

THE LION



By Benjamin Scheuer
Directed by Sean Daniels & Alex Stenhouse



2022/2023

AN ONMEDIA PUBLICATION



OCTOBER 15 - NOVEMBER 6, 2022

ARIZONA THEATRE COMPANY

SEAN DANIELS 

THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT 

MANAGING DIRECTOR

ARIZONA THEATRE COMPANY IN ASSOCIATION WITH DANIELLE TARENTO
PRESENTS

THE LION

BOOK, MUSIC, AND LYRICS BY
BENJAMIN SCHEUER

CO-PRODUCED WITH CINCINNATI PLAYHOUSE IN THE PARK

STAGE MANAGER
DOM RUGGIERO*

ASSISTANT STAGE MANAGER
MYKEL MARIE HALL

SCENIC & COSTUME DESIGNER
SIMON KENNY

LIGHTING DESIGNER
EMMA CHAPMAN

ASSOCIATE LIGHTING DESIGNER
WILLIAM KIRKHAM 

SOUND DESIGNER
ANDREW JOHNSON

ADDITIONAL CASTING
JUDY BOWMAN, CSA

DIRECTED BY
SEAN DANIELS AND ALEX STENHOUSE

Special thanks to Goodspeed Opera House, Weston Playhouse, the Johnny Mercer Foundation, and Geffen Playhouse.

Originally Produced in the United States by the Manhattan Theatre Club on June 10, 2014
Lynne Meadow, Artistic Director Barry Grove, Executive Producer

**Denotes members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

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



CAST

BEN **MAX ALEXANDER-TAYLOR***

+Max Alexander-Taylor is appearing with the permission of Actors' Equity Association pursuant to an exchange program between American Equity and UK Equity

THERE WILL BE NO INTERMISSION

UNDERSTUDY

BEN **JAKE ALLEN**



ARIZONA ARTISTS INITIATIVE: ATC is committed to Arizona artists. From our staff who live in Arizona and create the productions you see to the artists who help create readings and other productions, Arizonans take a leading role in everything we do. In addition to everyone on the staff page, we note individual artists on shows who are from Arizona.

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

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

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.

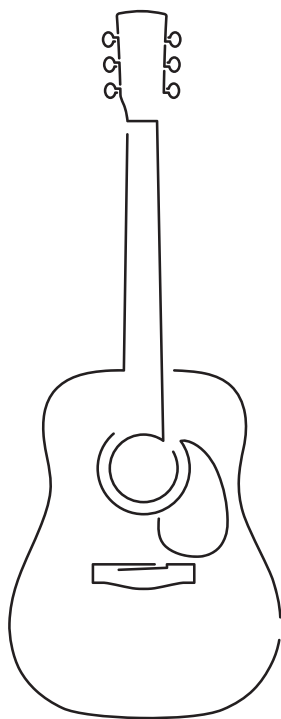


The Director is a member of the Stage Directors and Choreographers Society, an independent national labor union.



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

1. Cookie-tin Banjo
2. When We Get Big
3. Three Little Cubs
4. Weather The Storm
5. White Underwear
6. Saint Rick
7. Lovin' You Will Be Easy
8. Laugh
9. Build A Bridge
10. A Surprising Phone-call
11. Invisible Cities
12. When This Thing's Over
13. Golden Castle Town
14. Dear Dad
15. The Lion
16. Cookie-tin Banjo reprise



LETTER FROM THE BOARD CHAIR CHARLENE AUGENSTEIN



WELCOME!

Thank YOU for joining us as we celebrate our 55th Season! For those of you who have been part of our ATC Family for quite some time, we are eternally grateful for your loyal support and cherished patronage. For those of you who are newcomers to ATC, we greatly look forward to becoming further acquainted as you frequent our theatre in the coming months.

As you journey throughout this Season with us, I believe you will find yourself experiencing a myriad of emotions. Theatre has the ability to touch our lives in a manner unlike all else. Although we all view theatrical performances through a difference lens, the impact upon us is oftentimes immeasurable. Laughter may be what we need for momentary escapism, or perhaps our need is a relatable storyline so we know we are not alone. Our hope is you always emerge fulfilled.

During the pandemic, we all learned as human beings we share an innate desire to be together with others. All life's joys are doubled when shared with another, just as sorrow is greatly comforted by fellow mankind. May ATC offer a temporary haven from all that is happening in our complicated lives, a home where you are always welcome. Should you happen to see me at the theatre, please be so kind as to introduce yourself, as it would bring me great delight!

A handwritten signature in black ink that reads "Charlene Augenstein". The signature is fluid and cursive, with a large loop at the end of the last name.

Char Augenstein
Board Chair, Arizona Theatre Company

boardchair@atc.org

LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS



“Tell the truth, and don’t be boring”

– Milos Forman advice to playwrights.

“If you want to write a good musical, tell the audience something you don’t want them to know about you. If you want to write a great musical tell the audience something you don’t want to know about yourself.” Advice we can’t remember where we heard, but we say it all the time.

We thought about these quotes a lot when we were making *The Lion*.

When I first met Ben Scheuer, he had four songs and a desire to tell the truth. It was 2013, he was two years from his cancer diagnosis, and I was two years out of rehab. We had a lot of truth to tell as we got our legs back underneath us.

As happens with the development of musicals, only one of those original 4 songs – in its entirety – is still in the show. Another appears in an altered version and two, though wonderful, are gone. The rest have been written since we began. “Weather The Storm” was written the night before the first Opening.

The majority of my journey directing this solo piece, was in the developing — coaching, pushing, pulling, gently shaping of the material itself.

For example, when we were at the Westin Playhouse developing it, Ben talked about the letter he had written to his Dad and how it haunted him. I suggested, as a way to unlock part of what was going on for him, that he write a letter to his father now. This of course made Ben burst into tears. And while he did it, I did what all good directors do: I ran across the street to the market, bought the most expensive bacon they

had, and cooked it for him. After he mailed the letter, we talked about what he would say if he could write more; the next morning he woke up and wrote the majority of “Dear Dad,” which is the penultimate song.

So, that’s a bit of being a therapist, being a great friend, being a producer – basically in a solo show, whatever gets your performer to a great performance, that’s directing.

And then from there, we just let the music tell his beautiful and life-affirming story.

Then Edinburgh, New York City, London, a national tour (500 performances – LA, Washington, D.C.), “Best Musical” in the West End, The Drama Desk Award in New York City, and the Theatre World Award.

Now experiencing a second life, adding in the brilliant Max Alexander-Taylor to play “Ben” and the deeply inspired Alex Stenhouse as a co-director, the piece continues to grow and shape us as others join our group. Through it all, we’ve been asking ourselves, “what are we scared to tell you? How can this moment be more honest, and perhaps a little less boring?”

Tonight marks *The Lion*’s return to the U.S., and most likely the beginning of a second U.S. tour. Nothing boring about that.

Thanks for doing this with me.

Sean Daniels
The Kasser Family Artistic Director

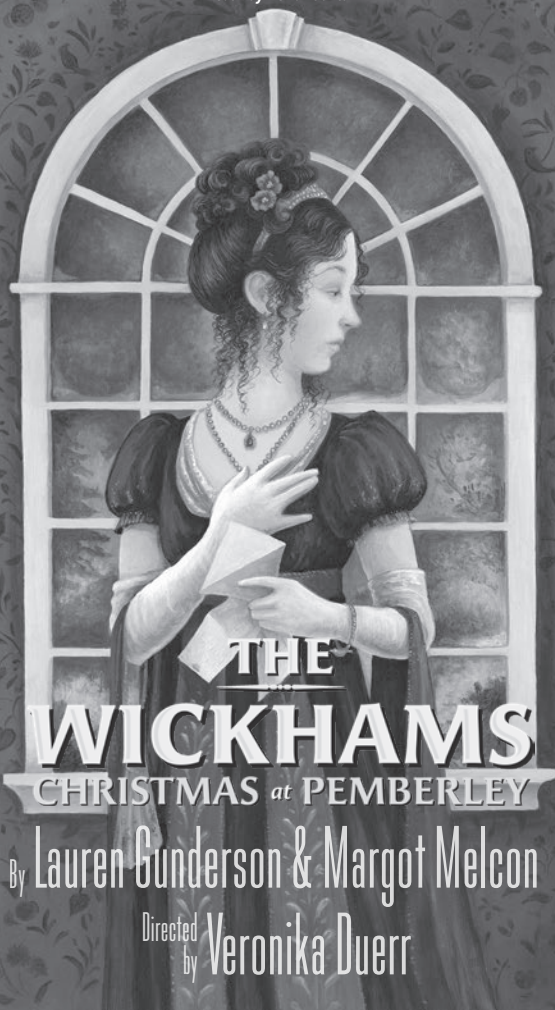
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Arizona Theatre Company

DECEMBER 8 - 23

"This is a play for everyone. And it's an outing that is sure to boost the holiday spirit. If you only see one more play this decade, let this be the one."

—Broadway World Atlanta



***A holiday story
about what it
means to truly
give in the season
of giving.***

Boisterous sister Lydia Wickham returns front and center for this holiday season joined by her long lost husband and the home's downstairs residents. The bustling staff find themselves amid a holiday scandal, complete with misunderstandings and shenanigans. When the festivities spiral into chaos, Lydia finds her voice in this celebration of family and forgiveness. Don't miss this sequel to last season's holiday show!

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



There's something special about 55 years. Maybe it's the double numbers. Some believe the number 55 represents independence, personal freedom, even exploration and adventure – it definitely signifies

longevity and legacy. Heck, 55 years is half the age of Arizona!

While much has changed since Arizona Theatre Company (then called Arizona Civic Theatre) opened its doors in 1966, the commitment to bringing world-class theatre to Arizona stages has remained. In all, more than 350 shows have been staged by this company whose legacy goes far beyond any of us.

As we usher in Season 55, we're delighted to do so, for the first time in a very long time, with the majority of our staff Under One Roof. Our new location – a 22,000-square-foot complex on Country Club Road near the Tucson Airport (we affectionately call it The Country Club!) – will soon house the company's artistic side and business side all together. Our production shop, carpentry shop, paint booth and storage, props shop, and costumes storage is combined with office space for our artistic, production, development, finance, marketing and management staff.

Having so much of our staff "Under One Roof" helps us continue to grow and thrive to bring

you outstanding theatre. It provides connectiveness, continuity, and a new level of camaraderie for our staff that we hope will be evident on our stages.

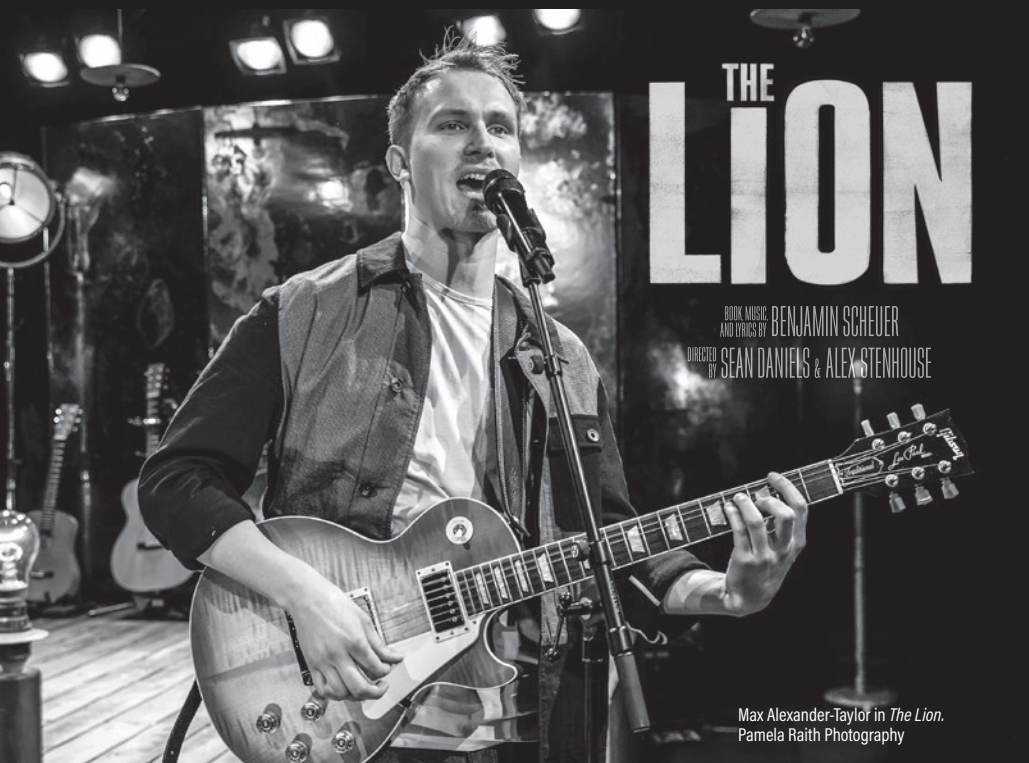
As I think about the legacy of Arizona Theatre Company, I'm struck by how we constantly invent and reinvent our products – our shows – and how incredibly unique and fleeting each show is ... how a show will never be the same again once it closes. For that brief moment in time, it exists. And then it doesn't. Having that group of people together, with those audience members, at that moment in time creates an amazing product – a show with 38 magical performances. And then the cast and many of the creatives leave, and we're on to the next show. And the cycle continues, again and again, six shows in all, every season.

It is a privilege to have you join us as we build on our legacy and look to the next 55 years for ATC. It is because of the support from the communities we serve that we move into the future with respect for what has come before and excitement for what lies ahead.

Thank you for being here with us!

Fondly,

Geri Wright
Managing Director



Traditional music theater scores are said to need a good old-fashioned “I want” song – remember “Wouldn’t it be Lovely” from *My Fair Lady*:

All I want is a room somewhere
Far away from the cold night air
With one enormous chair
Oh, wouldn’t it be lovely?

Or maybe you are more familiar with “If I Were a Rich Man” from *Fiddler on the Roof*:

I’d build a big, tall house with rooms by the dozen
Right in the middle of the town
A fine tin roof with real wooden floors below
There would be one long staircase just going up
And one even longer coming down
And one more leading nowhere, just for show

Finally, Walt Disney gave us Snow White and her “I’m Wishing”:

I’m wishing
(I’m wishing)
For the one I love
To find me
(To find me)
Today

These are all wonderful examples; historic, for sure and classic. But maybe what is needed in the midst of a slightly more ... nuanced ... world is something akin to what Benjamin Scheuer gives us in *The Lion*. Scheuer tells us “Ben’s” wish in the third line, “There is nothing I want more than to play like him.” The “him” in question is his father, who, “in another life would have been a musician.” Young Ben, age 11, adores his father, especially when they are making music together. But, like so many other stories of fathers and sons, these wants and adorations change, and sometimes disappear. And, so when Ben’s father gets angry and walks away from him after a bad report card when he is 14, Ben’s want changes: he doesn’t want to be like his father anymore.

Unlike Eliza Doolittle, Teyve, or Snow White, who only have one opportunity to articulate their desires, Ben articulates his evolving wants throughout *The Lion*. He wants to be a better communicator, he wants to make noise, he wants to disappear, he wants to go away, and, ultimately, he wants “this thing” to go away.

We won’t give away the plot details, but the want at the heart of Scheuer’s play is timeless. As Ben grapples with his family (including his mother and brothers), his new love, and eventually himself, his path is not straightforward. What we experience as the journey unfolds is joy and grief, intimate and universal. While there is tragedy in Ben’s life, as there is in all lives, he discovers that great things can come from awful things, and that to heal devastating scars, it takes self-discovery and the unquestioning love from family.

The classic musical gives the central character an opportunity to clearly announce what their want is, usually in the first act. After this pronouncement, the character spends the rest of the evening in pursuit; obstacles abound, but by the end, we usually hear another version: the want achieved and a happy ending. In the case of *The Lion*, we do not experience that usual cycle. The foundation of the piece is one character, surrounded by guitars, telling us a story. In the midst of Ben trying to figure out his wants, we are privy to the representation of the many kinds of wants we also might have experienced: hope, honesty, sadness, grief, and happiness. We lean in to listen closely, to discover our own selves in his journey. No razzle dazzle big numbers here – instead we receive Ben’s life as we would that of a close friend whispering to us their fears about the future. As you listen to the “I Want” songs and needs expressed throughout *The Lion*, take a minute to consider your own desires. What are you doing to make them become a reality?

CAST (ALPHABETICAL ORDER)



Max Alexander-Taylor (Ben) is making his ATC debut. Max trained at the Royal Conservatoire of Scotland. Theatre credits include *The Lion* (Southwark Playhouse), *Shift+Alt+Right* (ALP Musicals), *Stages* (VAULTS), *We Need to Talk About Norman* (Toulouse-Lautrec), *The Hunchback of Notre Dame* (Iris Theatre), *Jones' Diary* (Studio 88), and

Jeannie (Finborough Theatre). Workshops include *Longitude* (Newsroom Theatre Company), *Our Last First* (NDT Broadgate/Union Theatre), *Erika Mann*, *Prophet* (New Shoes Theatre), *Raintown* (Dundee Rep), *Bingo* (Stellar Quines), *The Bow Maker* (National Theatre of Scotland), and *The Promised Land* (Old Red Lion Theatre). Theatre while Training includes Melchior in *Spring Awakening*, Houdini in *Side Show*, Various in London Road, Ensemble/understudy American in *Chess*, and Andrei in *The Three Sisters*.

THE CREATIVE TEAM

Alex Stenhouse (Director) is making his ATC debut. Training: University of Exeter, Young Vic Director's Programme, National Youth Music Theatre (NYMT). Theatre directing credits include *The Lion* (Southwark Playhouse, London with Sean Daniels); *The Trees of Nature* (Canal Cafe Theatre, London); *The One* (OSO, London); *Conversations* (OSO, London); *Love Among the Penguins* (Marodon Hall, Exeter); and *[Title of Show]* (Thornlea Studios, Exeter). He was Associate Director for *Wonderful Town* (Opera Holland Park) and Creative Team Assistant for Disney's *Beauty and the Beast* (UK Tour, which transferred to London Palladium, West End). Assistant Director credits include *Private Lives* (UK Tour); *Seussical* (Southwark Playhouse); *Theatrical Digs* (Yvonne Arnaud, Guildford); *My Dad's Gap Year* (The Park Theatre); *Shida* (The Vaults); *Elegies for Angels*, *Punks and Raging Queens* (Union Theatre); *21 Chump Street* (The Courtyard); *The Beautiful Game* (NYMT, The Other Palace); and *Don Jo* (Arcola Theatre). Recent film directing credits include Lily Lyons – "Don't" Live Sessions (4 music videos); Steven Weston feat. RHODES, Lapsley & Tae – Alter the Flow live EP (music video); Calmness – "Angel" (music video); Benjamin Scheuer – Abbey Road Live Sessions (12 music videos); Honey – "Run

Away" (music video); Lo-Ke x Shadow Kyd – "Henny Nights" (music video); Sleeper Service – "Punctures" (music video); *Wildflower* (short film); *Homebody* (short film); and *Daisy and Me* (online play). Stenhouse was an Associate Director for Flux Theatre's FLUX GYM. He was part of Shakespeare's Globe's Directing Studio and the National Theatre's Developing Playwrighting course, and he was a Script Reader for the Hampstead Theatre. Dedicated to Tasha Adkins. www.alexstenhouse.com @alexstenhouse_

Sean Daniels (Director) 🌐 See Executive Bio on page #15.

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* and *Justice*. 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 and *Man of La Mancha, Mame, The Drowsy Chaperone, Beauty & The Beast*, and *Always Patsy Cline* at The Wick Theatre in Boca Raton, Fla., among others. Ruggiero has stage-managed across the U.S., Europe, South America and Australia with *Ain't Misbehavin', Phantom, Anything Goes, Song & Dance, West Side Story*, and countless other musical productions. Thanks to Sean Daniels for the opportunity to join Arizona Theatre Company for a third season.

Mykel Marie Hall (Assistant Stage Manager) is excited to be returning for her second season at 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 B.S. 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.

Simon Kenny (Scenic & Costume Designer) is making his ATC debut. Off-Broadway credits include the multi-award-winning *Sweeney Todd* in a purpose-built pie shop (Barrow Street Theatre – Drama Desk Nomination for Outstanding Set Design of a Musical). UK and international credits include *Whistle Down The Wind* and *Assassins* (Watermill); *The Wiz* (Hope Mill); *Blue/Orange* (Northampton Royal); *Ghost Quartet* (Boulevard); *Noughts & Crosses* (Pilot/UK tour); *A Midsummer Night's Dream* (Britten), *Le Nozze di Figaro* (Nevill Holt Opera); *The Gift* (Eclipse/UK tour); *Sweeney Todd* (West End); *The Selfish Giant, a folk opera by Guy Chambers* (West End); *Cabaret* (Frankfurt); *Red Dust Road* (National Theatre of Scotland); *Vivienne* (Royal Opera House: Linbury); *Twelfth*

Night and The Merchant of Venice (Shakespeare's Globe); *In The Next Room or the vibrator play* and *Saturday Night Fever* (Theatre Royal Bath/UK tour); *Island* (National Theatre); and *BORDER FORCE*, an immersive installation/performance/club event for Duckie. Kenny's designs for *Black Men Walking* (Eclipse) were selected to represent the UK at the Prague Quadrennial of Performance Design and the V&A Museum.

Emma Chapman (Lighting Designer) is making her ATC debut. Theatre credits include *Beauty And The Beast* (Rose Theatre, Kingston); *The Ruff Tuff Cream Puff Estate Agency* (Belgrade Theatre, Coventry); *Ghost Quartet* (Boulevard Theatre); *Rosenbaum's Rescue* (Park Theatre); *The Mountaintop* (Theatre 503 & Trafalgar Studio); *The Painter* (Arcola Theatre); *Kiss Me Kate* (Theatre du Chatelet, Paris; Theatre de la Ville, Luxembourg, Oper Graz); *Utility* (Orange Tree); *The Importance of Being Earnest* (Clwyd Theatr Cymru); *The Human Ear* (Paines Plough); *Joanne* (Clean Break & Soho Theatre); *Boi Boi is Dead* (Leeds Theatre Trust); *Rose* (with Art Malik, Edinburgh Fringe); *The Machine Gunners, The Planet and Stuff*, and *Run* (Polka Theatre); *Dublin Carol* (Donmar Season); *Sex with a Stranger* (Trafalgar Studios); and *Three Sea Plays* (Old Vic Tunnels). Opera credits include *The Paradis Files* (Graeae Theatre Company, UK Tour); *Xerxes, Carmen*, and *Così fan Tutte* (Royal College of Music); *The Pied Piper* (Opera North); and *Il Turco in Italia* (Angers/Nantes Opera and Luxembourg). emmachapman.co.uk

William Kirkham (Associate Lighting Designer) ☼ is thrilled to be working with Arizona Theatre Company again. Previous credits include *Justice, Outside Mullingar* (Associate), and *Man of La Mancha* (Associate). Regional credits include work with Alliance Theatre, Arena Stage, ArtsWest Playhouse, Chicago Children's Theatre, Chicago Shakespeare Theatre, Childsplay, Cincinnati Playhouse in the Park, Contemporary American Theater Festival, The Hypocrites, Lookingglass Theatre Company,

THE CREATIVE TEAM

McCarter Theatre Center, Phoenix Theatre, Portland Center Stage, Sideshow Theatre, South Coast Repertory, Steppenwolf Theatre Company, and the Utah Shakespeare Festival. An Arizona Native, he attended Northern Arizona University and Northwestern University, and he is a proud member of Local USA 829. His work has received Joseph Jefferson and Suzi Bass Awards. wckirkham.com

Andrew Johnson (Sound Designer) is making his ATC debut. He has spent 20 years working in sound and the last 17 years working in professional theatre. He won the Broadway World Fans Choice Award for Best Sound Design for *The Play That Goes Wrong* on Broadway and has also been shortlisted for Best Sound Design for *Grand Hotel*, *Mack & Mabel*, and *Titanic* in the UK. Recent theatre includes *Gypsy* (Buxton Opera Festival); *The Lion*, *Preludes*, *Allegro*, *Grey Gardens*, *Grand Hotel*, *Dogfight*, *The A-Z Of Mrs. P*, *Victor/Victoria*, *Mack & Mabel* and *Company* (Southwark Playhouse); *Harry Potter Forbidden Forest Experience* (UK); *Little Voice* (UK tour 2022); *Ride*, *Zorro*, *Broken Wings*, *Vanya Sonya Masha and Spike*, *Soho Cinders*, *Amour*, *Violet*, *Mythic*, *It Happened In Key West*, *Harold And Maude*, *The Woman In White*, *The Knowledge*, *The Braille Legacy*, *Death Takes A Holiday*, *Christina Bianco – Oh Come All Ye Divas!*, and *Ragtime* (Charing Cross Theatre); *Titanic The Musical* (UK & International tours, Charing Cross Theatre & Southwark Playhouse); *The Wedding Singer*, *Secret Garden*, *Spring Awakening*, *Merrily We Roll Along*, and *Bad Girls* (Urdang Academy); *Mamma Mia!* and *We Will Rock You* (Romania tours); *Mischief Move Night* and *Mischief Magic* (UK tours 2018); *Les Misérables In Concert* (Beau Sejour, Guernsey); *The Play That Goes Wrong* (Duchess, UK tour, Lyceum, Broadway & US tour).

Benjamin Scheuer (Book, Music, Lyrics) is an American songwriter. He is the recipient of the 2021

Kleban Prize for Lyrics. Scheuer gave more than 500 performances of *The Lion* across the United States and the UK, winning a Drama Desk Award for Outstanding Solo Performance and an Off-West End Award for Best New Musical. Filmed at the Geffen Playhouse in Los Angeles, his performance of *The Lion* is available to watch on BroadwayHD.com. Scheuer's album *Songs from The Lion* was released alongside four animated music videos, which garnered prizes including Best Commissioned Film at the Annecy Film Festival and two consecutive Public Choice for Best Music Video Awards at the British Animation Awards. Scheuer is the author of two children's books: *Hibernate With Me* and *Hundred Feet Tall*, both illustrated by Jemima Williams. With playwright Melis Aker, he has adapted *Hundred Feet Tall* into a family musical. With book writer Rick Elice, Scheuer is writing a musical about Peter Roget, creator of *Roget's Thesaurus*. With director Polly Findlay, he is developing a new autobiographical musical piece about being a parent. Originally from New York, Scheuer lives in London with his family. @BenjaminScheuer

Danielle Tarento (London Co-Producer) is a London-based freelance producer and casting director. She won Best Producer at the Off West End Awards 2012, was nominated Producer of the Year at the Stage Awards 2015, and was listed as one of the top 10 producers of Musical Theatre in 2016 in *The Stage*. She is co-founder of the Menier Chocolate Factory. Tarento has worked extensively in theatre across London, the UK, and internationally. Her productions include the multi-award-winning *Titanic The Musical*, which is announced to go out on its 10th Anniversary UK tour in 2023; *West Side Story*, *Chicago*, *Evita*, and *Grease* for the Ljubljana Festival, Slovenia; plus, tens of productions at the acclaimed Southwark Playhouse including *The Lion*, the UK première of Dave Malloy's *Preludes*, the UK première

THE CREATIVE TEAM

of *Grey Gardens*, Tony Kushner's adaptation of Brecht's *Mother Courage And Her Children*, Rodgers's & Hammerstein's *Allegro*, *Grand Hotel*, the UK première of *Dogfight*, *Mack & Mabel*, *Victori!* *Victoria*, *Parade*, and *Company*.

Cincinnati Playhouse in the Park (Co-Producer) Cincinnati Playhouse in the Park is committed to bringing diverse, engaging works of great artistry to the community and to putting Cincinnati's artistic excellence in the national spotlight. Founded in 1960 and a recipient of two Tony Awards — the 2004 Regional Theatre Tony Award and the 2007 Tony Award for Best Revival of a Musical for *Company* — the Playhouse is nationally known for its excellence and commitment to new works and as an artistic home for America's best actors, directors, and designers. For more than 30 years, the Playhouse has produced at least one world premiere each season. Producing Artistic Director Blake Robison and Managing Director Abby Marcus oversee a full-time staff of 80. In spring 2023, the Playhouse will celebrate the beginning of a new era with the grand opening of its \$50 million theatre complex, featuring an all-new mainstage: Moe and Jack's Place – The Rouse Theatre. cincyplay.com

Judy Bowman, CSA (Additional Casting) is returning to ATC; her recent credits with the company include *Justice* and *Nina Simone: Four Women*. Current projects include *A Christmas Carol* (McCarter), *Gypsy Queens* (sizzle reel/music video),

Under the Radar (Payomet PAC), *Down Home* (feature film), and *Consumption* (short film). Film/TV credits include *Hurricane Bianca*, *One Moment*, *Separation*, *Lost Cat Corona*, *Gold Star*, and *Copenhagen* as well as *Redemption in Cherry Springs* (Hallmark), and *Big Dogs* (Amazon). Recent theater projects include *Justice*, *Nina Simone: Four Women* (Arizona Theatre Company), *The Three Musketeers* (Cleveland Play House), *Bina's Six Apples* (CTC & The Alliance/Eric Ting), *Teenage Dick* (Woolly Mammoth/Huntington/Pasadena), *Where We Belong* (tour), *Thirst* (Dorset Theatre Fest/Theresa Rebeck), and several Broadway and Off-Broadway productions. Bowman has collaborated with Humana Festival, Merrimack, Kitchen Theatre, and San Francisco Playhouse, and she is an A.R.T. Artios Award nominee for Best Webseries Casting and a PT Barnum Award recipient. judybowmancasting.com

Actors' Equity Association ("Equity") was founded in 1913 and is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions, and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks

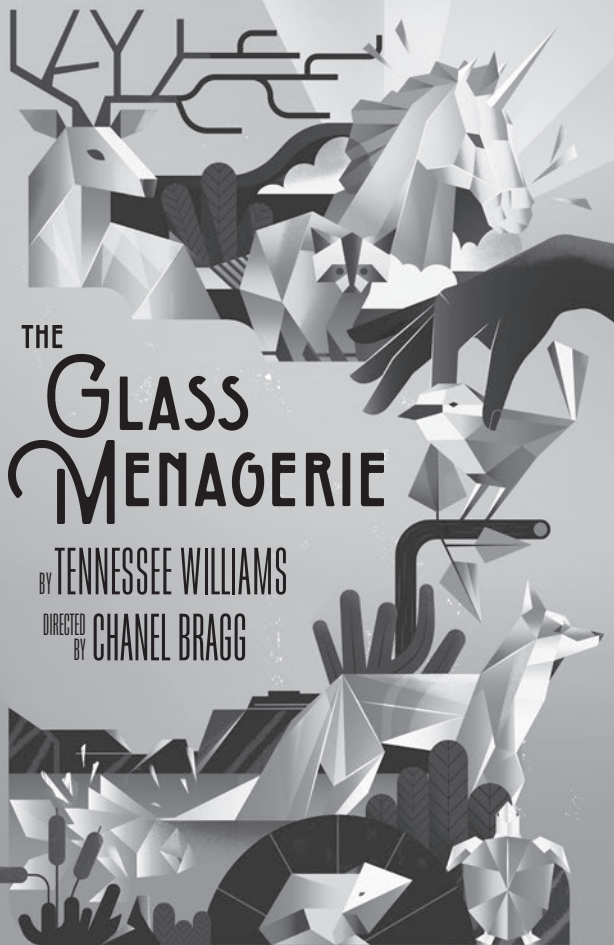
UNDERSTUDY

Jake Allen (Understudy, Ben) is making his ATC debut. Allen crafts a kaleidoscopic sound that plunges the curious listener into a world of endless sonic possibilities, including prog-pop, waves of ambient instrumentals, and complex musical layers. Steeped in years of live performance and well-versed in an array of instruments,

Allen's dexterity both on-record and live is only amplified when he wields a single guitar in an almost hypnotic display. A documentarian of sorts, Allen's immersive storytelling and emotional vocal performance offer a multi-timbral journey through time and space.

"Memory takes a lot of poetic license. It omits some details; others are exaggerated ... for memory is seated predominantly in the heart."

— Tennessee Williams, *The Glass Menagerie*



An intimate and intense classic reimagined for ATC's stages.

The Glass Menagerie, one of the greatest plays of all time, is a poetic and raw portrayal of a family on the brink of change. Reimagined for Arizona Theatre Company's stages, this intimate and intense classic that changed the way we tell stories draws from the memories of narrator Tom and explores the complex web of love, longing, loyalty, and constraints that bind families together. Directed by Chanel Bragg, the play continues ATC's history of investigating and reimagining the classics.

ATC.ORG / 833-ATC-SEAT

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

EXECUTIVE LEADERSHIP

Sean Daniels 🌟 is honored to be The Kasser Family Artistic Director at ATC, where he first fell in love with theatre.

An internationally known theater director, writer, and Artistic Director, Daniels is known for new work and innovative community-engaged leadership. He's been a *New York Times* Critic's Pick as a director and a writer.

Daniels has directed at ATC (*Women in Jeopardy!*, *Miss Bennet: Christmas at Pemberley*, *My 80-Year-Old Boyfriend*), at Manhattan Theatre Club (*The Lion*, Drama Desk Award & Theatre World Award, nominated for Lucille Lortel and Outer Critics Circle), 59e59 (NYC, *I and You*, nominated for Outer Critics Circle), the Lynn Redgrave (NYC), The Kennedy Center (Washington, D.C.), the St. James (West End, London – *The Lion*, winner of Best New Musical), and at many wonderful regionals (Old Globe, ACT, Geffen, Cleveland Playhouse, Milwaukee Rep, Long Wharf, Alliance, and the Neo-Futurists in Chicago!).

In addition, Daniels has been an Artistic Director at Merrimack Repertory and Dad's Garage (which he co-founded), and an Associate Artistic Director at California Shakespeare Theatre and Actors Theatre of Louisville.

Daniels has been named "one of the top fifteen up & coming artists in the U.S., whose work will be transforming America's stages for decades to come" & "One Of 7 People Reshaping And Revitalizing The American Musical" by *American Theatre* magazine.

As a playwright, his work has been produced in multiple theaters throughout the country including a commercial Off-Broadway run of his sober dark comedy *The White Chip*, which was produced

by Tony Award winner Tom Kirdahy. It is currently being adapted for a book and for TV.

He'd love to hear from you.

sdaniels@atc.org

twitter: @seandaniels

Geri Wright 🌟 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.



Associate Artistic Director
Chanel Bragg

Local Artistic Spotlight

In each ATC show guide, Associate Artistic Director Chanel Bragg highlights a member of the cast or creative team who is not only local to Arizona but exemplifies excellence within their field. There is such incredible talent within our community, and as the state theatre of Arizona, it is part of our mission to showcase that talent. Throughout the program, you will see an embodiment of this commitment with this symbol. 🌟 In August, Bragg interviewed **Emily Mohnney**, who is starring as Cassie in ATC's highly anticipated sequel and holiday selection, *The Wickhams: Christmas at Pemberley*.

Q&A

Q: Emily, when did you first discover your love for performing?

I was placed in youth theater in the third grade to help me make friends after my family moved to a new state. It was a pay-to-play operation, and they worked us like horses until 9 or 10 at night. I learned to say "Thank you" after a note. I learned how to use mascara. I loved it.

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

I am in the same boat as a lot of local Phoenix talent in that I have a "day job." But my aim was never to become professional when I began pursuing acting as an adult. I believe the thing that connects most professionals is that quitting was never really an option, and that constant movement will eventually cultivate your marketable skill and place you in the path of some professional success.



Emily Mohnney



UPCOMING ARIZONA ARTIST SPOTLIGHT

Q: Where did you study to help build your craft?

Almost all my skills, habits, and knowledge come from practical experience. I was one year into my BFA at Stephens College when my family and I decided it was not financially feasible. But I think any craftsman continues building their craft with every new rehearsal room, script, director ... everything. We should be learning from everything.

Q: What is your proudest moment in your career?

At this moment, it's booking Arizona Theatre Company. I'm serious!

Q: What inspired your audition for *The Wickhams*?

I am an AVID Jane Austen fan. Did you know she thought her work would fall out of popularity quickly, as society evolved out of the norms she satirized in her books? WRONG, BABE. Ask me about the newest adaptation of "Persuasion" if you have 45 minutes.

Q: Why are you excited to be part of our production of *The Wickhams*?

The first time I see our costume renderings I am going to cry. I promise you. Let's see some more empire waist dresses! I am also very excited to work with director Veronika Duerr. We saw her perform in *Miss Bennet* last year, and the woman clearly knows how to mine every bit of comedy out of a scene.

Q: Why do you live in Arizona and work in this market?

My family is here. My partner is here, and he is working to help do very important things to innovate Arizona's artistic offerings. Arizona is a hard place to be solely employed as an artist. And, because of that, we lose a lot of wonderful local talent to bigger markets. But I feel a lot of loyalty to this community. It was kind of my incubator.

Q: What is your favorite role that you played?

Anne Sullivan in *The Miracle Worker*. That's a hard role for a young woman! It's a lot of worldliness for a girl from Chandler to conjure up. That was probably my first time not playing a romantic ingenue, either. It kind of shifted my whole perspective of how I can contribute to a story.

Q: What is currently on the horizon for you?

Hopefully, travel. My partner and I decided we wanted to prioritize seeing theatre in different markets. I want to see some weird stuff in the back of a coffee shop in Philly, or something.

Q: What is a secret talent that you have?

I own 34 thriving houseplants.

Q: Now, on to some fun questions. If you could only eat one thing for the rest of your life, what would it be?

Salmon. I don't care about my mercury levels.

Q: What is a destination you always wanted to travel to?

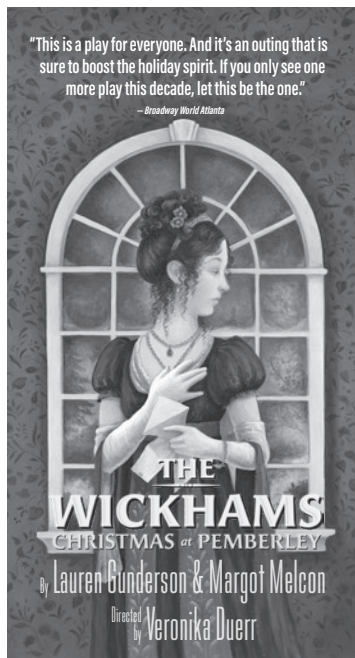
Italy. I want to drink wine and walk on thousand-year-old streets. Maybe not at the same time. What're Florence's open container laws?

Q: What are you currently reading or bingeing on Netflix?

Every six months or so I rewatch all the *Great British Baking Show* episodes. It's about time to start again!



Emily Mohney in Phoenix Theatre Company's *Singin' In The Rain*.
Photo By Reg Madison Photography.



Catch Emily Mohney in ATC's
THE WICKHAMS:
CHRISTMAS AT PEMBERLEY
December 8 - 23

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MARCH 30 - APRIL 16

**A world premiere play
by Pulitzer Prize nominee
Dr. Steven Drukman**



BY STEVEN DRUKMAN

DIRECTED
BY SEAN DANIELS

**PRU
PAYNE**

***A life-affirming
story of love,
(memory) loss,
and dealing
with it all.***

Written by Pulitzer Prize Nominee Steven Drukman, this ATC world premier is a remarkable, funny, and life-affirming story about the relationship between a mother and son. An esteemed critic, Prudence "Pru" Payne is widely recognized as a wit, a scholar, and a public intellectual; her son Thomas lives in that shadow. But as her memory begins to fade, all her preconceived notions — about herself and, more importantly, others — also slip away.

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Elvira "Nellie" Ziegler
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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.

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



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List reflects donations made July 29, 2022 – August 24, 2022

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 Duerr and Kardeep 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.



THE ROADMAP TO *SELECT HIGHLIGHTS*

PLAY IS WRITTEN

Sometimes it takes 2 days, sometimes it takes 20 years. Sometimes it comes in whole, sometimes it comes in pieces or waves. It is written and rewritten over and over. It is hard work creating something out of nothing.



PUBLICITY, MARKETING, & FUNDRAISING

Plays need audiences, so the publicity and marketing team is hard at work looking for ways to entice both Tucson and Phoenix communities to come and see the show. The development team is also fundraising from individuals, corporations, foundations, and the government to make sure the money is there to pay for the production.



DESIGN AND CONSTRUCTION

About 1 year before opening, the design meetings are held so the whole team can meet and talk about what the production will look, sound, and feel like, based on how they have interpreted the play.

3-6 months before opening, the set is built and costume designs are finalized.



AN ATC PRODUCTION

WEEK OF PREVIEWS IN TUCSON

Previews take place one week before opening night. By this time the play has transformed itself into a full production, but it needs just a bit more time to make sure that everything is running smoothly. Sometimes there are adjustments to the play itself, occasionally tweaks to design elements. The goal is to put everything together while also seeing how an audience responds to the work.



THE PRODUCTION IS CAST

Auditions are held 6-12 months before opening. Auditions let the director and playwright find actors who are able to fill the needed roles – a cast is selected based on talent, how right they are for the role, and sometimes just because it feels right. At this point, technical workers like lighting crew, stage crew, and others may be assigned or hired.

TUCSON AND PHOENIX RUN

Arizona Theatre Company is the only LORT theater in the United States that has audiences in two cities, so during the show's run in Tucson, publicity for the show in Phoenix intensifies. The stage manager ensures that the production stays on track and makes adjustments as necessary.



Arizona Theatre Company puts our artists and audience at the heart of all we do. ATC's performances bring people together on our stages to experience essential stories about what it means to be alive today, from reimagined classics to contemporary plays, original works, and innovative musicals fostering continued conversation beyond the theatre walls.

Founded in 1966 and celebrating its 55th season, ATC is led by The Kasser Family Artistic Director Sean Daniels and Managing Director Geri Wright. ATC operates in two major cities, unlike any other LORT theatre in the country, and is recognized as the official State Theatre.

Each season, ATC collaborates with world-class artists to create productions and programs about what it means to be alive today, inspiring curiosity and sparking joy, bringing all Arizonans together.

ATC shares the power of theatre through a variety of outreach programs, educational opportunities, access initiatives, and community events. Including our nationally recognized ATCteen program and National Latinx Playwright Award, ATC focuses on training artists, audience, and community members about the creative power of theatre, reaching far beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all.

ATC SUPPORTS ITS VITAL MISSION WITH THESE KEY INITIATIVES:

ATC Mainstage

Each season ATC produces six mainstage productions, bringing together the best talent from across Arizona, the country, and the world. ATC playwrights, directors, designers, actors, and production teams represent the finest artists and technicians working today.

Engagement in Phoenix and Tucson

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

New Play Development

ATC provides playwrights and theater makers, both locally and internationally, a place to develop their work. Through workshops and readings, we give artists a place to incubate and launch productions, both at ATC and beyond. ATC is also proud to support emerging voices with the annual National Latinx Playwright Award.

Education and Outreach

ATC delivers inspiring experiences in a number of ways, both connected to our stage and beyond our walls, in schools, and across the state. Core programs of our education efforts include Summer On Stage, ATCteen, Student Matinees, and the Artist-In-Residence program.

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Managing Director Emeritus



WE INSPIRE CREATIVITY ACROSS THE STATE

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

OUR PROGRAMS INCLUDE:

ATCteen

ATCteen is a program designed with the student in mind. We are actors, directors, writers, designers, improvisers, and theatregoers. ATCteen brings together a diverse group of teens ages 13-18 from the Tucson area. We write, direct, and perform in our own productions, see plays from local theatre companies, explore different ATC departments through interactive workshops, and get behind-the-scenes looks at what happens at Arizona Theatre Company through workshops and interactions with professional artists.

DAVID IRA GOLDSTEIN ARTIST-IN-RESIDENCE PROGRAM

Residency programs are 10-week intensive in-school workshops available to middle and high school drama departments. Students and teachers learn from professional teaching artists in a content area of their choice. These specialized and unique experiences allow students to deepen their learning and sharpen their skills in theatre arts. Residency topics include acting techniques, improv, stage combat, Shakespeare, devised theatre, and more.

STUDENT MATINEE SERIES

Student Matinees allow ATC to share the live theatre experience at low or no cost to young people. (For elementary, middle school, high school, and college groups).

SUMMER ON STAGE

Summer On Stage is a dual track, seven-week intensive theatre training program for high school theatre students.

Performance Track: Students develop performance skills and experience a professional rehearsal process with Summer on Stage. ATC staff and teaching artists support an extraordinary summer learning experience, leading participants through a variety of acting, voice, and movement classes, and rehearsals leading to a fully produced performance at the historic Temple of Music and Art, Downtown Tucson.

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

YOUR SUPPORT MAKES THESE VITAL PROGRAMS POSSIBLE.

VISIT [ATC.ORG/ATCEDUCATION](https://atc.org/atceducation) EMAIL [EDUCATION@ATC.ORG](mailto:education@atc.org) OR CALL 520-463-7675.

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

— *The New York Times*

★ THE LEGEND OF ★
**GEORGIA
MCBRIDE**



***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



2022/2023 SEASON SUBSCRIPTIONS



CATCH OUR SEASON AS A SUBSCRIBER!

The 55th season is full of award-winning writing, acting, and production. With Tony Award-winning artists, Drama Desk Winners, three New York Times Critics' Picks, West End favorites, and best-loved Arizona locals, audiences will see the best of the world here.

Arizona Theatre Company offers a variety of subscription options for all the shows you want to see, when you want to see them.

6-PLAY BENEFITS

You're a VIP subscriber! See every show of the season and be among the first to choose your seats. Need a different date? Unlimited exchanges FREE! Packages available to fit every budget.

- **Unlimited FREE exchanges**
- **First access to seats!**
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- **50% off additional single-purchase tickets**
- **First choice for special engagement tickets**

PREMIUM FLEX PASS SUBSCRIPTION BENEFITS:

Enjoy Subscriber benefits on your terms and experience shows from the best seats in the house! Purchase a 10, 8, 6, or 4 Flex Pass Subscription, then use passes all at once or choose dates closer to show time. Use any or all passes to any production. If you run out ... BUY MORE!

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Buy additional tickets at your Flex Pass price
- **Choose your seats before single tickets go on sale**
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- **First choice for special engagement tickets**

FLEX PASS SUBSCRIPTION BENEFITS:

Get your tickets the way you want! Available in 10, 8, 6, or 4 Flex Pass Subscriptions, you can lock in your pricing and attend the shows you want. If you run out ... BUY MORE!

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

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LIGHTING & PROJECTIONS SUPERVISOR

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SOUND SUPERVISOR

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CREW LEAD TUCSON

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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.

PAYMENT METHODS ACCEPTED

Arizona Theatre Company accepts cash, personal checks, American Express, Discover, MasterCard, and Visa.

REFUND POLICY

Refunds are offered for canceled performances only.

GROUP & DISCOUNT INFO

Please contact ATC's Patron Services Manager at groups@atc.org.

FACILITY INFORMATION

CHILDREN

Children under 3 years of age are not permitted in the theaters, unless otherwise specified by the performing company.

EMERGENCY EXIT NOTICE

Emergency exits are indicated by the red Exit signs located above certain doors. Please check the location of the nearest exit after you have taken your seat. It may not be the same way you entered.

RESTROOMS

Restrooms are located in the first- and second-floor lobbies between Center Stage and Stage West.

SERVICES FOR PATRONS WITH DISABILITIES

The Herberger Theater Center strives to be accessible to all patrons. Request special service when purchasing tickets or arriving at the theater. Infrared assistive listening headsets are available in the lobby. Arizona Theatre Company provides audio-described performances for the visually impaired and ASL interpretation for the hearing impaired. Call the Box Office for dates and performance times.

LATECOMER SEATING POLICY

Patrons arriving after a performance has begun may be asked to wait in the lobby. At the appropriate time, latecomers will be escorted to available seating near the back of the orchestra or to the balcony, and may proceed to their ticketed seats at intermission.

CELL PHONES & PAGERS

Please turn off all cell phones, pagers, and watch alarms before entering the theater.

LOBBY REFRESHMENTS

Conceptually Social Café sells beverages as well as light and delicious food items 60 minutes prior to performances and during intermission. Beverages purchased in the lobby are permitted in the theater. To avoid intermission lines, you can pre-purchase your food and drinks and have them ready when intermission begins.

SMOKING

Smoking is prohibited in the Herberger Theater Center. In the event of smoking onstage, non-nicotine electric cigarettes or non-nicotine herbal substitutes will be used, and a sign will be posted in the lobby.

LOST & FOUND

Please call 602-254-7399 x0 regarding items left at the Herberger Theater Center.

EMERGENCY TELEPHONE CALLS

Please leave your name and seat location with the Herberger's Patron Services Manager if you are expecting emergency calls during the performance, and leave the phone number 602-254-7399 x0 with your telephone service.

TOURS

The Herberger Theater Center provides free tours of the facility by appointment. Call 602-254-7399.

PARKING PASSES

Purchase your parking pass online.

HTC CONTACT INFORMATION

222 E. Monroe Street
Phoenix, AZ 85004

ADMINISTRATIVE OFFICES
602-254-7399

BOX OFFICE

Fax 602-258-9521

www.HerbergerTheater.org

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