

NOËL COWARD'S  
PRIVATE  
LIVES



DIRECTED BY KJ SANCHEZ

**atc**  
Arizona Theatre Company

2022 / 2023

AN **ONMEDIA** PUBLICATION



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# ARIZONA THEATRE COMPANY

**MATT AUGUST**   
KASSER FAMILY ARTISTIC DIRECTOR

**GERI WRIGHT**   
EXECUTIVE DIRECTOR

PRESENTS

## NOËL COWARD'S PRIVATE LIVES

SCENIC DESIGNER  
**TANYA ORELLANA**

COSTUME DESIGNER  
**DAVID AREVALO**

LIGHTING DESIGNER  
**BRIAN J. LILIENTHAL**

SOUND DESIGN  
**DANIEL PERELSTEIN JAQUETTE** 

FIGHT DIRECTOR  
**DAVE MAIER**

STAGE MANAGER  
**CHRISTINE LOMAKA\***

DIRECTED BY  
**KJ SANCHEZ**

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First performance at the King's Theatre, Edinburgh on 18th August 1930  
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**ARIZONA ARTISTS INITIATIVE:** Arizonans take a leading role in everything we do. In addition to everyone on the staff page, we note individual artists who are from Arizona on shows.



## CAST (IN ORDER OF APPEARANCE)

SIBYL CHASE..... BRIANA J RESA\*  
ELYOT CHASE..... HUGO E. CARBAJAL\*  
VICTOR PRYNNE..... BRADY MORALES-WOOLERY\*  
AMANDA PRYNNE..... SARITA OCÓN\*

**THERE WILL BE A 15 MINUTE INTERMISSION.**

## ADDITIONAL STAFF

ASSISTANT STAGE MANAGER  
MYKEL MARIE HALL 

TANGO INSTRUCTORS  
KATE ROSALIK   
LEVI ANTHONY 

SDCF NOËL COWARD DIRECTING FELLOW  
ASHLEY MALAFRONTÉ\*\*

DANCE CAPTAIN  
BRIANA J RESA\*

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

 SDCF supports Fellows with an award for this opportunity

On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

**Cell phones and other devices that make a noise can greatly disturb your fellow audience members and the performers. PLEASE TURN THEM OFF before the performance.**

Arizona Theatre Company operates under agreements between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists Local USA-829, IATSE.



The Actors and Stage Managers employed in these productions are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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



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



# LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



For every new season, we strive to choose shows that “balance” as a whole ... a fun but tricky task considering the likability of a show is very much in the head and heart of the viewer. And with tens of thousands of patrons, there are bound to be differences of opinion no matter the show.

While we try to present shows that appeal to different people, at the end of the day, our primary goal is to ensure that we’re putting the highest-quality theatre on stage. We bring in nationally noted actors, directors, scenic designers, lighting and sound specialists, and stage managers, whose innovative perspectives combine for a unique experience that only lives for a short time at ATC. We love it when patrons comment that they don’t have to go to Broadway when they can come to ATC!

We are delighted to bring you five award-winning plays in our 2023/2024 Season. With a focus on legacy programming that ATC has long been known for – as well as a commitment to bring you more highly produced shows – we have a quality five-play lineup for our 56<sup>th</sup> Season. You won’t be surprised to hear that the cost of creating theatre continues to rise as does the importance of retaining talented professionals, so this five-show strategy will reset our schedule to get us back on track post-pandemic and end the season in Tucson in May and in Phoenix in June, before so many of you skip town or start summer vacations.

If you have not seen our 2023/2024 Season lineup yet, take a look! Check out pages 20 and 21 in this program, visit [atc.org](http://atc.org) or call the Box Office for more details.

**I cannot say it often enough: “We produce theatre for you and because of you.”** Yes, we love what we do, but we do it for our audiences. If you are a Season Ticket Subscriber – thank you. If you have not yet become a Season Ticket Subscriber, we would love for you to become part of our 2023/2024 journey! If seeing only a few shows is your interest, consider the Flex Pass Advantage Subscriptions – they are vouchers you can use as you wish throughout the season. However you choose to experience the joys of live theatre – we welcome you!

Your presence contributes a critical part of the theatre experience, inspiring and encouraging the actors on stage with your laughter, oohs and aahs, gasps, and applause. We truly appreciate when you share your ATC experiences with us ... both the good and the not so much. We have a system in place for our box office staff to routinely pass along patron comments to Matt August and me, and we carefully consider every comment we receive. It’s easy for you to connect with us, so feel free to provide input along the way ... it is how we get better. Ultimately, we hope that when you leave the theatre, you continue to think about what you have seen and encourage others to do the same.

You can reach me directly at [gwright@atc.org](mailto:gwright@atc.org).

Thank you for being here and supporting ATC!

With gratitude,

Geri Wright  
Executive Director

## **You can reach us in three ways:**

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**Email** [boxoffice@atc.org](mailto:boxoffice@atc.org)

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# LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



*Private Lives* premiered in 1931 with Noël Coward and Gertrude Lawrence in the leading roles. Since then, this play has attracted the crème de la crème of the acting world to attack these parts in their calisthenic battle of the sexes, not to the death, but to the bed! It is a masterwork that is the very definition of “Comedy of Manners,” where characters of breeding, who are supposed to have all of the behavior and entitlements of wealth, descend to “common” behaviors considered beneath them, where they finally admit and pursue their desires instead. It requires actors at the very top of their game to ably navigate and deliver the linguistic pyrotechnics, the physical gymnastics, and the emotional roller coaster of the material. Noël Coward is not for the faint of heart.

In moving this production to Argentina and modern-day Uruguay, Director KJ Sanchez is adding a fresh dimension onto the play, and making it exquisitely modern and hysterically topical. This will be one for the books!

You hopefully have seen that we recently announced our 23/24 Season (see pages 20 and 21). We are thrilled to be bringing these iconic plays to Arizona Theatre Company, signaling our return to legacy programming while still developing exciting new works. Beginning with *Barefoot in the Park*, which I consider to be one of the greatest plays ever written – possibly the greatest comedy ever written – our season will start off with a bang. I invite you to come to a pre-show discussion where I will talk about this play, and why I feel that it is so important in the pantheon of American Comedy.

Next, our holiday production of *Scrooge!* will be an entirely new version of this musical exclusively presented at ATC. We then bring Pulitzer Prize winner Lynn Nottage to our stages for the first time in the emotional, sensual love letter *Intimate Apparel*, about a lingerie seamstress, her confidential clientele, and a romantic triangle of forbidden love.

Next, Tony-nominated director Marcia Milgrom Dodge will return to ATC to direct the hilariously explosive Tony-winning play *Master Class* by Terrence McNally, about opera diva Maria Callas as she struggles to deliver a master class to questionably talented opera students.

We finish the mainstage season with Sam Shepard’s *True West*, a Quentin Tarantino script before Quentin Tarantino was born. A hilariously violent story of two brothers switching their roles, this play becomes an amusement park for both actors and audiences.

In our New Work pipeline, we are developing our 24th annual Latine Playwrights Award into the Latine Playwrights Award FESTIVAL, which will now showcase the finalists for the award with a weekend of staged readings in Tucson. Finally, we will be developing a large new musical by two Tony-winning authors that will have public performances in Phoenix and will be announced soon. Stay tuned!

**Iconic plays on our main stage and thrilling New Work development for tomorrow is where we are headed. We’re so glad you are with us for the journey.**

Matt August  
Kasser Family Artistic Director



Noël Peirce Coward was born in 1899 and made his professional stage debut as Prince Mussel in *The Goldfish* at the age of 12, leading to many child actor appearances over the next few years. His breakthrough in playwriting was the controversial *The Vortex* (1924), which featured themes of drugs and adultery and made his name as both actor and playwright in the West End and on Broadway. During the frenzied 1920s and the more sedate 1930s, Coward wrote a string of successful plays, musicals, and intimate revues including *Fallen Angels* (1925), *Hay Fever* (1925), *Easy Virtue* (1926), *This Year of Grace* (1928), and *Bitter Sweet* (1929). His professional partnership with childhood friend Gertrude Lawrence started with *Private Lives* (1931), and continued with *Tonight at 8.30* (1936).

During World War II, he remained a successful playwright, screenwriter, and director, as well as entertaining the troops and even acting as an unofficial spy for the Foreign Office. His plays during these years included *Blithe Spirit*, which ran for 1,997 performances, outlasting the War (a West End record until *The Mousetrap* overtook it), *This Happy Breed*, and *Present Laughter* (both 1943). His two wartime screenplays, *In Which We Serve*, which he co-directed with the young David Lean, and *Brief Encounter*, quickly became classics of British cinema.

However, the post-war years were more difficult. Austerity Britain – the London critics determined – was out of tune with the brittle Coward wit. In response, Coward reinvented himself as a cabaret and TV star, particularly in America, and in 1955 he played a sell-out season in Las Vegas featuring many of his most famous songs, including *Mad About the Boy*, *I'll See You Again*, and *Mad Dogs and Englishmen*. In the mid-1950s he settled in Jamaica and Switzerland, and he enjoyed a renaissance in the early 1960s, becoming the first living playwright to be performed by the National Theatre, when he directed *Hay Fever* there. Late in his career, he was lauded for his roles in a number of films including *Our Man In Havana* (1959) and his role as the iconic Mr. Bridger alongside Michael Caine in *The Italian Job* (1968).

Writer, actor, director, film producer, painter, songwriter, and cabaret artist, as well as an author of a novel, verse, essays, and autobiographies, he was called by close friends 'The Master'. His final West End appearance was *Song at Twilight* in 1966, which he wrote and starred in. He was knighted in 1970 and died peacefully in 1973 in his beloved Jamaica.

For further information about Noël Coward's life and work, visit [noelcoward.com](http://noelcoward.com).  
Twitter @NoelCowardSir

## CAST (ALPHABETICAL ORDER)



**Hugo E. Carbajal (Elyot Chase)** has been a theatre artist for more than 20 years as an actor, director, and educator. He was last seen at ATC as Moises in Marisela Orta's *The River Bride*. Carbajal recently returned to *The River Bride* at Pacific Conservatory Theatre playing Sr. Costa. He has also worked with great companies such as Hartford Stage, Huntington Theatre, The Alley, PCPA, SF Mime Troupe, Su Teatro, TeatroVision, Shotgun Players, Cuttingball Theatre, and Bay Area Children's Theatre. He is a company member of LA Playgroup and is currently an adjunct drama professor at Los Medanos College and CSU Channel Islands. Find him on TV shows like *SWAT*, *Bosch*, *Good Girls*, *Brooklyn Nine-Nine*, and more. @hugocarbajal



**Brady Morales-Woolery (Victor Prynne)** is making his ATC debut. Trained at the University of California at Berkeley, Morales-Woolery's theatre credits include *Clue* (Center Rep), *Romeo y Juliet* and *Twelfth Night* (Cal Shakes), *Once* (42nd Street Moon), *The Curious Case of the Watson Intelligence* (Shotgun Players), *Retablos* (Word for Word), *Bright Shining Sea* (SF Playgroup), *Barefoot in the Park*, *The Kentucky Cycle*, *Be My Baby*, and *The Wedding Singer* (Willows Theatre Company), and *FSM* (Stagebridge). Feature films include *Quitters*, *Pushing Dead*, *The Internship*, and the upcoming *Lucky Man*.



**Sarita Ocón (Amanda Prynne)** is thrilled to return to ATC after having performed in *The River Bride*. Ocón was recently seen as Romeo in the world premiere bilingual adaptation *Romeo y Juliet* by Karen Zacarías, directed by KJ Sanchez (California

Shakespeare Theater). Regional theatrical credits include American Conservatory Theater, Berkeley Repertory Theater, BRAVA Theater Center, California Shakespeare Theater, Center Theatre Group / Kirk Douglas Theatre, Huntington Theatre Company, Los Angeles Theatre Center, Oregon Shakespeare Festival, Round House Theatre, San Francisco Playhouse, South Coast Repertory, Teatro Visión, and TheatreWorks Silicon Valley, among others. Awards include TCG Fox Foundation Resident Actor Fellowship, Akonadi Foundation Beloved Community Award, Center for Cultural Innovation Investing In Artists Award, California Arts Council Local Impact Award, and the RHE Charitable Foundation Artistic Fellowship. Ocón received her BA from Stanford University and is an Associate Artist with Oakland Theater Project, a company member of HERO Theatre, and an inaugural member of the Cal Shakes Artist Circle (2021-2023).



**Briana J Resa (Sybil Chase)** is thrilled to be making her ATC debut. Credits include the world premiere one-woman show *What-A-Christ-mas!*, *72 Miles To Go*, *Sense and Sensibility*, and Michael Wilson's *A Christmas Carol* (Alley Theatre), *A Wonderful Life* and *Dreamgirls* (TUTS), *ROE*, *Alma En Venta*, and *Baby: A Musical* (Stages Theatre), *Between Riverside and Crazy* (4th Wall Theatre Company), *The Secretary* and *Native Gardens* (Main Street Theater), *R.U.R.* (Classical Theatre Company), the one-woman show *Empañada Loca* (Obsidian Theater), and *The Hunchback of Seville* and *The Moors* (Mildred's Umbrella). Resa is the recipient of the 2020 Houston Press Theatre Award for Best Solo Show. She received her BFA from Sam Houston State University. @brianaresa

## THE CREATIVE TEAM

**KJ Sanchez (Director)** is the founder and CEO of American Records, making theatre that chronicles our time and serves as a bridge between people. Sanchez has directed across the country, including Off-Broadway at Urban Stages, The Gene Frankel Theatre, and HERE Arts Center. Regionally, she has directed at (select list) Chicago's The Goodman Theatre, Studio Theatre in DC, The Huntington in Boston, Hartford Stage, Cincinnati Playhouse in the Park, Actors Theatre of Louisville, Baltimore's Center Stage, Houston's The Alley Theatre, Round House Theatre in Bethesda, and Milwaukee Rep. As a playwright, Sanchez has been produced across the country and internationally. She is the voice of many characters on the cartoons *Dora the Explorer* and *Go Diego Go*. Sanchez is a Fox Fellow, Douglass Wallop Fellow, MacDowell Fellow, and a recipient of the 2014 Rella Lossy Playwright Award. She is an Associate Professor and Head of the MFA Playwriting/Directing programs at the University of Texas at Austin.

**Tanya Orellana (Scenic Designer)** designs performance spaces for theatre, opera, and immersive experiences. Collaborations include *Fefu and her Friends* directed by Pam MacKinnon at ACT's Strand Theatre; *Oedipus* directed by Jenny Koons at The Getty Villa; *We the Peoples Before* directed by Roberta Uno at The Kennedy Center; *The Industry's Sweet Land*, an immersive opera directed by Yuval Sharon and Cannupa Hanska Luger at LA State Historic Park; Long Beach Opera's *Voices from a Killing Jar* by Kate Soper and directed by Zoe Aja Moore; *LEAR* by Marcus Gardley and directed by Eric Ting at Calshakes, and *The Kind Ones* by Miranda Rose Hall directed by Lisa Peterson at The Magic Theatre. Orellana is a member of Wingspace Theatrical Design, La Gente: The Latine Theatre Production Network, and a recipient of the Princess Grace Fabergé Theatre Award. She has an MFA from CalARTS. [tanyaorellana.com](http://tanyaorellana.com)

**David Arevalo (Costume Designer)** is a Texas born, Queer, Mexican costume maker, designer, artist, and educator. His work centers on personal

authenticity and the languages of bodies, materials, and storytelling, and translates these elements into three dimensions. His practice is grounded in collaboration, slow process, and the transformation of ideas, objects, and expectations. The costume design for *Private Lives* marks his ATC debut. He has designed costumes for Cincinnati Playhouse in the Park, The Human Race Theatre Company, the Queen City Opera, and The Civilians R&D Group, among others. His work as a costume maker has been featured at the Santa Fe Opera, Cincinnati Playhouse in the Park, Fulton Theatre, and Merrimack Repertory Theatre, among others. He works as an assistant professor in the Department of Theatre and Dance at the University of Texas at Austin and is head of the MFA program in Costume Technology.

**Brian J. Lilienthal (Lighting Designer)** is returning to ATC this season after working on last season's *My 80-Year-Old Boyfriend* and *Women in Jeopardy*, and in ATC productions *The Clean House* and *Cabaret*. Off-Broadway credits include *Cherry Lane*, *La Mama*, and *59E59*. Regional credits include Actors Theatre of Louisville (60 productions as resident designer), Alley Theatre, Arden Theatre Company, Cincinnati Playhouse, City Theatre, Cleveland Playhouse, Commonwealth Shakespeare, GEVA Theatre, Hartford Stage, Huntington Theatre Company, Merrimack Rep (over 30 productions), Milwaukee Rep, Pasadena Playhouse, Playmakers Rep, South Coast Rep, and Trinity Rep (over 30 productions). Opera credits include Bard Summerscape, Long Beach Opera, and Portland Opera Repertory Theatre. Lilienthal has been a resident lighting designer for the National Playwrights Conference at the Eugene O'Neill Theatre Center since 2007. He received his MFA from the California Institute of the Arts and teaches lighting design at Tufts University. [BrianJLilienthal.com](http://BrianJLilienthal.com)

**Daniel Perelstein Jaquette (Sound Designer)** is a freelance sound designer, composer, and musical director who has been the professor of sound design for theatre at Arizona State University



## THE CREATIVE TEAM

since 2019. Most recently at ATC, he was the sound designer for *Nina Simone: Four Women*. Other recent designs and original music projects include Opera Philadelphia, Cincinnati Playhouse, Cleveland Playhouse, McCarter Theatre, Actors' Theatre of Louisville, Geva Theatre, Phoenix Theater, Wilma Theater, Arden Theatre, Roundabout Theatre, People's Light, and others. Jaquette has received two Barrymore Awards, and 16 Barrymore Award nominations in three categories, including recognition as a finalist for the F. Otto Haas Award. He received an Independence Foundation Fellowship in the Arts in 2013 to explore the relationship between sound design and the visual arts. He is a proud member of the Theatrical Sound Designers and Composers Association, and United Scenic Artists local 829.

**Kate Rosalik and Levi Anthony (Tango Instructors)** are making their ATC debut. Rosalik started dancing Tango in 1997. Her hobby quickly turned into an obsession and after two years of training, she started teaching group classes in 1999. She continued her Tango journey by attending festivals and teacher trainings around the United States, learning all styles of Tango. In 2005, she joined a local dance studio training in Ballroom, Latin, and Swing to expand her repertoire. Rosalik has performed at local dance competitions and in many stage performances, and she has choreographed countless dances for couples. Anthony started teaching Ballroom, Latin, and Swing in 1999. He met Rosalik this same year, and Tango quickly became his favorite dance and obsession. Rosalik and Anthony worked with world-renowned coaches and choreographers in Los Angeles and performed locally and in California. In addition to dance and choreography, Anthony has an extensive background in music performance and production, and has performed countless times. Anthony and Rosalik returned to a professional partnership in 2018 and formed Tucson Tango School, LLC. They teach private lessons and group classes in Tucson and are available for workshops, private events, and consultations. [tucsontangoschool.com](http://tucsontangoschool.com)

**Dave Maier (Fight Director)** is a prolific fight director who has choreographed violence for more than 300 professional and collegiate productions. He is recognized as a Master Fight Director and Master Instructor with Dueling Arts International and is currently the resident fight director at San Francisco Opera and Oakland Theatre Project. He was in residence at California Shakespeare Theatre for 16 seasons, where he worked with director KJ Sanchez on *Romeo y Juliet* and *Quixote Nuevo*. He is a five-time recipient of the Theatre Bay Area Award for Outstanding Fight Choreography. Recent and upcoming credits include *Poor Yella Rednecks-Vietgone Part 2* (ACT), *Cyrano de Bergerac* (Aurora Theatre Co.), *Sweat* (Center Rep), *Romeo & Juliet* (African American Shakespeare), and *Tosca* (Opera San Jose). Maier is an instructor of theatrical combat at UC Santa Cruz, San Francisco Conservatory of Music, St. Mary's College of California and Berkeley Rep School of Theatre. He is a founding member of Dueling Arts San Francisco.

**Christine Lomaka (Stage Manager)** ATC debut. Chris is thrilled to work on this inspired production of a delightful classic. Companies where she has worked include Trinity Rep (*House & Garden*); Actors Theatre of Louisville (*Death Tax, Ti Jean Blues*); Geva Theatre (*The Price*); Syracuse Stage (*Radio Golf, A Christmas Story*); Shakespeare Theatre Co. (*The Two Gentlemen of Verona*); American Repertory Theater (*Three Farces and a Funeral*); Arkansas Rep (*The Sleeper, Gypsy*); SpeakEasy Stage (*Blackbird*); Martha's Vineyard Playhouse (*The Whaleship Essex, Satchel Paige and the Kansas City Swing*); Portland Stage Co. (*Manifest, A Christmas Carol*); Shakespeare and Co. (*Merchant of Venice*); Santa Fe Stages (*Neville's Island, The Illusion*); The Groundlings Theatre (*Olympic Trials: A Chick Hazard Mystery*); Tiffany Theater (*Ladies' Room*); Houston Grand Opera (*The Magic Flute, The Refuge*); Dallas Opera (*Billy Budd, Der Rosenkavalier, The Tempest*); and LA Opera (*Die Frau ohne Schatten, Pelléas et Mélisande, Elektra*).



# BIOS

## THE CREATIVE TEAM

**MyKel Marie Hall (Assistant Stage Manager)** is excited to be returning for her second season here at Arizona Theatre Company. Her favorite credits include ASM for *Pirates of Penzance*, 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.

**Ashley Malafronte (SDCF Noël Coward Directing Fellow)**, a Brooklyn-based director and dramaturg, is making her ATC debut. Off-Broadway credits

include *Mac Beth* (SDCF Observer). Off-off Broadway credits include *[app]arition* (Plaxall Gallery), *And the Trees Fall Down* (The Center at West Park), and *The Last Blueberry on Earth* (WOW Café Theatre). Malafronte has created site-specific work at the Pier House (Inis Mór, Ireland), Whiting Mills (Winsted, CT), her actual kitchen/cyberspace (Austin, TX/elsewhere), and in various locations with A Broken Umbrella Theatre (New Haven, CT). She is also Head of Theater Studies in the Waterwell Drama Program and Content Editor for HowlRound Theatre Commons. She is a graduate of UT-Austin and Muhlenberg College. [ashleymalafronte.com](http://ashleymalafronte.com)



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## 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 News*, and *NPR/KQED*. He has been awarded internships,

## EXECUTIVE LEADERSHIP

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. More info at [MattAugust.com](http://MattAugust.com)

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# ARGENTINE TANGO INTENSIFIES TENSIONS IN *PRIVATE LIVES*

At the time KJ Sanchez signed on to direct ATC's 2023 *Private Lives*, she knew two things: that the production would have a Latin flair while preserving the classic Noël Coward wit, and that the show would include lots of tango. Set in Buenos Aires rather than Coward's Paris, the show sheds "a new Latin light on one of the greatest plays ever about love, marriage, love, divorce," Sanchez explains.

"To me, tango does a lot of what Coward does with the show. It's a push and pull between two people. It's about chemistry. It's about fighting as much as it is about making love. It's saucy, and brassy, and rude."

Called on to teach those tango moments are two Tucsonans whose dedication to the dance spans more than 20 years. Kate Rosalik and Levi Anthony, who started Tucson Tango School in 2018, are dedicated to teaching and growing the tango community in Tucson. And their tango instructing prowess will be front and center in *Private Lives*.

Rosalik and Anthony met in 1999 when they both were dancing and teaching in Tucson. They worked with world-renowned coaches and choreographers in LA and performed throughout Arizona and in California. Their passion for sharing their love of Latin dancing led them to start Tucson Tango School, where they have worked with scores of couples – beginners to advanced dancers – as well as teaching group lessons and providing private consultations.

Argentine Tango is known as the dance of the close embrace and provides a perfect addition to Coward's play. "It is a language of movement in which both partners are sharply aware and present as they communicate and interpret the music," Rosalik says, noting that integrating the dance into the tension in *Private Lives* adds another

dimension to the play. "Many dancers quickly become addicted to this artform, and the farther they progress, the more rewarding the connection and the mutual experience."

Anthony adds that there is a big difference between Ballroom Tango, Tango Choreography for the Stage, and Social Tango. While their classes focus primarily on social dancing, which is based on walking along with smooth circular movements and fun rhythms, their movement for the stage has multiple equally important objectives.

"It has to clearly communicate emotional content, and also dazzle the audience without leaving them behind," he emphasizes. "There needs to be a balance between technical brilliance and relatability."

While there are many fun and technical dance steps used in social dancing, the priority is on musicality and the very close lead and follow connection, Anthony continues, emphasizing that it's crucial that stage performers "absolutely must preserve the intimate lead and follow connection of social dancing while skillfully executing the choreographed steps."

Whether beginning or advanced dancers, Rosalik and Anthony have seen first-hand the benefits of learning the Argentine Tango, noting that students have noticed remarkable improvement in their balance, mobility, body-awareness, and confidence.

With a mission to spread the joy of this elegant artform to the community – not only the dance steps, but the culture, the music, and the connections that come with learning together – it's rewarding to be able to share the dance with a broader audience, Rosalik and Anthony remark. "We love creating a fun, playful, safe and inclusive environment for learning."

To learn more, visit [tucsontangoschool.com](http://tucsontangoschool.com).





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## Continue ATC's Legacy by Becoming a Donor Today!

Join others in ensuring that ATC continues to play a vital role in the cultural vibrancy of our community ... engaging and inspiring thousands of students, employing professional theatre artists, and providing abundant outreach programs across the state.

**Donate at [atc.org/give](http://atc.org/give) or call 520-463-7669.**

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**Beverley Arrington** by Florence and Tony Franklin

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**Stephen Thompson** by Susan Thompson

**Larry Tippie** by Anonymous

**Frances Yee and Henry Kelly** by Anonymous

**Lucian Zabramny** by Dorothy Kret

## LAND ACKNOWLEDGMENT STATEMENT

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.

## LEGACY SOCIETY

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

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## ATC'S LEGACY SOCIETY

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



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

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

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

### LEGACY SOCIETY BENEFITS:

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



# 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.

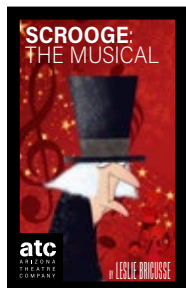


### 09/23/23 - 10/13/23

#### 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.



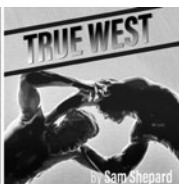
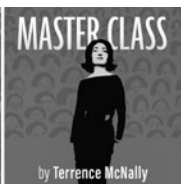
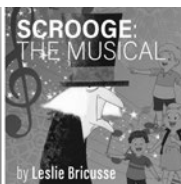
4/27/24 - 5/18/24

### 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.

As an ATC subscriber, you have the best seats ... the best pricing ... and the most ticket flexibility! Whether you choose to be a Season Ticket subscriber or a Flex Pass Advantage subscriber, you have the best seats in town! Plus, pay one \$10 fee for your package vs. \$8 per ticket for single tickets ... Up to \$30 Savings.



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- Unlimited FREE exchanges
- First access to seats!
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- Bring a Friend! Get 50% off when you buy additional single tickets
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## PREMIUM FLEX PASS ADVANTAGE:

Enjoy subscription member benefits on your terms and experience shows from the best seats in the house! Purchase 8, 6, or 4 Flex Pass vouchers, then use them to see the shows you want. Flex Passes can be used all at once, or choose dates closer to show time. Use any or all passes to any production. If you run out ... BUY MORE at the same Flex Pass price!

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

---

## STANDARD FLEX PASS ADVANTAGE:

Get your tickets the way you want! Available in 8, 6, or 4 Flex Pass vouchers, you can lock in your pricing and attend the shows you want.

- Best available seats in Sections 1, 2, or 3
- Bring a friend! Buy additional tickets at your Flex Pass Advantage price
- Choose your seats before single tickets go on sale
- \$5 exchange fee per ticket exchanged

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For more information [atc.org/subscribe](https://atc.org/subscribe)

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**Already a Season Ticket or Flex Pass subscriber? Return your 2023/2024 personalized subscriber form or call the box office at 833-ATC-SEAT to renew.**

**atc**  
Arizona Theatre Company

**JUNE 3 - JUNE 24**

**"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**

**ATC AT THE TEMPLE OF MUSIC AND ART 330 S. SCOTT AVE. TUCSON**





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# EDUCATION



## WE INSPIRE CREATIVITY ACROSS THE STATE

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



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

# LEARN MORE

SNAP: **BARCODE ON THE RIGHT**

CALL: **520-463-7675**

VISIT: **ATC.ORG/ATCEDUCATION**

EMAIL: **EDUCATION@ATC.ORG**





## 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.

## 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.

**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.



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

# Your Support Makes An Impact!



## Donations to Arizona Theatre Company Go Beyond the Stage.



Connecting thousands of students to theatre and educational programs.



Creating dozens of community partnerships that build a bridge to the arts and the communities ATC serves.



Entertaining millions of theatregoers with more than 330 productions over 55 years.

## Continue ATC's Legacy into the Future. Donate Today.



**SNAP: BARCODE ON THE RIGHT**

**CALL: 520-463-7334**

**ONLINE: [ATC.ORG/GIVE](https://atc.org/give)**

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



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