

★ THE LEGEND OF ★  
**GEORGIA**  
**MCBRIDE**



By **Matthew Lopez**  
Directed by **Meredith McDonough**



2022/2023

AN **ONMEDIA** PUBLICATION



JUNE 3 - 24, 2023

# ARIZONA THEATRE COMPANY

**MATT AUGUST**   
KASSER FAMILY ARTISTIC DIRECTOR

**GERI WRIGHT**   
EXECUTIVE DIRECTOR

PRESENTS

## THE LEGEND OF GEORGIA MCBRIDE

BY  
**MATTHEW LÓPEZ**

SCENIC DESIGNER  
**COLLETTE POLLARD**

COSTUME DESIGNER  
**PATRICK HOLT** 

ORIGINAL LIGHTING DESIGN  
**PAUL TOBEN**

ADAPTED LIGHTING DESIGN  
**VICTORIA BAIN**

CO-LIGHTING DESIGNER  
**DAVID SHOCKET**

ORIGINAL MUSIC AND SOUND DESIGN  
**LINDSAY JONES**

MOVEMENT DIRECTOR  
**DAVID ROMAN**

STAGE MANAGER  
**MOLLIE HEIL** 

DIRECTED BY  
**MEREDITH MCDONOUGH**

"Lost and Found" Music by Joe Tippett, Lyrics by Matthew López  
"PADAM PADAM" Norbert Glanzberg / Henri Contet (C) Ed. Salabert c/o Universal Music Publishing

Originally commissioned by The Old Globe, San Diego, California (Louis Spisto, Executive Producer)  
Originally developed and produced at the Denver Center Theatre Company (Kent Thompson, Artistic Director)

New York Premiere at the MCC Theater September 9, 2015  
(Robert LuPone, Bernard Telsey, & William Cantler, Artistic Directors;  
Blake West, Executive Director)

THE LEGEND OF GEORGIA MCBRIDE is presented by special arrangement with Dramatists Play Service, Inc., New York.

2022/2023 SEASON SPONSORS: **I. MICHAEL AND BETH KASSER**

2022/2023 SEASON COMMUNITY PARTNER: **BANNER ALZHEIMER'S INSTITUTE**



**ARIZONA ARTISTS INITIATIVE:** 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.



CAST (IN ORDER OF APPEARANCE)

EDDIE ..... JAMES PICKERING\*  
CASEY ..... KEVIN KANTOR\*  
JO ..... RENE S. BROWN\*  
REXY/JASON ..... ARMAND FIELDS\*  
MISS TRACY MILLS ..... COURTIER SIMMONS\*  
ENSEMBLE ..... MARSHALL GLASS  
ENSEMBLE ..... MAX MURRAY

THERE WILL BE NO INTERMISSION

ADDITIONAL STAFF

ASSISTANT STAGE MANAGER      ASSOCIATE SOUND DESIGN      DANCE CAPTAIN  
MYKEL HALL      MATHEW DEVORE      COURTIER SIMMONS

UNDERSTUDIES

EDDIE ..... DENNIS TAMBLYN  
JO ..... RACQUEL MCKENZIE  
CASEY ..... MARSHALL GLASS  
REXY/JASON ..... AARON J FORD  
MISS TRACY MILLS ..... MAX MURRAY

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

On this ATC production, we acknowledge the ATC production staff for constructing and acquiring all of the scenic, costume, lighting, sound, prop, furniture, wigs, scenic painting, and special effect elements.

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.

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 and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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



## LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



Happy Summer! We are delighted to bring you our final show of this 55th Season ... a show that bookends a period in time that brought live theatre – and so much more – across the world to a standstill. With just five preview performances in March 2020, *The Legend of Georgia McBride* both opened AND closed on the same day on March 13.

It has been delightful to watch the show come together again – a renaissance in a sense – with the same director and much of the same cast who were part of our production in 2020. This show is such a fun, energetic, uplifting way to end the season!

As we close out the season, we want to give a big round of applause and heartfelt thanks to the more than 230 volunteer ushers who commit to the season and ensure that every patron who frequents Arizona Theatre Company at the Temple of Music and Art receives a warm greeting with a smile and a helping hand. If you have ever thought of volunteering and are ready to work alongside such a committed group of volunteers, we would love to hear from you! Contact Juliet in the box office at [boxoffice@atc.org](mailto:boxoffice@atc.org) or 520-463-7649.

Another volunteer force that helps make ATC tick is our Board of Trustees, led for the last three years by Char Augenstein. My deepest appreciation for her leadership and for instilling a culture of steadfast support, tireless work, and big vision for the board and staff. We are excited to welcome Pat Engels as board chair and look forward to continued growth and excellence.

And finally, a huge thank you to all our season tickets holders and donors who continue to support ATC through subscriptions and gifts. In addition to your monetary commitment, you are our biggest cheerleaders, and we so appreciate you sharing your experiences with friends and family. PLEASE keep spreading the word and inviting your friends to enjoy live theatre along with you!

For many of you, summer means time away from the Arizona heat, travel, and fun with family and friends. Enjoy making those memories that add to the fabric of our lives! Here at ATC, staff will take much-deserved breaks, and then we are back at it, laying the groundwork and ironing out details for a spectacular 2023/2024 season.

We look forward to seeing you back in your seat in the fall with a stellar lineup starting off with the classic, *Barefoot in the Park*, by Neil Simon.

Until Then.

A handwritten signature in black ink, which appears to read "Geri". The signature is fluid and stylized, with a long, sweeping line extending from the bottom of the name.

Geri Wright  
Executive Director



## LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Welcome to “The Legend!” When ATC first programed Matthew López’s 2014 joyful comedy about a down-on-his-luck, macho Elvis impersonator, the world was in quite a different place. The play had been produced very successfully at theatres all over the country, and we were excited to bring that joy to Arizona audiences for our 2019/2020 Season. Then the pandemic hit, and our production closed the night it opened, the world changed, and now this play is on the front line of a civil debate that threatens the lives, liberties, and pursuits of happiness of many of our citizens. We at ATC recognize the vital importance of doing this play NOW, in the face of the anti-diversity, and anti-drag, sentiment that is sweeping the country.

From the Greeks to the Middle-Ages and through the Renaissance, there were governmental and/or religious censors who mitigated the decency of what was on stage. They censored women appearing onstage and, therefore, female characters could only be played by men ... men dressed as women. Clytemnestra, Electra, Antigone, Helen of Troy, Rosalind, Gertrude, Ophelia, all the Queens, Princesses, Mothers, Sisters, and Daughters that were represented on stage until 1660 were all created and played by men. And the world survived! Religions and governments survived! Even children survived and grew into creative, empathetic, productive citizens that pushed civilization forward at undreamed of speeds. In our own age, great and important characters have been created and, too, been played by men: Tootsie, Ms. Wormwood, Edna Turnbull, Mrs. Doubtfire, Tyler Perry’s Medea, Corporal Klinger, Dame Edna, Tony Curtis, and Jack Lemmon in *Some Like It Hot*, among myriad others. These characters and these performances became legendary and are indelible on the fabric of American culture.

The foundation of the theatre is Dialogue, two opposing points of view being debated in a metaphorical Story. We have heard the arguments of the vocal minority. *The Legend of Georgia McBride* is an answer to it. And the answer is the same as it’s always been from the ancient Greeks through today: We are stronger TOGETHER – with all of our differences – than we are if we are SEPARATE. The Whole is Stronger than the Sum of its Parts. At ATC, we will never stop promoting and celebrating that theme in our efforts to bring all Arizonans together.

Enjoy the last show of our 22/23 Season and get ready for a brand-new adventure this fall with our lineup of five of the best American plays to come out of the last 60 years. With this return to legacy programming, it’s going to be a joyful and emotional season with wonderous, colorful characters to live with and enjoy.

We’ll see you in September/October!

Matt August  
Kasser Family Artistic Director

# THE LEGEND OF DRAG

BY CHINA YOUNG

*The Legend of Georgia McBride* is a comedy filled with heart, intellect, Elvis, and drag queens – no, it doesn't take place in Vegas. It is actually set in Panama City, Florida, where playwright Matthew López was born and raised.

López drew on his own life experiences when developing *Georgia McBride*. Growing up gay in a conservative town was challenging for López. He found refuge and safety in the town's only gay bar, where he was first introduced to drag culture. A friend of his began performing as a drag queen when they were in high school. López would often hang out in the dressing room while the queens got ready, watching them transform their bodies and faces and don fabulous outfits. He witnessed how, once in their drag queen personas, they were empowered and became superheroes that embodied transgression, rebellion, and resistance against those who sought to oppress them for their sexual orientations.

So, where does drag come from? Though the precise origins of drag are undocumented, the history of its evolution is inseparable from the theatre. In ancient Greece, men were playing female roles in theatrical productions, a trend continuing in the theatre through Shakespeare and beyond. It was also present in Eastern cultures such as Japanese Kabuki traditions and Beijing Opera. Some claim that the term "drag" came from the fact that when men wore costumes portraying women, they referred to it as "putting on their drags," perhaps because their petticoats would "drag" across the floor.

Drag Culture as it exists today was born in the late 1800s. In Europe, it evolved from "pantomime dames" who used comedy as part of the

performance, contrasting with the usual seriousness of Shakespeare and Opera. In the U.S., they were known as "female impersonators," gaining popularity on the vaudeville circuit of the 1920s. Vaudeville was a variety entertainment show that combined comedy, dance, music, and burlesque.



Julian Eltinge

The first famous drag queen was Julian Eltinge, whose popularity moved beyond vaudeville to Broadway and Hollywood, eventually making Eltinge one of the highest-paid actors in the world, even surpassing Charlie Chaplin. Many fans were convinced Julian Eltinge was not a character, but a genuine actress, though it is also said that Julian often ended performances by removing the character's wig. Eltinge also performed in Hollywood and on Broadway, but the actor's career was cut short with the onset of the Great Depression.

Women dressed as men, or drag kings, also began to gain visibility around the turn of the century. Gladys Bentley, a product of the 1920s Harlem Renaissance, is considered one of the first drag kings with her persona Barbara “Bobbie” Minton. While backed up by a chorus line of drag queens, she dressed in her signature tuxedo and top hat, played piano, and sang her own raunchy lyrics to popular tunes of the day.

During Prohibition (1920-30), drag culture became synonymous with the LGBTQ community. Because homosexuality and “cross-dressing” were both illegal, speakeasies became an underground epicenter where both gay and drag communities could thrive and fully celebrate who they were. The increasing popularity of the speakeasies became known as “the Pansy Craze.” Men were also known to dress in drag simply because it was illegal to dance with the same sex. In women’s clothes, they could skirt the edges of these laws, despite the illegality of “wearing clothing of the opposite gender.” Simultaneously, drag balls were evolving in Harlem and Greenwich Village. The drag ball culture, also known as “ball culture” or the “house-ballroom community,” has recently gained more visibility with the Emmy Award-winning series “Pose” starring Billy Porter and MJ Rodriguez. Participants were mostly African American and Latine members of the LGBTQ community. “Houses” were chosen families that were established as a survival method for these marginalized groups that were often estranged from their biological families because of their sexual orientations and identities.

In the 1970s, after being briefly eclipsed by the rising presence of gay culture in the ‘50s and ‘60s, drag found its way into pop culture with the help of writer/director John Waters and his film *Pink Flamingos*, featuring the bold and tawdry drag queen Divine.

The ‘70s and ‘80s continued to blur gender norms internationally with artists like Sylvester, David Bowie, Grace Jones, Prince, Annie Lennox, and Boy George. In the ‘90s, RuPaul led drag into even more visibility, giving it another boost in the 2000s with the popularity of “*RuPaul’s Drag Race*.” Drag is now considered more of a performance art form, and performers are identifying more often as Drag Artists due to the shift away from queens exclusively, and towards embracing more drag kings and non-binary drag performers.

The evolution of drag has generated an environment of inclusion for those commonly rejected



Bob the Drag Queen, winner of season 8 of *Ru Paul’s Drag Race*

and oppressed by society, while maintaining an open invitation for everyone else to celebrate the characters and costumes that have exploded from the scene. Matthew López’s *The Legend of Georgia McBride* returns that celebration to its theatrical roots, inviting us all to celebrate ourselves and each other in ways that perhaps we may not have considered.



## CAST (ALPHABETICAL ORDER)



**Renea S. Brown (Jo)** is making her ATC debut. Regional and other theatre credits include Viola in *Our Verse in Time to Come* and Helena in *A Midsummer Night's Dream* at Folger Shakespeare Theatre; Dede in *Nollywood Dreams* at Roundhouse Theatre; #00 in *The Wolves* at McCarter Theatre; *Change Agent* at Arena Stage; *The Tempest* and *Macbeth* at Shakespeare Theatre Co.; *Love Factually* at The Kennedy Center; *Romeo and Juliet* and *Macbeth* at Chesapeake Shakespeare Theatre Co.; *Macbeth* and *Cymbeline* at Theatre Prometheus; *Othello*, *Sense and Sensibility*, and *Twelfth Night* at Island Shakespeare Festival (First Black woman to perform); *Wedding Band* and *The Little Princess* at Quintessence Theatre; and *Much Ado About Nothing*, *A King and No King*, and *A Chaste Maid in Cheapside* at American Shakespeare Center. She holds an MFA from the Academy of Classical Acting. TikTok/Instagram: @Thedarklady



**Armand Fields (Rexy/Jason)** (they/them) is beyond excited and thankful to be returning to ATC for this show! Some of their favorite theatre credits include the 2021 Pulitzer Prize Awarded *The Hot Wing King*, *Balm in Gilead*, *Ragtime*, *The Legend of Georgia McBride*, and Philip Dawkins' *Charm* (World and West Coast Premiere). A graduate of The School at Steppenwolf Theatre, where they understudied, favorites include *Domesticated*, *The Curious Incident of the Dog in the Night-time*, and *Ms. Blakk for President*. TV/Film credits include *Work in Progress*, *The L Word: Generation Q*, and *The Chi* (Showtime), *Queer as Folk* (Peacock), *Chicago Fire* (NBC), and *The Thing About Harry* (Freeform). They are eternally grateful to God, The Promises, this AMAZING cast and crew, and their friends, family, and FRamily! @armandbcfactor



**Kevin Kantor (Casey)** (they/them) is a trans nonbinary actor and performance poet, thrilled to return to ATC. They previously performed in ATC's *Things I Know To Be True*. Selected regional theatre credits include *All's Well That Ends Well* and *The Tempest* (Utah Shakespeare Festival); *Things I Know To Be True*, *The Legend of Georgia McBride*, and *A Christmas Carol* (Milwaukee Repertory Theatre); *Macbeth* (Actors Theatre of Louisville, director Les Waters); *The Legend of Georgia McBride*, *The Sword in the Stone*, and *Lovers & Executioners* (B Street Theatre); and *Othello*, *Twelfth Night*, and *Sense and Sensibility* (Island Shakespeare Festival). Selected television credits include *American Crime* (ABC). As a poet, Kantor's writing has been featured in Button Poetry and *Teen Vogue*, with more than 18 million online views. Their debut full-length collection *Please Come Off-Book* was released March 2021 (Button Poetry). Kantor is an alumnus of the Actors Theatre of Louisville's Professional Training Company. @Kevin\_Kantor



**James Pickering (Eddie)** is most grateful to Arizona Theatre Company for inviting the actors back to complete the run of *Georgia McBride*, which we opened so joyously and closed so unceremoniously on Friday the 13th of March 2020. Pickering was a member of Milwaukee Rep's Resident Acting Company from 1974-2013. Among his favorite roles for the Rep are Richard in *The Seafarer*, Walter Burns in *The Front Page*, Eddie (of course) in *Georgia McBride*, and Ebenezer Scrooge in *A Christmas Carol*, a role he performed 450 times at the historic Pabst Theatre in Milwaukee. He was last seen at ATC as Candy in the co-production of *Of Mice and Men* in 2016. Recent roles elsewhere include Alex in *Heisenberg*, Tony in *Outside Mullingar*, and Leonato in *Much Ado About Nothing*. He lives in Milwaukee with his wife, actress Tami Workentin.





**Courter Simmons (Miss Tracy Mills / Dance Captain)** performs internationally as an actor, singer, and drag queen. Broadway credits include *Jersey Boys* (Bob Crewe, Frankie Valli Standby [Final Company]). Off-Broadway credits include *Jersey Boys* (Frankie Valli). National tours include *Jersey Boys*, *Beauty & the Beast*, and *High School Musical*. Favorite regional theatre roles include *Chicago* (Mary Sunshine), *A Chorus Line* (Mike), *Rocky Horror Show* (Riff Raff), and *Singin' in the Rain* (Cosmo). Television credits include *Last Week Tonight* and *Mysteries of Laura*, and film credits include *The Producers*. His live-singing drag alter-ego, Cacophony Daniels, has been seen in Provincetown, Fire Island, New York, and all over the world with Atlantis Cruises. Love to J and Derrik. @courtersimmons | @cacophonydaniels



**Marshall Glass (Ensemble, Casey U/S)** is excited and honored to be in this wonderful production at ATC. Glass is an Arizona native who has been acting since he was a wee 10-year-old boy. His most prominent theatrical credits are *The Rainmaker*, *Tribes*, *Curious Incident of the Dog in the Night-time*, *Airness*, *Much Ado About Nothing*, *Wittenberg*, *Romeo and Juliet*, and *Two Gentlemen of Verona*, just to

name a few. Glass has taught acting/theater in many capacities. He was a high school drama and poetry teacher, and a teaching artist at Arizona Actors Academy. He is currently part of a group of actors that performs at various children's hospitals in metropolitan Phoenix called Partners that Heal and a member of Patent Pending Sketch Comedy group. You can also catch him on most weekends as an event coordinator for the beautiful Wright House in Mesa. Glass would love to thank the beautiful friends and family who grace his life with joy, laughs, and love. You know who you are!



**Max Murray (Ensemble, U/S Miss Tracy Mills)** is a rising senior BFA acting major at the University of Arizona. He is incredibly excited to be making his on-stage debut with Arizona Theatre Company in his second production here! Recent local roles include *Women in Jeopardy!* (Trenner U/S) with ATC; *Romeo and Juliet* (Romeo), *Polaroid Stories* (SKINHEADboy), and *Into the Woods* (Narrator/Mysterious Man) with the Arizona Repertory Theatre; and *Mendelssohn's A Midsummer Night's Dream (Selected Scenes)* (Demetrius) with the Tucson Symphony Orchestra. A huge thank you to the entire company for this incredible experience and to his endlessly supportive friends and family.

## THE CREATIVE TEAM

**Matthew López (Playwright)** is an American playwright and screenwriter. His play *The Inheritance*, directed by Stephen Daldry, is the most honored American play in a generation, sweeping the "Best Play" awards in both London and New York, including the Tony Award, Olivier Award, Drama Desk Award, Evening Standard Award, London Critics Circle Award, Outer Critics Circle Honors, Drama League Award, and GLAAD Media Award. He is the first Latine writer to win the Tony Award for Best Play. In 2023, López received a second Tony nomination for co-writing the musical

adaptation of the classic film *Some Like It Hot* with Amber Ruffin. In New York, López's work has been seen off-Broadway with *The Whipping Man* and *The Legend of Georgia McBride*. Other works include *Somewhere*, *Reverberation*, *The Sentinels*, and *Zoe's Perfect Wedding*. This summer, López will be making his directorial feature debut with the LGBTQ+ romantic comedy *Red, White & Royal Blue* for Amazon Studios. In addition to directing the film, López has adapted the script, based on Casey McQuiston's bestselling novel. López is also working on a reimagining of the iconic 1992

## THE CREATIVE TEAM

Whitney Houston box office hit, *The Bodyguard*, for Warner Bros, as well as a feature film adaptation of the novel *Leading Men* for Searchlight Pictures, which centers on Tennessee Williams and his longtime partner Frank Merlo. In October 2020, he signed an overall television development deal with Amazon studios.

**Meredith McDonough (Director)** previously directed ATC's 2020 production of *The Legend of Georgia McBride!* She was the associate artistic director at Actors Theatre of Louisville, where favorite directing includes both parts of *Angels in America*, *Peter and the Starcatcher*, and *The Last Five Years*, as well as the premieres of Colman Domingo's *Dot*, *brownsville song (b-side for trey)*, and *Airness*, amongst others. Regionally, favorites include *The Lily's Revenge* with Taylor Mac (Magic Theatre), the world premiere of *Emma* and *Noises Off* (Guthrie), *The 39 Steps* (Denver Center), *Fair Use* (Steppenwolf), *Private Lives* and *Lifespan of a Fact* (St. Louis REP), and the musical *Summer of '42* and the U.S. premiere of *NSFW* (Roundhouse). She was the New Works Director for TheatreWorks Silicon Valley and for the National Alliance for Musical Theatre. Education includes Northwestern and an MFA from UCSD.

**Collette Pollard (Scenic Designer)** is Chicago based and thrilled to return to Arizona Theatre Company. Recent and upcoming regional credits include *Little Women* (Seattle Repertory Theatre and Milwaukee Repertory Theatre); *Fannie* (Seattle Repertory Theatre); *What the Constitution Means to Me*, *Steel Magnolias*, *Eclipsed*, and *The Chinese Lady* (Milwaukee Repertory Theatre); and *The Cake* (The Asolo Repertory Theatre). Recent and upcoming Chicago credits include *Gypsy*, *Big Fish*, and *The Sound of Music* (Marriott Theatre); *Miracle* (Miracles Productions); *Describe the Night*, *Lindiwe*, *HIR*, *The Fundamentals*, *Between Riverside and Crazy*, *Head of Passes*, 1984, and *To Kill a Mockingbird* (Steppenwolf Theatre Company); *FEN*, *Orlando*, and *The Illusion* (Court Theatre); *Fannie*, *Roe*, *The Wolves*, *The Happiest Song Plays Last*, *Fish Men*, and *Stoop Stories* (Goodman Theatre); *Smart People* (Writers Theatre); and *The*

*Lehman Trilogy* and *A Shayna Maidel* (Timeline Theatre), where she is a company member and artistic associate. Pollard is the recipient of several Jeff Awards and is an Associate Professor of Design at the School of Theatre and Music at University of Illinois at Chicago. Many thanks to the endless support from her family.

**Patrick Holt (Costume Designer)** has done costume work with the Public Theater, Guthrie Theater, Kansas City Rep, Alabama Shakespeare Festival, Pioneer Theatre Company, Colorado Shakespeare Festival, Kennedy Center, HBO, CBS, Playmakers Repertory, the International Dance Festival, and World of Wonder Productions. He is a resident designer at the Arizona Repertory Theatre and a professor at the University of Arizona's School of Theatre, Film & Television. Other work includes the world premieres of Romulus Linney's *Gint* and Tazewell Thompson's *Constant Star*. Holt was featured on season seven of "RuPaul's Drag Race" and is a proud member of United Scenic Artists.

**Paul Toben (Original Lighting Design)** is a Chicago-based lighting designer of theatre, live events, and unique spaces. Toben's designs for the stage have been seen in New York City, national regional theaters, Canada, and the UK. Regionally, Toben has designed an array of plays and musicals for theaters including Chicago's Court Theatre, Actors Theatre of Louisville, TheatreWorks, Kansas City Repertory Theatre, Northlight Theatre, Cincinnati Playhouse in the Park, Cleveland Playhouse, Arizona Theatre Company, Magic Theatre, and many others. He also designs lighting for branded corporate events, architectural projects, concerts, and special events. Toben has been the associate lighting designer for numerous Broadway productions, national tours, and special events around the country. He is a member of United Scenic Artists Local 829.

**Victoria Bain (Adapted Lighting Design)** hails from Chicago and now splits her time working between Chicago and NYC. Bain's designs include *Newsies* and *Cinderella* at Paramount Theater Aurora, *The Commons* at 59e59, *The White Dress* at Access

## THE CREATIVE TEAM

Theater, *Orson Rehearsed* at Roosevelt University, *La Canción* at Repertorio Español, and *A Woman in Morocco* with Kentucky Opera. Bain spent a year at the Actors Theatre of Louisville apprentice program and numerous summers working at Williamstown Theatre Festival. She is a proud member of USA 829. victoriaabain.com

**David Shocket (Co-Lighting Designer)** is a Lighting Designer, Associate, and Educator for theatre, dance, and event production. Recent projects include *The Telling* (Waterfire Arts Center, RI); *Ballroom with a Twist*, *Motown with a Twist*, and *Dance to the Movies* (National Tour); *Legally Blonde* (Hofstra); *Eat the Devil* (The Tank); *Lured* (TNC); *Suds* (ART Cambridge); *Spin Off* (Riverside Theater); *Grand Horizons* (Assoc. Broadway); *What the Constitution Means to Me* (Assoc. Broadway, National Tour); *Nollywood Dreams* (Assoc. MCC); *Powerstrip* (Assoc. LCT); *Usual Girls* (Assoc. Roundabout); *DiscOasis* (Asst. Central Park, NYC); and *Outside Lands Music Festival* (Asst. Golden Gate State Park, SF). Shocket is a mentor in primary school education for Packer Collegiate Institute, Friends Academy, and Gaston Day School. He also is Production & Design Faculty at Pace University. @dshocketld | dshocketdesigns.com

**Lindsay Jones (Original Music and Sound Design)** has worked on Broadway with *Slave Play* (Tony nominations for Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, and *A Time to Kill*. Off-Broadway projects include *Privacy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), *Top Secret* (New York Theatre Workshop), and many others. He has worked with regional theatres including Guthrie Theater, Center Stage, American Conservatory Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Old Globe Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre, and many others. International projects include Stratford Festival (Canada), Royal Shakespeare Company (England), and many others. He has worked on audio dramas

with Marvel, Audible, and Next Chapter Podcasts, as well as on the award-winning “The Imagine Neighborhood.” Film/TV scoring projects include HBO Films’ *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject) and over 30 other films. He is the co-chair of the Theatrical Sound Designers and Composers Association and teaches Composition for Theatre and Music History at the University Of North Carolina School of the Arts. lindsayjones.com

**Mathew DeVore (Associate Sound Designer)** is thrilled to be working on this hoot of a production. His most recent Sound Design was here at ATC with *The Glass Menagerie*. He is no stranger to the company, as he first began working with ATC in Phoenix in 2006 when he was part of the Herberger Theater Center staff. DeVore moved to Tucson in 2011 to become ATC’s Production Sound Engineer, and in 2019, he took on the role of Sound Supervisor. Other sound design credits include *Noises Off*, *No Way to Treat a Lady*, *Nine*, and *Boeing Boeing* for Phoenix Theatre; *Fences*, *Crumbs From the Table of Joy*, *My Secret Language of Wishes*, and *Lady Day at Emerson’s Bar & Grill* for Black Theatre Troupe; and *Charlotte’s Web* and the world premiere of *Unstoppable Me* for Phoenix Theatre’s former Cookie Company. As Production Sound Engineer for Arizona Theatre Company, *Next To Normal*, *Xanadu*, and *American Mariachi* were some of his favorite shows behind the console.

**David Roman (Movement Director)** returns to the creative team of *Georgia McBride* to bring this tale of self-discovery to Arizona audiences. Since last at ATC, he has worked on more than two dozen review, ice, aerial, and Broadway shows with Royal Caribbean Production including *Saturday Night Fever*. Most recently, his choreography could be seen in Beehive at Milwaukee Rep as well as wig design for *Evita* at Skylight Music Theatre.

**Mollie Heil (Stage Manager)** is so happy to be back for her third season with Arizona Theatre Company! ATC credits include *Miss Bennet: Christmas at Pemberley*, *Nina Simone: Four Women*, *how to make an American Son*, *The Wickhams*:



## BIOS

### THE CREATIVE TEAM

*Christmas at Pemberley*, *Pru Payne* (ASM), and *Erna Bombeck: At Wit's End* (SM Intern). Select regional credits include ASM for *State Fair* at The REV Theatre Co. (formerly the Fingerlakes Musical Theatre Festival at Merry-Go-Round Playhouse); PSM for *American Idiot* and *The Mountaintop* at Weathervane Theatre; PA for *The Marvelous Wonderettes* at The Repertory Theatre of St. Louis; and SM Intern for *Treasure Island*, *Hello, Dolly!*, and *The Wizard of Oz* at Maine State Music Theatre. Heil received her BFA in Stage Management from The Sargent Conservatory of Theatre Arts at Webster University in St. Louis and is originally from Colorado. Much love and thanks to her parents, her grandmother "Mimi,"

her three younger siblings, and her best friends. [mollieheil.com](http://mollieheil.com) | [@mollieheil](https://twitter.com/mollieheil)

**MyKel Marie Hall (Assistant Stage Manager)** is excited to be returning for her second season here at the Arizona Theatre Company. Her favorite credits include ASM for *Pirates of Penzance* and PA for *The Conclusion of Henry VI Parts 2 and 3* (Utah Shakespeare Festival) and PSM for *Legally Blonde*, *Assassins*, and *42nd Street* (Southern Utah University). Hall received her BS in Theatre Arts and Psychology from Southern Utah University. All the love and gratitude to her friends and family for their endless support and encouragement.

### UNDERSTUDIES

**Dennis Tamblyn (U/S, Eddie)** is very excited to make his ATC debut. He has recently been seen with The Rogue Theatre as Papin in *Babette's Feast* and with Invisible Theatre as Ned in *Small Mouth Sounds*. He is also a classically trained singer and has appeared with Arizona Opera for the past 20 seasons in various comprimario and chorus roles. Tamblyn has a BS in Biochemistry and Molecular Biophysics from the University of Arizona, and then decided to pursue a career in opera and musical theater. He has a Master's from the University of Northern Colorado. Some of Tamblyn's favorite roles include Max Bialystock in *The Producers*, for which he was nominated for a MAC award, and Quasimodo in *The Hunchback of Notre Dame*. Tamblyn was also honored to sing the National Anthem in 2011 for Barack Obama at the Together We Thrive event in Tucson.

**Racquel McKenzie (U/S, Jo)** is excited to join the ATC team. McKenzie is a Jamaican native, Chicago actor, and Arizona transplant. Upon graduating with a BA in performance from SIUC, she toured Barbados, England, and Nigeria with ZMirage Co. as Aysatu in *Preemptive* and Cora

in *Seven*. Once returning stateside, she became a resident burlesque dancer with Gorilla Tango Theater for two years before moving to Arizona. Since relocating, she's been seen as Ernestine in *Crumbs From the Table of Joy*, Ferdinand in *The Duchess of Malfi*, Hermia in *A Midsummer Night's Dream*, and Ophelia in *Hamlet* (Flagstaff Shakespeare Festival); as Jewel in *The Taste Test* and Danitra in *Lines In The Dust* (Black Theatre Troupe); as Hermia in *A Midsummer Night's Dream*, Celia in *As You Like It*, Gertrude in *Hamlet*, and Mobray/Queen in *Richard II* (Southwest Shakespeare Company); as Grace in *Junie B Jones is Not a Crook* (Childsplay); as Sara in *Stop Kiss*, Shelita Burns in *Bee-Luther-Hatchee*, and Kanitra in *Permanent Collection* (Emerson Theater Collaborative); and as Macy in *The Cake* (Stray Cat Theatre). She is also the Equality and Casting Director for Flagstaff Shakespeare Festival, a published cover model, published poet, dancer, and teaching artist.

**Aaron Ford (U/S, REXY/JASON)** is happy to be making his ATC debut. Previous regional credits include Rogers and Hammerstein's *Cinderella*, *The Color Purple*, and *Kinky Boots*. After a recent move



## UNDERSTUDIES

to the Chicago area, Ford will be returning to the Phoenix stage later this summer in The Phoenix Theater Company's production of *Dreamgirls*. Other theatrical credits include *Sweeney Todd*, *Les Miserables*, *You Can't Take it With You*, *Into the Woods*, *Guys and Dolls*, *Yeston and Kopit's*

*Phantom*, *A Raisin in the Sun*, and *West Side Story*. He would love to extend his love and gratitude to the creative team and crew here at ATC, as well as his family and friends. Thank you for supporting live theater!

## EXECUTIVE LEADERSHIP

**Geri Wright**, Executive Director, joined ATC in January 2020 and was Managing Director of the company through its most challenging time ever. While the COVID shutdown posed many challenges, it afforded the opportunity to reimagine the 55-year-old organization's structure from top to bottom to ensure sustainability into the future.

Geri brings more than 25 years of nonprofit leadership, management, and fundraising experience to ATC, including as CEO at Act One, where she more than doubled the organization's impact. She also served as Chief Development Officer at the American Red Cross for four years and Director of Development at the Heard Museum for more than 11 years.

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. Throughout her career, she has been a passionate advocate for the importance that the arts play in creating healthy and prosperous communities. She was recently recognized as a Titan 100 Phoenix CEO and was named one of the *Phoenix Business Journal's* 2019 Outstanding Women in Business. She also 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 in North Scottsdale.

**Matt August** is the Kasser Family Artistic Director. He is a theatre, opera, and film director and educator whose productions have broken box-office records on Broadway (*Grinch*) and played in

London, across the UK, Off-Broadway, in major Regional theatres, at festivals, on national tours, at the Grand Ole Opry, and for three holiday seasons at Madison Square Garden. His work has been featured on television talk shows and NPR and performed at the White House for President Bush, Cabinet Members, and military children.

He was the Associate Director to multi-Tony-winning director Jack O'Brien on the Broadway productions of *Henry IV*, *The Full Monty*, *The Invention of Love*, and *Imaginary Friends*. He was promoted to Resident Director on Tom Stoppard's *The Invention of Love*, for which both lead actors received Tony Awards, and on the Tony-winning *Henry IV* (Best Director and Best Revival). He also directed the Australia production of *The Full Monty*, earning a Helpmann Award co-nomination for Best Direction. He has directed World, American, and Regional Premieres including the record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Martin Landau), *In the Heights* (starring Anthony Ramos in his AEA debut), and *King Charles III* and *The Gospel According to Thomas Jefferson*, *Charles Dickens*, and *Count Leo Tolstoy: Discord* for Arizona Theatre Company.

His productions have been recognized with nominations and awards from LA's *Ovation*, Washington, D.C.'s *Helen Hayes*, Arizona's *Mac*, San Francisco's *Bay Area Critics*, *Broadway World*, Utah's *Audience Choice*, and Australia's Helpmann Awards. His work has appeared on Year End Top Ten lists for the *LA Times*, *San Francisco Chronicle*, *Huffington Post*, *Arizona Republic*, *Oakland Tribune*, *Arizona Daily Star*, *San Jose Mercury*





## BIOS

### EXECUTIVE LEADERSHIP

*News*, and *NPR/KQED*. He has been awarded internships, fellowships, and residencies from the Old Globe Theatre, Drama League, Oregon Shakespeare Festival, The Acting Company, Robert Wilson's Watermill Center, the Juilliard School, The Wrestling School, and San Francisco's Zen Center. In addition to theatre, he was awarded the Panavision New Filmmakers Grant and directed the award-winning short family film *How to Get to Candybar*.

In 2006 and 2007, August directed the Broadway productions of *Dr. Seuss' How the Grinch Stole Christmas – The Musical*, which broke box office records and has been touring every year since 2008, including a UK production in 2019. His production of *A Christmas Carol* ran for

five years at Ford's Theatre, and his Shakespeare productions include *Much Ado About Nothing* (Pioneer), *Two Gentlemen of Verona* (Old Globe and Acting Company), *Tempest* (Hanger), *Romeo and Juliet* (National Shakespeare Company), and *Merry Wives of Windsor* (Acting Company). He recently directed the opera *La Boheme* (starring Marina Costa Jackson) and *Pirates of Penzance* at Noorda Center.

He actively serves the Society of Directors and Choreographers on panels and committees, and he mentors emerging directors through both the SDCF and Drama League as well as having taught directing as an Assistant Professor at Utah Valley University. More info at [MattAugust.com](http://MattAugust.com)

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The Arizona Theatre Company recognizes the rich history of the 22 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](http://heard.org/education/arizona-indian-communities)** or the **Amerind Museum: [amerind.org](http://amerind.org)** among others.





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The future is made more certain  
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Veronika Duerf and Narddeep 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.

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- 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](mailto:ptaylor@atc.org) or **602-888-7848**.



# JOIN THE

## INTRODUCING OUR

Don't miss this grand slam lineup of five mainstage shows - including a big holiday musical spectacular perfect for all ages - with every title either a Tony Award winner or nominee, a Pulitzer Prize finalist, or a blockbuster film adaptation.

For the best seats, Season Tickets and Flex Pass Advantage subscriptions are available now. Single tickets go on sale in mid-August.

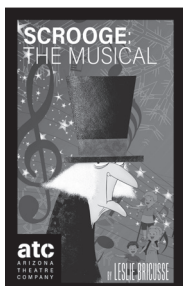


### 09/23/23 - 10/13/23

#### BAREFOOT IN THE PARK

by Neil Simon

Neil Simon's most beloved romantic comedy, *Barefoot in the Park* opens as blissful ambitious young newlyweds struggle to get along in their Manhattan fixer-upper apartment, all while under the gaze of the bride's neurotic mother and eccentric upstairs neighbor. In a case of opposites attract – Paul is a successful lawyer known for his conservative and practical nature and Corie is a sexy adventure seeker – they quickly face newlywed challenges that can try the best of marriages. Considered one of America's best rom-coms, *Barefoot in the Park* is among the top 10 longest-running non-musical plays in Broadway history, and it was turned into an Oscar-nominated movie.



### 11/7/23 - 12/2/23

#### SCROOGE: THE MUSICAL

By Leslie Bricusse

Adapted from the Oscar-nominated film *Scrooge* comes a Christmas musical spectacular by Oscar-winning, Grammy-winning, and Tony-nominated composer Leslie Bricusse. *Scrooge: The Musical* is a groundbreaking adaptation of Charles Dickens' *A Christmas Carol* filled with songs that are as impressive as the ones he wrote for *Willy Wonka and the Chocolate Factory*. The story follows the miserly Ebenezer Scrooge as he goes on a fantastical journey through his life over the course of a single Christmas Eve night. After a warning from the ghost of his business partner Jacob Marley, the Ghosts of Christmas Past, Present, and Future take Scrooge on a musical adventure that leads him towards his hopeful redemption. In a new version created uniquely for ATC, *Scrooge* will be the perfect holiday fare for families and audiences of all ages.

# ATC FAMILY

## 2023/2024 SEASON

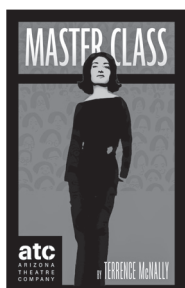


1/20/24 - 2/10/24

### INTIMATE APPAREL

By Lynn Nottage

Two-time Pulitzer Prize-winning author Lynn Nottage's play *Intimate Apparel* tells the story of a 1905 successful African American seamstress who makes revolutionary undergarments for an array of women – from high-society socialites to enterprising ladies of the night. Her business acumen, innovative skills, and utter discretion are much in demand, but at 35, her personal life has taken a backseat. *Intimate Apparel* explores her forbidden relationships with an Orthodox Jewish fabric vendor, her privileged and struggling clientele, and a long-distance suitor who will profoundly change her life.



3/2/24 - 3/23/24

### MASTER CLASS

by Terrence McNally

*Master Class*, the Tony-winning play by Terrence McNally, tells the story of the uncompromising opera diva Maria Callas as she delivers a life altering master class to students at an elite opera training program. During the class, she encounters three vastly different students who are by turns hilariously crushed, soulfully uplifted, and profoundly inspired by her singular artistry. Based on a series of real-life classes Callas delivered at Juilliard, *Master Class* inspires us, transports us, and transforms us by carving a window into the soul of one of the most complicated and celebrated artists of the 20th century who pushed the boundaries of artistic sacrifice and quality.



4/27/24 - 5/18/24

### TRUE WEST

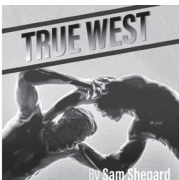
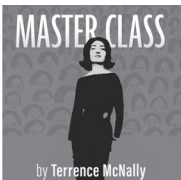
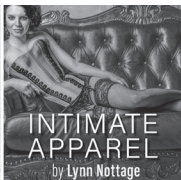
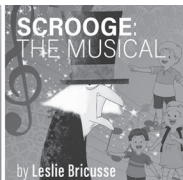
By Sam Shepard

Sam Shepard's Pulitzer finalist and Tony-nominated play *True West* is a Cain and Abel story of brotherly love and sibling rivalry set against the Dreams of the American West. Successful screenwriter Austin settles in to house-sit his mother's desert home to write his next screenplay, while his brother Lee, an alcoholic drifter, arrives to rob the neighborhood. A hysterically twisted story unfolds as the estranged brothers torment each other until they are forced to collaborate on a screenplay for Austin's producer with the promise of a huge Hollywood payday. Ultimately reversing roles and finding themselves in each other's shoes, the two brothers discover that this town ain't big enough for the both of them.



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## ABOUT ATC



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, from reimagined classics to contemporary plays, original works, and innovative musicals fostering continued conversation beyond the theatre walls.

Founded in 1966 and celebrating its 55th season, ATC is led by Executive Director Geri Wright and Kasser Family Artistic Director Matt August, and is recognized as the official State Theatre.

ATC shares the power of theatre through a variety of outreach programs, educational opportunities, access initiatives, and community events.

### ATC'S MISSION

We create world-class theatre about what it means to be alive today – inspiring curiosity and creativity, sparking empathy and joy – bringing all Arizonans together.

### ATC'S VISION

To transform the lives of every Arizonan through the power of theatre.

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 and Beyond

ATC operates in two major cities, unlike any other LORT theatre in the country, providing a place for communities across Arizona to gather, share, and explore the art-making process, reaching beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all.

#### 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.

#### Living Our Values (LOV) Initiative

We strive to put our values at the center of who we are and what we do – continuously connecting our audiences, artists, staff, and stakeholders to our core values, creating a true sense of belonging, equity, and diversity within the organization and the communities we serve. Nowhere is this more important than the work we build and perform on our stages.



## BOARD OFFICERS

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Artistic Director Emeritus

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**Dr. John Schaefer**

**F. William Sheppard**



As of January 2023



## WE INSPIRE CREATIVITY ACROSS THE STATE

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

### OUR PROGRAMS INCLUDE:

#### ATCteen

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

**YOUR SUPPORT MAKES THESE VITAL PROGRAMS POSSIBLE.**

VISIT [ATC.ORG/ATCEDUCATION](http://ATC.ORG/ATCEDUCATION) EMAIL [EDUCATION@ATC.ORG](mailto:EDUCATION@ATC.ORG) OR CALL 520-463-7675.

## 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. The following services and policies 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.

**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.

### 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 hearing aids 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** – Many productions have a performance available in American Sign Language (ASL). For information about the dates of our ASL performances, please contact the Box Office.

**Captioning** – Coordinated with the action onstage, those in open-captioned seating will be able to read the play's dialogue displayed in large 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.