

THE  
GLASS  
MENAGERIE

By Tennessee Williams  
Directed  
by Chanel Bragg



2022/2023



FEBRUARY 16 - MARCH 5, 2023

# ARIZONA THEATRE COMPANY

**MATT AUGUST**   
KASSER FAMILY ARTISTIC DIRECTOR

**GERI WRIGHT**   
EXECUTIVE DIRECTOR

PRESENTS

## THE GLASS MENAGERIE

BY  
TENNESSEE WILLIAMS

**AARON CAMMACK** 

**MICHELLE CHIN** 

**PAUL DEO JR\***

**LILLIE RICHARDSON** 

SCENIC DESIGNER  
**JOSAFATH REYNOSO**

COSTUME DESIGNER  
**KISH FINNEGAN** 

LIGHTING DESIGNER  
**MASHA TSIMRING**

SOUND DESIGN  
**MATHEW DEVORE** 

COMPOSER/MUSICIAN  
**CASSIE CHILTON** 

STAGE MANAGER  
**TERENCE ORLEANS ALEXANDER\***

CASTING DIRECTOR  
**X CASTING / VICTOR VAZQUEZ, CSA**

DIRECTED BY  
**CHANEL BRAGG** 

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*The Glass Menagerie* is presented by special arrangement with the University of the South, Sewanee, Tennessee.

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



**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)

LAURA WINGFIELD.....MICHELLE CHIN   
AMANDA WINGFIELD.....LILLIE RICHARDSON   
TOM WINGFIELD.....AARON CAMMACK   
JIM O'CONNOR.....PAUL DEO JR\*

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## THERE WILL BE A 15 MINUTE INTERMISSION.




## ADDITIONAL STAFF

ASSISTANT STAGE MANAGER  
MYKEL MARIE HALL 

ASSISTANT LIGHTING DESIGNER  
ALEX J. ALEGRIA 

ACCESSIBILITY COACH  
RIO FINNEGAN 

## UNDERSTUDIES

TOM WINGFIELD, JIM O'CONNOR.....MARSHALL GLASS   
AMANDA WINGFIELD.....REGINA PUGH \*  
LAURA WINGFIELD.....SAMANTHA CORMIER 

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.

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



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



# LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST

Hello Arizona,

It's great to be back. The last time I was here directing was in 2016 for *King Charles III* and, before that, *Discord*. Both shows were some of the best produced, most beautiful, and joyous shows of my career. I fell in love with ATC – the staff, the audiences, and the quality of the production value. To now be in a position of artistic leadership, working side by side with Geri Wright, is truly a blessing.

We will get to know each other deeply over the next couple years, but I want to introduce myself and share a little of my history and artistic lineage. I come to this position mentored and fortified early in my career by some of America's most important Artistic Directors who I'd like to acknowledge and introduce to you.

Gordon Davidson, the visionary and Tony-winning founder of the Mark Taper Forum in Los Angeles, who pioneered the idea of Regional Theatre in the West, was my first mentor, hiring me right out of graduate school. From him I learned the impact a regional theatre has on its community and how it defines the culture of that city.

Jack O'Brien, the multi-Tony-winning Artistic Director of the Old Globe Theatre in San Diego, exposed me to some of the most exciting writers, actors, and designers working in the industry, and I learned to marry the goals of a LORT theatre with a degree of necessary commercial success.

Libby Appel, Artistic Director of Oregon Shakespeare Festival, emphasized the importance of revisiting the past to learn current lessons, producing classical stories for a modern world.

Margot Harley, founder (with John Houseman) of The Acting Company in NYC, showed me how to harness the power of touring theatre into a

formidable educational tool for students and audiences who don't have access to their own theatres.

There were many others who hired me and brought me into rehearsal rooms and production meetings with artists and producers who were the very definition of "Top Shelf." I discovered that these artists were all themselves trained and mentored by the best artists of previous generations. We were all working in a glorious gumbo of legacy, talent and imagination, these groundbreakers and standard bearers, actively forwarding the Theatre as an artistic discipline, a cultural barometer and high-quality entertainment.

Since then, every project I have done as an independent director has endeavored to continue this excellence and legacy. I have aimed to work on the best scripts and stories that can delight audiences with something unique, emotional, and inspiring.

To that end, it's my pleasure to present the astonishing Chanel Bragg, our own Associate Artistic Director, who is one of the many extraordinary artists from our local community. She, in turn, has brought in her ringers who I'm sure you will also recognize and celebrate. I'm honored to open my tenure as Artistic Director by presenting Chanel in her ATC directorial debut and can't wait to see what lies ahead for both her and this company of artists.

We have some wonderful adventures ahead at ATC. So, buckle in. The future will be quite a ride.



Matt August  
The Kasser Family Artistic Director

## INTRODUCTION TO THE PLAY

In the 1930s in a small tenement apartment in St. Louis, the Wingfield family awaits your visit. The mother, Amanda, lives in an illusion of recapturing her faded Southern Belle glory. Her daughter Laura lives in a fantasy world of delicate glass figurines, and her son Tom dreams poetically of a world beyond the back stoop. When Tom brings home a Gentleman Caller to meet his sister,

*The Glass Menagerie* weaves these lives into a heart-stopping dance of hopes pursued and dreams betrayed. Considered by many to be Tennessee Williams' greatest play, *The Glass Menagerie* is an achingly beautiful story of longing and love that has touched generations of theatergoers with its sparkling, delicate radiance.

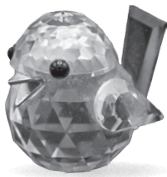


## CHARACTERS IN THE PLAY

**Tom:** An artistic and poetic young man confined to a day job he hates, Tom struggles to deal with his overbearing mother and his painfully shy sister. Tom feels torn between his obligations to himself and the life he wants to lead and his obligations to his family.

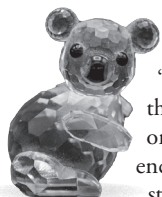
**Amanda:** A faded Southern Belle who regrets her past decisions. Amanda believes that her son Tom must be dutiful to her wishes and that her daughter Laura must marry in order to provide for their future.

**Laura:** A socially awkward and exceptionally shy young woman who is emotionally and physically fragile. She has largely withdrawn from the outside world and devotes herself to old records and her collection of glass figurines.



**The Gentleman Caller:** Also known as Jim O'Connor, the gentleman caller loves to relive his past glories and look toward a future in which he plans for his life to improve significantly.

## INSPIRATION FOR THE PLAY



*The Glass Menagerie* was based on a short story by Williams called "Portrait of a Girl in Glass." Both the play and the story draw heavily on Williams' actual family experience in St. Louis. The Laura of the story and the play is an abstraction of Tennessee's sister Rose. Rose Williams was Tennessee's muse – she became the partial inspiration for many of his tragic female characters and the recurrent themes in his work of fragile beauty crushed into madness by cold reality.

Tennessee and Rose were very close to one another as children. Rose was a pretty and vivacious girl who slowly withdrew from the world.

In "Portrait of a Girl in Glass," Williams describes this withdrawal: "As for my sister Laura, she could be classified even less readily than I. She made no positive motion toward the world but stood at the edge of the water, so to speak, with feet that anticipated too much cold to move." At the age of 14, Rose began experiencing severe mood swings and depression. In 1937, when she was 28, she was committed to a sanitarium and was diagnosed with schizophrenia. In 1943, she was given a lobotomy and had to be institutionalized for the rest of her life. Tennessee described Rose as the deepest love of his life and, even after his death, made sure she was provided for financially.

**Beau:** A boyfriend of a woman or girl. Amanda is very concerned with Laura finding a beau. Amanda claims she had many beaus when she was young.

**Beleaguered:** Harassed or surrounded. Jim tells Laura he was beleaguered by females in high school.



**Cotillion:** A ball at which young ladies are presented to society. When preparing for the Gentleman Caller, Amanda puts on the dress she wore at a cotillion years ago. A cotillion can be compared to a Quinceañera, as both are events in which a young woman is “coming of age.”



**Dandelion Wine:** A fermented alcoholic beverage made from the petals of dandelion blossoms, citrus peel, and sugar. Typically a light wine lacking body.

**Debutante:** A young woman from a wealthy and/or important family who is making her official entry into society. She is considered eligible for courtship and marriage.

**Light Fantastic:** Taken from the phrase “trip the light fantastic” meaning to dance. Tom claims that his father skipped the light fantastic out of town, which is a light way of saying that their father left them.



**Jalopy:** A car that is old and unreliable. Jim tells Amanda that he is going to pick up his fiancée Betty from the train station in his jalopy.

**Jiggered:** A British slang term for surprised. When Amanda informs Tom that Jim actually has a girlfriend, Tom says, “Well I’ll be jiggered. I didn’t know.”

**Mastication:** Chewing, grinding, or crushing. Amanda lectures Tom on how to eat his dinner by explaining that “animals have secretions in their stomachs which enable them to digest their food without mastication, but human beings must chew their food before they swallow it down, and chew, chew.”

**Menagerie:** A collection of wild and exotic animals encaged and on display. Laura’s most prized possession is her glass menagerie.

**The Merchant Marine:** The Merchant Marine is the fleet of ships which carries imports and exports during peacetime and becomes a naval auxiliary during wartime to deliver troops and war material.



**Milk Fund:** “Milk funds” were set up all over the country by philanthropic groups (usually religious groups) and local governments to provide milk for undernourished children in public schools. A private Jewish women’s council began St. Louis’ first milk fund

in 1917; the public school system took over responsibility in the mid-1930s. Federal funding for milk in schools began in 1940.

**Paragon:** A model of excellence; a perfect example. When Jim arrives to the Wingfields’ for dinner, Amanda tells him Tom has talked so much about him and asked Tom, “Why don’t you bring this paragon to supper finally?”

**Pleurosis:** Also known as pleurisy, pleuritis is an inflammation of the pleura, the lining of the pleural cavity surrounding the lungs. Symptoms include fever, cough, chills, shortness of breath, weight loss, poor appetite, sharp chest pain, and itching on the sides and back. Pain can limit the movement on the side of the chest with pleurisy. The pain can also be in the back, up into the neck, or down into the abdomen, Laura had a case of pleuritis that left her frail and crippled.

**Quinine:** A bitter-tasting drug obtained from the bark of the cinchona tree used to treat malaria. When Amanda reminisces about when she was young, she mentions the time she had malaria, but refused to stay home sick in bed. She took quinine and went to dances every night and for long rides in the country and picnics during the day.



**Service Car:** The term ‘service car’ in 1937 could apply to a bus, trolley, or streetcar, but not to a taxi.

**Shipping Clerk:** Shipping clerks keep records of all outgoing shipments. They prepare shipping documents and mailing labels and make sure that orders have been filled correctly. They also record items taken from inventory and note when orders were filled. Sometimes they fill the order themselves, obtaining merchandise from the stockroom, noting when inventories run low and wrapping or packing the goods in shipping containers.

**Spartan:** Sparta was an ancient city-state of Greece where the people were known for their devotion to self-discipline and self-denial. To live a “Spartan” existence generally means to live an austere lifestyle with few comforts.

**Sphinx:** A mythological creature depicted as a lion with a human head. Historically sphinxes were often depicted as having an inscrutable smile or being secretive about life. In Oedipus, the sphinx asked people a riddle and, if they could not answer it, she ate them.

**Supercilious:** Feeling or showing arrogant contempt or proudness. Amanda warns Tom not to be supercilious when they are discussing the guest Tom has invited to dinner.

**Victrola:** An antique record player. Laura loves playing the family’s Victrola, but Amanda yells at her not to play it.



## CAST (ALPHABETICAL ORDER)



**Aaron Cammack** 🌟 (Tom Wingfield) is overjoyed to be making his debut at ATC. Cammack trained with the incredibly powerful Kathryn Gately and studied acting as an undergraduate at Texas A&M University Corpus Christi and as a graduate student at the University of Washington. Regional and other theatre credits include *Sex with Strangers* as Ethan (12<sup>th</sup> Avenue Arts), *Love's Labour's Lost* as Berowne (Seattle Shakespeare Company), *Walk Across America for Mother Earth* (Hughes Penthouse Theatre), *Force Continuum* as Flip (Jones Playhouse), *Pippin* as Pippin (Hutchinson Hall), *Dark of the Moon* as Hank (New American Folk Theatre/Den Theatre), *Henry V* as King Henry (Wilson Theatre), and others. Readings include *A Memory of Two Mondays* and *The Sign in Sidney Brustein's Window* (Seattle Repertory Theatre), among others. A big shout out to his family, his partner, and the recovery community for your wild strength and electric love! Enjoy the show ;)



**Michelle Chin** 🌟 (Laura Wingfield) is humbled to be making her ATC acting debut in this iconic play. Notable acting credits include Annelle/Shelby in *Steel Magnolias*, Jessica in *Hand to God* (with SCT), Nina in *Airness*, and Jenny in *John* at The Phoenix Theatre Company; and Sally Bowles in *Cabaret* (Fort Peck Summer Theatre). Chin is also a multi-instrumentalist; select actor musician credits include *Once* (Girl/Piano), *The Hello Girls* (Helen/Guitar), *Ring of Fire* (Player 1/Guitar/ Percussion), *Hedwig and the Angry Inch* (Shlatko/Drum Set), and *Wonderland* (Alice/ Piano/Drum Set). Chin is also a teaching artist and creative who has directed, music directed, and choreographed locally and around the world. She is the Festival of New Works Director and Summer Camp Director for The Phoenix Theatre Company and a Faculty Associate for the School of Music, Dance and Theatre at ASU. She has a Bachelor of Music in Music Theatre Performance from ASU. A special thank you to Chanel and the ATC team for this opportunity!



**Paul Deo Jr. (Jim O'Connor)** is quite excited to be making his ATC debut in *The Glass Menagerie!* Theatre credits include *Troilus & Cressida* (The Public Theater); *Much Ado About Nothing*, *Hamlet*, *Romeo & Juliet*, and *Twelfth Night* (Shakespeare Theatre Company); *Dangerous Liaisons* (Baltimore Center Stage); *Hamlet* (Chicago Shakespeare Theater); and *A Christmas Carol* (McCarter Theater). Television credits include *Law & Order: SVU* (NBC), *Almost Family* (ABC), *High Maintenance* (HBO); and *Set It Up* (Netflix).



**Lillie Richardson** 🌟 (Amanda Wingfield) is happy to return to the Arizona Theatre Company stages. She has spent the past 30 years performing with many theatrical companies such as Black Theatre Troupe, Childsplay, the Fulton, Actors Theatre, Fusion, and The Phoenix Theatre Company. Richardson appeared recently at Tempe Center for the Arts as Chelle in the critically acclaimed production of *Detroit 67* (Black Theatre Troupe). She is best known for her Zoni Award-winning portrayal of Rose in *Fences* and Julia in *Wedding Band*. Other theatrical credits include

## CAST (ALPHABETICAL ORDER)

the Nurse in ATC's *Sunshine Boys*, Zerbinette in ATC's award-winning farce *Scapin*, Claudia in *The Bluest Eye*, Undine in *Fabulation*, the Angel in both parts of *Angels in America*, Ms. Muller in *Doubt*, Elizabeth in the hilarious comedy *In the Next Room*, Tonya in *King Hedley II*, Paulina in *Death and the Maiden*, Sylvia in *The Women*, Alais in *Lion in Winter*, Susie in *Wit*, Karen in *Speed the Plow*, and Katherine in *A Christmas Carol*. Her film and television credits include the ex-wife to Laurence Fishbourne in *Running with the Devil*, Shauna in the Starz series *Crash, Truth about Jane* with Stockard Channing, *Young Riders*, *Seduced and Betrayed*, and Warner Bros.' *The Fugitive* with Tommy Lee Jones.

## THE CREATIVE TEAM

**Chanel Bragg** 🌟 (Director) is a proud Arizonan who is ecstatic to make her ATC directorial debut with *The Glass Menagerie*. Appointed in 2020 as ATC's Associate Artistic Director, she is thrilled to premiere at her home theatre post guest directing at St. Louis Repertory Theatre, garnering her an "A-List Editor's Choice Award" in 2022 from *St. Louis Magazine*. Bragg co-founded two initiatives: The Soul of Broadway performance troupe (2009) and The United Colours of Arizona Theatre (2016), with an emphasis to inspire diversity, equity, and true inclusion within our local arts community. Bragg was highlighted in *PHOENIX Magazine's* "Great 48" (2022), named in *American Theatre Magazine's* "10 Rising Black Women to Watch in the American Theatre" (2022), and received the *Arizona Capitol Times* award for "Leader of the Year" in Arts & Culture (2021). Her favorite directing credits include *Stick Fly*, *The Wolves*, *The Piano Lesson*, *For Colored Girls*, *Lizzie*, *Hair*, and a bilingual adaptation of *The Last Five Years*. She performed in ATC patron favorites including Alma Hix in *The Music Man* (2018), Frenchie in *Cabaret* (2019), and Vera in *Justice* (2022). Bragg is most proud of her producorial and directing work on *The Alexander Project*, a touring *Hamilton* revue in conjunction with Live Nation.

**Terence Orleans Alexander (Stage Manager)** is making his ATC debut. Broadway credits include

*Mary Poppins*, *Wicked*, and *Newsies*. Regional credits include Utah Shakespeare Festival (20 seasons), Washington National Opera (seven seasons), Triad Stage, Milwaukee Repertory Theater, Kansas City Repertory Theatre, Alabama Shakespeare Festival, and Asolo Theater. He is a graduate of the Professional Theatre Training Program at the University of Delaware and a proud member of Actors' Equity Association.

**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 assistant stage manager for *Pirates of Penzance* and production assistant for *The Conclusion of Henry VI Parts 2 and 3* (Utah Shakespeare Festival), and production stage manager 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.

**Josafath Reynoso (Scenic Designer)** is making his ATC debut. Regional credits include *Once* at Berkshire Theatre Group; *Need Your Love* at Cincinnati Playhouse in the Park; *The Ripple*, *The Wave That Carried Me Home* at Kansas City Repertory Theatre; *The Glass Menagerie* at Arizona Theatre Company; and *Mamma Mia* at Virginia

## THE CREATIVE TEAM

Repertory Theatre. International credits include Prague Quadrennial U.S. Featured Artist 2019 (Czech Republic); World Stage Design 2017 Gold Medal (Taiwan); International Biennale of Architecture 2016 featured artist (Argentina); and Stage | Set | Scenery 2015 featured speaker (Germany). Additional honors include Lincoln Center Theatre Director's Lab 2018 and the USITT Scenic Design Award 2015.

**Kish Finnegan** 🌟 (Costume Designer) Please visit page 17.

**Masha Tsmiring** (Lighting Designer) is a New York City-based designer for live performance. Recent projects include *Montag* (Soho Rep), *Vietgone* (Guthrie), *Tick Tick... Boom!* (Portland Center Stage), *Der Freischütz* (Wolf Trap Opera), *Private* (Mosaic), *Cunning Little Vixen & Salome* (Bard), *Puppet Lab* (St. Ann's Warehouse), and *To the Yellow House* (La Jolla Playhouse). In addition to design, Tsmiring's interests include progress towards pay equity and a more ethical model of making in the American theater. She is a proud member of USA829. [mashald.com](http://mashald.com)

**Mathew DeVore** 🌟 (Sound Designer) is thrilled to be making his ATC debut as Sound Designer. 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 The Phoenix Theatre Company; *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 engineer

for Arizona Theatre Company, *Next To Normal*, *Xanadu*, and *American Mariachi* were some of his favorite shows that he mixed.

**Victor Vazquez, CSA** (Casting Director) is the founder and lead Casting Director of X Casting in New York City ([xcastingnyc.com](http://xcastingnyc.com)). He has cast projects for Broadway (upcoming: *Soul Train*), Off-Broadway, London's West End, TV (upcoming: *Genius: MLK/X* for 20th TV, Nat Geo, Disney+), and Film. He is the proud son of Mexican immigrants.

**Rio Finnegan** 🌟 (Accessibility Coach) couldn't be more happy to be making his debut at ATC. He graduated in Film from Santa Fe University of Art & Design, to which he was awarded the Robert Redford Milagro Initiative Scholarship. In his time there, he worked on many projects including *Hello World* and *1-900*, which was accepted into The El Paso Media Fest and The National Film Festival For Talented Youth and is still being considered other festivals. He was Assistant Director and Producer on the films *Ding Dongs* and *CC Dances the Go-Go*. He has been a frequent lecturer at the UofA about disability in film, pushing forward his message that we don't just need more representation from disabled actors, we need more representation by disabled writers. As a film producer and disabled man, he wants to show the audience that everyone has a beautiful story to tell in their own way, you just have to be receptive to listening to it.

**Alex J. Alegria** 🌟 (Assistant Lighting Designer) is a Freelance Lighting Designer and the Resident Lighting Designer for Winding Road Theater Ensemble, based in his hometown of Tucson. He is currently a senior BFA Theatre Design and Technology: Lighting Emphasis candidate at the University of Arizona. His lighting design of *The Big Meal* with Winding Road in 2019 received a

## THE CREATIVE TEAM

2019/2020 Carmen Awards nomination for Best Lighting Design. Select lighting design credits include *Stupid Fucking Bird*, *The Big Meal*, *Miss American Pie*, *Everybody*, *Heathers The Musical: Teen Edition*, *Pippin*, *Hand to God*, *The Nutcracker*, and *Who's Holiday!* Alegria is an alumnus of ATC's Summer On Stage program. [ltpalexj.weebly.com](http://ltpalexj.weebly.com)

**Cassie Chilton** 🌻 (Composer/Musician) is a songwriter and multi-instrumentalist that daylights as a 7th grade science teacher. Select theatre credits

include *Always... Patsy Cline*, *Once*, and *Ring of Fire* (Phoenix Theatre Company); *Lizzie and Murder Ballad* (A/CTC); *Silence! The Musical* (Stray Cat Theatre); and *Toxic Avenger* (MET). In addition to theatre, Chilton performs with country tribute band Rhinestone Country and with indie-folk duo Cass & Crossland (original music streaming on all platforms).

**Tennessee Williams** (Playwright) Read about Tennessee Williams on page 14.

## UNDERSTUDIES

**Marshall Glass** 🌻 (U/S Tom Wingfield, Jim O'Connor) is a senior B.F.A. Musical Theatre student at the University of Arizona. He is so excited to have this opportunity to work with ATC. He would like to thank the professors for their continued support, trust, and wisdom. Most importantly, he would like to thank his family and chosen family for their undying love. For Ashley Magness.

**Regina Pugh** 🌻 (U/S Amanda Wingfield) is a recent transplant to Tucson from Cincinnati, where she spent the past 38 years performing, directing, and teaching. Select credits include *Book of Will* (The Phoenix Theatre Company); *Pipeline*, *Annapurna*, *The Other Place*, *Next Fall*, *My Name is Asher Lev*, and *After the Fall* (Ensemble Theatre Cincinnati); *A Christmas Carol* and *Invention for Fathers and Sons* (Cincinnati Playhouse in the Park); *Diary of Anne Frank*, *Sense and Sensibility* and *The Crucible* (Cincinnati Shakespeare Company); *Silent Sky* (Know Theatre of Cincinnati); and *Buried Child* (Xavier University Guest Artist). She is a 19-year participant in the Cincinnati Fringe Festival, where she helped devise and produce multiple experimental theatre pieces and is proud to have worked with the late Edward Albee on two of his plays at Ensemble Theatre Cincinnati, *Everything in the Garden* and

*Fragments*. Select directing credits include *Doll's House*, *Part II* and *Melancholy Play* (Ensemble Theatre Cincinnati) and *Eurydice*, *Laramie Project* and *Miss Julie* (Xavier University).

**Samantha Cormier** 🌻 (U/S Laura Wingfield) has performed and directed in theatres from New York to Savannah as well as locally at The Gaslight Theatre/Music Hall, Invisible Theatre, Arizona Broadway Theatre, Live Theatre Workshop, and The Rogue Theatre. Favorite shows she has directed/choreographed include *Things Being What They Are* [MAC Award Nom, Best Director] and *Snoopy!!! The Musical* [MAC award nomination, Best Director] and *Machinal* (SCADY Award winner, Best Choreographer). Favorite roles include Senga in *Dancing Lessons* [MAC Nom, Best Actress], Vanda in *Venus In Fur*, Princess Fiona in *Shrek The Musical*, Columbia in *The Rocky Horror Picture Show* [MAC Award nomination, Best Actress], and Frankie in *Voice Of The Prairie* [MAC Award Winner, Best Actress]. She also tours with the show *Lucy And Ricky Live!*, which she conceived and co-stars with partner Nick. She has also has more than 18 years of teaching theatre. She holds an M.F.A. in Performing Arts from Savannah College of Art and Design.

## 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.

## EXECUTIVE LEADERSHIP

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 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 have having taught directing as an Assistant Professor at Utah Valley University.

## ATC'S LEGACY SOCIETY

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

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.

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### 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.



Thomas Lanier Williams was born on March 26, 1911, in Columbus, Mississippi, to parents Cornelius and Edwina Dakin Williams. From an early age, Thomas, often called Tom, felt he did not belong anywhere. His father was often abusive, repeatedly taunting his son as a “sissy boy.” Edwina was a woman desperately holding onto a southern gentility that was out of place in her current environment, similar to Amanda from *The Glass Menagerie*. Of his two siblings, Rose and Dakin, Tom formed a very close attachment to his sister Rose, a woman with deep emotional problems who would eventually be diagnosed with schizophrenia.

Though he had been writing stories for years, it wasn't until 1929, when Williams attended a university production of *Ghosts* by Henrik Ibsen, that he decided to become a playwright. He took a slight detour in his career when his father forced him to drop out of school due to a poor grade. Cornelius Williams arranged for Tom to work in a shoe factory, a job he considered stifling. In 1935, not long after taking the warehouse job, Tom suffered a nervous breakdown. Shortly

thereafter, Williams' parents made a decision to have his sister Rose lobotomized, a decision that haunted Tom for the rest of his life.

Williams returned to school and graduated from the University of Iowa in 1938, moving to New Orleans shortly afterwards. There, Williams found a culture more open-minded than any he had ever experienced. While there were still people in New Orleans who were judgmental about people of different sexual orientations than themselves, Tom found himself, for the first time in his life, fully embracing a gay lifestyle, an option that had been all but impossible in his previous living situations. In New Orleans, Tom became routinely known as “Tennessee,” named for the state of his father's birth.

In 1940, Tennessee's first full-length play to be produced, *Battle of Angels*, failed miserably. It was not until 1944 when *The Glass Menagerie* opened in Chicago and went on to have a very successful run on Broadway that Williams had his first taste of success. With *The Glass Menagerie*, Tennessee revisited his complex relationship with his mother and sister and his feelings about his family life. The journey of Tom, the character from *The Glass Menagerie*, mirrors much of Tennessee's own life, although he took certain theatrical liberties. Following the attention he received from *The Glass Menagerie*, Tennessee now had to create a new play to compete with his new commercial and critical success. He found this work in a play originally entitled *The Poker Night*, which would eventually become *A Streetcar Named Desire*. When *A Streetcar Named Desire* opened in 1947, it became an instant success; Williams won a Pulitzer Prize for it in 1948.

At the same time as Williams was experiencing professional success, he also met and fell in love with a man named Frank Merlo. During the years he spent with Merlo, Williams was very productive professionally, creating three of his most famous plays: *The Rose Tattoo*, *Cat on a Hot*

*Tin Roof*, and *The Night of the Iguana*. Williams was awarded his second Pulitzer Prize in 1955 for *Cat on a Hot Tin Roof*. However, when Merlo died in 1961 of lung cancer, Williams entered a 10-year period of self-destruction and depression. He became addicted to alcohol and prescription drugs and suffered from an overwhelming fear that he would go insane. His work suffered greatly and most people agree that his later work lacks the spirit and quality of his earlier plays.

Williams choked to death on a bottle top from one of his prescription bottles on February 24, 1983, in New York City. Despite the fact that he considered New Orleans his spiritual home, his family insisted on burying him in St. Louis, Missouri, the city in which *The Glass Menagerie* takes place (and a city he despised). The body of work Williams left behind is impressive; it

includes 25 full-length plays, two novels, a novella, 60 short stories, over a hundred poems, dozens of short plays and screenplays, and an autobiography. The awards he received are too numerous to mention, but the most impressive include two Pulitzer Prizes, four New York Drama Critics Awards, a Tony Award, and an honorary doctorate from Harvard University.

He was honored by President Carter at the Kennedy Center in 1979 for his life's work. In 1995, Tennessee Williams joined the small group of people honored by the U.S. Post Office when they released a stamp bearing his image honoring him for his playwriting work. Williams is undoubtedly one of the greatest American playwrights to ever live, and throughout his tumultuous life he created many rich plays and characters for the theatre.

## PLAYS BY TENNESSEE WILLIAMS

*The Glass Menagerie* (1944)

*A Streetcar Named Desire* (1947)

*Summer and Smoke* (1948)

*The Rose Tattoo* (1951)

*Camino Real* (1953)

*Cat on a Hot Tin Roof* (1955)

*Baby Doll* (1956)

*Orpheus Descending* (1957)

*Suddenly, Last Summer* (1958)

*Sweet Bird of Youth* (1959)

*Period of Adjustment* (1960)

*The Night of the Iguana* (1961)

*The Eccentricities of a Nightingale*  
(1962, rewriting of *Summer and Smoke*)

*The Milk Train Doesn't Stop  
Here Anymore* (1963)

*The Mutilated* (1965)

*The Seven Descents of Myrtle*  
(1968, aka *Kingdom of Earth*)

*In the Bar of a Tokyo Hotel* (1969)

*Will Mr. Merriweather Return  
from Memphis?* (1969)

*Small Craft Warnings* (1972)

*The Two-Character Play* (1973)

*Out Cry* (1973, rewriting of  
*The Two-Character Play*)

*The Red Devil Battery Sign* (1975)

*This Is (An Entertainment)* (1976)

*Vieux Carré* (1977)

*A Lovely Sunday for  
Creve Coeur* (1979)

*Clothes for a Summer Hotel* (1980)

*The Notebook of Trigorin* (1980)

*Something Cloudy,  
Something Clear* (1981)

*A House Not Meant to Stand* (1982)

*In Masks Outrageous  
and Austere* (1983)



Cast of ATC's 2009 World Premiere production of *The Kite Runner* co-produced with San Jose Repertory Theatre. Directed by David Ira Goldstein.

*The Glass Menagerie* is often described as a memory play. Just what does that mean? In the stage directions, Tennessee Williams writes, "The scene is memory and is therefore nonrealistic. Memory takes a lot of poetic license. It omits some details, others are exaggerated, according to the emotional value of the articles it touches, for memory is seated predominantly in the heart." A memory play is therefore a play that is set apart from reality. In *The Glass Menagerie*, the events of the play are being remembered through the lens of Tom's experiences. Thus, each event is colored by his perspective. Memory plays must have a narrator,

someone whose memories guide the audience through the events of the play.

Memory plays became popular in American playwriting after World War II. During this time, many American playwrights starting using the power of memory as a narrative device. The concept of memory allowed them to construct nonlinear plots and intense character development.

As a memory play, Williams' *The Glass Menagerie* explored territory that was new and exciting to theatre goers because it was something that had never been seen before.

## OTHER MEMORY PLAYS

*To Kill A Mockingbird*

*The Kite Runner*

*Dancing at Lughnasa*

*How I Learned to Drive*

*I Never Sang for My Father*

*Side Man*



**Kish Finnegan** 🌻, Costume Designer for *The Glass Menagerie*, has happily called Tucson her home for 34 years, where she is the resident costume designer for ATC. Her recent design credits include *Justice*, *Silent Sky*, *American Mariachi*, *Outside Mullingar*, *Low Down Dirty Blues*, *King Charles III*, *The Origins of Happiness in Latin*, *Hair*, and *Romeo and Juliet*. Her other credits include *Million Dollar Quartet*, *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.

Finnegan's sketches for the costumes of *The Glass Menagerie*.



TOM WINGFIELD



AMANDA WINGFIELD



LAURA WINGFIELD



JIM O'CONNOR

## Noted Actress Mimi Kennedy Takes Center Stage in ATC's World Premiere production *Pru Payne*

ATC's world premiere of *Pru Payne*, starring television, theater, and film star Mimi Kennedy in the lead role, hits stages in Tucson and Phoenix this spring. This smart, funny, and life-affirming story by Pulitzer Prize nominee Steven Drukman journeys with esteemed critic Prudence Payne as her memory begins to fade.

Kennedy, best known for her roles on the Chuck Lorre television comedies *Mom* and *Dharma & Greg*, has chosen ATC and this intelligent new play for her return to theatre after more than a decade.

"This layered role of a brilliant woman losing her memory and finding emotional connection is profoundly moving to me," Kennedy said. "Any lead role offer is alluring, but I sobbed after I first read this script and realized I must do it. I read once in an interview that Meryl Streep said if she cried, reading a script, it was a good sign she was going to do it."

Born in Rochester, NY, Kennedy ignited her acting career on stage opposite TV legend Sid Caesar in Neil Simon's *Last of the Red Hot Lovers*, along with Doris Roberts, who became a friend and mentor. Her Broadway debut was as the Pink Lady 'Jan' in the original Broadway run of *Grease*. She has performed the 1-woman play about newspaper advice columnist Ann Landers at Pasadena and Cleveland Playhouses. In 2013, she wrote and starred in a one-woman play about suffragist and abolitionist Matilda Joslyn Gage.

Kennedy played 'Marjorie,' the voice of reason and veteran AA sponsor, on *Mom* opposite Anna Faris and Allison Janney for eight seasons (149 episodes 2013-2021) on CBS. She garnered a



Critics Choice Award nomination for Best Guest Performer in a Comedy Series in Season 1 before becoming a main cast member in Season 2. *Mom* marked the second pairing of Kennedy and Lorre; she portrayed 'Abby O'Neil' on the series *Dharma & Greg* opposite Jenna Elfman and Thomas Gibson for five seasons (119 episodes 1997-2002) on ABC.

Her most notable film roles include: Woody Allen's *Midnight in Paris*, the political satire *In the Loop* with James Gandolfini, and the cult comedy favorite *The Five Year Engagement* with Emily Blunt and Jason Segel.

Drawing on her vast experience as an actress, Kennedy brings strength and vulnerability to the indomitable character who is Pru Payne.

"I'm thrilled to play an intellectual: that is a road not taken for me, but I read and admire the public intellectuals like Susan Sontag, Joan Didion — they have always mattered to me. I have done a lot of public speaking in my life, and I love that Prudence is delivering a speech that she returns to throughout the play. The role is a match for me after seven decades. And that's a gift on every level."

Kennedy's first big break on television was in 1977 as one of the three stars of *3 Girls 3*, a musical-variety mini-series with Debbie Allen and Ellen Foley, and in which she played opposite Bob Hope, Carl Reiner, Flip Wilson, and Steve Martin (in his prime-time TV debut). Throughout the decades, regular TV series roles followed, including her work as the 'Queen-B' Ruth Sloan on the 1990s show *Homefront*, for which she was nominated as Best Supporting Actress in a Drama Series by the American Television Critics Association.

More recently, she has recurred as CIA Director and House Minority Leader in HBO's *The Brink* and *Veep*, respectively, and has appeared on the television series *Grace & Frankie* on Netflix, ABC's *The Goldbergs*, and CW's *In the Dark*.

"I'm happy to be in Phoenix and Tucson, where I have good memories with old friends," Kennedy said about working on the play. "And I always want to participate in stories that affirm life in some way for the audience, not just for me, acting."

This reflection on love and memory is something we all face, whether we are noticing changes as we age or seeing it in loved ones. All of us feel fractured sometimes – dis-membered. What is it to re-member? ... That profound question is the heart of the play.”

ARIZONA THEATRE COMPANY

MIMI KENNEDY GORDON CLAPP

PRU PAYNE

BY STEVEN DRUKMAN  
DIRECTED BY SEAN DANIELS

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# PRU PAYNE

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# Mimi Kennedy

*Pru Payne*

## 10 Quick Facts & Trivia



### ACTRESS MIMI KENNEDY WILL HIT ATC'S STAGES AS PRUDENCE "PRU" PAYNE IN MARCH AND APRIL.

- 1 Best known to television viewers for her work on two Chuck Lorre productions: *Mom* (8 seasons on CBS) and *Dharma & Greg* (5 seasons on ABC).
- 2 Her first television appearance was on the game show *To Tell The Truth*.
- 3 Her first professional stage role was starring opposite comedy legend Sid Caesar in *Last of the Red Hot Lovers*.
- 4 Cast member of the original Broadway production of *Grease*; she played Pink Lady Jan.
- 5 Considered for a role as an original cast member of *Saturday Night Live*.
- 6 Her most notable film roles include: Woody Allen's *Midnight in Paris*, the political satire *In the Loop* with James Gandolfini, and the cult comedy favorite *The Five Year Engagement* with Emily Blunt and Jason Segel.
- 7 Toured with the National Lampoon Comedy Tour with Meatloaf, Ellen Foley, and Jim Steinman. Inspired multiple songs by composer Jim Steinman including: "Two Out of Three Ain't Bad" and "Bad for Good." Mimi also contributed lyrics to the Steinman/Meatloaf song "You Took the Words Right Out of My Mouth."
- 8 Studied acting with Stella Adler.
- 9 Studied non-violence with Rev. James Lawson, who Rev. Dr. Martin Luther King Jr. called "the teacher" for his work educating activists during the 1960s civil rights struggle.
- 10 While attending Smith College, she participated in the first computer dating experiment, Operation Match. Her perfect computer match was Amherst College student Larry Dillg. The two would meet officially a few years later while Mimi was performing in Larry's friend's (Jim Steinman) theater production in NYC. They have been married since 1978.

## Emmy and SAG Award Winner, and Tony Nominee Gordon Clapp Joins Mimi Kennedy for *Pru Payne*

ATC audiences will be treated to a star-studded cast in Steven Drukman's world premiere of *Pru Payne*, as Gordon Clapp – winner of an Emmy and SAG Award and a Tony nominee – joins Mimi Kennedy in the role of Pru's love interest, Gus. A theatre, television, and film actor widely known for his role as Detective Greg Medavoy for all 12 seasons of *NYPD Blue*, Clapp is delighted to be coming to Arizona for *Pru Payne*.

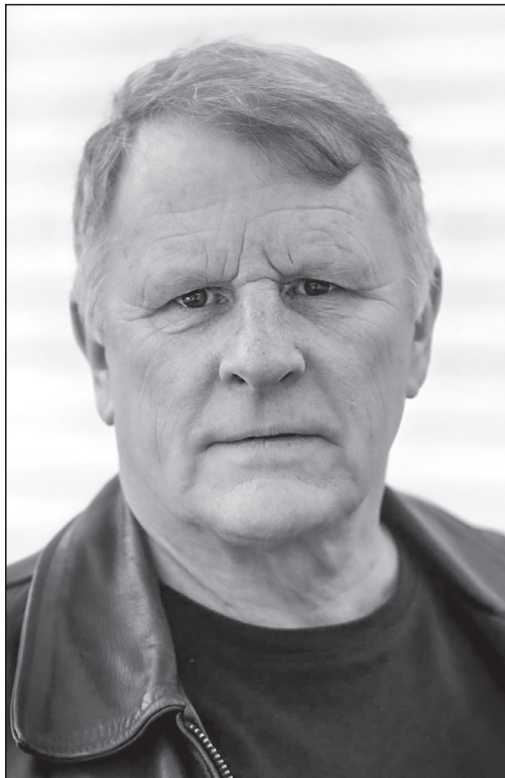
"Reading the play for the first time, I couldn't imagine anyone more suited for the role of Pru than Mimi," Clapp remarked. "I can't wait to get to the memory clinic and go to work."

Clapp, whose theatre credits span more than 50 years, said he has been playing "old guy" roles since his days at Williams College. He noted that he played Davies in *The Caretaker*, Sam in *The Homecoming*, and Old Ekdal in *The Wild Duck*.

"I had all the character voices and gaits and role models in my imagination," he shared. "It's been fun to play 'senior' roles in my 'seniority.'"

"The character of Gus in *Pru Payne* is right in my wheelhouse," he continued. I don't want to jinx myself, but his voice has been in my head for most of my life as a native New Englander. There's a comfort not having to worry about authenticity. And some of his fears and sense of loss are now all too real for me."

In the 1970s and '80s, Clapp worked in regional theaters in Canada and the United States, including five seasons at Canada's National Arts Centre, a number of CBC movies, and a regular role on the sitcom *Check it Out* with Don Adams. He



worked with John Sayles on two films, *Matewan* and *Eight Men Out*, and in 1989, he headed to Hollywood, where he landed a starring role alongside Farrah Fawcett in the mini-series *Small Sacrifices*.

He continued to act in numerous guest roles in sitcoms including *Cheers*, *Night Court*, *Wings*, and *Wonder Years* before a guest role on *NYPD Blue* led to his 12-year run as Detective Medavoy, for

which he won a 1998 Emmy Award for Supporting Actor in a Drama Series and the first SAG Award for Ensemble in a Drama Series. Other television credits include *Damages*, *Chicago Fire*, *Mare of Easttown*, *American Rust*, and *Deadwood*. Additional film credits include *Return of the Secaucus Seven*, *Flags of Our Fathers*, *Peter and John*, and *Game Plan*.

Although Clapp continues to act in numerous film and television roles, he returned to his first love – theatre – nearly two decades ago. In 2005, he received a Theatre World Award, A Drama Desk Ensemble Award, and a Tony nomination for his portrayal of Dave Moss in the all-star Broad-

way revival of *Glengarry Glen Ross*. In 2019, he portrayed J. Edgar Hoover in the Lincoln Center production of *The Great Society*.

His love of poet Robert Frost led to the development of *Robert Frost: This Verse Business*, which opened in 2010 and has seen more than 100 performances. Clapp and his wife Elisabeth live in Vermont and Boston, and he frequents theatres in New England including Vermont's Northern Stage, Lost Nation Theatre and Dorset Theatre Festival; Connecticut's Ivoryton Playhouse; New Hampshire's New London Barn and Peterborough Players; and Boston's Huntington Theatre and Central Square Theatre.



Gordon Clapp in *Robert Frost: This Verse Business*, Northern Stage (Vermont) In 2017



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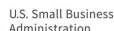
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Founded in 1966 and celebrating its 55th season, ATC is led by Executive Director Geri Wright and Kasser Family Artistic Director Matt August, and is recognized as the official State Theatre.

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 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.

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### MARKETING OUTREACH

#### COORDINATOR

Ethan Hoover

### DIGITAL MARKETING

#### COORDINATOR

Marina Nelson

### FINANCE

#### CHIEF FINANCIAL OFFICER

Mark Kochman

### SENIOR ACCOUNTANT

Nancy Kilmer

### ACCOUNTING

#### SUPPORT SPECIALIST

Cat Tries

Patricia Walter

### BOX OFFICE &

#### HOUSE MANAGEMENT

### DIRECTOR OF

#### PATRON SERVICES

Juliet Martin

### ASSISTANT DIRECTOR OF

#### PATRON SERVICES

Linda Schwartz

### PATRON SERVICES MANAGER

Richard Ragsdale

### ASSISTANT BOX

#### OFFICE MANAGERS

Keith LaSpaluto

Carrie Luker

### BOX OFFICE AGENTS

Katelin Andrews

Sarah Smiley

Wendy Sander

Sophia Nagore

### HOUSE MANAGER

Bill Bethel

### FACILITIES

#### FACILITIES MANAGER

Horace Ashley

### MAINTENANCE

#### SUPERVISOR

Dean Morgan

### MAINTENANCE

#### TECHNICIANS

Jesus Francies

Derrick Herrera

## 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](http://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](mailto: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

The Spotlight Bar 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

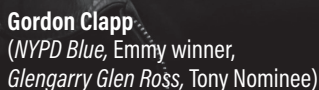
BOX OFFICE

Fax 602-258-9521

[www.HerbergerTheater.org](http://www.HerbergerTheater.org)

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

**MARCH 30 - APRIL 16**



# PRU PAYNE

BY STEVEN DRUKMAN  
DIRECTED BY SEAN DANIELS



ARIZONA THEATRE COMPANY AT THE HERBERGER 222 E. MONROE ST. PHOENIX

**atc**  
Arizona Theatre Company

MAY 11 - MAY 28

"Gorgeous, dazzling, fantastically funny."

— The New York Times

NOËL COWARD'S

# PRIVATE LIVES



*Can't live with  
'em, can't live  
without 'em.*

Amanda and Elyot are enjoying a romantic honeymoon — just not with each other. This hilarious classic comedy filled with clever, witty barbs starts when an explosive divorced couple and their new spouses inadvertently honeymoon in adjacent rooms at the same hotel. When combustible chemistry reignites, mayhem occurs, and strong passions and stronger personalities take over. Noël Coward's most popular and enduring comedy is a funny, tempestuous battle of equals.

**ATC.ORG / 833-ATC-SEAT**

ARIZONA THEATRE COMPANY AT THE HERBERGER 222 E. MONROE ST. PHOENIX

**atc**  
Arizona Theatre Company

**JUNE 29 - JULY 16**

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

— *The New York Times*

★ THE LEGEND OF ★  
**GEORGIA  
MCBRIDE**



BY **MATTHEW LOPEZ**  
DIRECTED BY **MEREDITH MCDONOUGH**

***A big-hearted,  
fierce, music-  
filled Comedy.***

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

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

**ATC.ORG / 833-ATC-SEAT**

ARIZONA THEATRE COMPANY AT THE HERBERGER 222 E. MONROE ST. PHOENIX



# 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

SNAP: **BARCODE ON THE RIGHT**

CALL: **520-463-7334**

ONLINE: **ATC.ORG/GIVE**

POST: **PO BOX 619, PHOENIX, AZ 85001**

