 productions at Actors Theatre of Louisville (with 20 world premieres), Alley Theatre, Arden Theatre Company, Capital Rep, Cincinnati Playhouse in the Park, Cleveland Playhouse, GEVA Theatre Center, Gloucester Stage, Hartford Stage, The Huntington Theatre, The Kennedy Center, Milwaukee Rep, Pasadena Playhouse, Playmakers Repertory Theatre, South Coast Repertory, and more than 30 productions at Trinity Repertory Company, among others. Lilienthal has designed operas for Long Beach Opera, Bard Summerscape, and Portland Opera Repertory Theatre. He has won the Los Angeles Ovation Award for lighting design, as well

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as the 2016 Artistic Achievement Award from Merrimack Repertory Theatre, and he has been nominated multiple times for Boston's IRNE Award. He has spent 12 summers as the resident lighting designer for the National Playwrights Conference at the Eugene O'Neill Theatre Center. He holds an M.F.A. from California Institute of the Arts and currently teaches lighting design at Tufts University. He lives in Somerville, MA, with his wife Emily, their daughter Eliza, and dog Babe, and he is a drummer with a rockabilly/jump blues band that performs throughout New England. www.BrianJLilienthal.com

Dave Remedios (Sound Design) is making his ATC debut. Recent work includes *The Rise and Fall of Holly Fudge* and *A Woman of the World* (Merrimack Repertory Theatre); *The Sound Inside* and *The Children* (SpeakEasy Stage Company); *Berta*, *Berta* (Everyman Theatre); and *We All Fall Down* (Huntington Theatre Company). Other Regional: American Repertory Theatre (50 productions), Contemporary American Theater Festival, Portland Stage, The City Theatre Company, Alley Theatre, Trinity Repertory Company, Geva Theatre Center, The Studio Theatre, 59E59, Theatre for a New Audience, La Jolla Playhouse, Berkeley Rep, Baltimore Center Stage, and Cincinnati Playhouse in the Park. International: Prominent arts festivals in Bogotá, Paris, Hong Kong, and Edinburgh. Awards: Independent Reviewers of New England, Connecticut Critics Circle, and Elliot Norton Award. Remedios is Program Head of Sound Design at Boston University's School of Theatre. remediossound.com.

Dom Ruggiero (Stage Manager) is a proud member of Actors' Equity Association. Recent ATC productions as Stage Manager include *The Royale*, *Cabaret*, *The Legend of Georgia McBride*, and *My 80-Year-Old Boyfriend*. Broadway PSM credits include *The Gathering* starring Hal Linden; *Borscht Belt on Broadway* starring Bruce Adler and Mal Z.

Lawrence; and *Ain't That A Kick In The Head – The Music of Sammy Cahn* directed by Chet Walker. First National Tours include *The Lion* with Benjamin Scheuer (Directed by Sean Daniels); *The Cole Porter Songbook* starring Melba Moore; *The Irving Berlin Songbook* starring Carole Lawrence; and *Greetings! Shalom Aleichem Lives* starring Judy Kaye, Bruce Adler, and Theo Bikel. Regional credits include *Lost Laughs: the Slapstick Tragedy of Fatty Arbuckle* at Merrimack Repertory Theatre; and *Man of La Mancha*, *Mame*, *The Drowsy Chaperone*, *Beauty & The Beast* and *Always Patsy Cline* at The Wick Theatre in Boca Raton, Fla., among others. Ruggiero has stage-managed across the US, Europe, South America, and Australia with *Ain't Misbehavin'*, *Phantom*, *Anything Goes*, *Song & Dance*, *West Side Story*, and countless other musical productions. Thanks to Sean Daniels for the opportunity to join Arizona Theatre Company for another season. Theatre is back!

Olsen Torres (Assistant Stage Manager) 🌟 was the Assistant Stage Manager on *My 80-Year-Old Boyfriend*. They are a member of Actors' Equity Association and a Tucson local. Past credits include: Production Stage Manager, *La Comedia of Errors* (Oregon Shakespeare Festival) and Assistant Stage Manager, *Mojada: A Medea in Los Angeles*; *Off the Rails*; *The Merry Wives of Windsor*; *Great Expectations*; *Hamlet*; *Much Ado about Nothing*; *Long Day's Journey into Night*; *The Great Society*; *The Two Gentlemen of Verona*; *Water by the Spoonful*; and *The Sign in Sidney Brustein's Window* (Oregon Shakespeare Festival).

Mathew DeVore (Associate Sound Designer) 🌟 began his career working with ATC as resident Sound Op at the Herberger Theater Center for three seasons. He has since served as Production Sound Engineer for ATC from 2011-2019 in Tucson and became Sound Supervisor in January 2020. Notable shows he mixed and operated include *Next to Normal*, *Fiddler On The Roof*, *Mur-*



BIOS

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der For Two, Around the World in 80 Days, Xanadu, Ring Of Fire, and American Mariachi. Prior to his move to Tucson and current tenure, he served as Sound and Lighting Supervisor at Phoenix

Theatre, Sound Designer for Phoenix Theatre's Cookie Company and several main stage productions at Phoenix Theatre, and Sound Designer for Black Theatre Troupe.

UNDERSTUDIES

Marlene Galán (Understudy, Mary/Jo/Liz) 🌟 is happy to be making her ATC debut as the Understudy for the roles of Mary, Jo, and Liz. Other theatre credits include originating the role of Sara in the world premiere of *The Things We Do*, written by her late husband Grant Woods, in Los Angeles at the Odyssey Theatre. Some of her other roles include Sara in *Church and State*, Barbara in *Hostage*, and B in *Three Tall Women*. Galán just finished a run of *Sweat* at the Chance Theatre in Anaheim, where she played Jesse. Screen credits include *Echoes of Violence*, *The Caretaker*, and HBO's *Signs and Wonders* with James Earl Jones. Galán is forever grateful for the love and support of her husband, whose encouragement has made everything possible.

Alexandra Kaplan (Understudy, Amanda) 🌟 is a second-year student at the University of Arizona working toward her degree in theatre arts with a minor in family services. She was born in Tucson and has been acting since she was 6 years old. Kaplan is honored to be making her debut with Arizona Theatre Company as an understudy for the role of Amanda. She recently played the role of Love in *Everybody* at the University of Arizona, and she is excited to see what's in store for her acting career during the next few years. Kaplan would like to thank the cast and crew for being the most incredible people she has ever had the opportunity to work with. She would also like to

thank her parents for supporting her throughout her acting career and for always always being her number one fans.

Christopher Moseley (Understudy, Jackson/Sgt. Kirk Sponsüller) 🌟 grew up in Tucson and is pleased to be making his ATC debut. Moseley earned his B.F.A from the University of Arizona and his M.F.A. from the American Conservatory Theater in San Francisco. Moseley began his career in the San Francisco Bay area working at The American Conservatory Theater and Berkeley Rep Theatre before moving to Los Angeles. He moved back to Tucson 15 years ago and still works with local theatres as an actor and director. Favorite shows include *Laughter on the 23rd Floor*, *The Complete Works of William Shakespeare (Abridged) [Revised]*, *Cloud 9*, and *The Tempest*. Moseley spent 15 years as a high school theatre arts instructor with Tucson Unified and is now the Director of Education here at ATC.

Max Kirran Murray (Understudy, Trenner) 🌟 is a sophomore acting major at the University of Arizona, and is absolutely thrilled to be a part of this hysterical production! He would like to thank Sean and everyone involved in giving him this incredible opportunity. Previous credits include *Macbeth* (Macbeth), *Spring Awakening* (Moritz), and *Little Shop Of Horrors* (Seymour).



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, Daniels is known for new work and innovative community-engaged leadership. He's been a *New York Times* Critic's Pick as a director and a writer.

Daniels has directed at ATC (*Miss Bennet: Christmas at Pemberley*, *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, Daniels 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.

Daniels 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, Wright 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, Wright 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. Wright and her family, along with two horses and an Australian cattle dog, reside at the base of the McDowell Mountains.



UPCOMING ARTIST SPOTLIGHT

Meet ARNEL SANCIANCO, Scenic Designer of *Nina Simone: Four Women*



Chanel Bragg

co, the talented scenic designer for *Nina Simone: Four Women*.

In each show guide, Associate Artistic Director Chanel Bragg highlights a member of the cast or creative team who is not only local to Arizona but exemplifies excellence within their field. In early November, Bragg interviewed **Arnel Sancianco**,

Sancianco is a professor at Arizona State University and identifies as a first-generation Asian scenic designer of Filipino descent who is now a proud Arizona transplant! Bragg and Sancianco spoke over Zoom while he was in Washington, D.C. He was applying the finishing touches on a new work for young audiences titled *The Acoustic Rooster's Barnyard Boogie*, which premiered at the prestigious Kennedy Center and will be released for touring in 2023.

During the interview, no time was wasted before delving deeply into an important discussion unpacking the significance of representation in the arts, and Arnel's personal mission to show students of color that he is proof that they too can see themselves reflected in this industry.

Q: When did you realize you were first interested in scenic design?

A: In college. A couple of weeks prior to this key moment in my life, I was hanging out with some friends. I was an actor at UC Irvine, and we were engaged in a conversation surrounding what roles we wanted to play. I mentioned that I would love to play Edmond and King Lear because I loved the monologues. However, a friend of mine jokingly turned around and said, "You're going to have such a hard time being an actor, there's no roles for Asian actors ..." And my heart plummeted. So, the world that I thought I had set ahead of me sort of vanished.

A couple weeks later I'm sitting in a scenic design class (that was required for majors), and I was inspired by a particular scenic designer's work. His name was Robert Brill. I felt drawn to his aesthetic and as



Arnel Sancianco Photo: Laetitia Donaghy



UPCOMING ARTIST SPOTLIGHT

a graphic designer, I was excited about his work. When my professors showed a photograph of Robert, I said, “Oh, he looks like me.” I immediately thought, “I can do this, scenic design could be a career for me!” Because he did it, I knew I could too. And it set forth the next 10 years of my life. I got the opportunity to meet Robert when I was working on a project at La Jolla Playhouse. I am grateful that I got to express that my entire trajectory of life was possible because he existed.

Q: Where did you study scenic design?

A: I went to Northwestern University for my graduate program (Class of 2016). Since then, I have worked tirelessly hustling for the last five years. In one year, I designed 18 shows. I was in a tech every two weeks just to make rent and get my name out there!

There was an article written about me in the *Chicago Sun Times* that quotes, “I know it’s an Arnel Sancianco piece because when I walk in, I can see it and feel it.” I wanted that recognition, that someone could walk into a theatre and know who designed the show without having to look at the program. When I read that, it was the first time I felt that “I’m here, I’m established! I worked hard building my own seat, and I’m at the table!”

This industry is hard and just starting to work on inclusion. I will never meet a production manager at a theatre that says, “You remind me of myself.” I had to create an art form that was separate from me. Earlier in my design career, theatres would look at my portfolio and compare me saying, “You remind me of this designer, etc.” – I hated that my work had to be separate from my identity. It’s terrible that I needed to design like someone else or like someone else’s caliber before I could eventually become me. I want to design and be hired for my expertise, not hired to check off a BIPOC box.

Q: What advice would you give a young designer just starting out?

A: Find your people and make art with your people. I was inspired by Lili-Anne Brown and that she believed in cultivating relationships based on trust. I believe that good art comes as a result of trust.

Q: You could have laid roots anywhere, why Arizona?

A: I came to work at ASU because I wanted to see more BIPOC designer’s who can perform their culture on stage at home. I wanted to work for ASU, where there was a diverse faculty and where undergraduate students are given a chance to fail safely in the classroom. That way, when my students graduate, they are at the same caliber as other students at other institutions that were given more access, resources, and a silver spoon in their mouth.

Q: We’ve spoken about some important topics. Let’s switch it up a bit! If you were a superhero, what would your superpower be?

A: My favorite super villain is Mysterio. As soon as you come into my office, there is a giant Mysterio figure hanging over my desk. I love him because he creates allusions trying to trap spider man in a smoky box and/or disappearing. I’d like the power of some form of mind control or allusion. Or sensory change.

Q: Favorite dish?

A: My mom makes great Adobo [a traditional Filipino dish].

Q: If you were a Pro Wrestler, what would be your theme song?

A: Brie Larson’s “Black Sheep” (from the movie *Scott Pilgrim vs. The World*).

Q: What is the latest TV show or movie you binged watched?

A: Just binged *Midnight Mass*, In honor of spooky season.

Q: Lastly, to get everyone excited about our upcoming production *Nina Simone: Four Women*, please share what inspired your Nina design?

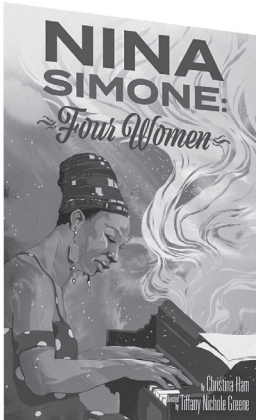
A: Nina Simone is so poetic, and the director, Tiffany Nichole Greene, wanted the space to reflect that poetry. We tried to meld poetry to an actual place historically that was bombed during the civil rights movement. The scenic design supports watching this play happen at the ex-

act moment when the world seems to go awry, and everything feels shattered. This is the backdrop while we're experiencing these women's stories.

[Inspired by a Korean artist who takes images of spaces and blows them up into fragments], I went to the Library of Congress and found the drawings of the 16th Street Baptist Church and adapted it to the theatre. We fractured the church suspending fragments in the air, simulating where the blasts realistically would have blown the pieces to. Using black primer, I stumbled upon creating a void to communicate the broken pieces frozen in space, allowing the play to focus on the women.



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

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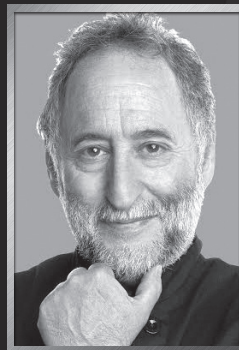
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TECHNICAL DIRECTOR

Nils Emerson

ASSISTANT

TECHNICAL DIRECTORS

Taylor Moss
Arthur Potts

CARPENTERS

John Crain
Cory Walters

PAINTS

CHARGE SCENIC ARTIST

Charlotte Alcorn

ASSISTANT

CHARGE SCENIC ARTIST

Samantha Nickel

PROPERTIES

PROPS SUPERVISOR

Sara Pugh

ASSISTANT

PROPS SUPERVISOR

Andrew Babb

COSTUMES & WARDROBE

COSTUME SHOP MANAGER

Mary Woll

COSTUME DESIGN

ASSISTANT

Kish Finnegan

COSTUME SHOP

ASSISTANT

Sandahl Tremel

DRAPER

Phyllis Davies

WIG & MAKEUP

SUPERVISOR

Maggie Clark

WARDROBE SUPERVISOR

Kelsey Waller

PHOENIX LEAD DRESSER

Afton Hensley

LIGHTING AND PROJECTIONS

LIGHTING & PROJECTIONS SUPERVISOR

Tim Smith

LEAD ELECTRICIAN

Brittany Tennis

STAFF ELECTRICIAN

Shane Sumner

SOUND

SOUND SUPERVISOR

Mathew DeVore

PRODUCTION

SOUND ENGINEER

Jason Campbell

ADMINISTRATION

EXECUTIVE ASSISTANT

Nick Cianciotto

DEVELOPMENT & MARKETING

CHIEF DEVELOPMENT AND MARKETING OFFICER

Paula Taylor

DIRECTOR OF ANNUAL FUND AND STEWARDSHIP

Carley Elizabeth Preston

GRANTS MANAGER

Gretchen Pace

DEVELOPMENT

EVENTS MANAGER

Stacey Jay Cavaliere

SENIOR

MARKETING MANAGER

Bitty Rosenberg

CREATIVE AND

BRAND MANAGER

Richard Giuliani

MARKETING

COORDINATOR

Berenice Zubiate

FINANCE

CHIEF FINANCIAL OFFICER

Mark Kochman

ACCOUNTING

COORDINATOR

Bob Jennens

ACCOUNTING

ASSOCIATE

Patricia Walter

BOX OFFICE & HOUSE MANAGEMENT

DIRECTOR OF

PATRON SERVICES

Juliet Martin

MANAGER OF PATRON SERVICES

Richard Ragsdale

BOX OFFICE MANAGERS

Sara Kavitch
Linda Schwartz

ASSISTANT

BOX OFFICE MANAGERS

Keith LaSpaluto
Carrie Luker

BOX OFFICE AGENT

Katelin Andrews
Abbie Hackney
Sarah Smiley

HOUSE MANAGER

Bill Bethel

FACILITIES

FACILITIES MANAGER

Horace Ashley

MAINTENANCE

SUPERVISOR

Dean Morgan

MAINTENANCE

TECHNICIANS

Jesus Francies
Derrick Herrera



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:

ATCteen

ATCteen 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 MATINÉE SERIES

Student Matinéés 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 seven-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



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.

PARKING PASSES

Purchase your parking pass online.

HTC CONTACT INFORMATION

222 E. Monroe Street
Phoenix, AZ 85004

ADMINISTRATIVE OFFICES
602-254-7399

BOX OFFICE
602-252-8497
Fax 602-258-9521

www.HerbergerTheater.org

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