



MIMI KENNEDY GORDON CLAPP

# PRU PAYNE

BY STEVEN DRUKMAN  
DIRECTED BY SEAN DANIELS



2022/2023

AN ONMEDIA PUBLICATION



MARCH 4 - 25, 2023

# ARIZONA THEATRE COMPANY

**MATT AUGUST**   
KASSER FAMILY ARTISTIC DIRECTOR

**GERI WRIGHT**   
EXECUTIVE DIRECTOR

PRESENTS

**MIMI KENNEDY**

**GORDON CLAPP**

## PRU PAYNE

BY

**STEVEN DRUKMAN**

SCENIC DESIGNER  
**JAMES J. FENTON**

COSTUME DESIGNER  
**TINA MCCARTNEY**

LIGHTING DESIGNER  
**PHILIP S. ROSENBERG** 

SOUND DESIGN  
**LEON ROTHENBERG**

CASTING DIRECTOR  
**EISENBERG/BEANS CASTING**  
**DARYL EISENBERG, CSA**  
**ALLY BEANS, CSA**

STAGE MANAGER  
**DOM RUGGIERO**

DIRECTED BY  
**SEAN DANIELS**

**WORLD PREMIERE PRODUCTION**

**RECIPIENT OF THE EDGERTON FOUNDATION NEW PLAY AWARD**

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

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 who are from Arizona on shows.



## CAST (IN ORDER OF APPEARANCE)

PRU PAYNE..... MIMI KENNEDY  
THOMAS PAYNE..... TRISTAN TURNER  
DR. DOLAN..... VERONIKA DUERR  
GUS CUDAHY..... GORDON CLAPP  
ART CUDAHY..... GREG MARAIO

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

## THERE WILL BE NO INTERMISSION.

## ADDITIONAL STAFF

ASSISTANT DIRECTOR  
GABRIELLA DEBREQUET 

CASTING ASSISTANT  
CHELSI KERN

BACKDROP PHOTOGRAPHY  
MAYUKO KAYANO 

ASSISTANT STAGE MANAGER  
MOLLIE HEIL 

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.



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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.

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There's no better play to start the second half of our 55th Season than with the world premiere of *Pru Payne*. The relatability of this story and the challenges that growing older brings – combined with Steven Drukman's smart script and the creativity these talented actors bring to the stage – results in an incredible piece of artistry for our community.

This is also the time of year that we're busily planning the next season, negotiating contracts for upcoming shows, setting performance schedules, and getting ready to start subscription sales. Did you know that ATC subscribers make up more than three-quarters of our earned revenue from ticket sales?

**So why become a season ticket holder? First, let's talk about the benefits to you.**

1) Subscriptions offer the most economical ticket prices at nearly all price levels. You lock in your price before single tickets go on sale, and you can even purchase additional tickets for family and friends to join you during the season at 50% off single ticket prices.

2) Season ticket holders are the first seated before single tickets go on sale. You pick your series, and your seats are locked in. It's predictable. And if one of your series date doesn't work for you, your same-show tickets can be exchanged for another performance date without fees.

3) If you like flexibility, Flex Pass Advantage lets you purchase ticket vouchers that can be redeemed for tickets before single tickets go on sale or anytime during the season.

For ATC, season ticket holders and Flex Pass Advantage subscribers are among our most treasured partners. While some subscribers are new to us, others have been faithful theatre-goers for 20, 30, and even 40-plus years. That's an amazing legacy that we don't take for granted for a single minute. We're inspired by your commitment to ATC and value your input.

Finally, for ATC, season ticket sales bring early revenue to your theatre company and provide a strong foundation for the upcoming season. The vast majority of theatre expenses come before the show ever hits the stage, and your investment provides valuable resources for theatre creation.

If you're already an ATC subscriber, THANK YOU with all my heart. Watch for your renewal packet coming to mailboxes in mid-March. And if you love today's show, please consider joining ATC as a season ticket subscriber. You can visit [ATC.org/subscribe](http://ATC.org/subscribe) or call our box office at 833-ATC-SEAT.

Fondly,

Geri Wright  
Executive Director

# LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



As one of the country's major Regional Theatres, ATC receives many script submissions from agents and authors seeking to get their work produced. There is no formula to figuring out which of those scripts will land with your audience, but the hope is that the play touches a nerve, and the play grows into some sort of wider cultural touchstone. However, when a play attracts actors the ilk of Mimi Kennedy and Gordon Clapp, you know you have a special script in hand that demands attention.

It is with the utmost pride that I welcome these two artists to our stage, after their illustrious and ongoing careers creating indelible characters on screen. It's truly a privilege to work with them, and for me in the case of Gordon, work with him again. These lovely, strong, yet delicate characters are being birthed and played here with emotional, funny, and complex performances by all these actors, with a master class being given by Mimi and Gordon. I'm sure you'll be deeply moved.

After *Pru Payne*, our season finishes with two powerhouse plays: Noël Coward's *Private Lives* and recent Tony winner Matthew Lopez's play *The Legend of Georgia McBride*. Our production of *Private Lives* will have a new take on this British comedy of manners, setting Act One in 1931 Argentina and Act Two in modern-day Uruguay, two analogous Latine societies to Coward's original setting. Lopez's *Georgia McBride* is a riotous comedy about an Elvis impersonator who loses his bookings and, in order to make ends meet for his family, finds new fortune in joining the spectacular drag act that has replaced him.

You won't want to miss either of these!

Matt August  
The Kasser Family Artistic Director



## STEVEN DRUKMAN

Funny word: playwright – so often misspelled, given that “wright” and “write” are homonyms. But any playwright can tell you that plays are wrought – crafted – more than they’re written. You might ask four different wheelwrights to make you four different wheels; you wouldn’t ask any to *write* you one. Hand-wrought jewelry looks lovely on your wrist; it didn’t get there via haiku. The dramatist’s job is to construct an event, playing out in a circumscribed space, within a reasonable amount of time. Tools from the toolbox include stage directions, rising action, conflicts (internal and external), reveals, reversals – all embedded with different emphases, all inlaid in proper order. Yes, Shakespeare soliloquized, and Tennessee lilted lyrically, but in general, we playwrights leave the odes to Keats. *We’re architects of beats.*

Actors, eventually, become our co-builders, and I’m fortunate to have had the five creatures in this cast treading these boards. They flesh out my blueprint. *They have skin in the game.* Designers, too, check your program: they’ve provided shape and color. Technicians? Gobs of them. Prop masters. Stitchers. From the start there’s been an all-seeing director – in *Pru Payne*’s case, one of bottomless bonhomie. A stage manager, who manages. All of them, knitting and knotting this thing – it takes a love of labor to wright this labor of love.

And what sparked it all? *Pru Payne* was born of my unease when, back in 2016, an unruly populace signaled that our country’s standards were declining, that we’d shrugged off Enlightenment ideals long held sacred. I feared our species’ tendency to forget, knowing that if we consign our aspirations to oblivion, we might drift into this cultural amnesia, not unlike ... wait for it ... *dementia*. I’d had these stirrings before: in the 1980s, when our nation’s unmooring began, when the first wisps of brain fog appeared. I surmised that locating *Pru Payne* in that decade would cause my audience to wonder if we’ve slipped even further. (Another tool from the toolbox: *dramatic irony*.) So, I produced drafts – each draft rebuilding, ever renovating, and each draft now shredded, of no use to you. (When you remodel your home, the contractor doesn’t save you the sawdust.)

At the right moment, I loosened my grip on the wrenches: if a play’s almighty creator knows when to let go – *mirabile dictu!* – the characters take over, and reveal the play to their God-like architect. Turns out *Pru Payne* is a play about love. *Love?* Could this mean I believe in love’s power to reach across cultural difference, and that love might – just might – save our species? Criekey: *What hath God wrought?*

Labor and love – good watchwords. I am thankful that they were given to me in ample supply by everyone who had a hand in this conjuring. I thank Arizona Theatre Company for their faith, their commitment, and their real estate. And I thank you, all of you – the final makers of this concoction – for helping to finish this play, just by coming out to the theatre. I hope I did wright by you.

*Who is a woman — an accomplished scholar — when stripped of her career, her prestige, her accolades and her resources?*

*What happens when all the layers of her esteemed identity are stripped away?*

*Stripped away due to illness and chance, and the defenses that have protected her her whole life are laid to rest?*

*What happens when she meets someone? Someone she may not have previously even considered because of money and class, someone deemed “Not Good Enough.”*

*But now ...*

*Now, this person sparks something.*

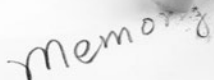
*This person sparks a feeling. A feeling that is unprotected. It's pure and it's true, because all those defenses that defined her — her ironclad memory, her scalpel wit, her vicious pen — have all crumbled away and disappeared.*

*In this fraught moment between having everything, and having nothing, we meet the Real Woman.*

*The real Pru Payne.*

*And she is magnificent.*

*Playwright-In-Residence  
Elaine Romero*

A pencil is shown diagonally from the top right towards the bottom center. The pencil has just finished drawing the word "memory" in a cursive, handwritten style on the surface below it.

## CAST (ALPHABETICAL ORDER)



**Gordon Clapp (Gus Cudahy)** is making his ATC debut. An Emmy and SAG Award winner, Clapp is a theatre, television, and film actor widely known for his role as Det. Greg Medavoy for all 12 seasons of *NYPD Blue*. Broadway credits include *Glengarry Glen Ross* (Tony Nomination, Theatre World Award), *The Great Society* (Lincoln Center), and *To Kill a Mockingbird*. Off-Broadway credits include *Blood from a Stone* and *Early History of Fire* (New Group). Regional theatre credits include *Robert Frost: This Verse Business* (Merrimack Rep and other venues); *Man in the Ring* (Huntington Theatre, IRNE Award); *Midvale High School 50<sup>th</sup> Reunion* (Nora Theatre); *A Christmas Carol*, *Doll's House*, and *Trick or Treat* (Northern Stage, Vermont); *Art, Our Town*, and *On Golden Pond* (New London Barn); *Auld Lang Syne* and *Stella and Lou* (Peterborough Players); *Dig* (Dorset Theatre Festival); *Guess Who's Coming to Dinner* (Ivoryton Playhouse); and five seasons with Canada's National Arts Centre Theatre Company. Film credits include *Return of the Secaucus Seven*, *Eight Men Out*, *Matewan*, *Flags of Our Fathers*, *Peter and John*, and *Game Plan*. Television credits include *NYPD Blue* (12 seasons, Emmy, SAG Award), *Damages*, *Chicago Fire*, *Mare of Easttown*, *American Rust*, and *Deadwood*. He and his wife Elisabeth Gordon live in Vermont and Boston.



**Veronika Duerr (Dr. Dolan)** returns to ATC after recently directing *The Wickhams: Christmas at Pemberley*. She graduated from the Savannah College of Art and design with a BFA in theater. She has been a member of Actors' Equity for 15 years and has worked as a freelance actor, director, playwright, and producer in Atlanta, Los Angeles, New York City, Boston, and Arizona. Her favorite roles include Henrietta in *Silent Sky* here at ATC, Vanda in *Venus In Fur* (Actor's Express), Lurlene in *The Tall Girls* (The Alliance), and Zoë in *Ripe Frenzy* (New Repertory). But in all honesty, her most favorite roles are wife to her best friend and mother to their incredible 4-year-old daughter.



**Mimi Kennedy (Pru Payne)**, making her ATC debut, is an American actress whose acting career spans multiple decades of television, theater, and film. Born in Rochester, NY, Kennedy first fell in love with acting while performing as a child with The Rochester Community Players. She ignited her professional acting career on stage opposite TV legend Sid Caesar in Neil Simon's *Last Of The Red Hot Lovers*. Her Broadway debut was as the Pink Lady Jan in the original Broadway run of *Grease*. Kennedy is best known to television viewers for her role of Marjorie, the voice of reason and veteran AA sponsor, on the Chuck Lorre comedy *Mom* for eight seasons (149 episodes 2013-2021) on CBS. *Mom* marked the second pairing of Kennedy and Lorre; she portrayed Abby O'Neil on the series *Dharma & Greg* for five seasons (119 episodes 1997-2002) on ABC. Her most notable films include *In the Loop*, *Midnight in Paris*, *Pump Up the Volume*, *Erin Brockovich*, *Man in the Chair*, and *The Five-Year Engagement*. She lives in Los Angeles with her husband of over 40 years, and they have two children and two grandchildren.

## CAST (ALPHABETICAL ORDER)



**Greg Maraio (Art Cudahy)** is thrilled to be making his debut with ATC. A Boston native, his regional theatre credits include *Grand Horizons* (Gloucester Stage); *The Inheritance*, *Significant Other* (IRNE nomination), *Casa Valentina* (IRNE and Elliot Norton nominations), and *Necessary Monsters* (SpeakEasy Stage); *The Arboretum Experience* (The American Repertory Theater); *Finish Line* (Citi Performing Arts); *The Book Club Play*, *Brawler* (IRNE nomination), and *Faithless* (Boston Playwrights' Theatre); *Les Liaisons Dangereuses* (Nora Theatre Company); *Wolf Play*, *Colossal*, *Splendor*, *The Good Negro*, *Mr. Marmalade*, *The Gibson Girl*, and *The Last Days of Judas Iscariot* (Company One Theatre); and *Noises Off* (Dash nomination, The Footlight Club). Maraio's mentor was the late Thomas Derrah, and he received a BFA from Lesley University. Immense gratitude to Sean and Steve for keeping me around. For Lee and Patty.



**Tristan Turner (Thomas Payne)** is thrilled to be making his ATC debut alongside such a powerful cast and crew. Past credits include Lucas in *The Addams Family* (5 Star Theatricals) and Sebastian in *Twelfth Night* (Utah Shakespeare Festival), and he also had a spot in the CW's *All-American* in 2022. He'd like to thank his friends and family for their endless support, and God, for his friends and family.

## THE CREATIVE TEAM

**Sean Daniels (Director)** currently leads the Recovery Project for Florida Studio Theatre, which aims to change the narrative of the public health crisis that is addiction in our country. By being of service to artists – who both need support and create the stories that form our understanding of the world – and the general public, we hope to shatter the stigma of asking for assistance, thereby saving lives. None of the exciting lifesaving work ahead would be possible without his best friend at his side, and his daughter often on his shoulders.

**Steven Drukman (Playwright)** is a playwright and journalist whose play *Going to See the Kid* recently had its world premiere at Merrimack Rep. *Death of the Author* received its world premiere at L.A.'s Geffen Playhouse (published by Dramatists Play Service); *Variety* called it, "Hands down, one of the best plays of the year." Other world premieres include *The Prince of Atlantis*, (South Coast Rep,

published in *American Theatre* magazine), *The Innocents* (Asolo Rep), *The Bullet Round* (Arena Stage, Portland Ore.), *In This Corner* (The Old Globe, winner of San Diego Critics' Circle "Best New Play" award), *Another Fine Mess* (Portland Center Stage, Pulitzer Prize Nomination for Drama), *Going Native* (Long Wharf Theatre), *Flattery Will Get You* (Connecticut Rep), and *Collateral Damage* (Illusion Theater, Minneapolis). Drukman's work has been developed by the Mark Taper Forum, Manhattan Theatre Club, Intiman Theatre, Sundance Theatre Lab, Williamstown Theatre Festival, Playwrights Horizons, New York Theatre Workshop, South Coast Rep, and many others. He wrote for *The New York Times* for many years, as well as *The Nation*, *The Village Voice*, *International Herald Tribune*, and *American Theatre* magazine, where he was Senior Editor. He reviewed theatre for *Artforum* and on radio for

## THE CREATIVE TEAM

WNYC-FM. He received his Ph.D. from NYU, where he is an Associate Professor.

**James J. Fenton (Scenic Designer)** is making his ATC debut. Off-Broadway/New York credits include *Southern Comfort*, *The Musical* (World Premiere, GLAAD Award – Best Musical) at Public Theater; *Switzerland* (NY Premiere), *Fall to Earth* (NY Premiere), and *Small World* (NYC Premiere) at 59E59; *Memento Mori* and *Midnight Madness* at Third Rail Projects; *Drop Dead Perfect* (World Premiere) at St. Clements Church; *When we Met* (World Premiere) at Cap22; *Academia Nuts* (2014 Best Musical) and *Matthew McConaughey vs The Devil* at NYMF; and *Promising* (World Premiere), *Navy Pier* (NY Premiere), and *Maiden's Prayer* (NYC Premiere) at InProximity Theatre Co. Regional credits include *Haunted Life*, *Christmas at Pemberley* (IRNE Nomination), *Silent Sky* (IRNE Nomination), and *Abigail/1702* at MRT; *Beckett in Brief* (Norton Award-Outstanding Production) at CSC; *Peter and the Starcatcher* and *Around the World in 80 Days* at Arkansas Rep/T2; *The Devil's Music* at RMT; *Dancing Lessons* (World Premiere) at Barrington Stage; and *Constellations* and *Kunstler* (World Premiere) at Hudson Stage. Film/TV credits include *FBI Most Wanted* (CBS), *The Brides* (CBS), *Hit and Run* (Netflix), *Wizard of Lies* (HBO), *Blindspot* (NBC), *God Friended Me* (CBS), *The Code* (CBS), and *Dickinson* (Apple TV). [jamesjenton.com](http://jamesjenton.com)

**Tina McCartney (Costume Designer)** is a Trinidadian American costume designer based in New York City. McCartney's theatrical designs include *Joy* (George Street Playhouse), *The Griswold's Broadway Vacation* (Seattle 5<sup>th</sup> Avenue Theatre), *Bruce* (Seattle Repertory Theatre), *Death Cruise* (Access Theater), *The Goree All-Girl String Band* (NYMF), and *Julius Caesar* (Classic Stage Company). She served as Associate Costume Designer on Broadway's *Bandstand*, *Lobby Hero*, and *The Inheritance* (Costume Design Tony Award Nominee) as

well as Assistant Costume Designer on *Cabaret*, *On Your Feet!*, *A Bronx Tale*, and *Beetlejuice* (Costume Design Tony Award Nominee). She has co-designed The 72<sup>nd</sup>, 73<sup>rd</sup>, 74<sup>th</sup>, and 75<sup>th</sup> Annual Tony Awards. McCartney also assisted the design teams on the feature films *West Side Story* and *In The Heights*. She is a proud member of the selection committee for The Cody Renard Richard Scholarship Program and is a graduate of The Sargent Conservatory of Theatre Arts at Webster University.

**Philip S. Rosenberg (Lighting Designer)** is returning to ATC. Broadway and West End credits include *Mrs. Doubtfire*, *Pretty Woman*, *The Elephant Man*, *A Gentleman's Guide to Love and Murder*, and *It's Only a Play*. Regional credits include work at the Kennedy Center, La Jolla Playhouse, Ford's Theatre, The Guthrie Theater, The Old Globe, TheatreWorks, Hartford Stage, Alliance, Huntington Theatre Company, Chicago Shakespeare Theatre, Shakespeare Theatre Company, Dallas Theatre Center, Denver Center Theatre, The Alley Theatre, Arena Stage, The McCarter Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Goodspeed Opera, Two River Theatre Company, George Street Playhouse, and Westport Country Playhouse.

**Leon Rothenberg (Sound Designer)** was last at ATC as sound designer for *Cabaret*. Broadway credits include *Hillary and Clinton*, *The Waverly Gallery*, *Mike Birbiglia's The New One*, *The Boys in the Band*, *A Doll's House, Part 2*, and others. Regional credits include work at The Old Globe, Barrington Stage, Williamstown Theatre Festival, Huntington Theatre, Arena Stage, ACT, Pasadena Playhouse, Geffen Playhouse, Portland Center Stage, Seattle Rep, La Jolla, Two River Theater, and City Theatre. Rothenberg has worked in New

## THE CREATIVE TEAM

York with Playwrights Horizons, Classic Stage Company, NYCC, Primary Stages, Second Stage, Manhattan Theatre Club, Public Theater, and others. Internationally, he has worked with Cirque du Soleil, National Theatre of Cyprus, and Dijon International Festival. Interactive projects include The Sphere, Spryfox, and Netflix. Rothenberg received the Tony Award for Sound Design for *The Nance*. klaxson.net

**Dom Ruggiero (Stage Manager)** is a proud member of Actors' Equity Association. Recent ATC productions as Stage Manager include *The Royale*, *Cabaret*, *The Legend of Georgia McBride*, *My 80-Year-Old Boyfriend*, *Women in Jeopardy*, *Justice*, and *The Lion*. Broadway PSM credits include *The Gathering* starring Hal Linden, *Borscht Belt on Broadway* starring Bruce Adler and Mal Z. Lawrence, and *Ain't That A Kick In The Head – The Music of Sammy Cahn* directed by Chet Walker. 1st National Tours include *The Lion* with Benjamin Scheuer (directed by Sean Daniels), *The Cole Porter Songbook* starring Melba Moore, *The Irving Berlin Songbook* starring Carole Lawrence, and *Greetings! Shalom Aleichem Lives* starring Judy Kaye, Bruce Adler, and Theo Bikel. Regional credits include *Lost Laughs: the Slapstick Tragedy of Fatty Arbuckle* at Merrimack Repertory Theatre, *Man of La Mancha*, *Mame*, *The Drowsy Chaperone*, *Beauty & The Beast*, and *Always Patsy Cline* at The Wick Theatre in Boca Raton, Fla., among others. Ruggiero has stage-managed across the U.S., Europe, South America, and Australia with *Ain't Misbehavin'*, *Phantom*, *Anything Goes*, *Song & Dance*, *West Side Story*, and countless other musical productions. Thanks to Sean Daniels for the opportunity to join the Arizona Theatre Company for another season. Theatre is back.

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

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

**EISENBERG/BEANS CASTING: Daryl Eisenberg, CSA & Ally Beans, CSA. Broadway (Casting)** Broadway credits include *Gettin' The Band Back Together*, and New York Theatre credits include *Bedlam*, *Love & Science In The Time of HIV*, *Baghdaddy*, and *SuperHero* (Cherry Lane's Mentor Project), the WP Pipeline Festival, and more. Regional/Other credits include *May We All* and *Heartbreak Hotel* (Broadway in Chicago), *His Story* (Dallas Theater Center), Folger Theatre, Cape Cod Theatre Project, Norwegian Cruise Line, Ivoryton Playhouse, *Tenors of Rock* (Wheelhouse Theatre Co.), and countless NYMF/Fringe. Film credits include *The Cathedral* (Sundance), *The MisEducation of Bindu* and *Menorah In The Middle* (Hulu), *Angry Neighbors* and *Shadows* (HBO), *Hands That Bind*, *Project Pay Day*, *Kendra and Beth*, *Evol*, and *Cheerleader*. Podcasts/New Media projects include *Limetown*, *Shipworm*, *City of Ghosts*, *Falling in Love With Mr. Dellamort*, and *Verdict*. @EBCastingCo. ebcastingco.com

## 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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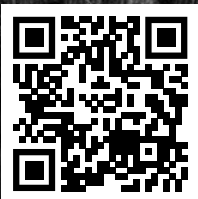
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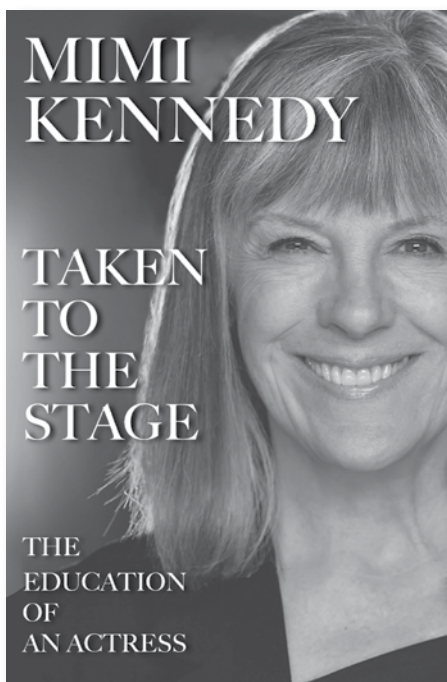
After decades of a successful career in television and film, Mimi Kennedy returns to the stage as Pru Payne. Kenndy's 1996 midlife memoir, *Taken to the Stage: The Education of an Actress*, is now available in paperback, eBook, and audiobook. Learn about Kennedy's beginnings as an actress: first on the community theatre stage as a child in Western New York and then her experiences in the 1970s New York City theatre scene – including her Broadway debut in the original production of *Grease* and what prompted her to be “taken to the stage” in the first place!

Kennedy's castmate on the comedy *Mom*, Allison Janney (*The West Wing*, Academy Award winner for *I, Tonya*), notes that words are Kennedy's specialty, and her gift for language comes across loud and clear in the book.

“On *Mom*, Mimi was our go-to person for the right word for anything,” Janney remarked. “This hilarious and touching memoir proves why. Her stories are wonderful and ring with familiar truths for anyone who acts ... for fun or for a living. I'm glad I had eight years with her on our show.”

Seasoned actor John Lithgow (*The Crown*, *The Old Man*, Emmy winner, and Academy Award nominee), also commented on Kennedy's book: “*Taken to the Stage* is a testament to the humor, self-knowledge, and wisdom of the splendid Mimi Kennedy. Her book is an actor's memoir, to be sure, and a fine one, but she has far more on her mind than just show business. She addresses her reader in snappy, delightful prose, like a warm-hearted friend with a hundred stories to tell. Some are funny, some are touching, and all of them expand our sense of Mimi — her career, her life, and her fabulous, frantic profession. Reading this lovely book, you savor it all.”

*Taken to the Stage* is for sale on Kennedy's website, [mimi-kennedy.com](http://mimi-kennedy.com), and dates for book signings with Arizona Theatre Company will be announced via email and on ATC's website and social media.





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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 520-463-7334.**

## 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.

**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*

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BY **MATTHEW LOPEZ**  
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***A big-hearted,  
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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**

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EMAIL: **EDUCATION@ATC.ORG**





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.



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