

THE
WICKHAM'S
CHRISTMAS *at* PEMBERLEY

By Lauren Gunderson & Margot Melcon
Directed by Veronika Duerr

atc
Arizona Theatre Company

2022 / 2023



NOVEMBER 5 - DECEMBER 2, 2022

ARIZONA THEATRE COMPANY

SEAN DANIELS 
THE KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT 
MANAGING DIRECTOR

PRESENTS

THE WICKHAMS: CHRISTMAS AT PEMBERLEY

BY

LAUREN GUNDERSON & MARGOT MELCON

STAGE MANAGER
EMILY PAIGE BALLOU*

ASSISTANT STAGE MANAGER
MOLLIE HEIL 

SCENIC DESIGNER
APOLLO MARK WEAVER

COSTUME DESIGNER
LAUREN T. ROARK

LIGHTING DESIGNER
BRIAN J. LILIENTHAL

SOUND DESIGN & ORIGINAL MUSIC
DANIEL ERDBERG
URSULA KWONG-BROWN

INTIMACY COORDINATOR
MONICA SAMPSON 

DIRECTED BY
VERONIKA DUERR 

THE WICKHAMS: CHRISTMAS AT PEMBERLEY is presented by special arrangement with Dramatists Play Service, Inc., New York.

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




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CAST (IN ALPHABETICAL ORDER)

LYDIA WICKHAM..... MAYA ENCILA 
GEORGE WICKHAM..... ALEX J. GOULD*
CASSIE..... EMILY MOHNEY 
MRS. ELIZABETH DARCY..... ANDREA SYGLOWSKI*
BRIAN..... SETH TUCKER 
MR. FITZWILLIAM DARCY..... CECIL WASHINGTON JR.*
MRS. REYNOLDS..... AMELIA WHITE*

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THERE WILL BE A 15 MINUTE INTERMISSION.

ADDITIONAL STAFF

VOCAL CAPTAIN
SETH TUCKER 

FIGHT COORDINATOR
ALEX J. GOULD*

UNDERSTUDIES

MRS. ELIZABETH DARCY..... SYDNEY DISABATO 
CASSIE..... ERIN MCDANIEL 
GEORGE WICKHAM..... DANNY MILANI 
MR. FITZWILLIAM DARCY..... PATRICK RYAN 
LYDIA WICKHAM..... LYDIA SCHMIDT 



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

LETTER FROM THE KASSER FAMILY ARTISTIC DIRECTOR SEAN DANIELS



Hey friends,

You may have heard that Veronika, Vivien, and I will be leaving Arizona in the Spring.

First of all, I want to express gratitude for all YOU have done. When I got here, we had well-documented financial struggles; now, we have money in the bank and continue expanding across Arizona to truly be its State Theatre.

More importantly, I want to deeply thank you, as this past year was universally acknowledged as the hardest year of producing theater anyone has experienced. Reluctant audiences, successive waves of more transmissible variants, shifting COVID protocols, the drying up of governmental support,

escalating operating costs, a fiercely contentious cultural environment, record high inflation ... all combined to create near impossible conditions to produce in. But, we persevered with an amazing group of staff, artists and patrons. You all have showed grace and charm through it all ... upping your donations, resubscribing, sending emails of support. You have spoken and said that Arizona deserves world-class theatre and arts education in our schools. I will always remember that.

My family loves this state, community, and audience, and knows that you will find someone inspired for the next chapter.

And know that we deeply LOVE this staff, and I have really enjoyed working with my partner and Managing Director Geri Wright. My Family and I cried over leaving this audience and community, but REALLY cried over the staff. Be nice to them for us, will you?

Coming out of the pandemic, we had some deep conversations about our families' values. We discovered that moving closer to family (both our moms are 75) and supporting the next generation of playwrights – along with the creation a new arts-based initiative that hopes to battle the addiction epidemic in our country – is where our hearts lie. My daughter is going to play on the beach with her grandma and cousins – that's hard to beat.

We wish you all nothing but the best and thank you for the opportunity to have served these past several years.

Thanks again for all you do for ATC. This was my dream job for the past 4 years and I am grateful for every minute of it.

Sean Daniels
The Kasser Family Artistic Director

ATC announced in September that Kasser Family Artistic Director Sean Daniels will be leaving ATC in Spring 2023 to pursue a new opportunity as Florida Studio Theatre's new Associate Director. Read more at atc.org/daniels.

LETTER FROM MANAGING DIRECTOR GERI WRIGHT



While this year's *The Wickhams* parallels the story told last holiday season in *Miss Bennet: Christmas at Pemberley*, it's an entirely different story. And as the audience, we see the same household – and even some of the same characters – from a completely new and previously unseen perspective. In today's show, you'll see the innerworkings of the hardworking servants in the kitchen, servant's quarters, and behind the scenes of the Pemberley estate. And you'll see how the upstairs household interacts with and depends on these unsung heroes.

Like the story you see today, so much of ATC's work takes place behind the scenes. Numerous staff make sure that every detail is attended to – every i is dotted and every t is crossed—so that what you see onstage appears magical, natural, and seamless. While calmness reigns onstage, there's a bevy of activity going on that the audience doesn't see.

In this season of thanks and giving, I want to give the hugest thank you to the more than 60 ATC staff who are part of the flurry of activity that never seems to stop at ATC. They work together flawlessly, respectfully, and joyfully, to ensure the very best product is put forward for you. They build and move scenery, make and repair costumes, design programs and ads, write copy, create videos and social media posts, sell tickets and answer questions, plan events, secure partnerships, write grants, oversee contracts, meet with donors, choose and perfect props, pay our vendors ... the list goes on and on. Without them, ATC would never be able to put 230 performances on stage each year.

And I would especially like to thank my partner, Sean Daniels, for his commitment, leadership and passion for ATC. We've leaned on each other through a pandemic, celebrated with each other when ATC reopened, and everything in between. I will forever be grateful for his friendship, and I know wherever he goes, he will make an impact.

One of the beautiful things about theatre is that what you see and what you take from it can change depending on your perspective. And perspective can change depending on your viewpoint, what you bring to the table, your insights, and even where you're sitting. I guarantee a seat backstage will give you a whole different look at what you see on stage!

Theatre isn't just about what we see on stage. It takes a community made up of all of us – national and local talent that comes together for each show joined with dedicated staff, volunteers, and most importantly, YOU, in the audience. We each play a critical part in building something bigger and greater than ourselves. And together, we can ensure that theatre grows and thrives for future generations.

Fondly,

Geri Wright
Managing Director

THE WICKHAMS CHRISTMAS *at* PEMBERLEY

BY LAUREN GUNDERSON & MARGOT MELCON



WHAT DO WE DO ABOUT THE SERVANTS?

As evidenced in British programs such as *Upstairs, Downstairs* or *Downton Abbey*, and the more recent *Hotel Portofino*, the long-suffering members of the upper class have to contend with their servants as much as their own foibles. Remember Rose Buck, who was in the service of the Bellamy family at 165 Eaton Place for 40 years? Or Mr. Carson, Mrs. Bates, and Mrs. Hughes, all of whom had their own specific dramas? Sometimes, despite the best efforts of the residents upstairs, those below take center stage.

In the case of Lauren Gunderson and Margot Melcon's latest installment of the characters from Jane Austen's *Pride and Prejudice*, this season's play *The Wickhams: Christmas at Pemberley*, the servants play as much a role in the holiday festivities as the Bennet girls themselves. However, instead of confining themselves to the kitchen and the gardens, Mrs. Reynolds (the head housekeeper), Brian (the footman), and new housemaid Cassie all get tangled up in the madness that is Lydia Wickham's marriage.

For those who don't recall, Lydia is the youngest Bennet sister and her mother's favorite; she and her mother share traits of silliness and flirtation and frequently throw caution to the wind. When she elopes with George Wickham (he's a cad), the family, especially Elizabeth and her husband Mr. Darcy, have what can only be described as an 18th century freakout – everyone will be ruined as a result of her actions. This is of no interest to Lydia, who tells her mother, "I am sure my sisters all envy me. I only hope they may have half my good luck. They must all go to Brighton. That is the place to get husbands. What a pity it is, mamma, that we did not all go."

When Lydia arrives for Christmas at Pemberley, the country home of the Darcys, there is much relief when she is not accompanied by her husband; in fact, Mr. Darcy has all but banned him from the house. But there is much to do to prepare for the arrival of the whole clan: parents Bennet, sisters Jane (and her husband Charles Bingley), and Mary (remember her adventures seen in last year's show?), along with Mr. Darcy's sister (Georgianna).

Holidays at Pemberley are always an adventure. Mrs. Reynolds puts in the order:

*Dear Sir,
What follows is the year-end order for Pemberley Estate.
Please provide:
Fifty pound flour
Forty pound sugar
Five pound each, raisins and figs
Two pound each, walnuts and almonds
Cinnamon sticks and clove*

And as a post-script, after Lydia's special request for "loads of those sugary biscuits with the orangey bits on hand?"

*And several bags of oranges.
Merry Christmas, sir.
Kindly,
Mrs. Reynolds of Pemberley Estate*

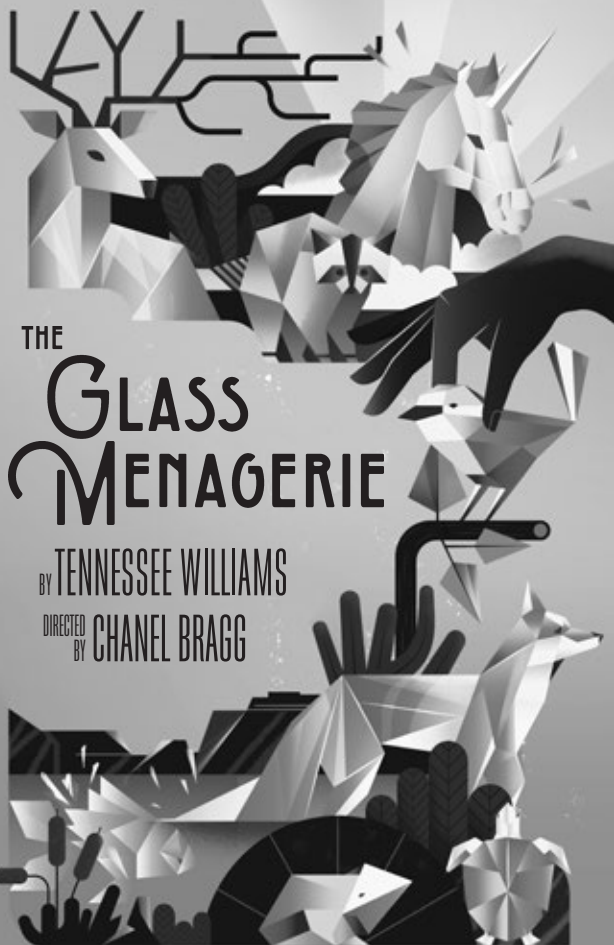
Pay attention to those biscuits, as you will see that Mrs. Reynolds uses them to soothe, silence, and still the chaos that slowly begins to whirl around her. Despite her best efforts to keep the expectations in check, there are some things she simply cannot control.

It is in this collision of upstairs and downstairs, when love, the holidays, and preconceived notions of who everyone is, that Gunderson and Melcon truly shine. In taking the characters of *Pride and Prejudice* outside of Austen's pages, they afford characters such as Mrs. Reynolds, Brian, and Cassie to move from their status as "minor" Austen characters to the stars of their own show. In the case of Brian, his interest in machines and building is noticed by Mr. Darcy, which leads to a change of status (no spoilers here!). For Cassie, her role as a "temporary" housemaid is ... tempered ... when she collides headfirst with the dastardly George Wickham, leading to Mrs. Reynolds wondering what the best course of action should be. All roads lead to those biscuits, though, and before we know it, there is news and singing, and that blasted tree is decorated.

As with the other iterations, Gunderson and Melcon reshape our notions of who the beloved characters are that we *think* we know so well. In doing so, they help remind us of all that the holidays have to offer: a lot of family, a lot of food, and, hopefully, just a little bit of drama. We celebrate those upstairs and downstairs because they are familiar to us. Merry Christmas, one and all!

"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*



THE
**GLASS
MENAGERIE**

BY TENNESSEE WILLIAMS

DIRECTED BY CHANEL BRAGG

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

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

CAST (ALPHABETICAL ORDER)



Maya Encila 🌻 (Lydia Wickham) is a Tucson native who is thrilled to be making her ATC debut. She was twice nominated for Best Actress in a Musical (Aliw Awards) with Philippine Stagers Foundation (Lara in *Katips: Ang Mga Bagong Katipunero*) and Repertory Philippines (Beauty in *Beauty and the Beast*), and she was named Best Featured Actress in the Philippine National Tour of *M. Butterfly* (Renée). After graduating from Circle in the Square, her most recent credits include *Crimes of the Heart* (Babe) and *Beauty and the Beast* (Silly Girl/Ensemble) with New Bedford Festival Theatre. You can catch Encila in the upcoming films *Asian Persuasion* and *Balikbayan*.



Alex J. Gould (George Wickham/Fight Consultant) is an actor/fight and intimacy director in New York City and is making his ATC onstage debut. Previously, Gould worked as the intimacy director for ATC's *how to make an American Son*. Off-Broadway credits include *The Woodsman* (New World Stages, 59E59), *Midsummer: A Banquet* (Third Rail Projects/Food of Love Productions), *BALLS* (59E59), and *The Radicalization of Rolfe* (2016 NYC Fringe Fest Best Overall Play). Other credits include *Student Body*, *The Mysteries*, *a cautionary tail*, Thomas Bradshaw's *Job*, and *#serials@theflea* (Flea Theater). Regional/International credits include *BALLS* (Stages Repertory Theater), *Mary's Wedding* (Portland Center Stage), *Whaddabloodclot* by Katori Hall (Williamstown), and *Happily After Ever* (Edinburgh Fringe 2015). Gould has been part of readings/workshops with New York Theater Workshop, The Lark, New Dramatists, Space on Ryder Farm, Chautauqua Theater Company, McCarter Theatre, Rattlestick Theater, Guild Hall, and Jewish Plays Project. Gould is a member of Ensemble Studio Theater in NYC and co-creator of the web series *Nannies*. nanniesseries.com Edu. AMDA



Emily Mohney 🌻 (Cassie) is proud and grateful to be making her ATC debut. Theater credits include *Singin' In The Rain*, *Steel Magnolias*, and *Baskerville* (Phoenix Theatre Company); *Trouble In Mind* (Black Theatre Troupe); *American Psycho! The Musical!* (Stray Cat Theatre); and *The Three Musketeers, As You Like It, King Lear*, and the Arizona premiere of *Or* (Southwest Shakespeare Company). Film credit consists of *Some Nudity Required* (Hailstorm Films LLC). "My presence here would not have been possible without my absence elsewhere. Thank you, Louis, for your unwavering support and patience."

CAST (ALPHABETICAL ORDER)



Andrea Sygowski (Mrs. Darcy) is making her ATC debut. Select theatre credits include *Pass Over* on Broadway and *Halfway Bitches Go Straight to Heaven* (Labyrinth/Atlantic Theatre) and *queens* (LCT3) Off-Broadway. Regional theatre credits include *Lost in Yonkers* (Hartford Stage/Connecticut Critics Circle Award nom), *DIG* (Dorset), *Theo* (Two River Theatre), *Cry It Out* (Humana/Dorset), *Dolls House* (Huntington), *The May Queen* (Playmaker's Rep), *The Nest* (Denver Center), *Of Good Stock* (South Coast Rep), and *Venus in Fur* (Huntington-Winner of the Elliot Norton and IRNE award). TV credits include *Evil*, *New Amsterdam*, *Blue Bloods*, *Elementary*, *How To Get Away with Murder*, and *The Good Wife*. Sygowski was trained at USC/Juilliard and was a recipient of the Robin Williams Scholarship.



Seth Tucker 🌈 (Brian/Vocal Captain) is a proud queer, Latinx, artistic entrepreneur, born and raised in Arizona. Tucker is thrilled to be back at ATC after playing Arthur De Bourgh in *Miss Bennet: Christmas at Pemberley*. Off-Broadway credits include Miss West Coast in *Pageant* (Original Cast Recording). Select regional credits include Jacob in *La Cage Aux Folles*, Harry Witherspoon in *Lucky Stiff*, and Jinx in *Forever Plaid* (Arizona Broadway Theatre); Charlotte et al. in *I Am My Own Wife* (BLK BOX PHX); Leo Frank in *Parade* (ART & MCC, AriZoni Nomination); Leaf Conebear in *The 25th Annual Putnam ...* (AriZoni Award & Encore Awards Winner), Marcus in *Murder For Two*, and Crane et al. in *The Book of Will* (Phoenix Theatre Company); and Emcee in *Cabaret* (FUSE Productions). A graduate of ASU with degrees in Music Theatre and Business Marketing, Tucker is a local Real Estate agent who has a passion for helping people find their dream homes. "Love to my friends, family, puppy, and incredible husband." SethATucker.com



Cecil Washington Jr. (Mr. Darcy) is thrilled to make *The Wickhams: Christmas at Pemberley* his debut performance at Arizona Theatre Company. Some of his Off-Broadway and recent regional credits include James in *Henry Box Brown* (Off-Broadway), Lola in *Kinky Boots* (Red Mountain Theatre), Porgy in *The Gershwins' Porgy & Bess* (Aurora Theatre), Mister in *The Color Purple* (Westcoast Black Theatre Troupe), and FrankNfurter in *The Rocky Horror Show*, George in *Sunday in The Park with George*, and Sam Cooke in *The Sam Cooke Story* (ZACH Theatre). Washington has guest starred in a few film/TV shows such as FOX's *The Resident* (Russell) and STARZ *Black Mafia Family* (Tucker), along with several commercials and indie and short films. Follow Washington on social media to see what he has going on next. Instagram: @Cewjr131 | Twitter: @CEWJR131 | TikTok: @cecilwashingtonjr5 | Facebook: Cecil Washington Jr.

CAST (ALPHABETICAL ORDER)



Amelia White (Mrs. Reynolds) is thrilled to return to ATC, where she played Williamina Fleming in *Silent Sky* in 2019. Most recently, White made her third appearance at New York's Mint Theater in *Chains* by Elizabeth Baker. Broadway credits include *Crazy for You* and *The Heiress*. She performed in the National Tour of *The Curious Incident of the Dog in the Night-Time*, and Off-Broadway with Atlantic Theater Company, Ground-Up Productions, and the Hudson Guild, where she received a Theatre World Award for *The Accrington Pals*. Extensive regional theatre credits include *Misalliance* and *A Christmas Carol* at South Coast Rep as well as shows at Cleveland Playhouse, The Old Globe, Studio Arena Theatre, Hartford Stage, the Caldwell, two seasons at Cincinnati Playhouse in The Park, the Guthrie, Geva, Denver Center, Weston Theater, and three seasons at the Dorset Theatre Festival. White was born in Nottingham, trained at Central in London, and is married to Geoffrey Wade. She is a proud AEA member.

THE CREATIVE TEAM

Veronika Duerr 🌟 (Director) is an award-winning AEA actress, director, producer, and playwright currently based in Phoenix. In 2011, she co-founded The Weird Sisters Theatre Project, a collective of female identifying directors, actors, designers, and producers. The Weird Sisters Theatre Project gives local women the platform to showcase their talents and the opportunity to become arts leaders. Because of her community leadership, in 2015 she was awarded a prestigious Artistic Fellowship with The Tony Award-winning Alliance Theatre in Atlanta to further develop her directing and producing skills. She has worked as an actor and director in Atlanta, Los Angeles, NYC, Boston, and Phoenix. In 2019, she traveled to The Edinburgh Fringe Festival to produce and perform her one-woman show *Glockenspielsexpartybavariagoodbye*, where the show was lauded as one of the weirdest of the festival. In 2022, her latest one-woman show, *The Adventure Of Life*, was recognized as a finalist in the prestigious Eugene O'Neill National Playwrights Conference. *The Wickhams* is her sixth production of a Gunderson play and as her biggest fan, Duerr is always ecstatic to bring Gunderson's words to life.

Emily Paige Ballou (Stage Manager) is excited to be working with everyone at ATC for the first time! Based in NYC for the last 18 years, her previous regional and Off-Broadway credits as Stage Manager include *Nikola Tesla Drops the Beat* (Adirondack Theatre Festival), *The Hello Girls* (Prospect Theater Company), and *Hannah Senesh* (National Yiddish Theatre Folksbiene), as well as *Public Servant* (Theater Breaking Through Barriers) and *A Walk With Mr. Heifetz* (Primary Stages) as Assistant Stage Manager. She is a proud member of AEA.

Mollie Heil 🌟 (Assistant Stage Manager) is so happy to be back for her 3rd season with Arizona Theatre Company! ATC credits include *Miss Bennet: Christmas at Pemberley*, *Nina Simone: Four Women*, *how*

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to make an American Son (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*, *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 3 younger siblings, and her best friends. mollicheil.com | [@mollicheil](https://twitter.com/mollicheil)

Apollo Mark Weaver 🌻 (Scenic Designer) is thrilled to be returning to ATC after designing last season's *Miss Bennet: Christmas at Pemberley*. Other credits include *Pericles*, *Richard III*, *Comedy of Errors*, *The Book of Will*, *Macbeth*, *Twelfth Night*, *Merchant of Venice*, *Merry Wives of Windsor*, and *Henry VI part 1* at Utah Shakespeare Festival; *The Wickhams*, *Slow Food*, *The Villains' Supper Club*, and *The Making of a Great Moment* at Merrimack Repertory Theatre; *Moth*, *Shitheads*, and *The Gap* with Azuka Theatre; *Hype Man* with InterAct Theatre Company; *Romeo and Juliet* at Redhouse Arts Center; and *Folk* and *The Monster In the Hall* with Inis Nua Theatre Company. He is a proud member of United Scenic Artists Local 829 and a new resident of Tucson, now teaching scenic design at the University of Arizona. appalloweaver.com

Lauren T. Roark (Costume Designer) is thrilled to be making her debut with Arizona Theatre Company. Select regional credits include the Utah Shakespeare Festival, Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, Great Lakes Theatre, Illinois Shakespeare Festival, and Kansas City Repertory Theatre. Roark holds an MFA in Costume Design and Technology from the University of Missouri–Kansas City. She is currently the head of graduate costume design in the Department of Theatre at the University of Tennessee-Knoxville and the resident costume designer for the Clarence Brown Theatre. Roark is a proud member of United Scenic Artists, Local 829. laurentroark.com

Brian J. Lilienthal (Lighting Designer) returns to Arizona Theatre Company, where he was lighting designer for *The Clean House*, *Cabaret*, *My 80-Year-Old Boyfriend*, and *Women in Jeopardy*. Off-Broadway credits include *Cherry Lane*, *La Mama*, and *59E59*. He has worked regionally with Actors Theatre of Louisville (60 productions as resident designer), Alley Theatre, Arden Theatre Company, Cincinnati Playhouse, City Theatre, Cleveland Playhouse, Commonwealth Shakespeare, Geva Theatre, Hartford Stage, Huntington Theatre Company, Merrimack Rep (over 30 productions), Milwaukee Rep, Pasadena Playhouse, Playmakers Rep, South Coast Rep, and Trinity Rep (over 30 productions). Lilienthal has been lighting designer with opera companies including Bard Summer-scape, Long Beach Opera, and Portland Opera Repertory Theatre. He has been a resident lighting designer for the National Playwrights Conference at the Eugene O'Neill Theatre Center since 2007. He received his MFA from the California Institute of the Arts. Lilienthal teaches lighting design at Tufts University. BrianJLilienthal.com

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Daniel Erdberg (Sound Design and Original Music) is thrilled to return to ATC after designing last season's *My 80-Year-Old Boyfriend*, as well as the pod-play version of *The Heath*. His work has been heard in New York at The Public Theater, NY City Opera, 92Y, Roundabout, City Center, Atlantic, and 59E59. Regional credits include Arena Stage, Pasadena Playhouse, Geva, Milwaukee Rep, The Geffen, ACT, Merrimack, Virginia Stage, and Long Wharf, as well as productions in Korea, Japan, China, Canada, and Cuba. Broadway associate design credits include *The Iceman Cometh* (Tony Nom), *Significant Other*, *Violet*, *The Glass Menagerie*, *A Streetcar Named Desire*, *The Heiress*, and *The Nance* (Tony Win). Erdberg is a professional member of IATSE, USA829, SDC, and the Lincoln Center Director's Lab. He is a graduate of Northwestern University and has taught at Tisch/NYU.

Ursula Kwong-Brown (Sound Design and Original Music) is thrilled to make her debut at Arizona Theatre Company. Previous designs include *Holiday* at Arena Stage, *King Lear* at the Wallis Anenberg Center for Performing Arts, *Head Over Heels* at Pasadena Playhouse, *Native Gardens* at Merrimack, and the world premiere of *Stonewall* with NYC Opera. As a composer, her work has been performed at Carnegie Hall, Miller Theatre, le Poisson Rouge, the Victoria & Albert Museum, and the National Portrait Gallery in London, as well as by festivals and ensembles across the country and around the world. Kwong-Brown received her Ph.D. from UC Berkeley and her B.A. from Columbia University. ursulakwongbrown.com

Monica Sampson 🌻 (**Intimacy Coordinator**) is making her debut with Arizona Theatre Company. An award-winning actor, director, and intimacy coordinator, she holds a double degree in Broadcast Journalism and Theater. Her experience spans internationally to the West End and Shakespeare's Globe Theater in London, where she trained in a production of *Hamlet*. Sampson's credits include Off-Broadway work, films, and commercials. She directs and acts locally in Arizona and has been featured on NPR, PBS, and NBC and worked with The Phoenix Theatre Company, Childsplay, and more. Sampson is a trained intimacy coordinator, with credits on TV, in films, and on local stages. She is the Resident Intimacy Coordinator for StrayCat Theatre and recently worked with iTheatre Collaborative. Sampson is delighted to have the opportunity to work with ATC and wants to remind everyone that the sexiest thing you can do on and off stage is ask for consent! Interested in connecting after the show? You can find Sampson on all social media platforms.

Lauren Gunderson (Playwright) has been one of the most produced playwrights in America since 2015, topping the list twice including in 2019/2020. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University and Dramatic Writing at NYU's Tisch School, where she was a Reynolds Fellow in Social Entrepreneurship. She co-authored the *Miss Bennet* plays with Margot Melcon, and her play *The Half-Life of Marie Curie* is available on Audible.com. Her work is published at Playscripts (*I and You*, *Exit Pursued By A Bear*, *The Taming*, and *Toil And Trouble*), Dramatists Play Service (*The Revolutionists*, *The Book of Will*, *Silent Sky*, *Bauer*,

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Natural Shocks, *The Wickhams*, and *Miss Bennet*), and Samuel French (*Emilie*). Her picture book *Dr. Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She is currently developing musicals with Ari Afsar, Dave Stewart, and Joss Stone. LaurenGunderson.com

Margot Melcon (Playwright) is a theater artist, administrator, and writer. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged more than 30 productions—including six world premieres—and administered the company's two annual new play prizes and commissioning program. She has developed plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep's Ground Floor, the Kennedy Center, the New Harmony Project, and the Playwrights' Center in Minneapolis. She is currently the Program Executive for Promoting Culture at the Zellerbach Family Foundation. Melcon is a graduate of California State University, Chico.

UNDERSTUDIES

Patrick Ryan 🌻 (U/S Mr. Darcy) is a senior BFA Musical Theatre student at the University of Arizona. He is so excited to have this opportunity to work with ATC. He would like to thank the professors for their continued support, trust, and wisdom. Most importantly he would like to thank his family and chosen family for their undying love. For Ashley Magness.

Danny Milani 🌻 (U/S George Wickham) is a senior at the University of Arizona, where he is pursuing his BFA in Acting. He is very excited and grateful for the opportunity to understudy at Arizona Theatre Company as part of an internship program. Milani has played roles such as Andrei (*Three Sisters*) and Amos (*Chicago*). He'd like to thank his family, his friends, and of course the wonderful people at ATC for such a lovely opportunity.

Erin McDaniel 🌻 (U/S Cassie) is a senior in the University of Arizona BFA Musical Theatre program. She is very excited to be working with Arizona Theatre Company for her first professional show. She wants to thank all her wonderful professors, family, and friends for their loving support, as well as those at ATC for giving her this opportunity.

Sydney DiSabato 🌻 (U/S Mrs. Darcy) is honored and thrilled to be involved in her first ATC production! Originally from Dallas, she is a senior in the BFA Musical Theatre program at the University of Arizona. She would like to thank her family, friends, and professors for their undying love and support, as well as everyone at ATC for this incredible experience.

Lydia Schmidt 🌻 (U/S Lydia Wickham) is a junior BFA Musical Theatre student at the University of Arizona and is absolutely thrilled to be a part of this show. She would like to thank everyone at Arizona Theatre Company for this experience, as well as her amazing professors and family for their overwhelming support. Happy Holidays!

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 (*The Lion*, *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.

atc
Arizona Theatre Company

MARCH 4 - MARCH 25

**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.

ATC.ORG / 833-ATC-SEAT

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



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. 🌵

Bragg had the pleasure of speaking with and featuring **Mathew DeVore**, 🌵 Sound Supervisor and Sound Designer for our third seasonal offering, *The Glass Menagerie* by Tennessee Williams.

Q&A

Q: Matt, when did you first discover your love for sound design?

At the Herberger Theater Center where Abe Jacob and Brian Jerome Peterson were remounting the production of *Hair*. I was a wee baby intern at the time

Q: What steps did you take to cultivate that love into a profession?

I learned as much as I could while interning, and as opportunities presented themselves in the industry. I put myself out there, took any offers I could, and continued to learn. Creating and maintaining relationships/contacts was and will always be everything. It was that mindset that led to opportunities to design multiple productions with Black Theatre Troupe, Phoenix Theatre's Cookie Company, and several mainstage productions at Phoenix Theatre Company during my time there.



Mathew DeVore

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

I graduated from the Conservatory of Recording Arts and Sciences, but it was really the school of “on-the-job training” where I learned the craft.

Q: What is your proudest moment in your career?

I’d have to say it’s coming up shortly with *The Glass Menagerie*. There are many milestones in my career thus far, but this will by far be a dream I’ve had for quite some time ... designing at the LORT level.

Q: Who along your journey was your biggest inspiration?

Brian Jerome Peterson [longtime Sound Supervisor at ATC], the legend, and Abe Jacob, the Godfather of Sound.

Q: Why are you excited to sound design *The Glass Menagerie*?

Not only will this be my debut design for a LORT theatre, but it’s also at home with ATC where I have been for some time now. That and, of course, working alongside our amazing AAD, Chanel Bragg!

Q: How long have you worked for Arizona Theatre Company? In your time here, what is your favorite show?

I’ve been with ATC since 2011 in Tucson and prior to that, worked at the Herberger Theater Center as the front-of-house engineer for several seasons with ATC as the primary tenant. My favorite show would have to be *American Mariachi*.

Q: What is a secret talent that you have?

I can ride a bicycle backwards while sitting backwards on the handlebars. I know, weird.

Q: Thanks so much Mathew, now on to some fun questions. If you were a pro wrestler, what would be your wrestling theme song?

“No More Mr. Nice Guy” by Alice Cooper

Q: If you could only eat one thing for the rest of your life, what would it be?

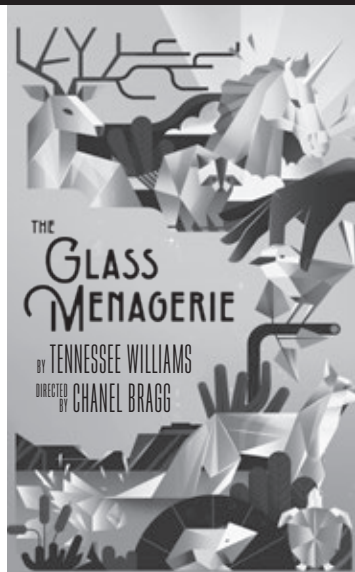
Grassfed steak cooked over mesquite. Breakfast, lunch, dinner, steak snacks, steak smoothies, steak sandwiches, pickled steak, steak dipping sauce for steak fingers, you name it. Let's go!

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

Anywhere I haven't traveled.

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

Currently reading emails.



Catch Mathew DeVore's
Sound Design in ATC's

THE GLASS MENAGERIE

January 21 - February 11

at the Temple of Music and Art

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, an intimate and intense classic that changed the way we tell stories. The play draws from the memories of narrator Tom and explores the complex web of love, longing, loyalty, and constraints that bind families together.



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.



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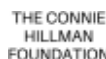
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LAND ACKNOWLEDGEMENT STATEMENT

The Arizona Theatre Company recognizes the rich history of
the 22 American Indian communities in Arizona.

It is important to understand the cultural history of the land
and our place within that history.

We invite you to learn more by visiting local cultural sites like the
Heard Museum: heard.org/education/arizona-indian-communities
or the **Amerind Museum: amerind.org** among others.

atc

Arizona Theatre Company

APRIL 15 - MAY 6**"Gorgeous, dazzling, fantastically funny."**— *The New York Times***NOËL COWARD'S****PRIVATE
LIVES*****Can't live with
'em, can't live
without 'em.***

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

ATC.ORG / 833-ATC-SEAT**ATC AT THE TEMPLE OF MUSIC AND ART 330 S. SCOTT AVE. TUCSON**

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ATC Alumni Society by Anonymous
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Marta McKenna by Bert Whitehead

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Susan and Jeffrey Rein by Anonymous and Laurie Meyer

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Geri Wright by Anonymous, Frank Goodyear, and Kay and Walter Oliver

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James Sullivan by Sarajeon and Jeri Harwood, Deborah Haeseler, Marie Darmer and Anonymous

Stephen Thompson by Susan Thompson

Lucian Zabramny by Dorothy Kret

List reflects donations made July 1, 2021 to October 14, 2022

Arizona Theatre Company sends an
extended thank you to all of
those who have helped to make this
production possible.

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 Hardeep 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.



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.



CONTINUE ATC'S LEGACY

For 55 years, Arizona Theatre Company has created world-class theatre for our statewide community. This holiday season we ask that you help ATC continue its legacy by donating during this time of giving.



Get the gift of theatre when you give the theatre a gift. If you donate \$100 or more to ATC before the end of the year, you will receive 2 guest tickets to share with a friend or loved one to the show of your choice.*

To give, scan the QR code



Thank you and Happy Holidays!

*Offer valid for performances of shows in our 2022/2023 Season. Matinees excluded. Offer does not include digital tickets for The Glass Menagerie or Private Lives. Offer cannot be applied to previous donations or ticket purchases.

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Arizona Theatre Company

JUNE 3 - JUNE 24

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

— The New York Times

★ THE LEGEND OF ★
**GEORGIA
MCBRIDE**



DIRECTED BY
MATTHEW LOPEZ
MEREDITH MCDONOUGH

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

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

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

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1

GIVE TODAY

Make a gift to ATC and help transform the lives of every Arizonan through the power of theatre.

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Monthly giving is quick and easy and makes a big impact.

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LEAVE A LEGACY

A planned gift ensures ATC's future for countless generations of theatre lovers to come.



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CALL: **520-463-7334**

ONLINE: **ATC.ORG/GIVE**

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



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 Box Office 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.



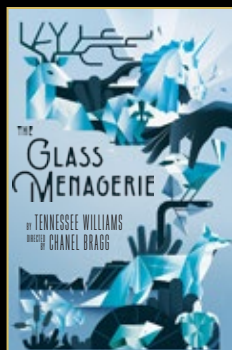
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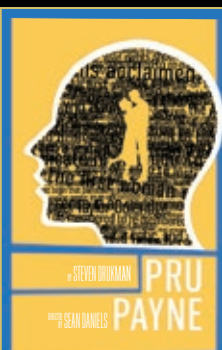
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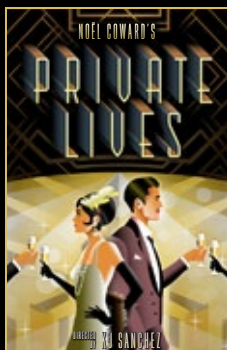
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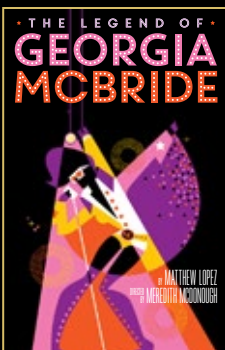
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