



JUSTICE

A MUSICAL

Book
by Lauren Gunderson

Music
by Bree Lowdermilk

Lyrics
by Kait Kerrigan

Directed
by Melissa Crespo

atc

Arizona Theatre Company

2021/2022



MAY 5 - 22, 2022

ARIZONA THEATRE COMPANY

SEAN DANIELS 

THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT 

MANAGING DIRECTOR

PRESENTS

JUSTICE

BOOK BY

LAUREN GUNDERSON

MUSIC BY

BREE LOWDERMILK

LYRICS BY

KAIT KERRIGAN

STAGE MANAGER
DOM RUGGIERO*

ASSISTANT STAGE MANAGER
OLSEN TORRES* 

SCENIC DESIGNER
TANYA ORELLANA

COSTUME DESIGNER
KISH FINNEGAN 

LIGHTING DESIGNER
WILLIAM KIRKHAM 

SOUND DESIGNER
TWI MCCALLUM

PROJECTION DESIGNER
LISA RENKEL

ORCHESTRATIONS
MIKE PETTRY

CASTING
JUDY BOWMAN, CSA

MUSIC DIRECTOR
ANNBRITT DuCHATEAU

MOVEMENT DIRECTOR
MICHELLE CHIN 

DIRECTED BY
MELISSA CRESPO

JUSTICE 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.*

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CORPORATE PRODUCTION SPONSOR: **GAMMAGE & BURNHAM**

INDIVIDUAL PRODUCTION SPONSOR: **THE FLATT FAMILY**



CAST (IN ALPHABETICAL ORDER)

VERA CHANEL BRAGG ☼*
SANDRA DAY O'CONNOR.....NANCY OPEL*
RUTH BADER GINSBURG.....JOAN RYAN*

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ADDITIONAL STAFF

CONDUCTOR/PIANIST BRETT RYBACK
COPYIST BRYSON BAUMGARTEL
ABLETON PROGRAMMER DANA HAYNES
CUE QUEUE CODING.....ISAAC HAYWARD
ASSOCIATE PROJECTION DESIGNERS STEFANIA BULBARELLA
NICO SCHIAVONE
DRAMATURG LISA MARIE ROLLINS
PROFESSIONAL BRAIDER..... MAINZA HATEMBO
ADDITIONAL VOCALS.....SOPHIA EVA-MARIE SCARSI
LYDIA MARIE SCHMIDT

UNDERSTUDIES

SANDRA/RUTH MARIA AMOROCHO ☼*
VERA DAVE DAVIS ☼

THERE WILL BE NO 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.

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: Jemima Williams

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

Setting 1993 - Today



"Preamble (We The People)" - Vera, Sandra, Ruth

"New Justice" - Vera, Sandra, Ruth

"No Precedent" - Vera

"Let Me In" - Ruth

"Get It Done" - Sandra

"No Precedent II" - Vera

"Get It Done (Reprise)" - Sandra

"No Precedent III" - Vera

"Decide Now" - Vera, Sandra, Ruth

"Under The Collar" - Sandra, Ruth

"Sonia Sotomayor" - Vera, Sandra, Ruth

"Act Of God" - Vera, Sandra, Ruth

"Dissent Is Not Enough" - Vera

"The Mind Goes" - Sandra

"Notorious" - Ruth

"New Justice (Reprise)" - Vera, Sandra, Ruth

"We The People" - Vera, Sandra, Ruth

LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS



I grew up in the Mesa Public Schools system.

If I remember correctly, there was one afternoon dedicated to Justice Sandra Day O'Connor. Nothing in-depth, just a quick summary of the Supreme Court, and some cutouts of Justice O'Connor and the other male Justices, all on felt.

And this was the '80s ... this is when it was CURRENT news. Happening in my state.

Fast forward to me taking this job and wanting to do all the great plays about the great Arizona heroes. So, I do a quick Googling, and ... they're not there. Lots of New Yorkers, lots of Californians, even got Nina Simone from North Carolina ... but no Arizonans.

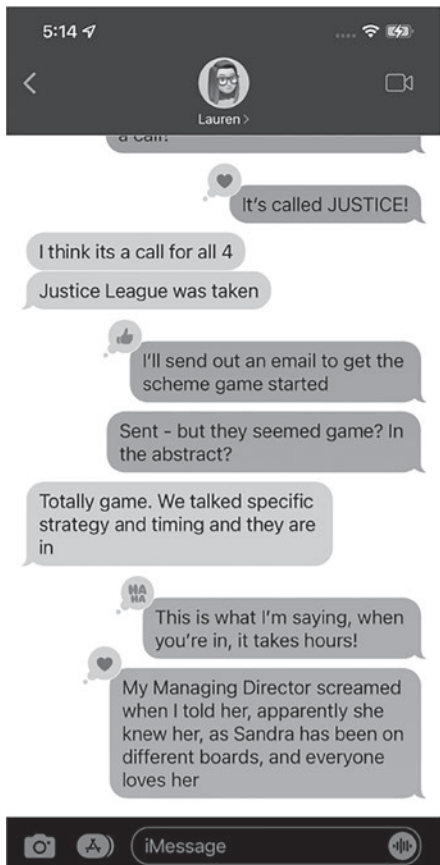
If you're running the state theater, you need to produce the plays that celebrate local heroes. And if those plays don't exist, you need to create them.

So, who do you go to when you need a play that's

as smart as its subject? One that's about women who didn't get the credit they deserve?

I text the most-produced playwright in the country, Lauren Gunderson, to see if she'd be game to tell this story. I set my phone down for a meeting, then pick it up 30 minutes later and she's blown it up with ideas about how this could work.

She tells me she's in, but she also wants Bree Lowdermilk and Kait Kerrigan to join – as what good idea isn't better when it's a good idea that's a musical? She sends a one-page treatment a few hours later.



Two years, 10 versions, multiple workshops, too much Zoom ... and here we are, opening night.

We're celebrating the idea that there is no future groundbreaking Justice without RBG. And that there is no RBG without O'Connor. They are all connected and all stand on the shoulders of those who came before – like we all do.

Equally exciting to me – in a time of deep political polarization – is that one of the defining things about these two women was that they decided with their hearts and minds, often upsetting their usual allies. And each other? They disagreed with each other, yet still found a way to be respectful and then agree and then disagree. It wasn't personal, since it was always about making the best choice for democracy and for our country. Man, we could use a little of that these days, couldn't we?

But what I love THE MOST about this piece is that the team has written these women the way only men normally get written in history (see Act 2 of *Hamilton*): Truthful, brave, flawed, redeemed, larger than the moment, and always deserving of your attention and respect whether you agree with them or not.

To be first is to be messy ... you are judged twice as hard, you are making your own path, you are a hero by just surviving the day.

I hope every kid in Mesa – actually in all of Arizona – learns what took me years to find out: We live in the state that one of the GREATEST Americans, EVER, calls home.

Sean



Sean Daniels
The Kasser Family Artistic Director
Arizona Theatre Company
ATC.org



As a teenager, I remember when the first female Supreme Court Justice was named to the highest court in the land. I had many other things on my mind – namely school, and boys, and volleyball, and boys – but I knew it was a momentous day in our country.

It wasn't until the late 1990s while working at the Heard Museum that I learned more about Sandra Day O'Connor and had the privilege to meet her. You see, before moving to Washington, D.C., she was instrumental in the museum's growth and served on the board of trustees and as board president in the 1970s. When the museum opened its expanded facility in 1998, Justice O'Connor graciously agreed to record a video commemorating the event since she was unavailable to attend

the opening. We started filming in the museum courtyard on a Sunday afternoon – her husband and grandson looking on – and she did the whole piece in one take. She knew exactly what she wanted to say and got right down to it. I met her on several other occasions after she retired when she graciously came to the museum for book signings and other events, and each time was memorable.

I've long admired Justice O'Connor and her Western charm, direct delivery, and deep commitment to serving the greater community. But it wasn't until Arizona Theatre Company's production of *Justice* that I considered how genuinely groundbreaking the relationship between the trailblazer Sandra Day O'Connor and the fiery Ruth Bader Ginsburg was, and how much we can learn from it today.

They may have disagreed but did so with civility, with fact-based discussions about important issues. Despite having very different viewpoints, these emblematic women worked tirelessly to move our country forward and in doing so forged a friendship on the foundation of their similarities.

We all would do well to model ourselves after these two icons ... embracing each other's differences, being respectful of opinions, maintaining professionalism, withholding judgment, choosing connections, focusing on what we share as human beings. For, at the end of the day, we have far more in common than we have differences.

Fondly,

Geri Wright
Managing Director

atc

Arizona Theatre Company

JUNE 30 - JULY 17

HOW TO MAKE AN American Son

By **christopher oscar peña**Directed by **Kimberly Senior**In association with **Rattlestick Playwrights Theater****Recipient of
NEA GRANTS
FOR ARTS
PROJECTS**

A THRILLING NEW WORK HEADING TO OFF-BROADWAY!

Don't miss this moving new play about the complexities of privilege, citizenship, and the most complex relationship of all: family. A "Model Immigrant" and business mogul, Honduran-born Mando's cleaning empire is bracing for a downturn at the exact same moment when he must rein in his over-privileged American son Orlando. In the wake of a personal crisis, Orlando suddenly finds himself responsible for the fate of a treasured undocumented worker and the future of his father's entire enterprise. What happens when the promise of the American Dream collides with the reality of immigration and family?

Authored by christopher oscar peña, the new Artistic Associate at Arizona Theatre Company, this play, after having its world premiere, will go to Off-Broadway in collaboration with Rattlestick Playwrights Theater. "I wrote this play because immigrants were sold the idea of the American Dream," peña said. "I was thinking of my father and how incredible he is. What he's done, his accomplishments in this country in the face of insurmountable odds to survive. I wrote this because, in many ways, it's a love letter to him."



Director
Kimberly Senior
(Director of Broadway's
Pulitzer Prize-winning
Disgraced)



Playwright
christopher oscar peña
(Writer on television's
Promised Land, *Insecure*,
and *Jane the Virgin*)

ATC.ORG / 833-ATC-SEAT**ARIZONA THEATRE COMPANY AT THE HERBERGER THEATER CENTER 222 E MONROE ST. PHOENIX**



There are The Supremes (Florence Ballard, Diana Ross, Mary Wilson). And then there are THE Supremes – Thurgood Marshall, Warren Burger, Earl Warren, et al. Both are recognized for their lasting impact on the world they inhabit. Both have been given to periodic internal dissent. Both sometimes slide a tad too close to the political. Both have been known to sing. At least from the creative minds of Lauren Gunderson, Kait Kerrigan, and Bree Lowdermilk, that's true. Here we have Sandra Day O'Connor, the first woman appointed to the Supreme Court, alongside the next woman appointed to the Court, Ruth Bader Ginsburg, inspiring each other – through song and memories – and reminding us what it took to hold true to their respective beliefs and values. Watching it all unfold is the current fictional appointee – Vera – the heir to the legacy we see established by O'Connor and Ginsburg.

This is not meant to be glib, this connection between The Supremes and the Supreme Court; rather, it is meant to suggest that there is something significant when women are included in the mix – whether we are talking about the music that shapes a generation or the legal decisions that impact every citizen of the United States.

Gunderson, Kerrigan, and Lowdermilk have, in their world premiere musical *Justice*, captured the current moment in which we are living: there is an open seat on the Supreme Court and the questions swirling around the potential nominee started even before Justice Stephen Breyer

announced his retirement. In *Justice*, they give us a glimpse into the unique relationship forged

between O'Connor – a daughter of Arizona, Christian, conservative – and Ginsburg – Brooklyn to her core, Jewish, and liberal – and the delicate dance of finding common ground. It is, in today's parlance, ripped from the headlines.

The play is bookended by the sentiment of “getting to work,” a notion that is infused throughout the entire piece. It's about the work, both of the cases that came before them, as well as the work that it took for each to arrive on the bench in the first place. In the recounting of the decisions presented to them, including *Bush v. Gore*, which created a wedge between the sisterhood, we see the nuances of how legal interpretation is infused by personal, lived experience. They recognize the inherent tension of this, as Sandra tells Ruth: “I've worked at every level of government and every other one gives you a way to dodge the vastness of this country's politics and opinion. Not here. We have to hold ordinary people in mind, every one of them, because everything that matters to them eventually comes to this court. But it does not always come quick.”

Whether the case is *United States v. Virginia* (1996) or the cases that followed in which the two got to work in the defense of women's rights, civil rights, and gay rights, *Justice* allows an audience to see not only the inner workings of the court, but also the painful realities of politics in justice. The character of Vera, perhaps even more important than the two sitting judges she shares the stage with, is subject to an interrogation that questions her motives, her history, and her personal relationships – not good for justice, no matter which side of the aisle one sits on. Vera is important, essential even, to this story, because we are living it right now. How do we want the highest court in the land, the one that shapes how we live in the world, to reflect that very same world? Why is representation so important? Look to the path set by O'Connor, nurtured by Ginsburg, maintained by Sotomayor and Kagan and hopefully, perhaps, expanded by Vera for answers. And then sing. Get to work.

CAST (ALPHABETICAL ORDER)



Chanel Bragg (Vera) is ecstatic to return to the stage after last being seen as Frenchie in the 2020 production of ATC's *Cabaret*. Bragg's most notable directing and performance credits include Frenchie in *Cabaret* and Alma Hix in *The Music*

Man at ATC. She also played Power Woman in the tour of *Menopause the Musical*. Regional credits include *Stick Fly* (Director), *Enferma* (Director), *Click Bait* (Director), Effie in *Dreamgirls*, Pat in *Kinky Boots*, Medda Larkin in *Newsies*, Justice in *Rock of Ages*, and Mary Magdalene in *Jesus Christ Superstar*. Other credits include *The Wolves* (Director), *Hair* (Director), *The Piano Lesson* (Director), Joanne in *Rent*, Ruth in *Raisin in the Sun*, Mrs. Mueller in *Doubt*, and Dorothy in *The Wiz*. Bragg is Associate Artistic Director for ATC, Founder of United Colours of Arizona Theatre, and Producer of The Alexander Project & The Soul of Broadway Cabaret. She performs vocals with The Phoenix Afrobeat Orchestra. Instagram: cmbragg. "We are never assured of Justice without a fight."

— Angela Davis



Nancy Opel (Sandra Day O'Connor) is making her Arizona Theatre Company debut. Broadway credits include 15 shows, among them *A Christmas Carol Broadway* (SF Company); *Wicked*; *Beautiful*; *Honeymoon in Vegas*; *Cinderella*;

Memphis; *Gypsy*; *Fiddler on the Roof*; *Urinetown: The Musical*; *Triumph of Love*; *Anything Goes*; *Sunday in the Park with George*; *Evita*; and others.

Regional credits include *The Suffragist* (Uni); *Clue* (Cape Playhouse); *Follies* (St. Louis Rep); *Prince of Broadway* (Japan); *Honeymoon in Vegas* (Papermill Playhouse); *Holiday Inn* (St. Louis Muny); *Hello, Dolly!* (Ford's Theater, DC); and others. Off-Broadway credits include *Curry Widow*; *Toxic Avenger*; *My Deah*; *Polish Joke*; *Mere Mortals*; *All in the Timing*; and others. National Tour: *The Drowsy Chaperone*. TV: *The Big C* (Showtime); several episodes of *Law and Order* (NBC); and others. Juilliard School, Drama Division. nancyopel.com



Joan Ryan (Ruth Bader Ginsburg) recently performed at Carnegie Hall, Lincoln Center, and Hollywood Bowl. She originated the role of Judy Denmark/Ginger Del Marco in *Ruthless!*

Leading roles include *Little Shop of Horrors*, *Joseph and the Amazing Technicolor Dreamcoat*, *Footloose*, *Les Miserables*, *Suds*, *The Mass*, and *Anyone Can Whistle*. Television and voice credits include *Criminal Minds*, *NCIS*, *Grace and Frankie*, *The Marvelous Mrs. Maisel*, *Heroes*, *The Today Show*, and series regular roles on *Saved by the Bell*, *The Young and the Restless*, and as Katherine Bailey in the upcoming television series *The Wright Stuff*. Cast recordings include: *Ruthless!*; *Sondheim: A Celebration*; *A Salute to Stephen Schwartz*; *Lerner, Loewe, and Lane*; *Dream – the music of Johnny Mercer*; and her solo album, *Joan Ryan, Live!*, continues to sell out across the country to critical acclaim and was awarded Broadway World's Top Artist of the Year. This is for you, Mom. JoanRyan.com Instagram: @TheOfficialJoanRyan

THE CREATIVE TEAM

Lauren Gunderson (Book) has been one of the most-produced playwrights in America since 2015, topping the list twice including 2019. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, co-author of *Miss Bennet: Christmas at Pemberley*, and the winner of the Lanford Wilson Award and a finalist for the Susan Smith Blackburn Prize. Her West-End bound musical *The Time Traveler's Wife* premieres this fall. She is a playwright, screenwriter, musical book writer, and children's author who lives in San Francisco. She graduated from NYU Tisch as a Reynolds Fellow in Social Entrepreneurship. LaurenGunderson.com

Bree Lowdermilk (Music) is debuting at ATC with *Justice*. Off-Broadway credits include *The Mad Ones* and *Henry and Mudge*. Regional credits include Kennedy Center, Kimmel Center, and Lincoln Center. Residencies include McDowell and Mercer. Lowdermilk has received the Jonathan Larson, Alan Menken, and Richard Rodgers awards. Albums include *Kerrigan-Lowdermilk Live*, *Our First Mistake* (#1 Singer/Songwriter chart), and *The Mad Ones* (+30 million streams, thousands of fan-videos). Upcoming projects include *Republic* (with Michael Arden); *Kill The Boy Band* (with Jiehae Park); *F*gg*t Medea*; and the film musical *The Coven Of Phoenix*. Lowdermilk is founder of NewMusicalTheatre.com and board member of The Sappho Project and Applied Mechanics. Lowdermilk is a non-binary trans woman and an advocate for queer voices and stories. Thank you to Sean Daniels for your faith, and Melissa for your curiosity. Love to Kait and Lauren, fierce mama-bears & bad-ass-writers. Grateful and inspired to spend another decade creating with you two, and proud to be the newest mama-bear in our collaboration. For Anna, always. May we build the world our children deserve.

Kait Kerrigan (Lyrics) is thrilled to be making her ATC debut, with heaping thanks to Lauren Gunderson and Sean Daniels for their crazy ideas

that just might work, and to the whole ATC staff for shepherding an original musical amid a pandemic. Off-Broadway credits include *The Mad Ones* and *Henry and Mudge*, both with longtime collaborator Bree Lowdermilk. Regional plays include *Father/Daughter* and *Imaginary Love*, and musicals include lyrics for *Earthrise* (The Kennedy Center) and *Rosie Revere, Engineer, & Friends* (touring), both with Gunderson and Lowdermilk. Other theatre credits includes *The Time Traveler's Wife* (additional lyrics - Chester Storyhouse in the UK, Fall of 2022), and *The Bad Years*, an immersive house party (pop-ups in Bushwick and Clinton Hill). Albums include *The Mad Ones*, *Our First Mistake*, and *Kerrigan-Lowdermilk Live*. Digital includes *A Killer Party* (with Nathan Tyson and Jason Howland). Kerrigan has received Kleban, Larson, Edgerton, and Theatre Hall of Fame Most Promising Lyricist awards. This musical is for Lucy, Tess, and my very own Marty – Nathan Tyson.

Melissa Crespo (Director) is a director of new plays, musicals, and opera. She is thrilled to make her ATC debut. Upcoming projects include *Yoga Play* by Dipika Guha (Geva Theatre Center) and *Sheepdog* by Kevin Artigue at the Contemporary American Theatre Festival. As a playwright, her play *Egress*, co-written with Sarah Saltwick, recently had a rolling world premiere at Salt Lake Acting Company and Amphibian Stage. Fellowships and residencies include Time Warner Fellow (WP Theatre), Usual Suspect (NYTW), The Director's Project (Drama League), Van Lier Directing Fellow (Second Stage Theatre), and the Allen Lee Hughes Directing Fellow (Arena Stage). Crespo received her M.F.A. in Directing from The New School for Drama. She is a Founding Editor of 3Views on Theater and was featured in the 2020 Broadway Women's Fund "Women to Watch on Broadway." She was recently appointed as the Associate Artistic Director of Syracuse Stage. melissacrespo.com

THE CREATIVE TEAM

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*; *My 80-Year-Old Boyfriend*; and *Women in Jeopardy*. 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 U.S., Europe, South America, and Australia with *Ain't Misbehavin'*, *Phantom of the Opera*, *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* and *Women in Jeopardy!* 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).

Annbritt duChateau (Music Director) is very excited to be making her debut at ATC as a part of the *Justice* team! A Chicago native, her Broadway credits as Music Director/Conductor/Keyboards include *Kiss Me, Kate*; *Into the Woods* (both Broadway and Shakespeare in the Park); *Oklahoma!*; *Frogs*; *Billy Elliot*; *Les Miserables*; *Pal Joey*; *Mary Poppins*; *Aladdin*; and *Frozen*. National Tours as Music Director include *Aspects Of Love*; *Phantom Of The Opera*; *Miss Saigon*; and *Mary Poppins*. duChateau is currently Associate Music Supervisor Worldwide for *Frozen* and *Aladdin*. She was Associate Music Director and pianist for *Kristina* by Benny Andersson and Björn Ulvaeus at Carnegie Hall and Royal Albert Hall, London, and was Music Director/pianist for Stephen Sondheim's *Company* with the New York Philharmonic. Love to Charles, Julien, and Fabien.

Tanya Orellana (Scenic Designer) designs performance spaces for theatre, opera, and immersive experiences. Her credits include *The Heath* (Merrimack Repertory Theatre); *The Winter's Tale* (CalShakes); *Don't Eat The Mangos* (Magic Theatre); *On Your Feet!* (Aurora Theatre); *American Mariachi* (Theatresquared); *Angels in America*, Mexico Premiere (Teatro Juan Luis de Alarcón); *Sweet Land* (The Industry New Work Opera); and *Voices From The Killing Jar* (Long Beach Opera). Orellana has been a core member of new work ensemble Campo Santo since 2008, designing world premieres for writers such as Luis Alfaro, Richard Montoya, Star Finch, and Roger Guenvere Smith. She is a member of WingSpace Theatrical Design, La Gente: The Latinx Theatre Design Network, and a graduate of the CalArts Scenic Design Program.

Kish Finnegan (Costume Designer) 🌟 happily calls Tucson her home of 33 years, where she is the resident costume designer for ATC. Her recent design credits include *Silent Sky*; *American Mariachi*; *Erma Bombeck: At Wit's End*; *Outside Mullingar*; *Low Down Dirty Blues*; *King Charles*

THE CREATIVE TEAM

III; The Origins of Happiness in Latin; Hair; and Romeo and Juliet. Her other credits include *You're a Good Man, Charlie Brown* and *American Mariachi* at South Coast Repertory as well as the world premieres of *The Kite Runner* with The San Jose Repertory Theatre and *The Tutor* at Village Theatre in Washington. She also enjoys working with Tempe-based Childsplay including designs for *The Yellow Boat; Go Dog Go; Junie B. in Jingle Bells, Batman Smells; Seussical; and NeverEnding Story.* Finnegan is a graduate of California Institute for the Arts. She began her career designing costumes for Team USA Synchronized Swimming and for aquatic shows in Las Vegas, Japan, Hong Kong, and Australia.

William C. Kirkham (Lighting Designer) ☼ is thrilled to be designing with Arizona Theatre Company. Regional credits include work with Alliance Theatre, Arena Stage, Arizona Theatre Company, ArtsWest Playhouse, Chicago Children's Theatre, Chicago Shakespeare Theatre, Childsplay, Cincinnati Playhouse in the Park, Contemporary American Theater Festival, The Hypocrites, Lookingglass Theatre Company, McCarter Theatre Center, Phoenix Theatre, Portland Center Stage, Sideshow Theatre, South Coast Repertory, Steppenwolf Theatre Company, and the Utah Shakespeare Festival. An Arizona native, he attended Northern Arizona University and Northwestern University, and he is a proud member of Local USA 829. His work has received Joseph Jefferson and Suzi Bass awards. wckirkham.com

Twì McCallum (Sound Designer) is debuting at Arizona Theatre Company with *Justice*. Select Broadway credits include *Chicken & Biscuits* and *Company* (assistant designer). Off-Broadway credits include *The Last* (Atlantic Theater Company); *Little Girl Blue* (New World Stages); and *A Commercial Jingle for Regina Comet* (Daryl Roth Theater). Regional credits include *The Sound of Music* (Dallas Theater Center); *Stick Fly* (Rep Theater St. Louis); *Frankenstein* (Kansas City Rep);

Extinction (Baltimore Center Stage); and *Steel Magnolias* (Everyman Theater). Film/TV/Media credits include *The Girlfriend Experience* (STARZ, apprentice sound editor) and *Dr. Death* (NBC, apprentice sound editor). twibackstage.me

Lisa Renkel (Projection Designer) is an award-winning projection designer based in New York. Her passion for collaborative design has allowed her the opportunities to work on a wide variety of productions ranging from Broadway to music world tours. Select video designs include Off-Broadway *Emojiland The Musical* (The Duke, New 42) (Drama Desk, Lucille Lortel, and Outer Critics Award); *The Revolving Cycles Truly And Steadily Roll'd* (The Duke); and *She Persisted* (Sheen Center). New York/Regional video designs include *Eureka Day* (Syracuse Stage); *Reefer Madness* (New 42); *Drama League Gala* (The Plaza); *Broadway Bares* (BC/EFA); *Pedro Pan* (Theatre Row); *Boundless*; and *Merrily We Roll Along* (Cape Rep). Select associate designs include Music: Ariana Grande – *Sweetener* (World Tour & Coachella Headline); Childish Gambino (Coachella Headline); and Lady Gaga – *Enigma* (Park MGM). Broadway: *Tina, JUNK, Ruben and Clay's ... Christmas Show*. Off-Broadway: *The Stone Witch* (Westside Theatre). Regional: *MTV Movie and TV Awards* (LA), *Billboard Music Awards 2019* (Las Vegas), *How to Succeed ...* (Kennedy Center). Renkel is a graduate of the UNCSA. USA829. lisarenkeldesign.com

Judy Bowman, CSA (Casting) previously worked with Arizona Theatre Company on *Nina Simone: Four Women* and *The Royale*. Selected musical credits include *Light It Up!* (CPH/Christopher Windom); *Elliot & Me* (HTW/Michael Bias/Steven Willensky); *Abraham's Land* (Kirkland Center/David Grabarkewitz); New York stage; and film. Theater credits include *Bina's Six Apples* (CTC & The Alliance/Eric Ting); *Teenage Dick* (Woolly Mammoth/Huntington/Pasadena); *Where We Belong* (tour); *Thirst* (Dorset Theatre Fest/Theresa

THE CREATIVE TEAM

Rebeck); and several Broadway/Off-Broadway productions. Bowman has collaborated with Woolly Mammoth, Humana Festival, Merrimack, Kitchen Theatre, San Francisco Playhouse, A.R.T., and Cleveland Play House. Film/TV credits include *Hurricane Bianca*; *One Moment*; *Separation*; *Lost Cat Corona*; *Gold Star*; *Copenhagen*; *Redemption in Cherry Springs* (Hallmark); and *Big Dogs* (Amazon). The Resident Casting Director for Jewish Plays Project, Bowman is an Artios Award nominee for Best Webseries Casting and PT Barnum Award recipient. judybowmancasting.com

Mike Pettry (Orchestrations) is a New York City-based composer, lyricist, orchestrator, and musician. Broadway musician credits include *A Strange Loop* (Associate Conductor); *The Lightning Thief*; *Gettin' The Band Back Together*; *SpongeBob Squarepants*; *Bandstand*; *Finding Neverland*; and *Godspell*. Other Off-Broadway/NYC credits include *Faust* with Randy Newman; *Trevor*; *The View Upstairs*; *FOUND*; *Rooms*; and *Clinton*. His musical *The Light Princess* (New Victory Theater) was named a *New York Times* Critic's Pick. TV orchestration credits include *Documentary Now!*; *Co-op* (Emmy-nominated); *John Mulaney and The Sack Lunch Bunch* (Netflix); multiple seasons of *Vampirina* (Disney Junior); and *Ridley Jones* (Netflix); plus several other Netflix series in the works. He has written music for *At Home With Amy Sedaris* (TruTV) and several video games, including *Blood Nor Water*, *Epic Dumpster Bear 1 & 2*, and *JankBrain*. Pettry is a recipient of the Harold Adamson Lyric Award and Jonathan Larson Award. He holds an M.F.A. in musical theatre writing from NYU/Tisch. mikepettry.com

Brett Ryback (Conductor/Pianist) is an actor, composer/lyricist, and writer. He is the recipient of the ASCAP Foundation's Cole Porter Award. His musical podcast "In Strange Woods" hit #1 on Apple's fiction chart and was a 2022 iHeartRadio Podcast Award nominee for "Best Fiction Pod-

cast." His stage comedy *Free Speech Zone* was a Semifinalist for the Austin Film Festival. Other works for the stage include the musicals *Passing Through* (Goodspeed); *Nate the Great* (Licensed by TRW); and *JoeSchmoe Saves the World* (NAMT, ASCAP/Dreamworks Workshop). His award-winning plays *Weird* and *A Roz By Any Other Name* are both published in "The Best American Short Plays 2007-2008." He originated the role of Marcus Off-Broadway in *Murder for Two* and has performed at regional theatres across America. Film/TV appearances include *Modern Family*, *How I Met Your Mother*, and the Lifetime movie *The Assistant*. Please visit brettryback.com.

Michelle Chin (Movement Director) 🌟 is honored to be making her ATC debut. Select directing/movement/music directing credits include *Murder for Two* (Director and Musical Staging, TPTC); *You Can't Say That!* (Director, TPTC, Staged Reading); *Selena Maria Sings* (Music Director, Childsplay); *The Miraculous Journey of Edward Tulane* (Assistant Director, Childsplay); *The Antipodes* (Assistant Director, Stray Cat Theatre); and *The Last Five Years* (Director, Staged Concert). Select acting credits include *Once* (Girl); *The Hello Girls* (Helen); *Steel Magnolias* (Annelle); *Airness* (Nina); *Hand to God* (Jessica/Jolene); and *Cabaret* (Sally Bowles). Chin is also a musician and plays professionally for concerts, in orchestra pits, and with cover bands. She was recognized in 2018 as an Emerging Leader in the Arts in Arizona, currently serves as the president of the board for Stray Cat Theatre, and is the Director of New Works and Director of Summer Camp at The Phoenix Theatre Company. She holds a Bachelor's in Music Theatre Performance from ASU.

Lisa Marie Rollins (Dramaturg) is a freelance director, writer, and new work developer. *Justice* is her ATC debut. She is a Sundance Institute Theatre Lab Fellow (Directing) and Associate Member of SDC. Select directing and dramaturg credits

THE CREATIVE TEAM

include Berkeley Repertory Theater, Denver Center Performing Arts, Arizona Theatre Company, New York Stage and Film, Hedgebrook Women's Play Festival, Crowded Fire Theater, American Conservatory Theatre, Magic Theatre, new work by Lauren Gunderson, Idris Goodwin, Tarrance Arvelle Chisholm (DEMASCUS, AMC), and creative collaborations with comedic artists W. Kamau Bell (CNN) and Zahra Noorbaksh. She has been a writing fellow with Hedgebrook, Djerassi, SF Writers Grotto, CALLALOO London, VONA, and Joshua Tree Highlands Artist Residency. She is currently a Wallace Gerbode Playwright Fellow working on a new commission with Crowded Fire Theater in San Francisco.

Dana Haynes (Ableton Programmer) is a musician and music programmer from Brooklyn, NY,

and is excited to work on his first show at ATC and his third show with Kait Kerrigan and Bree Lowdermilk. Broadway credits include *Moulin Rouge*, *Beetlejuice*, *Waitress*, *Be More Chill*, and *Kong*. Off-Broadway credits include *The Mad Ones* and *We're Gonna Die*. Regional credits include *Lempicka* (Williamstown Theater Festival), *Charlie & The Chocolate Factory* (tour), and *Waitress* (tour).

Stefania Bulbarella (Associate Projection Designer) is a video and projections designer from Buenos Aires, Argentina, based in Brooklyn, NY. Off-Broadway credits include *Space Dogs* (MCC), *Turtle on a Fence Post* (Theatre 555), *Semblance* (New York Theatre Workshop), and *The Watering Hole* (Signature Theatre). stefaniabulbarella.com

UNDERSTUDIES

Maria Amorocho (Understudy, Sandra/Ruth) ☯ is thrilled to be part of the premiere of *Justice* after playing the role of Ruth in ATC's developmental workshop. Amorocho's passion is helping playwrights and theatres develop new works – ATC's National Latinx Playwrights Award: *Alma*; TPTC's Festival of New American Plays: *Lunch at Audrey's*, *The Relief Society*, *Community*, and *Jennifer's Birth*; New Carpa Theater: *Voices of Valor*; *My Beloved World* (Justice Sotomayor); *Miranda's Curse* (director). Regional credits include The Phoenix Theatre Company: *Steel Magnolias*, *Americano!* (world premiere), *Billy Elliot*, *Our Town*, *NINE*, *Picnic*, and *APPLAUSE*. BLK BOX PHX: *BAUER*. Actors Theatre of Phoenix: *Good People*, *Body Awareness*, *Nickel and Dime*, and *Sight Unseen*. Theater Works: *BIG: The Musical*. Film: *Scare Us* (fallingflamepictures.com for VOD), *My Sekret War*, *A Life Connected*, and

Jolene. Amorocho is proud to represent the Phoenix acting community, and to be represented by The Leighton Agency.

Brooke Leigh (Understudy, Vera) ☯ is grateful to work with ATC again as an understudy. Her first ATC production was as a swing for *Nina Simone: Four Women*. Leigh is a brand new transplant to the Phoenix area from Nashville, TN. Theatre credits include *Caroline, or Change* (Caroline); *A Raisin In The Sun* (Mama); *Nunsense* (Robert Anne and Mary Hubert); *Brooklyn, The Musical* (Paradise); and *Ragtime* (Sarah's Friend), among others. With a background in opera, Leigh has appeared in the Nashville Opera productions of *Maria de Buenos Aires*, *Madama Butterfly*, *The Difficulty of Crossing A Field*, and *The Cradle Will Rock* (Ella Hammer), and the premiere of *One Vote Won* (Diane Nash).

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

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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.



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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.

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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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Meet christopher oscar peña, playwright of *how to make an American Son*.



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 highlights christopher oscar peña, ATC Artistic Associate and the fantastic playwright of the upcoming production *how to make an American Son*, which is premiering at ATC and then goes Off-Broadway. In addition to being a playwright, peña is currently a television writer for several shows on HBO, Hulu, and ABC.

Q: When did you first discover your love for writing?

A: College. I was always a reader, but it wasn't until college that I ever really started writing things down in earnest ... and started taking what I had to say seriously. It sounds crazy, but it wasn't until the great playwright and mentor Naomi Iizuka pulled me aside and said, "You're a storyteller," that I realized I could put things into words on paper and build something out of them.

Q: How did you cultivate that love into a profession?

A: Many people go to college to find themselves and to discover those passions. I think because I was the son of immigrants, finding myself felt like it should come with a purpose; it cost too much (literally) to just do that for pleasure. When I figured out I wanted to be an artist, I applied to the most competitive schools, programs, and fellowships. I figured if I couldn't get into some of those, then the real world after that might be too hard or not worth it. But every year, as long as I could crack one yes, I knew I was on the right path; I didn't need the whole road right away, just one brick in front of the other.

Q: Where did you study to build your craft?

A: I think my best education has been reading and watching everything I can ... but I studied dramatic art at UC Santa Barbara (truly my best education), where I was mentored by Naomi Iizuka and Anne Garcia-Romero. They opened a whole world to me and taught me about their contemporaries, who I then felt raised me: Luis Alfaro, Daniel Alexander Jones, Lisa D'Amour, Chay Yew, Campo Santo, and so many more.

Q: What is a piece of advice that has stuck with you throughout your career?

A: Find your tribe. Finding value in your career is nearly impossible because this business is nonsensical (and also racist and classist and on and on). Where I have found true joy is in the community that I am a part of. Don't find joy in competing with others, find joy in lifting others up. Then their win is your win.

Q: What advice would you want to impart on the next generation interested in playwrighting?

A: Every story has been told; what makes a story and a writer unique is THEIR VOICE – YOUR VOICE – it's all you have, so learn to love it and revel in it ... learn the rules so you can break them.

Q: How important is it to tell brown and black stories and see them reflected on the stage?

A: It is important for us to center the voices of those who have been on the margins for far too long, whether that's people of color or immigrants or queer people or differently abled bodies ... we need to hear new voices ... we need to make room for more ... we need to stop centering straight white voices and demanding that the rest of us bend and twist ourselves to find our way in. It's time we learned how to hear other voices that are

different from us, and realize that's not just okay, THATS BETTER.

Q: What inspired your play "how to make an American Son?"

A: I wanted to write a love letter to my father. I see too many stories where black and brown fathers throw out their queer kids. I see too many stories where queer kids are told they won't have a home or a family if they are themselves. That wasn't my experience and it wasn't the experience of many I know. My father brought flowers for the first guy I ever dated when they met. My father took me to Cher and the Backstreet Boys and Madonna concerts. It was important to me that black and brown queer kids know that we can and will be loved, too.

And then, I wrote this play because I'm constantly wondering: What does an American look like? Who gets to be an American?

Q: What changes do you think are necessary in order for the entertainment industry to be more inclusive?

A: More people of color have to be in positions of power. Enough with panels and meetings where we talk about the problem – WE KNOW WHAT THE PROBLEM IS ... we've been talking about it forever. Put your money where your mouth is: commission more artists of color, hire more artists of color to direct, your staff should look like the city you are a part of.

Q: If you were a superhero, what superpower would you want to have?

A: The villain in me wants mind control ... the superhero in me wants to be able to read people's minds. Maybe it's a way of saying I want to understand.

Q: What would be your professional wrestling theme song music?

A: Harry Styles' "Lights Up." Don't judge me ... I love that song.

Q: You have done some incredible things in your career; what is your proudest moment.

A: The first time my parents saw my name on a TV screen is hard to beat. These immigrants, who came here with nothing, and didn't even speak the language, to see their kid's name on screen, that felt pretty special. I'm always trying to give them something back, to remind them that their sacrifices were worth something. And I think being in the same room as them when they see this play is going to be pretty damn remarkable.



Playwright christopher oscar Peña

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GIFTS IN MEMORY OF

John Allen by Sarajeon

and Jeri Harwood

Martin Becal by Eva Becal

Michael Belton by Anna Don

Curt Boyer by Cheri Boyer

Allison Brevard by Maria Phipps

Angus E. Burke by Pamela

and Dennis Winsten

Rose Byrne by Kay Dodder

June Caldwell Martin by

Diana and Jay Caldwell

Esther Capin by Elizabeth Keith

Barbara Dale by Deb Dale

Pat David by Lisa Rafferty

John Degan by Jennifer Trice

Kathi Doudnik by

Ginny Spencer

Carol DuVal Whiteman by Bill

Sheppard and Range Shaw,

Norma and Stanley G. Feldman,

Jessica L. Andrews and Timothy

W. Toothman, and Betsy Bolding

Silvy Edmonds by Bill

Sheppard and Range Shaw

and Jessica L. Andrews and

Timothy W. Toothman

Catherine Farren

by Marie Farren

Eleanor Golden by

Debra Golden-Davis

Kenneth Greenfield

by Ruth Zales

James Gregg by Larry Brimmer

Alan Harris by Rebecca

Richardson and Diane Lebel

Hal Holman by Mary Bielski

Francis Jank by Caroline Jank

Keith Johnson by

Pamela Johnson

Barry Kalpin by Amie

and Jeff Coleman

Irene Kelly by Evelyn

and Brian Kelly

Ruth Kolker by Ronald Kolker

Francis Krokum by Karen

Wilkinson-Maedge

Nathan Levine by Anonymous

Warren Lyerla by Karen

Wilkinsin-Maedge

Tony Marrs by Karry Marrs

Gerry Murphy by Shirley Estes,

Bill Sheppard and Range Shaw,

Jessica L. Andrews and Timothy

W. Toothman, and Betsy Bolding

Wyonas Pennington

Miller by Roberta Miller

Brian Peterson by

Kerry LaMountain

Charles Rood by Mr. and

Mrs. John Logie, Ralph A.

Greene, Wendy and Marlene

Schiller, Margaret Sharkey, and

Jane and James Peterson

Art Rotstein by

Rochelle Brickman

Eve Schocket by

Luanne Schocket

Geri Silvi by Jennifer

Spencer and Carol Gelinias

Brad Smith by John Ritchie

Larry Smith by Bill Sheppard

and Range Shaw

Richard Stahl by Bill

Sheppard and Range Shaw

Sharon K. Stewart by

Howard C. Stewart, Jr.

Stephen Thompson by

Susan Thompson, Barbara E

Bauer, Gary Martin, Donald

Mateyka, Rosemary Weil, and

Southern Arizona Anesthesia

Donna Tingom by Anonymous

John Ulrich by Randall Smith

Bernie Weingarten by

Karen and Clyde Farkas

Jessica Grace Wing by

Jennifer Schneider

Kathryn Wolfe by Gary Wolfe

Georgia Yost by Sally McKenzie

Lucian Zabramny

by Dorothy Kret

Marcy Zachmeier by

Karen Wilkinsin-Maedge



LEGACY SOCIETY

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

Anonymous*
Anonymous
Cameron and Mary Artigue
JoAnn and David Becker
Helen and Robert Begam*
Nathaniel and Suzanne
Bloomfield
Dr. and Mrs. James F. Blute, III
Betsy Bolding
Thomas Chapman
Jacklyn Connoy and
William Maguire
Len* and Doris Coris
Slivy Edmonds*

Bob and Nancy Eschrich
Carol Fink
Joanie Flatt
Michael O. Flatt*
Ted and Barb Frohling
Harry and Lois Garrett
Dr. Mary Jo Ghory
Steven Cohen and
Michael Godnick
Chester and Ann Goldberg*
Mr. Terrance M. Hanson
Mr. and Mrs. Edward
J. Harrison
Andrew F. Holtz

Jacqueline Hufford-Jensen
and Gregory Kroening
I. Michael and Beth Kasser
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Maxine and Jonathan Marshall*
Joan A. Morris
Melvin E. Mounts
Peggy and Gerry* Murphy
Don* and Peg Nickerson
Martha and Terry Allen Perl
Ronald Robinette and
Sharon Roediger
Arnold and Carol Rudoff

William C. and Deborah
Chisholm Scott
F. William Sheppard
Daniel J. and Evelyn G. Simon
Richard Stahl*
Robert* and Shoshana Tancer
Roy Van Note
Virginia A. Weise*
Mark and Taryn Westergaard
Maggie White
Mr. and Mrs. Richard
H. Whitney

* deceased

ATC'S LEGACY SOCIETY

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



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

ATC's Legacy Society was established to recognize individuals who have made a planned gift to ensure the Company's vision lives on well into the future.

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

LEGACY SOCIETY BENEFITS:

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



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

Sean Daniels

The Kasser Family Artistic Director

Geri Wright

Managing Director

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ASSOCIATE ARTISTIC DIRECTOR
Chanel Bragg

ARTISTIC ASSOCIATE
christopher oscar peña

ARTISTIC PRODUCER
Kristi Hess

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EDUCATION OUTREACH COORDINATOR
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Hannah Al-Baiaty

STAGE MANAGEMENT

PRODUCTION STAGE MANAGER
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STAGE MANAGER
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ASSISTANT STAGE MANAGERS
Mollie Heil
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STAGE MANAGEMENT APPRENTICE
Mykel Marie Hall

STAGE OPERATIONS

STAGE SUPERVISOR
Caroline Price

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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
Sammantha Nickel

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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

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Maggie Clark

WARDROBE SUPERVISOR
Kelsey Waller

PHOENIX LEAD DRESSER
Afton Hensley

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LIGHTING & PROJECTIONS SUPERVISOR
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LEAD ELECTRICIAN
Brittany Tennis

STAFF ELECTRICIAN
Shane Sumner

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SOUND SUPERVISOR
Mathew DeVore

PRODUCTION SOUND ENGINEER
Jason Campbell

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GENERAL MANAGER
Julie Fancher

EXECUTIVE ASSISTANT
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CHIEF DEVELOPMENT AND MARKETING OFFICER
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DIRECTOR OF ANNUAL FUND AND STEWARDSHIP
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DEVELOPMENT EVENTS MANAGER
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MAINTENANCE SUPERVISOR
Dean Morgan

MAINTENANCE TECHNICIANS
Alan Elkin
Jesus Francies
Derrick Herrera



THE ROADMAP TO *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.



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.



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.



AN ATC PRODUCTION

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.



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.

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.

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

THE VIDEO AND/OR RECORDING OF THIS PERFORMANCE BY ANY MEANS WHATSOEVER ARE STRICTLY PROHIBITED.



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

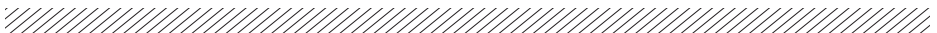
ATC provides a place for communities across Arizona to gather, share, and explore the art-making process.

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 619, PHOENIX, AZ 85001**



ABOUT ATC

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Artistic Director Emeritus

Jessica L. Andrews
Managing Director Emeritus



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.



STEMSWAG.CO

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