

HOW TO MAKE AN American Son

By christopher oscar peña
Directed by Kimberly Senior



Recipient of
NEA GRANTS
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PROJECTS

atc
Arizona Theatre Company

2021/2022



JUNE 30 - JULY 17, 2022

ARIZONA THEATRE COMPANY

SEAN DANIELS 
THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT 
MANAGING DIRECTOR

PRESENTS

HOW TO MAKE AN AMERICAN SON

BY
CHRISTOPHER OSCAR PEÑA

PRODUCTION STAGE MANAGER
GLENN BRUNER* 

ASSISTANT STAGE MANAGER
MOLLIE HEIL 

SCENIC DESIGNER
ANDREA LAUER

COSTUME DESIGNER
RODRIGO MUÑOZ

LIGHTING DESIGNER
REZA BEHJAT

SOUND DESIGNER
CRICKET S. MYERS

INTIMACY DIRECTOR
ALEX J. GOULD

CASTING DIRECTORS
ALAINE ALLDAFFER, CSA AND LISA DONADIO

DIRECTED BY
KIMBERLY SENIOR

how to make an American Son was first produced at Arizona Theatre Company; Sean Daniels, Artistic Director | Geri Wright, Managing Director

**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)

MERCEDES.....	CRISTELA ALONZO
RICHARD.....	EDDIE BOROEVICH*
RAFAEL.....	ALEXANDER FLORES*
ORLANDO.....	FRANCISCO JAVIER GONZÁLEZ*
MANDO.....	GABRIEL MARIN*
SEAN.....	PATRICK WEBER

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THERE WILL BE NO INTERMISSION

SETTING

EARLY 2000s, THE SILICON VALLEY

ADDITIONAL STAFF

VOICE/DIALECT COACH.....	MICHA ESPINOSA
SCENIC DESIGN ASSISTANT.....	GAYA CHATTERJEE
SCENIC DESIGN INTERNS.....	DANIELA GOYTIZOLO ADDIE GRACE HILLE



ARIZONA ARTISTS INITIATIVE ATC is committed to Arizona artists. From our staff who live in Arizona and 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.

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.



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

LETTER FROM BOARD CHAIR CHAR AUGENSTEIN



It has been my HONOR and PRIVILEGE!

I begin my days with gratitude, and on many days throughout this Season I began with gratitude for each and every one of you who chose to travel this journey with us. THANK YOU! As a result of your generosity of support, we have been able to strengthen your theatre. Our heartfelt gratitude for making a difference! Theatre has the ability to make a lasting impression, often impacting and transforming lives. With your continuing belief in ATC, we will evolve into everything this community richly deserves. It has been an honor to serve, having the lifelong, treasured gift of getting to know so many of you. You will forever have our utmost respect and admiration for your undying support, constant motivation and shared affection for our beloved ATC.

Although my term as Board Chair comes to an end, my passion for our cherished ATC remains a constant. I consider myself one Lucky Lady! I have had the honor of working alongside the most amazing ensemble of talented individuals, ever empowering me with their wisdom to be the very best version of myself possible. My extraordinary Trustees, our unparalleled Leadership, their key Officers and their supporting Cast, are exemplary to a person. An organization is only as strong as its weakest link ... we have none!

A special thanks to my Fellow Trustee, Pat Engels, who has served in the capacity of Chair-Elect. She invested a considerable amount of time to guarantee a seamless transition, and that it will be! We found ourselves in ongoing communication, ever consistent in resolve. It has been my privilege to work with Pat, and I am confident you will welcome her in the same beautifully receptive manner you did myself.

Thankfulness is the quickest way to JOY ... and I am ever thankful to ALL of you for the unadulterated joy you have gifted me these past two years.

See you at the theatre!

A handwritten signature in dark ink, reading "Char Augenstein". The signature is fluid and cursive, with a large loop at the end of the last name.

LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS

chris Peña will be a leading force in the American Theatre, and I'm thrilled he calls Arizona Theatre Company home.

He is already at the epicenter of quality work, engaged communities, and artists who are just nice enough you want to spend an afternoon with them. He has multiple TV shows and movies happening, but his first love is always engaged communities around a piece of theatre. My type of guy.

chris Peña is Arizona Theatre Company's Artistic Associate, so while I'm excited about the show, I'm always more interested in the artist long-term than a singular project – and I believe in chris Peña ... his voice and his impact on the American Theatre.

That all being said, I do feel like this show is the perfect way to introduce him to Arizona and a great opportunity to produce a show that is about our country, and perhaps even more importantly, our state in this moment.

chris was my first hire once I was hired, as I knew that for the theatre to stay relevant and truly reflect its community, we would need a Latinx artist to be an internal leader and external artist.

His play deals with a level of nuance to race conversation rarely seen in the larger houses of the American Theater. These first-generation Americans are a generation that is born into a certain level of comfort – more financial security than their parents have – but a generation that still faces deep-seated unconscious (or conscious) structural racism. This generation of kids, by being born here, is every bit as American as other kids whose families were once immigrants from somewhere else.

chris is also interested in investigating complex issues, as this play arrives at the intersection of race and sexuality. So often, LGBT+ kids of color are forced to only look at their story, and life, through one narrative or the other. chris wants to provide a lens for the truly complex, which is ultimately the most human. He is unafraid to dive into that subject, asking audiences to engage in the exact conversation happening in homes/schools all across our country – but not on our stages until chris.

As the State Theatre, ATC wants to reflect our state – one that embraces differences (sometimes

better than others), a state that is 32% Latinx, with an audience that does not always agree politically – and it's important for us to not only tackle the questions of race and racism, but to have deeper, more complex conversations about it.

I think of it as a very unique responsibility to do theatre for an audience where I don't know, and don't need to know, the political beliefs of my audience. To me, that is what it means to be running a cultural institution in 2022. Just because you vote one way or another in no way means we share the same beliefs – BUT, we all have a unique opportunity to learn more about each other, to better understand the challenges we don't even perceive, and to empathize better with our fellow humans.

One of the things I love about Arizona Theatre Company is that we have an audience who enjoys seeing a play they can chew on, and discuss, and debate – for days. And chris is providing that. Complex, expertly crafted stories you cannot see anywhere else except ATC.

And who is the best director for plays “you chew on?” Who helmed the Pulitzer Prize-winning *Disgraced* on Broadway? (Which honestly was the last time I sat in a theatre and thought, “I have never seen this story before – on stage or on TV.”) Kimberly Senior. And let me tell you what I love about Phoenix Suns fanatic and Broadway director Kimberly Senior.

She takes care with each and every moment – each step of the process – and she ingrains herself into the organization to make sure everyone understands the type of work she is doing. It's not the usual “gun for hire” director scenario, and it changes organizations, it makes them better. It means that the art, and the language to talk about it, is truly available to all. Trust me, we're lucky to have her here.

Thanks for joining us. Thanks for being part of the conversation.



Sean Daniels
The Kasser Family Artistic Director
Arizona Theatre Company

We did it! As we close out the final show of the most unique season in our history, I am reminded just how valuable family is, not just our biological family but the family we choose. So much goes into making a family work – being collaborative, finding moments of sheer joy, sharing in hard decisions, communicating, laughing, and sometimes crying. It is the shared experiences that draw us closer and bond us.

The staff of ATC, guest artists, Board of Trustees, donors, subscribers, and patrons make up the amazing ATC family that has brought us to this point. It is thanks to the hard work of our very dedicated staff, the masterful guidance and leadership of our board – along with your amazing support – that ensures outstanding and innovative live theatre thrives on our ATC stages.

I would like to especially thank Char Augenstein, ATC's Board of Trustees Chair during the last two years, who has been my thought partner and true counselor. Her leadership of the entire board and tireless work on behalf of ATC has been awe-inspiring. And looking towards the future, I am excited to continue to see our board grow under incoming Chair Pat Engels, who provides invaluable experience and outstanding leadership.

Not many know that our staff shrank by 75% during the pandemic, and that small-but-mighty team jumped in and did anything necessary to ensure we pulled through. Thankfully, we have been able to add many staff as we came back to our stages with help from your generous donations. Another little-known fact is that ticket sales underwrite only a portion of our production costs; it is the donations from folks like you that enable us to create live theatre each season.

Just as *how to make an American Son* tells the story of a father's unconditional love, our 2022/2023 season captures the dynamics and changes many families face. *The Lion* tells about the renewed relationship between a father and son, while *The White Chip* and *Pru Payne* explore the changing and growing relationships between mothers and sons. *The Wickhams* continues the story of the Benner sisters and their families as well as the servants and the family they have chosen. *The Legend of Georgia McBride*, which only a small percentage of our audience was able to see in 2020, watches a chosen family grow, while *The Glass Menagerie* famously presents the many dynamics a family can bring.

I am truly proud and humbled by this family – my chosen family – that makes up ATC. Like every family, we continue to learn and grow as we falter and succeed. Through all of the unknowns of the past two years, there are some things that I do know:

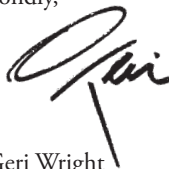
We are passionate.

We are joyful.

We are resilient.

And, we are grateful to have you as part of our family.

Fondly,



Geri Wright
Managing Director

**To know chris peña is to come face to face with a hurricane —
intense, relentless, focused, and deliberate.**

**To know chris peña is to know passion,
humor, generosity, and spirit.**

To know chris peña is to know talent.

His play *how to make an American Son* is fueled by these emotions and a point of view about what it means to be an immigrant in America at this moment in time.

From the first page, where, while setting the scene, we are told, “Everything is in the details,” we are reminded of another play about fathers and sons, where we are instructed, “attention must be paid.” Father (Mando) and son (Orlando) are of different generations, with different goals and expectations; we see this in the initial scene where Mando confronts Orlando over how blasé he is about what they have: money, cars, clothes. The disconnect is not specific to this family, but in the hands of peña, we learn the cost of working one’s way up the ladder.

Mando tells Orlando:

i came here because that life i didn’t want that for you
i couldn’t imagine a child my child growing up the way i did but i look around i look at this
i look at who i am
i look at your mother and what we’ve made what we’ve accomplished

A question that drives the play is whether Orlando understands this, or cares. At the end of the day, he is 16, desperate to find his place, to prove himself, and to figure out what his inheritance — of being his father’s son — means in practice. Despite the status that Mando has achieved, from working as a janitor to owning the company, there are still limitations. There is always someone to keep him in his place, there is always a dream deferred, a wish unfulfilled — even with the money he has earned, there are obstacles. How he reacts is fundamentally different from how Orlando responds, because he has raised him to be. But is that the best way?

Like so many fathers and sons before them, the moments between Mando and Orlando are filled with silences, assumptions, frustrations, and aggravations. From the perspective of the parent, Orlando is an entitled brat who doesn’t appreciate all that has been given him. From the perspective of the child, Mando is an out-of-touch workaholic who demands too much. In the middle is the love between these two, or, at minimum, the way they define love when faced with challenges. Unlike when Mando first arrived in the United States, this time he has Orlando, who has become the American son, to speak truth to power. As Rafael tells him, “You have no idea how lucky you are the way you talk.” What is privilege in one world is a given in another.

how to make an American Son challenges our assumptions of what an immigrant story is. Our expectations about the politics, the rationale, and the behaviors are undercut and reframed much like the points of view of Mando, Orlando, and those in their orbit are when faced with the realities of capitalism and racism. Whatever you think your status is now is just a placeholder. Everything can change in a heartbeat. It’s as predictable as a hurricane.



christopher oscar peña
(Playwright)

is a storyteller originally from California, now splitting his time between New York and LA. In 2019 with Sean Daniels, he co-directed the world premiere of

Daniels' adaptation of Jack Kerouac's "lost novel" *The Haunted Life* at Merrimack Rep. The production marked the first time the Kerouac Estate had ever sanctioned an official theatrical adaptation of Kerouac's work and solidified the artistic partnership between Peña and Daniels. Shortly after, Daniels was appointed Artistic Director of Arizona Theatre Company, where he invited Peña to become an Artistic Associate, as his first hire.

As a playwright, the Clarence Brown Theatre commissioned and produced the world premiere of Peña's play *The Strangers*. In New York, the Flea Theatre produced the world premiere of his play *a cautionary tail*. Most recently, he collaborated with actress Solea Pfeiffer on her solo show *You Are Here*, which was commissioned by Audible and played to sold out acclaim at the Minetta Lane Theatre off-Broadway; it will soon be available on Audible. For the next two years, Profile Theatre in Portland, Oregon, will produce a season of his work: the second production of *how to make an American Son*, the world premiere of his Goodman Theatre-commissioned play *awelstruck*, and the world premiere of a new Profile Theatre commission. His work has been developed by Playwrights Horizons, the Goodman Theater, Public Theater, Two River Theater, INTAR, Ontological

Hysteric Incubator, Playwrights Realm, Rattlestick Playwrights Theater, Old Vic, Orchard Project, Naked Angels, and New York Theatre Workshop, among many others. A two-time Sundance Institute Theater Fellow, he has also held fellowships with the Lark Play Development Center, was a recipient of the Latino Playwrights Award from the Kennedy Center, was an Emerging Artist Fellow at New York Theatre Workshop, was a Playwrights Realm Writing Fellow, and was a part of the US/UK Exchange (Old Vic New Voices). A proud member of New Dramatists, he was named one of "The 1st Annual Future Broadway Power List" by *Backstage* and has been published by Methuen, No Passport Press, and Smith and Krauss. He has an extensive relationship with the 24 Hour Plays, where he has written for their plays on Broadway and Musical Benefits, and written viral monologues for Hugh Dancy, Bonnie Milligan, Cory Michael Smith, John Gallagher Jr., Libby Winters, Evan Jonigkeit, and many more.

In television, he was a writer on the Golden Globe-nominated debut season of the CW show *Jane the Virgin*, the critically acclaimed HBO show *Insecure* (in which he also appeared as the character Gary), as well as the Starz show *Sweetbitter*, *Motherland: Fort Salem* on Freeform, and the ABC / Hulu series *Promised Land*. He produced the BET+ holiday film *A Jenkins Family Christmas* and co-wrote this year's upcoming BET+ holiday film *The Cookoff*. He is currently a Supervising Producer on an upcoming Disney+ show, and developing original series for HBO (with filmmaker Crystal Moselle and artist Derrick B. Harden), and STX (with Omar Sharif Jr.). He received his B.A. from UC Santa Barbara and his M.F.A. from NYU's Tisch School of the Arts.

CAST (ALPHABETICAL ORDER)



Cristela Alonzo (mercedes)

made history in 2014 when she became the first Latina to create, produce, and star in her own network sitcom, *Cristela* for ABC. In 2017, Alonzo made history again when she became the first Latina lead in a Disney Pixar film, for which she voiced

the part of Cruz Ramirez in *Cars 3*. Her first stand-up special *Lower Classy* is currently streaming on Netflix, and her newest special *Middle Classy* will be premiering on the streamer on June 28, 2022. Alonzo's memoir, "Music to My Years," released by Atria Books, an imprint of Simon & Schuster, is available on Amazon.



Alexander Flores (rafael)

is a Puerto Rican actor born and raised in the Bronx, New York. Flores started acting at a young age, studying theater for most of his life. He has performed at The Public Theater with The LAByrinth Theatre Company and The Cherry Lane Theater to critical acclaim.

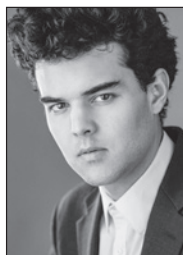
Flores moved his focus from theater to film/TV later in his career and is best known for his work in *The Maze Runner* franchise for 20th Century Fox. Some of his other credits include *The Good Wife*, *Orange is the New Black*, and *The Good Cop*, just to name a few.



Eddie Boroevich (richard)

Is making his ATC debut. Off-Broadway productions include *The American Clock* (HB, dir. Austin Pendleton); *Five By Tenn* (MTC); and a workshop of *Five Very Pretty Girls* (NYTW, dir. Michael Greif). Regionally, Eddie origin-

ated the role of Woodson Bull III in the first staging of Wendy Wasserstein's *Third* (Theater J), and has also performed at Barrington Stage Company, Premiere Stages, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Shakespeare Theatre Company, and The Kennedy Center. TV/Film credits include *The Equalizer*, *The Marvelous Mrs. Maisel*, *Evil*, *Madam Secretary*, *The Romanoffs*, and *Buzzer* (dir. Anne Kauffman). Eddie is a member of Ensemble Studio Theatre in New York.



Francisco Javier González (orlando)

is thrilled to be making his ATC debut. He won the Broadway World 2019 Award "Best Actor in a Musical" for Matt in *The Fantasticks*, and he wrapped a run in Lauren Gunderson's reimagined *Peter Pan & Wendy* at the Shake-

speare Theatre Co. He was recently cast in 20th Television/Hulu's *Only Murders in the Building* in the role of "Luis" starring opposite Tina Fey. González graduated with a BFA from NYU Tisch School of the Arts. He received the Stagebound Scholarship to study classical voice at the National Opera Center in Chelsea. As a vocalist, González has produced and performed in concerts throughout NYC. His work has been showcased at Radio City Music Hall, Lincoln Center, the National Opera Center, 54 Below, and the Green Room 42. He currently works on stage and in film and television. IG @frankiegonzalezarts

CAST (ALPHABETICAL ORDER)



Gabriel Marin (mando) is excited to make his Arizona Theatre Company debut. Marin has most recently been seen in the National Tour of *What the Constitution Means to Me* and Off-Broadway in *Then They Forgot About The Rest* (INTAR). Marin has appeared regionally with American Conservatory Theater, Center Theater Group, Kansas City Rep, Huntington Theatre Company, Guthrie Theater, Ensemble Theatre Company, McCarter Theatre Center, San Francisco Playhouse, San Jose Rep, Kitchen Theatre Company, Merrimack Rep, TheatreWorks, Marin Theatre Company, Aurora Theatre Company, Magic Theatre, and Center REP, among others. Marin's recent screen credits include

NBC's *Law and Order: SVU* and season three of HBO's *Succession*. gabriel-marin.com



Patrick Weber (sean) is extremely excited to be making his ATC debut in *how to make an American Son*. Weber is from the great city of Chicago, where he was born and raised. He graduated from The University of Illinois Urbana-Champaign with a BFA in acting. He has been seen on television in *Chicago Fire* and *Power Book: Force*. Recently he was an understudy in The Paramount Theater's production of *Sweat*. Big shout out to his agents at Stewart Talent for being the absolute best.

THE CREATIVE TEAM

Kimberly Senior (Director) is making her ATC debut. She directed *Disgraced* on Broadway. Off-Broadway credits include Harvey Fierstein's *Bella Bella* (Manhattan Theatre Club); Aasif Mandvi's *Sakina's Restaurant* (Audible Theatre); *Discord* (Primary Stages); and *Engagements* (Second Stage). Regional theatre credits include *Our Daughters*, *Like Pillars*, *Sweat*, and *The Niceties* (Huntington Theatre Company); *Support Group for Men* and *Rapture*, *Blister*, *Burn* (Goodman Theatre); *Buried Child*, *Hedda Gabler*, *Marjorie Prime*, and others (Writers Theatre); *Byhalia, MS* (Kennedy Center); *Sex with Strangers* (Geffen Playhouse), and many more. TV credits include Chris Gethard's *Career Suicide* (HBO/Judd Apatow). Audio projects include *The Wastelanders: Starlord* (Marvel/Sirius XM); *Ghostwriter* (Cadence 13); Dan Rather's *Stories of a Lifetime*; Margaret Trudeau's *Certain Woman of an Age* (Audible), and many more. Senior is a member of Goodman Theatre's

Artistic Collective and a proud member of SDC. kimberlysenior.net

Glenn Bruner 🌻 (Production Stage Manager) is in his 25th season at ATC, where he has stage managed more than 70 productions including *Miss Bennet: Christmas at Pemberley*, *Silent Sky*, *Outside Mullingar*, *Chapter Two*, and *Five Presidents*. He has worked at Studio Arena Theatre, Dallas Theater Center, Center Stage, Alley Theatre, and Seattle Rep. He was the assistant stage manager for the world premiere of *On The Waterfront* at the Cleveland Play House, and he stage managed the Off-Broadway premiere of Alan Ayckbourn's *Season's Greetings*. Bruner has voiced many radio and television commercials, and he worked on-air for Texas Public Radio in his hometown of San Antonio. For the past 21 summers, Bruner has worked on the entertainment production staff for Major League Baseball's All Star FanFest/Play Ball Park.

THE CREATIVE TEAM

He was the 2012 recipient of the Lucy Jordan Award, presented annually by the Western Region of Actors' Equity Association, and 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 production stage manager for *American Idiot* and *The Mountaintop*; assistant stage manager for *Kinky Boots* (Weathervane Theatre); production stage manager for *Bright Star* and *Photograph 51*; assistant stage manager for *[title of show]* (Webster University); and production assistant for *The Marvelous Wonderettes* (Repertory Theatre of St. Louis). Heil 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 three younger siblings, and her best friends. mollieheil.com

Andrea Lauer (Scenic Designer) is making her debut at ATC as the set designer for *how to make an American Son*. A longtime collaborator of the playwright christopher oscar peña, she has had the distinct pleasure of working on every production that has been produced of his work to date. Based in New York City, she works on and off Broadway, regionally and internationally. Selected design works include Broadway's *American Idiot* and *Bring It On, the Musical*. Internationally, her most recent work was at The London Philharmonic and Shakespeare's Globe, and she was also the production designer for the *Beatles Sergeant's Pepper's 50th Birthday Extravaganza* for the city of Liverpool. She also works as a fashion designer for her company RISEN DIVISION, is an MIT Media Lab Director's fellow, and is a NEW LAB Artist in Residence.

Rodrigo Muñoz (Costume Designer) is a New York-based costume designer originally from Mexico City. He is thrilled to make his ATC debut. New York Off-Broadway projects include *Notes from*

Now (Prospect Theater Company), *This Space Between Us* (Theatre Row), *Preparedness* (The Bushwick Starr), and *Volpone* and *The Revenger's Tragedy* (Red Bull Theatre). Regional work includes *Red Velvet* (Shakespeare Theatre Company), *The Bluest Eye* (Huntington Theatre), *Fall of the House of Usher* (Boston Lyric Opera), *Bad Dates* (Portland Stage), *Water by the Spoonful* (Fordham Theatre), *Impulso* (The Movement Theatre Company), and *jazz singer* (Abrons Arts Center). rodrigomunozdesign.com

Reza Behjat (Lighting Designer) has worked Off-Broadway in *Will You Come With Me* (PlayCo), *Wish You Were Here* (Playwrights Horizons), *Vagrants Trilogy* (The Public), *English* (Atlantic), *Out of Time* (The Public/NAATCO), *P.S.* (Ars Nova), *Disclaimer* (UTR), *Henry VI* (NAATCO), and *Hamlet* (Waterwell). Regional and other companies with which Behjat has worked include the Hudson Valley Shakespeare Festival, Guthrie Theater, PlayMakers Rep, Actors Theater of Louisville, Baltimore Center Stage, Geva Theatre, Alabama Shakespeare, Long Wharf Theater, Target Margin, New Georges, and more. Behjat received the Knight of Illumination Award for *Nina Simone: Four Women* (2019). rezabehjat.com

Crickett S. Myers (Sound Designer) earned a Tony Nomination and a Drama Desk Award for her design of Broadway's *Bengal Tiger at the Baghdad Zoo*. Off-Broadway, her designs include *The Marvelous Wonderettes*. She has also designed regionally at La Jolla Playhouse, The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Kansas City Rep, Shakespeare Theatre Company of DC, South Coast Rep, The Kirk Douglas Theater, Pasadena Playhouse, Berkeley Rep, and St Louis Rep. Other selected L.A. Theaters include The Wallis Annenberg Center for Performing Arts, East West Players, Ghost Road Theater Company, and The Celebration Theater. She has earned 24 Ovation Nominations, as well as winning The Ruth Morley Award from the League of Profes-

THE CREATIVE TEAM

sional Theater Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC, and a Garland Award. Myers is a proud member of Local USA 829 and the TSDCA. cricketsmyers.com

Alex J. Gould (Intimacy Director) is an actor/fight and intimacy director in New York City. He was fight director for *Georgia Mertching is Dead*, *Dido of Idaho*, and *The Fall - Marathon Plays* (Ensemble Studio Theater); *The Antelope Party* (Dutch Kills/Wild Project); *Julius Caesar* (CSC/Columbia MFA); *Agnes* (Lesser America); *The Nibbler* (Rattlestick Theater); *The Place We Built* (The Flea Theater); *The Terrifying* (Abrons Art Center); *The Comedy of Manors* (Adirondack Theater Festival); *Horse Girls* (The Cell); and *Happily After Ever* (59E59). Gould has also choreographed for The New School, Atlantic Theater Conservatory, Fordham/Primary Stages, Partial Comfort, St. Peter's University, and Pulse Ensemble Theater. Regional theatre includes the Williamstown Theater Festival. He is an Artist Member of Ensemble Studio Theater and attended AMDA.

Alaine Alldaffer, CSA (Casting Director) is the Casting Director for Playwrights Horizons. She and Lisa Donadio cast *A Strange Loop* (currently on Broadway), *Grey Gardens* (also for Broadway), *Clybourne Park* (also on Broadway), and *Circle Mirror Transformation* (Drama Desk and Obie Awards for Outstanding Ensemble, Artios Award for casting) and *The Flick* (Barrow Street Theatre). Regional theatre credits include Huntington Theatre Company, Hartford Theater Company, The Old Globe, San Diego, Williamstown Theatre

Festival, Seattle Repertory Theatre, Berkeley Repertory Theatre, and People's Light, among others.

Micha Espinosa (Voice/Dialect Coach) previously worked with Arizona Theatre Company for *Man of La Mancha*. Other credits include Dallas Theatre Center: *Our Town (Bilingual)*; Oregon Shakespeare Festival: *Peter and the Starcatcher*, *The Copper Children*, *Hairspray*, *Mother Road*, and *La Comedia of Errors*; Children Theatre Company: *Spamtown*; Milwaukee Repertory: *Four Hands-Two Pianos*, *West Side Story*, and *In the Heights*; Southwest Shakespeare: *Henry IV, Part One*, *Romeo and Juliet*, *Hamlet*, *Much Ado about Nothing*, *Or, A Play about Alpha Behn*, *Hysteria*, *The Merry Wives of Windsor*, *Macbeth*, *The Taming of the Shrew*, *She Stoops to Conquer*, *Blithe Spirit*, *The Tempest*, *The Importance of Being Earnest*, and *Julius Caesar*; Theatre Artist Studio: *Mysterious Disappearance*; Phoenix Theatre: *Enferma*, *Bakersville*, *The 39 Steps*, *Boeing Boeing*, *Nine*, *The Light in the Piazza*, and *Curtains*; Stray Cat Theatre: *The Last Days of Judas Iscariot*; Mixed Blood: *On the Spectrum*; The Old Globe: *Somewhere*; Mo'olelo Performing Arts Company: *26 Miles*; Teatro Luna: *The North/South Plays*; Miami Light Project: *Fat Boy*; Kalamazoo Civic Theatre: *Hollywood Arms*, *Shakespeare in Hollywood*, *The Merry Wives of Windsor*, *Duck Hunter Shoots Angel*, *Medea*, and *Noises Off*; Arizona Jewish Theatre Company: *Brooklyn Boy*; Whole Art Theatre: *The Goat, or Who is Sylvia*; Ellis Island Miller Auditorium: *Ellis Island*. Espinosa is a director, activist and professor at Arizona State University.

christopher oscar Peña (Playwright) see *About the Author* on page 8.

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 (*Women in Jeopardy!*, *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.

Our work is made possible due to the generosity of many corporations, foundations, and government supporters. Through these partnerships, we can maintain a standard of artistic excellence while providing greater access to all.

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Chanel Bragg

In each show guide, Associate Artistic Director Chanel Bragg highlights a member of the cast or creative team who exemplifies excellence within their field. In this issue, she talked to not one, but two, members of ATC's Summer on Stage (SOS) production team who are not only students at the University of Arizona but are local to Arizona! Summer On Stage Lighting Designer Alex Alegria is a UA senior, and Marina Luz Mendivil is a UA junior and is SOS Stage Manager.



Alex Alegria, SOS Lighting Designer



Marina Luz Mendivil, Stage management

Q: When did you realize that you wanted to work in technical theatre?

Alex: When I was in high school, I originally wanted to work in music. We had a club called stage crew, and we set up all the lights and sound for presentations and debates, etc. We learned lighting and sound, but lighting caught my attention the most.

Marina: I started off with an interest in journalism, focusing on cultural reviews of poetry and local events. I also love photography. I was first introduced to theatre, however, in high school. I went on stage and quickly realized I was more comfortable as a technician. I began my journey into stage management and have been doing it for seven years. I was always interested in helping “behind the scenes” and the importance of giving others a platform to explore their stories.

Q: What skills do you think one needs to possess to be a good stage manager?

Marina: First and foremost, communication! You need to be able to talk to your cast and crew to uphold the director’s vision and advocate for members of your company. Stage management creates a hub of communication for the cast, run crew, and creative team. Compassion is also important to be an effective stage manager. You must understand that we are all humans with different backgrounds and intersectional identities. It is important for stage managers to create a space for collaboration peacefully and create a sense of family and camaraderie.

Q: What skills do you think one needs to possess to be a good lighting designer?

Alex: It’s good to communicate and collaborate with the other artists, and to work with the visual departments. It’s important to know how to work around other departments, how

an actor processes, and how to work around situations that may pop up. Without communication, you wouldn’t want to get to tech and have an actor in a green dress on a green set under green lights.

Marina: Time management is an important skill. You want to respect everyone’s time, and I think that’s where a certain level of fluidity comes in, because you need to not only be flexible with ideas, but flexible with any issues that may arise whilst troubleshooting on your feet. You never know when somebody will have a snag in their dress, or a light may burn out. You’ve got to be able to troubleshoot on the spot! Every department provides crucial elements that make up the collective.

Q: Concerning advocacy ... how is a production supported by your position to ensure a director’s ideas are executed?

Marina: I feel it’s my job to protect a director’s conceptual ideas as well as the cast’s safety throughout the process. It is my job to ensure the timeline and deadlines are met. I also believe in creating an environment free of conflict. So, I work to ensure everybody has space, resources, and equipment that they need to set up the space to best serve the production. With your actors, you want to make sure they are comfortable physically, emotionally, and spirituality due to the vulnerability of the work. Since actors are constantly on display, this is an area I like to focus on.

Q: Alex, what was it like for you full circle as a former SOS participant and now lighting designer and facilitator?

Alex: I’m really looking forward to this summer! I enjoyed the program. I participated in SOS for two years. The first year, I was a spotlight operator for both shows. I also got to work closely with the lighting team and learned their process. The second year, I

learned how to program and work the board! I think the experience was valuable because it was so hands on. I think it's important to provide an access point within our community to create next-generation designers and technicians. So, I'm really looking forward to being able to be part of this program again because I really had a good experience.

Q: Marina, why are you excited to work on SOS this year?

Marina: This is my first major opportunity with ATC after shadowing Director Melissa Crespo and taking notes for the most recent production, *Justice*. I'm eager to be a part of the SOS program. I think it's extremely important that we have programs for our youth! I come from a low-income minority community, and basically the arts saved me from the stereotypes that exist surrounding marginalized communities. It's critical to provide this opportunity to students who come from different backgrounds. I've always thought that you need to be the representation you want to see. Far too often, especially in media, we've had a sort of preconceived ideal of who should be allowed access. I love being able to teach the kids and get in there with them. I'm a very hands-on stage manager.

Q: As people of color, how important is it to see yourself in this position, where there are not a lot of marginalized technicians in the field?

Alex: Growing up, I just didn't know if this was an option for me, and I feel like that's what happens a lot within our community. I think it's important to bring the arts to our communities, especially those who don't have easy access because of finances or location. All voices are important, and it's important that educational programs exist to help.

Q: If you were a pro wrestler, what would be your wrestling theme song?

Marina: "My House" by Flo Rider

Alex: "Within" by Daft Punk

Q: If you could only eat one thing for the rest of your life, what would it be?

Alex/Marina [in unison]: PASTA

Q: What is a destination you always wanted to travel to?

Marina: Jamaica or anywhere in the Caribbean

Alex: France

Q: What are you currently reading or bingeing on Netflix?

Marina: *The Witcher!!!*

Alex: *Cowboy Be-bop*

Q: What is a goal you have for Summer on Stage?

Alex: To learn something new through collaboration!

Marina: I hope to network with other local professionals and reach as many students as I can. I want to make an impact.

Summer On Stage begins June 6 in Tucson and culminates with a two-day production of *Heathers: The Musical* at the Temple of Music and Art.

Learn more at

atc.org/summer-on-stage

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

PROGRAMS INCLUDE:

ATCteen

ATCteen is a program designed with the student in mind. We are actors, directors, writers, designers, improvisers, and theatregoers. ATCteen brings together a diverse group of teens ages 13-18 from the Tucson area. We write, direct, and perform in our own productions, see plays from local theatre companies, explore different ATC departments through interactive workshops, and get behind-the-scenes looks at what happens at Arizona Theatre Company through workshops and interactions with professional artists.

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.



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 dual track, seven-week intensive theatre training program for high school theatre students.

Performance Track: Students will develop performance skills and experience a professional rehearsal process with Summer on Stage. ATC staff and teaching artists support an extraordinary summer learning experience, leading participants through a variety of acting, voice and movement classes, and rehearsals leading to a fully produced performance at the historic Temple of Music and Art, Downtown Tucson.

Technical Theatre Track: Participants will develop a technical theatre portfolio and learn from ATC's team of professional designers and technicians. Students will learn sound, lighting, costume, and scenic design, as well as experience the process of mounting and running a fully realized production.



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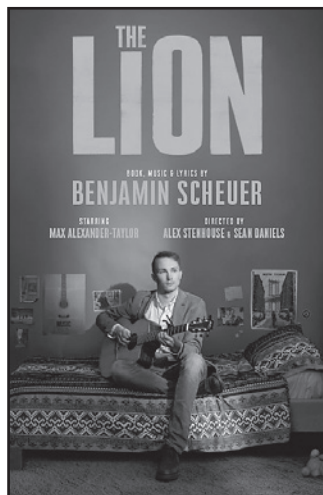
Veronika Duerr and Nandeep Khurmi in ATC's *Silent Sky*. Photo: Tim Fuller.

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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.



9/24/22 – 10/15/22



THE LION

By Benjamin Scheuer

Directed by Sean Daniels & Alex Stenhouse

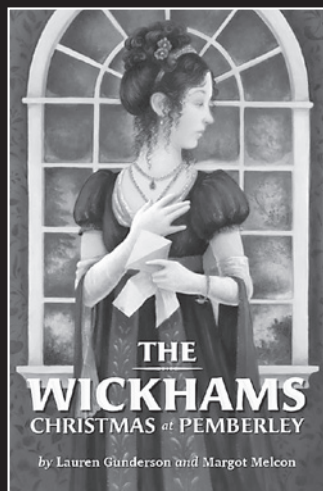


Some stories have to be sung

After its first revival in London at Southwark Playhouse this summer, *The Lion* opens ATC's 55th Season with a heartwarming and powerful one-man folk musical. Co-produced by Arizona Theatre Company and Danielle Tarento, and co-directed by Sean Daniels and Alex Stenhouse, *The Lion* tells a true story of survival and redemption that reminds us that great things can come from challenging times. Actor, singer, and musician Max Alexander-Taylor stars in the lead role of Ben.

*"Spellbinding! See it now. See it again.
The best musical I've seen this year!"*

— *Huffington Post*



11/5/22 – 12/2/22

THE WICKHAMS: CHRISTMAS AT PEMBERLEY

By Lauren Gunderson & Margot Melcon, Directed by Veronika Duerr

A holiday story about what it means to truly give in the season of giving

Boisterous sister Lydia Wickham returns front and center for this holiday season joined by her long lost husband and the home's downstairs residents. The bustling staff find themselves amid a holiday scandal, complete with misunderstandings and shenanigans. When the festivities spiral into chaos, Lydia finds her voice in this celebration of family and forgiveness. Don't miss this sequel to last season's holiday show!

*"This is a play for everyone. And it's an outing that is sure to boost the
holiday spirit. If you only see one more play this decade, let this be the one."*

— *Broadway World Atlanta*



1/21/23 - 2/11/23

THE GLASS MENAGERIE

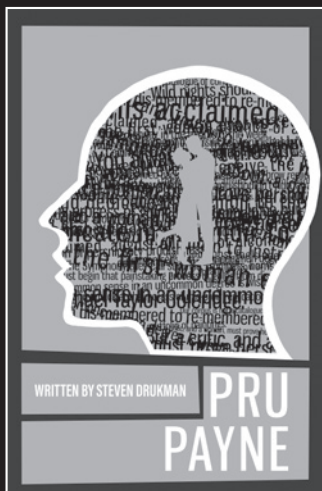
By Tennessee Williams, Directed by Chanel Bragg

An intimate and intense classic reimagined for ATC's stages

The Glass Menagerie, one of the greatest plays of all time, is a poetic and raw portrayal of a family on the brink of change. Reimagined for Arizona Theatre Company's stages, this intimate and intense classic that changed the way we tell stories draws from the memories of narrator Tom and explores the complex web of love, longing, loyalty, and constraints that bind families together. Directed by Chanel Bragg, the play continues ATC's history of investigating and reimagining the classics.

"Memory takes a lot of poetic license. It omits some details; others are exaggerated ... for memory is seated predominantly in the heart."

— Tennessee Williams. *The Glass Menagerie*



3/4/23 - 3/25/23

PRU PAYNE

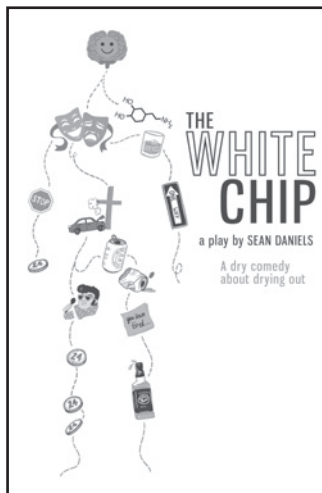
By Steven Drukman, Directed by Sean Daniels

A life-affirming story of love, (memory) loss, and dealing with it all

Written by Pulitzer Prize Nominee Steven Druksman, this ATC world premier is a remarkable, funny, and life-affirming story about the relationship between a mother and son. An esteemed critic, Prudence "Pru" Payne is widely recognized as a wit, a scholar, and a public intellectual; her son Thomas lives in that shadow. But as her memory begins to fade, all her preconceived notions — about herself and, more importantly, others — also slip away.

"Memory takes a lot of poetic license. It omits some details; others are exaggerated ... for memory is seated predominantly in the heart."

— Tennessee Williams, *The Glass Menagerie*



4/15/23 – 5/6/23



THE WHITE CHIP

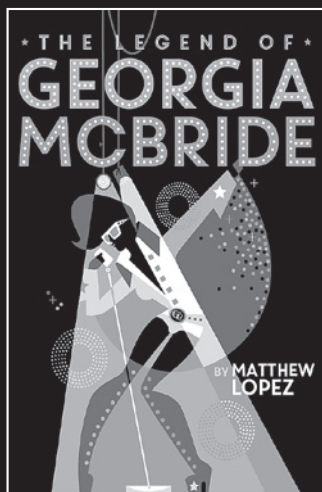
By Sean Daniels, Directed by Sheryl Kallerg

A dry comedy about drying out

Originally produced by Tony Award winner Tom Kirdahy, *The White Chip* shows a path to recovery that is poignant, funny and uplifting. A dry comedy about drying out, the show follows the main character Steven as he forms a new bond with his mother while carving an unusual path to sobriety. A wild, theatrical journey, *The White Chip's* Off-Broadway production will come to Arizona alongside a Tony-nominated director and Tony Award-winning designer.

"It's a winning show and a thorough success ... Daniels has triumphed."

— *The Boston Globe*



6/29/23 – 7/16/23



THE LEGEND OF GEORGIA MCBRIDE

By Matthew Lopez, Directed by Meredith McDonough

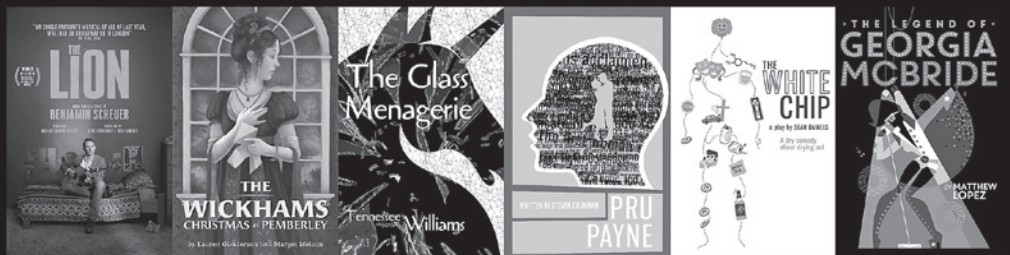
A big-hearted, fierce, music-filled comedy

Casey, an Elvis impersonator with everything going for him — including a flashy sequin jumpsuit — suddenly loses his gig, his rent is overdue, and his wife announces a baby on the way. So, when Elvis leaves the building and a drag show moves in, "The King" transforms into an all-out queen with some help from his new friends. With snappy zingers and dance-worthy numbers, this wildly entertaining story challenges assumptions with extraordinary humor and depth.

Tony Award-winning author Matthew Lopez is the 2020 recipient of the Drama Desk Award for Outstanding Play, Drama League Award for Outstanding Production of a Play, and GLAAD Media Award for Outstanding Broadway Production.

"Full of sass and good spirits – along with a spritz or two of sentimentality ..."

— *The New York Times*



WE DON'T WANT YOU TO MISS ONE THRILLING SCENE!

The 55th season is full of award-winning writing, acting, and production. With Tony Award-winning artists, Drama Desk Winners, three New York Times Critics' Picks, West End favorites, and best-loved Arizona locals, audiences will see the best of the world here.

Arizona Theatre Company offers a variety of subscription options for all the shows you want to see, when you want to see them.

6-PLAY BENEFITS

You're a VIP subscriber! See every show of the season and be among the first to choose your seats. Need a different date? Unlimited exchanges FREE! Packages available to fit every budget.

- **Unlimited FREE exchanges**
- **First access to seats!**
- **Priority renewals and seating upgrades**
- **50% off additional single-purchase tickets**
- **First choice for special engagement tickets**

PREMIUM FLEX PASS SUBSCRIPTION BENEFITS:

Enjoy Subscriber benefits on your terms and experience shows from the best seats in the house! Purchase a 10, 8, 6, or 4 Flex Pass Subscription, then use passes all at once or choose dates closer to show time. Use any or all passes to any production. If you run out ... BUY MORE!

- **Access to PREMIUM seats!**
- **Bring a friend!**
Buy additional tickets at your Flex Pass price
- **Choose your seats before single tickets go on sale**
- **One FREE exchange for every show selected**
- **First choice for special engagement tickets**

FLEX PASS SUBSCRIPTION BENEFITS:

Enjoy Subscriber benefits on your terms and experience shows from the best seats in the house! Purchase a 10, 8, 6, or 4 Flex Pass Subscription, then use passes all at once or choose dates closer to show time. Use any or all passes to any production. If you run out ... BUY MORE!

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Buy additional tickets at your Flex Pass price
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SUBSCRIBE TODAY! ATC.ORG/SUBSCRIBE

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Geri Wright

Managing Director

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ASSOCIATE ARTISTIC DIRECTOR

Chanel Bragg

ARTISTIC ASSOCIATE

christopher oscar peña

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PRODUCTION MANAGER

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PRODUCTION OFFICE MANAGER

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STAGE MANAGEMENT
PRODUCTION STAGE MANAGER

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STAGE MANAGER

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 Olsen Torres

STAGE MANAGEMENT APPRENTICE

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CARPENTERS

 John Crain
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PAINTS
CHARGE SCENIC ARTIST

Charlotte Alcorn

ASSISTANT CHARGE SCENIC ARTIST

Sammantha Nickel

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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

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GENERAL MANAGER

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Artistic Director Emeritus

Jessica L. Andrews
Managing Director Emeritus



Arizona Theatre Company puts our artists and audience at the heart of all we do. ATC's performances bring people together on our stages to experience essential stories about what it means to be alive today, from reimagined classics to contemporary plays, original works, and innovative musicals fostering continued conversation beyond the theatre walls.

Founded in 1966 and celebrating its 54th season, ATC is led by The Kasser Family Artistic Director Sean Daniels and Managing Director Geri Wright. ATC operates in two major cities, unlike any other LORT theatre in the country, and is recognized as the official State theatre.

Each season, ATC collaborates with world-class artists to create productions and programs about what it means to be alive today, inspiring curiosity and sparking joy, bringing all Arizonans together.

ATC shares the power of theatre through a variety of outreach programs, educational opportunities, access initiatives, and community events. Including our nationally recognized ATCteen program and National Latinx Playwright Award, ATC focuses on training artists, audiences, and community members about the creative power of theatre reaching far beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all.

ATC SUPPORTS ITS VITAL MISSION WITH THESE KEY INITIATIVES:

ATC Mainstage

Each season, ATC produces six mainstage productions, bringing together the best talent from across Arizona, the country, and the world. ATC playwrights, directors, designers, actors, and production teams represent the finest artists and technicians working today.

Engagement in Phoenix and Tucson

ATC provides a place for communities across Arizona to gather, share, and explore the art-making process.

New Play Development

ATC provides playwrights and theater makers, both locally and internationally, a place to develop their work. Through workshops and readings, we give artists a place to incubate and launch productions, both at ATC and beyond. ATC is also proud to support emerging voices with the annual National Latinx Playwright Award.

Education and Outreach

ATC delivers inspiring experiences in a number of ways, both connected to our stage and beyond our walls, in schools, and across the state. Core programs of our education efforts include Summer On Stage, ATCteen, Student Matinees, and the Artist-In-Residence program.



GIVING IS AS EASY AS

1

GIVE TODAY

Make a gift to ATC and help transform the lives of every Arizonan through the power of theatre.

2

GIVE MONTHLY

Monthly giving is quick and easy and makes a big impact.

3

LEAVE A LEGACY

A planned gift ensures ATC's future for countless generations of theatre lovers to come.

atc

Arizona Theatre Company

CALL: **520-463-7669**

ONLINE: **ATC.ORG/GIVE**

POST: **PO BOX 1631, TUCSON, AZ 85702**

THE TEMPLE OF MUSIC AND ART

The Temple of Music and Art is a beautifully refurbished 1927 theatre, built in the Spanish Colonial style that flavors so much of our city. ATC has identified the following services and policies to ensure your comfort and enhance your experience at the theatre:

THEATRE POLICIES

Latecomers - Latecomers will be seated only at an appropriate and predetermined break in action. In order not to disturb patrons who are already enjoying the performance, latecomers may be seated in alternate locations until intermission.

Cellphones and Cameras - As a courtesy to our patrons and the actors, the use of cameras and recording devices is not permitted within the theatre. Please restrict cellular phone use to the courtyard only.

ACCESSIBILITY SERVICES

Assisted Listening Services - The theatre is equipped with the Sennheiser Mobile Connect listening system for use by patrons with partial hearing loss or limited range of hearing. An Ambassador Usher or our House Manager can assist you with connecting to the system. Additionally, devices may be checked out in the Lobby to access the system. Please be prepared to leave a driver's license or other form of identification while using your headset.



- 1) Join the Wifi
- 2) Download the app
- 3) Select your audio channel or scan the QR Code

American Sign Language - Every production has a performance available in American Sign Language (ASL). For information about the dates of our ASL performance, please contact the Box Office.

Children - Children under 5 are not permitted in the theatre during performances.

Emergency calls - Emergency calls may be made to the House Manager's cell phone directly: 520-547-3981.

Smoking - Smoking is not permitted anywhere within the building. Look for designated smoking area signage. In the event of smoking onstage, a sign will be posted in the lobby.

Vision Loss - An in-house FM broadcast system is used to provide a running audio description of the movement and activities onstage for patrons with limited vision. Contact the Box Office to make your reservation for the audio described performances. Large print playbills are available for all performances in the lobby of the theatre.

Captioning - Coordinated with the action onstage, those in open-captioned seating will be able to read the play's dialogue displayed in large green letters on an LED screen. For open-captioned performance dates, contact the Box Office.

Accessible Seating - is available via the Box Office for all performances. If you would like seating assistance at the theatre, please contact the House Manager at 520-547-3981.



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
VIRGINIA G. PIPER CHARITABLE TRUST
FOR AWARDING ATC WITH
A TRANSFORMATIONAL GIFT FROM THE
'NOW IS THE MOMENT' GRANT.

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](https://www.heard.org/education/arizona-indian-communities)** or the **Amerind Museum: [amerind.org](https://www.amerind.org)** among others.



THE ROADMAP TO AN ATC PRODUCTION

SELECT HIGHLIGHTS

PLAY IS WRITTEN

Sometimes it takes 2 days, sometimes it takes 20 years. Sometimes it comes in whole, sometimes it comes in pieces or waves. It is written and rewritten over and over. It is hard work creating something out of nothing.



DESIGN AND CONSTRUCTION

About 1 year before opening, the design meetings are held so the whole team can meet and talk about what the production will look, sound, and feel like, based on how they have interpreted the play.

3-6 months before opening, the set is built and costume designs are finalized.



PUBLICITY, MARKETING, & FUNDRAISING

Plays need audiences, so the publicity and marketing team is hard at work looking for ways to entice both Tucson and Phoenix communities to come and see the show. The development team is also fundraising from individuals, corporations, foundations, and the government to make sure the money is there to pay for the production.



THE PRODUCTION IS CAST

Auditions are held 6-12 months before opening. Auditions let the director and playwright find actors who are able to fill the needed roles – a cast is selected based on talent, how right they are for the role, and sometimes just because it feels right. At this point, technical workers like lighting crew, stage crew, and others may be assigned or hired.



WEEK OF PREVIEWS IN TUCSON

Previews take place one week before opening night. By this time the play has transformed itself into a full production, but it needs just a bit more time to make sure that everything is running smoothly. Sometimes there are adjustments to the play itself, occasionally tweaks to design elements. The goal is to put everything together while also seeing how an audience responds to the work.



TUCSON AND PHOENIX RUN

Arizona Theatre Company is the only LORT theater in the United States that has audiences in two cities, so during the show's run in Tucson, publicity for the show in Phoenix intensifies. The stage manager ensures that the production stays on track and makes adjustments as necessary.

