

BAREFOOT IN THE PARK



atc

ARIZONA
THEATRE
COMPANY



SEPTEMBER 23 - OCTOBER 13, 2023

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

PRESENTS

BAREFOOT IN THE PARK

BY
NEIL SIMON

SCENIC DESIGNER
TIM MACKABEE

COSTUME DESIGNER
KISH FINNEGAN

LIGHTING DESIGNER
ROBERT J. AGUILAR

SOUND DESIGNER
MATHEW DEVORE

STAGE MANAGER
JAKOB W. PLUMMER*

CASTING DIRECTOR
JZ CASTING
GEOFF JOSSELSOON, CSA
KATJA ZAROLINSKI, CSA

DIRECTED BY
MICHAEL BERRESSE

"Barefoot in the Park" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

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

2023/2024 SEASON SPONSOR: **I. MICHAEL AND BETH KASSER**

2023/2024 CORPORATE SEASON SPONSOR: **LAVIDGE**



CAST (IN ORDER OF APPEARANCE)

CORIE BRATTER KYRA KENNEDY*
TELEPHONE REPAIR MAN..... MATHEW ZIMMERER*
DELIVERY MAN MARSHALL F. GLASS
PAUL BRATTER TYLER LANSING WEAKS*
MOTHER [MRS. BANKS] GAYTON SCOTT*
VICTOR VELASCO HARRY BOUVY*

THERE WILL BE TWO 15-MINUTE INTERMISSIONS

ADDITIONAL STAFF

ASSISTANT STAGE MANAGER STAGE MANAGER APPRENTICE
MYKEL MARIE HALL JESS O'CONNOR

UNDERSTUDIES

CORIE BRATTERHAIDEN PEDERSON
TELEPHONE REPAIR MAN..... MARSHALL F. GLASS
DELIVERY MAN JOE JONES
PAUL BRATTER MARSHALL F. GLASS
MOTHER [MRS. BANKS] GRETCHEN WIRGES
VICTOR VELASCO MATHEW ZIMMERER*

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

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.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT:
<https://concordtheatricals.com/resources/protecting-artists>

LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Welcome to ATC's 56th Season and my inaugural year of programming as your Kasser Family Artistic Director. I am honored to share this exhilarating journey with all of you, our esteemed Arizona audience. There is no better play to launch my tenure as AD with than Neil Simon's *Barefoot in the Park*, which I consider a perfect comedy on the 60th anniversary of its Broadway premiere. A quintessential American rom-com, this timeless classic celebrates love, laughter, and the beautiful idiosyncrasies of relationships.

Neil Simon's plays often explore themes of love, human foibles, and the dynamics of relationships. His ability to infuse humor into relatable scenarios has earned him a lasting place in the world of theatre as our premier American comic playwright.

Over the years, *Barefoot in the Park* has continued to be a popular choice for theatre companies and audiences alike. Its enduring popularity speaks to Neil Simon's talent for creating stories that resonate across generations, reminding us of the joy and laughter that can be found in the complexities of human relationships.

The play was met with critical acclaim for its ability to capture the essence of difficult relationships and the humor found in everyday situations. Simon's signature blend of situational comedy, ingenious plotting, and iconic characters resonates deeply with audiences across generations, making *Barefoot in the Park* an everlasting favorite, embedded in the pantheon of great comedies. With its witty banter and endearing characters, *Barefoot in the Park* promises an experience that will warm your hearts and leave you with a smile. It reminds us that despite our differences, love triumphs all.

Before I sign off, don't miss our annual Gala this year on October 14 right here at the Temple of Music Art in downtown Tucson. We are honoring legendary Tony Award-winning director, lyricist, and producer – and my mentor – Jack O'Brien, as well as dedicated Tucsonans, generous supporters, and avid theatre-lovers Susan and Jeff Rein. Plus, don't miss a sneak peak of *Scrooge!* featuring our star, Tony-winner Shuler Hensley. We are looking forward to an evening filled with fabulous entertainment you can only experience at ATC.

Matt August
Kasser Family Artistic Director

LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



"There is nothing in the world so irresistibly contagious as laughter and good humor." – Charles Dickens

We're taking that old saying "Laughter is the best medicine" to heart as we kick off Season 56 with *Barefoot in the Park*, one of the most beloved and longstanding comedies ever written. There's nothing like the belly laughs of an audience that ripple through the theatre, nothing like the feeling that contagious laughter adds to a joyous theatre experience. If you saw our final show of last season, *The Legend of Georgia McBride*, you know how good it feels to laugh with a crowd in the theatre.

Studies show that in a world of serious, laughter is good for us! It's good for our minds ... it's good for our hearts ... it's good for your souls. Children know this well; it's said they laugh as many as 400 times a day, while adults average about 15 daily laughs. We NEED excuses to laugh more!

At the end of the day, theatre is about FEELING. It's about creating memories. It transports us to another place and immerses us in another world for a few hours. It's about sharing experiences with strangers and friends.

While our professional staff, the cast, and crew create theatre for you, it's not complete without you in the audience. Your steadfast support of ATC makes all this possible. When you buy tickets, make charitable contributions, and encourage your friends to attend the theatre, you are contributing to a vital resource of humanity in our community.

So let's laugh. And cry. And feel. Together.

Neil Simon once said, "I was constantly being dragged out of movies for laughing too loud." Theatre is for ALL the emotions. ALL the feels. So don't miss a moment that only live theatre brings. And, we promise we'll never drag you out of the theatre for laughing too loud!

Enjoy!

Geri Wright
Executive Director

LETTER FROM BOARD CHAIR

PAT ENGELS



As your new Board Chair, it is with immense pleasure and excitement that I extend to you a warm and heartfelt welcome to the opening of our 56th season at ATC. As we gather once again, we are reminded of the magic, the wonder, and the power of live performances.

The stage is set, the curtains drawn, and the spotlight ready to illuminate the talents and passions of countless artists who have poured their hearts and souls into creating captivating stories, heart-stirring melodies, and breathtaking visual sets. This season promises to be a journey through time, emotion, and imagination, and we are honored to have you join us on this adventure.

In an age dominated by screens and digital experiences, the value of live performances cannot be overstated. There is a certain electric energy that fills the air when performers take to the stage, when audiences' collective breath holds in anticipation, and when the emotions shared between actors and viewers are tangible, unfiltered, and immediate. This shared experience creates a bond that transcends the ordinary.

As we embark on this new season, know that you are part of preserving our cultural heritage and contributing to the vibrant tapestry of creativity that enriches our community. Thank you for joining us in celebrating the indomitable spirit of imagination and the joy of shared experiences that remind us of our common humanity. Together, let us applaud the magic that unfolds tonight, creating memories that will linger in our hearts long after the final curtain call.

With deep appreciation,

Pat Engels
Board Chair

ABOUT THE PLAY

It's the 1960s. You meet someone. You get swept off your feet. You fall in love. You marry them.

Boom. End of story. At least, that's what a majority of the films from that time look like. Audrey Hepburn falls in love with Fred Astaire. Debbie Reynolds falls in love with Gene Kelly. Actually ... a ton of ladies fall in love with Gene Kelly. But what happens after they fall in love?

Let's be real. Falling in love while dating is easy. Moving in together and staying in love is a whole new ball game. It's why so many people today decide to move-in together before getting married. They want a nice trial period before having to be together till death do them part. As you might already know, test runs weren't very common back then. So it was sink or swim. Could you accept the other person's flaws? Could you accept your own?



Barefoot in the Park is the epitome of two young lovers making that exact discovery. After a blissful week of honeymooning, the newlywed Bratters start to settle into real life in their very real, very small apartment. Goodbye niceties, hello reality. As they try to find the positive in their less than ideal

living situation, they begin to discover discrepancies in their personalities.

Still buzzing from their honeymoon, Corie's rose-colored glasses take away the sting of having to climb up to the top floor. Paul, on the other hand, has had a swift return to reality. His focus shifts as the potential to advance at his law firm looms. However, paying top dollar for a small apartment on the top floor of a building with no elevator, surrounded by curious characters on every floor of the building, begins to take a toll on Paul. While Corie sees a bedroom, Paul sees a closet. She sees a wonderful split level, he sees another flight of stairs. Corie sees a beautiful place to gaze at the stars, Paul sees a hole in the skylight. She wants to enjoy a night out on the town, he wants to buckle down and focus on his latest court case.

Eventually, Corie's spontaneous spirit wins out and leads them to a night full of foreign experiences choreographed by their new neighbor Mr. Velasco. And as if dragging Paul along for the ride wasn't enough, Corie finesses her mother, Ethel, into joining them as well.

Throughout the night, the disparity between the newlyweds becomes more evident. Their struggle to overcome their differences even drives them apart temporarily. However, by the end of the play, the two explore why their differences just might be the thing that brought them together in the first place. *Barefoot in the Park* honors the growing pains that many couples go through to reach a new level of love. The kind of love that enables them to see past the differences of their partner and even appreciate them.

This charming Neil Simon play was only the second play he had ever written. Simon had written for television for nearly 20 years before writing for the stage. He had wrestled with *Barefoot in the Park* for quite some time. The first act alone took more than



ABOUT THE PLAY



four months to write! Ultimately, he decided to put his foot on the gas to just finish it.

As with many artists, taking inspiration from his own life gave him a little boost. His relationship with dancer Joan Baim served as the foundation for *Barefoot in the Park*. While writing theatrical skits for a camping resort in the Poconos, Simon

met Baim, who was serving as a camp counselor at the time. That same year, they married and stayed married for 20 years.

What was originally a small tribute to his own love story turned out to be much more. Simon was in no way expecting *Barefoot in the Park* to gain the traction that it did, seeing that this was only his second play. And yet, that play followed by *The Odd Couple* earned him the title of “the hottest playwright on Broadway.” From then on, Simon was known for finding the funny in the frustrating.

Thanks to Corie and Paul, we can learn to do the same. And by doing so, we can better the relationships with those we love most. After all, it’s a lot easier to gain a little perspective on trivial problems when you don’t have to go through them yourself. Right?

Check Out ATC’s Social Pages and Connect With Other Theatre Fans!



Facebook.com/arizonatheatrecompany



instagram.com/arizonatheatre



twitter.com/arizonatheatre



linkedin.com/company/arizonatheatrecompany



tiktok.com/@arizonatheatrecompany



ATC.ORG / 833-ATC-SEAT

ABOUT THE PLAYWRIGHT



American playwright and screenwriter **Neil Simon** (1927-2018) is widely regarded as one of the most successful, prolific, and performed playwrights in theatre history. In addition to *Lost In Yonkers*, which won a Tony Award and Pulitzer Prize, his plays and musicals include *Come Blow Your Horn*, *Little Me*, *Barefoot in the Park*, *The Odd Couple*, *Sweet Charity*, *The Star-Spangled Girl*, *Plaza Suite*, *Promises, Promises*, *Last of the Red Hot Lovers*, *The Gingerbread Lady*, *The Prisoner of Second Avenue*, *The Sunshine Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song*, *I Ought to be in Pictures*, *Fools*, *Brighton Beach Memoirs*, *Biloxi Blues*, *The Odd Couple* (female version), *Broadway Bound*, *Rumors*, *Jake's Women*, *The Goodbye Girl*, *Laughter on the 23rd Floor*, *London Suite*, *Proposals*, *Hotel Suite*, *The Dinner Party*, *45 Seconds from Broadway*, *Oscar and Felix*, and *Rose's Dilemma*.

In addition to the film adaptations he wrote of many of his plays, his screenplay credits include *After the Fox*, *The Out-Of-Towners*, *The Heartbreak Kid* (original 1973 version), *Murder by Death*, *The Cheap Detective*, *Seems Like Old Times*, *Only When I Laugh*, *Max Dugan Returns*, *The Slugger's Wife*, *The Marrying Man* and *The Odd Couple II*. Other motion pictures based on stage plays include *Come Blow Your Horn*, *Sweet Charity* and *The Star-Spangled Girl*. For television, Simon wrote series, teleplays, and motion pictures including *The Tallulah Bankhead Show*, *The Sid Caesar Show*, *The Phil Silvers Arrow Show*, *The Phil Silvers Show*, *The Garry Moore Show*, *The Trouble with People*, ABC's *Broadway Bound*, and *Jake's Women*.

Books by Neil Simon include *Rewrites*, *A Memoir*, *The Play Goes On*, four omnibus collections of Neil Simon's plays (*The Comedy Of Neil Simon*, *The Collected Plays Of Neil Simon, Vol. II*, *The Collected Plays Of Neil Simon, Vol. 3*, *The Collected Plays Of Neil Simon, Vol. 4*), and *Lost In Yonkers* (screenplay).

Simon received more Academy and Tony Award nominations than any other writer. Awards he received include the Pulitzer Prize for *Lost In Yonkers*, Emmy Awards for *The Sid Caesar Show* and *The Phil Silvers Show*, Tony Awards for *The Odd Couple*, *Biloxi Blues*, and *Lost In Yonkers*, and a special Tony Award for Overall Contribution to the Theatre. His nominations include Tony Award Nominations for *Little Me*, *Barefoot in the Park*, *Plaza Suite*, *Promises, Promises*, *The Last of the Red Hot Lovers*, *Brighton Beach Memoirs*, *Broadway Bound*, *Lost in Yonkers*, and *The Goodbye Girl* (musical). Other nominations include a Writers Guild Screen Award for *The Odd Couple* and *The Out-Of-Towners*, a Writers Guild Laurel Award, an American Comedy Award for Lifetime Achievement, and a Writers Guild Screen Award Nomination for *Barefoot in the Park*, as well as an Oscar Nomination for *The Odd Couple*, an Evening Standard Award, a Sam S. Shubert Foundation Award, Kennedy Center Honors, a UCLA Medal, a Peggy V. Helmerich Distinguished Author Award, and a William Inge Theater Festival Award for Distinguished Achievement in the American Theater.

CAST


Harry Bouvy (Victor Velasco) is making his ATC debut. He most recently appeared on Broadway in *Parade*, which won the Tony Award for Best Musical Revival. National tour roles include Dr. Dillamond in *Wicked*, Carmen

Ghia in *The Producers*, and Sir Robin in the Las Vegas production of *Spamalot*. Off-Broadway credits include Dr. Chilton and Hannibal Lecter in *Silence! The Musical* (original cast recording), and The Common Man in *A Man for All Seasons*. Regional theater credits include Herbie in *Gypsy*, John Adams in *1776*, Wadsworth in *Clue*, the D'Ysquith Family in *Gentlemen's Guide*, Higgins in *My Fair Lady*, Nathan Detroit in *Guys & Dolls*, and Louis in *Angels in America*. Bouvy has also done four one-man shows: *I Am My Own Wife*, *Fully Committed*, *This Wonderful Life*, and *Chesapeake*. Film credits include the indie *God's Time*, and TV credits include *American Horror Story*, *New Amsterdam*, *Blacklist*, *Blue Bloods*, *Billions*, *Law & Order*, and *Sex & The City*. @harrybouvy
harrybouvy.com



Marshall F. Glass (Delivery Man, U/S Paul Bratter, Telephone Repairman) most recently appeared in ATC's *The Legend of Georgia McBride* in the Ensemble and as Casey U/S. Glass is an Arizona native who has been acting since he

was 10 years old. His theatrical credits include *The Rainmaker*, *Tribes*, *The Curious Incident of the Dog in the Night-time*, *Airness*, *Much Ado About Nothing*, *Wittenberg*, *Romeo and Juliet*, and *Two Gentlemen of Verona*. He is currently part of a group of actors that performs at various

children's hospitals in metropolitan Phoenix called Partners that Heal and a member of Patient Pending Sketch Comedy group. You can also catch him on most weekends as an event coordinator for the beautiful Wright House in Mesa. Glass would love to thank the beautiful friends and family who grace his life with joy, laughs, and love.



Kyra Kennedy (Corie Bratter) is making her ATC debut. A New York City-based actress and musician, she most recently originated the role of Monica Lewinsky in the world premiere play *When Monica Met Hillary* (Miami

New Drama). She originated the role of Kat Arujo in the World Premiere of *Mystic Pizza the Musical* and played Francine/Jenna and Dawn U/S in the first national tour of *Waitress*. Regional credits include Shelby in *Steel Magnolias* (Pittsburgh Public), Louise in *Gypsy* (Sharon Playhouse), Sara in *Murder Ballad* (Playhouse Square), and Wendla in *Spring Awakening* (Beck Center for the Arts). Endless love and thanks to her peeps.
@kyramkenedy | kyramkenedy.com



Gayton Scott (Mother [Mrs. Banks]) ATC debut. Broadway: *Gypsy* starring Bernadette Peters director Sam Mendes, *The Women* starring Cynthia Nixon, *Present Laughter* starring Frank Langella. National Tours:

My Fair Lady Lincoln Center Theater production director Bartlett Sher, *An American in Paris* director Christopher Wheeldon. European tour of *King Lear*. Off-Broadway: *Bunty Berman*

CAST

Presents, Abigail's Party both at The New Group directed by Scott Elliott, *Indecretions* at Phoenix Theater directed by Jonathan Silverstein, *The Tutor* Prospect Theater among many others. Regional work includes: Repertory Theater of St. Louis, Baltimore Center Stage, Pioneer Theater Company, Long Wharf Theater, Shakespeare Theater of NJ, Triad Stage, Gulfshore Playhouse, Williamstown Theater Festival among many others. Film/TV: *Forbidden Love*, *PS I Love You*, *As the World Turns*, *Guiding Light*, *Law and Order:CI*, *Great Performances PBS*. Gayton studied acting with the late William Esper.



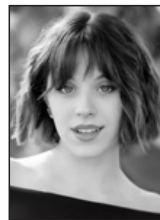
Tyler Lansing Weaks (Paul Bratter) is making his ATC debut. New York credits include Jason Chenier in *Take Me Out* (Second Stage, Schoenfeld; won Tony Award for Best Revival of a Play), *The New Yorkers* (Encores!), and

Macbeth (Lincoln Center). Select regional credits include Spike in *Vanya and Sonia and Masha and Spike* (Old Globe, Huntington), Syracuse in *Comedy of Errors* (Hartford Stage), Jim in *The Glass Menagerie* (Barrington Stage), and *Sparrowgrass* (Trinity Rep). TV credits include *The Good Wife* (CBS), *Elementary* (CBS), *NCIS: New Orleans* (CBS), and *The Equalizer* (CBS). Select film credits include *The Chaperone*, *A Rainy Day in New York*, and *Nighthawks*. Tyler has an MFA in Acting from Brown/Trinity and is repped by A3 Artists and Vanguard Management. As always, thanks Paige!



Mathew Zimmerer (Telephone Repair Man, U/S Victor Velasco) last performed with ATC many years ago as Gilley in *I'm Not Rappaport*. This past year, he appeared as Niels Bohr in *Copenhagen* with Actors Studio 66 in Albuquerque,

as several British villains in *The Victorian Ladies' Detective Collective* at The Public Theatre of Maine, and as Pompey, et al. in *Antony & Cleopatra* with Southwest Shakespeare. Selected credits include Gyp DeCarlo in *Jersey Boys* (Phoenix Theatre); Walt in *A Public Reading ... About the Death of Walt Disney* (iTheatre Collaborative); Stone in *City of Angels*, MacMurphy in *One Flew Over the Cuckoo's Nest*, Father in *Ragtime*, and Capulet in *Romeo and Juliet* (Theaterworks); Bill in *Lobby Hero* and Bruce in *Blue/Orange* (Actors Theatre); and Victor in *The Price* and Reuven in *The Chosen* (AZJTC). Thanks ATC! Abundant love (huff, huff) to Mary (huff, huff) and the fam (phew!).



Haiden Pederson (U/S Corie Bratter) is a Junior BFA Musical Theatre major at the University of Arizona making her ATC debut. Select previous theatrical credits include Rusty in *Footloose*, Abigail in *The*

Crucible, Wednesday in *The Addams Family*, and Tanya in *Mamma Mia!* She recently made her producer/performance debut at the popular New York City venue 54 Below. She is a winner of *Broadway World's Next on Stage*. Enjoy the show! @itsjusthaiden

CAST


Gretchen Wirges (U/S Mother [Mrs. Banks]) has appeared on many Tucson stages and directed for several of Tucson's theatre companies. Some of her favorite roles include Margery in *Hand to God* (Arizona Onstage Productions) and Rumpet (Scrooge) in *Sonoran Desert Carol* and Annabella in *Ada and the Engine* (Scoundrel and Scamp Theatre). As an accomplished playwright, her plays have been produced locally to great success. Wirges has served as a mentor/director for Live Theatre Workshop's Young Playwrights program for the last three years and for Scoundrel and Scamp's youth theatre classes for the last two years.



Joe Jones (U/S Delivery Man) is making his ATC debut. Select credits include Pierre in *Piaff* (West End/Peter Hall Co.) and Bernard in *Death of a Salesman* (Janet Suzzman Co.). TV/Film credits include Felix Manning in *Daredevil* (Disney+), Oppenheimer in *Nuclear Secret* (BBC), Jimmy Conway in *Locked Up Abroad* (Nat Geo), and Virgil Earp in *OK Corral* (BBC). He won Best Actor for *The Tunnel* at the Inwood Film Festival NYC. Thank you for keeping theatre alive ...!

THE CREATIVE TEAM

Neil Simon (Playwright) See Page 8.

Michael Berresse (Director) is making his ATC debut. Berresse is a Tony and Olivier Award-nominated actor and OBIE award-winning director. He has appeared in more than 6,000 performances in a dozen Broadway shows including *Kiss Me, Kate*, *The Light in the Piazza*, *A Chorus Line*, *Chicago*, *Guys & Dolls*, *Damn Yankees*, *Carousel*, and most recently as Bob Mackie in *The Cher Show*. As Director/Choreographer, Berresse's credits include the world premieres or NYC debuts of [title of show] (On and Off-Broadway), *Darling Grenadine* (Roundabout Theatre Company), *Now. Here. This.* (Vineyard Theatre), *Analog and Vinyl* (Weston Playhouse), *Call Fosse at the Minskoff* (Powerhouse Theatre), *The Golden Apple* (Encores!), *The Last Five Years* (ACT San Francisco), and *A Christmas Story* (Pittsburgh Public Theatre), as well as *Round*

and *Round the Garden*, *Once, Next to Normal*, *Million Dollar Quartet*, *Peter and the Starcatcher*, and others. On Film and TV, Michael can be seen rescuing Haley Joel Osment in Steven Spielberg's *A.I. Artificial Intelligence*, terrorizing Russell Crowe in Kevin McDonald's *State of Play*, and generally playing various ne'er-do-wells on shows from *Law & Order* and *Person of Interest* to *The Good Wife* and others.

Tim Mackabee (Scenic Designer) Broadway: *The Elephant Man*, *Mike Tyson: Undisputed Truth*. West End: *The Elephant Man*. Off-Broadway: *Heathers*, *Darling Grenadine*, *The Last Match* (Roundabout), *Poor Yella Rednecks*, *Vietgone*, *Important Hats of the Twentieth Century* (MTC), *Guards at the Taj*, *Describe The Night*, *The Penitent*, *Our New Girl* (Atlantic), *Luce* (LCT), *Gigantic* (Vineyard). Regional: *oh yeah lots*. Music Video: Carly Rae Jepsen's "Surrender My Heart". TV:

THE CREATIVE TEAM

Amy Schumer: Live at the Apollo (HBO), *Smash*. Education: NCSA, Yale School of Drama. @timmackabeedesign

Kish Finnegan (Costume Designer) happily calls Tucson her home of 35 years, where she is the resident costume designer for ATC. Her recent design credits include *The Glass Menagerie*, *Justice*, *Silent Sky*, *American Mariachi*, *Outside Mullingar*, *Low Down Dirty Blues*, *King Charles III*, *The Origins of Happiness in Latin*, *Hair*, and *Romeo and Juliet*. Other credits include *Million Dollar Quartet*, *You're a Good Man, Charlie Brown*, and *American Mariachi* at South Coast Repertory as well as the world premieres of *The Kite Runner* with The San Jose Repertory Theatre and *The Tutor* at Village Theatre in Washington. She also enjoys working with Tempe-based Childsplay including designs for *The Yellow Boat*, *Go Dog Go*, *Junie B. in Jingle Bells*, *Batman Smells*, *Seussical*, and *NeverEnding Story*. Finnegan is a graduate of California Institute for the Arts. She began her career designing costumes for Team USA Synchronized Swimming and for aquatic shows in Las Vegas, Japan, Hong Kong, and Australia.

Robert J. Aguilar (Lighting Designer) (LatinX) is making his debut at ATC. Credits include designs for Seattle Rep, Portland Center Stage, ACT, The 5th Avenue Theater, The Old Globe, Pittsburgh Public Theater, Denver Center for the Performing Arts, Intiman Theater, Utah Shakespeare Festival, Cincinnati Playhouse in the Park, Milwaukee Rep and Village Theatre, and others. Film credits include *The Jinx and Dela Holiday Special* and *Potato Dreams of America*. Aguilar is the Lighting Director at Seattle Rep and a member of USA829. robertjaguilar.com

Mathew DeVore (Sound Designer) made his ATC debut as the Sound Designer of *The Glass Menagerie* and most recently worked on *The Legend of Georgia McBride* as the Associate Sound Designer. DeVore is no stranger to the company – he first began working with ATC in Phoenix in 2006 when he was part of the Herberger Theater Center staff. He moved to Tucson in 2011 to become ATC's Production Sound Engineer and, in 2019, he took on the role of Sound Supervisor. Other sound design credits include *Noises Off*, *No Way to Treat a Lady*, *Nine*, and *Boeing Boeing* (Phoenix Theatre); *Fences*, *Crumbs from the Table of Joy*, *My Secret Language of Wishes*, and *Lady Day at Emerson's Bar & Grill* (Black Theatre Troupe); and *Charlotte's Web* and the world premiere of *Unstoppable Me* (Phoenix Theatre's former Cookie Company). As engineer for ATC, favorite shows he mixed include *Next To Normal*, *Xanadu*, and *American Mariachi*. DeVore is thrilled to be designing for this production of *Barefoot in the Park*.

Jakob W. Plummer (Stage Manager) is making his ATC debut. Originally from Galion, Ohio, his Broadway credits include *Oslo* (Tony Award Best Play), *Sunday in the Park with George*, *A View from the Bridge* (Tony Award Best Revival of a Play), *The Crucible*, and *Pretty Woman*. Additional credits include The MET Gala, Tiffany & Co., The GRAMMY Awards, The Kennedy Center, Lincoln Center, Juilliard, A.R.T., The U.S. Open, TEDTalks, The New Group, Primary Stages, Classic Stage, Weston Playhouse, The Junior Theatre Festival, and Heartbeat Opera. He is a Baldwin-Wallace Alum.

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

THE CREATIVE TEAM

The Conclusion of Henry VI Parts 2 and 3 (Utah Shakespeare Festival) and PSM for *Legally Blonde, Assassins*, and *42nd Street* (Southern Utah University). Hall received her BS in Theatre Arts and Psychology from Southern Utah University. All the love and gratitude to her friends and family for their endless support and encouragement.

JZ CASTING - Geoff Josselson, CSA and Katja Zarolinski, CSA (CASTING) are returning to ATC, where they cast *Cabaret, Chapter Two*, and *Man of La Mancha*. New York casting projects include *The Civilians*, Ensemble Studio Theatre, and

Irish Repertory Theatre. They have provided casting for regional theatres including Alley Theatre, Arena Stage, Asolo Repertory Theatre, Baltimore Center Stage, Cape Playhouse, City Theatre Company, Kansas City Repertory Theatre, Kennedy Center, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, People's Light, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory, Signature Theatre, Theaterworks Hartford, Theatre Studio Theatre, Weston Theater, and Woolly Mammoth. jz-casting.com

EXECUTIVE LEADERSHIP

Geri Wright, Executive Director, joined ATC in January 2020 and was Managing Director of the company through its most challenging time ever. While the COVID shutdown posed many challenges, it afforded the opportunity to reimagine the 55-year-old organization's structure from top to bottom to ensure sustainability into the future.

Geri brings more than 25 years of nonprofit leadership, management, and fundraising experience to ATC, including as CEO at Act One, where she more than doubled the organization's impact. She also served as Chief Development Officer at the American Red Cross for four years and Director of Development at the Heard Museum for more than 11 years.

Her love of theatre started at Radio City Music Hall in New York City on a school field trip and has grown into a passion for the arts today. Throughout her career, she has been a passionate advocate for the importance that the arts play in creating healthy and prosperous communities. She was recently recognized as a Titan 100 Phoenix CEO and was named one of the *Phoe-*

nix Business Journal's 2019 Outstanding Women in Business. She also has been honored with an assortment of acknowledgments for her work in the charitable community. Wright and her family, along with two horses and an Australian cattle dog, reside at the base of the McDowell Mountains in North Scottsdale.

Matt August is the Kasser Family Artistic Director. He is a theatre, opera, and film director and educator whose productions have broken box-office records on Broadway (*Grinch*) and played in London, across the UK, Off-Broadway, in major Regional theatres, at festivals, on national tours, at the Grand Ole Opry, and for three holiday seasons at Madison Square Garden. His work has been featured on television talk shows and NPR and performed at the White House for President Bush, Cabinet Members, and military children.

He was the Associate Director to multi-Tony-winning director Jack O'Brien on the Broadway productions of *Henry IV, The Full Monty, The Invention of Love*, and *Imaginary Friends*. He was

EXECUTIVE LEADERSHIP

promoted to Resident Director on Tom Stoppard's *The Invention of Love*, for which both lead actors received Tony Awards, and on the Tony-winning *Henry IV* (Best Director and Best Revival). He also directed the Australia production of *The Full Monty*, earning a Helpmann Award co-nomination for Best Direction. He has directed World, American, and Regional Premieres including the record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Martin Landau), *In the Heights* (starring Anthony Ramos in his AEA debut), and *King Charles III* and *The Gospel According to Thomas Jefferson, Charles Dickens, and Count Leo Tolstoy: Discord* for Arizona Theatre Company.

His productions have been recognized with nominations and awards from LA's *Ovation*, Washington, D.C.'s *Helen Hayes*, Arizona's *Mac*, San Francisco's *Bay Area Critics*, *Broadway World*, Utah's *Audience Choice*, and Australia's Helpmann Awards. His work has appeared on Year End Top Ten lists for the *LA Times*, *San Francisco Chronicle*, *Huffington Post*, *Arizona Republic*, *Oakland Tribune*, *Arizona Daily Star*, *San Jose Mercury News*, and *NPR/KQED*. He has been awarded internships, fellowships, and residencies from the Old Globe Theatre, Drama League, Oregon Shakespeare Festival, The Acting Company, Robert Wilson's Watermill Center, the Juilliard School, The Wrestling School, and San Francisco's Zen Center. In addition to theatre, he was awarded the Panavision New Filmmakers Grant and directed the award-winning short family film *How to Get to Candybar*.

In 2006 and 2007, August directed the Broadway productions of *Dr. Seuss' How the Grinch Stole Christmas – The Musical*, which broke box office records and has been touring every year

since 2008, including a UK production in 2019. His production of *A Christmas Carol* ran for five years at Ford's Theatre, and his Shakespeare productions include *Much Ado About Nothing* (Pioneer), *Two Gentlemen of Verona* (Old Globe and Acting Company), *Tempest* (Hanger), *Romeo and Juliet* (National Shakespeare Company), and *Merry Wives of Windsor* (Acting Company). He recently directed the opera *La Boheme* (starring Marina Costa Jackson) and *Pirates of Penzance* at Noorda Center.



He served on panels and committees for the Society of Directors and Choreographers, and has mentored emerging directors through both the SDCF and Drama League as well have having taught directing as an Assistant Professor at Utah Valley University. MattAugust.com

IN CONVERSATION WITH SCENIC DESIGNER TIM MACKABEE



Tim Mackabee's set design for *Barefoot in the Park*.

Kasser Family Artistic Director Matt August and *Barefoot in the Park* Scenic Designer Tim Mackabee sat down recently and discussed their careers, inspirations, and creativity.

MATT AUGUST: Tim, it seems like you and I had a very similar trajectory when we got out of graduate school. You went to a big program on the East Coast – Yale – and I went to CalArts on the West Coast. We both trained in the Ming Cho Lee lineage, although the designers at CalArts received that training second generation from Chris Barreca. We then both entered professional theater by way of assisting senior designers and directors. Tell me a little bit about those early formative years with Ming and other designers, and how they influenced the work that you then did independently.

TIM MACKABEE: It's interesting, because when I first moved to New York after undergrad, I felt like you could design a lot of shows for \$500, and they all looked the same. I have found that my experience is similar to many and, in order to make a living, I began assisting. Although those were some great and informative years, there was a fast ceiling.

Considering whether to pursue grad school, I hesitated. My mentor Neil Patel, with whom I'd

been working, advised me to take two or three years to mature as a designer outside of New York and focus intensely on improving my skills. I was feeling stuck and unable to progress to larger projects or major regional theaters.

His guidance led me to attend Yale. I had an OK time, there is no glamorizing grad school; I faced challenges and taking criticism wasn't my strong suit. During that time, I didn't worry about problems like money and production staff; instead, I worried about what I wanted my design to be, which was actually quite helpful.

After I left grad school, I started doing associate work on Broadway, this is what I mostly did for five or six years. Grad school doesn't immediately flip a switch where everyone's knocking at your door, however, the associate work I was getting was better paying and had better hours. I eventually found myself at a point where I had another pivotal decision to make. The financial dynamics shift – designers receive fees, assistants and associates get weekly wages. Some opt for the comfortable associate route, sidestepping the additional responsibilities. However, I desired

MATT AUGUST IN CONVERSATION WITH SCENIC DESIGNER TIM MACKABEE

more. In time, my shift occurred. More personal design work, less assisting, until it became my primary focus.

Now, I rarely assist unless someone truly needs a favor – which is rare, fortunately. My journey has transformed into my own projects, a change requiring numerous shows. It's an all or nothing, so you have to be good at all, I have found.

MA: You and Director Michael Berresse have worked together extensively. Tell me a little bit about that relationship and how you guys came to be such close collaborators.

TM: Funny enough, we started working together when I was an associate set designer before grad school. It was a Neil Patel show called *[title of show]* that started Off-Broadway at the Vineyard Theatre, and it did a bunch of jumping around Off-Broadway before it went to Broadway.

In the role of an associate designer, directors might not always extend the warmest treatment – you're not in the lead position. Despite that, having the ability to assist and solve issues is key. Michael Berresse, though, never treated me as less. He treated me as an equal. Even back when I was a young associate, he'd ask for my input, genuinely valuing it. Few directors do that. After our collaboration on Broadway, we stayed connected. His directing career soared, and his approachable nature made our work pleasant.

He fights for his vision and admits when he's uncertain. We don't always agree, which I think is the best part of a collaboration. Everyone shouldn't agree all the time because that means you're probably making the same thing over and over. He's a great guy.

MA: You are no stranger to designing for Neil Simon. What is unique about the way to approach comedy in general, and Neil Simon specifically?

TM: You have to be very careful with Neil Simon's works. While many plays can receive revivals, Neil Simon's comedies require preservation. His

intended pacing, structure, and set design are crucial. There is a ground plan that you can make changes to, however, he's really got it all figured out. That is not to say I can't be creative. Altering the core can disrupt the mathematically precise comedic flow from Person A to Person B.

The play's foundation must remain intact – it's a specific formula. This was our initial discussion with Michael. We could be creative, but certain elements are essential. A comedy set in one room demands specific features that cannot be dismantled. These essential elements define the play's integrity. It's not a case of a simple white box with a chair; it necessitates a window, a sense of place, and spatial dynamics. While internal creativity thrives, the foundational structure remains unaltered.

MA: What has been your biggest inspiration as a designer?

TM: Though I do enjoy the opera from time to time, my passion lies in musical theater, particularly the grand productions of the '80s and '90s that influenced me. In the beginning, I imitated other designers, borrowing ideas and learning the difference between paper designs and stage realities. Assisting renowned designers like John Lee Beatty shaped my inspiration.

Interestingly, the trend has shifted away from those grand productions recently, possibly due to factors like the pandemic and economic changes. However, I sense a desire from the audience to reclaim that larger-than-life theatrical experience. The next 10 to 20 years should be interesting as we navigate this shift.

For the full
conversation,
scan here



ARIZONA THEATRE COMPANY'S 2023 GALA

FOLLIES:

GLITZ, GLAMOUR, AND THE GOLDEN AGE

A spectacular fundraiser under the stars with world-class entertainment, fabulous food, and prestigious honors.

SATURDAY, OCTOBER 14, 2023

At the Historic Temple of Music and Art
330 S. Scott Avenue, Downtown Tucson



PAYING TRIBUTE TO

Georgy Award Recipients

Susan and Jeffrey Rein Dedicated Tucsonans, generous supporters, and avid theatre-lovers
and

Jack O'Brien Tony Award-winning director, lyricist, and producer

Get Tickets today at atc.org/gala



For more information:

cpreston@atc.org | 520-463-7669

Cocktail Attire





Recognized as the Official State Theatre of Arizona with a legacy started in 1966, ATC has an unwavering commitment to delivering exceptional theatrical experiences to the communities of Tucson and Phoenix. As the sole LORT (League of Resident Theatres) professional nonprofit regional theatre in Arizona, ATC proudly sets the gold standard for artistic excellence and innovation.

ATC is led by Executive Director Geri Wright and Kasser Family Artistic Director Matt August. Each season, ATC employs world-class artists to produce professional theatre, reaching an audience of over 130,000 patrons through mainstage productions, student matinees, and community outreach.

MISSION

Arizona Theatre Company's mission is to create world-class theatre about what it means to be alive today – inspiring curiosity and creativity, sparking empathy and joy – bringing all Arizonans together.

VISION

Arizona Theatre Company's vision is to transform the lives of every Arizonan through the power of theatre.

ATC supports its vital mission with these key initiatives:

ATC Mainstage

Each season, ATC produces five mainstage productions, bringing together the best talent from across Arizona, the country, and the world. ATC

playwrights, directors, designers, actors, and production teams represent the finest artists and technicians working today.

Engagement in Phoenix and Tucson ... and Beyond

ATC operates in two major cities, unlike any other LORT theatre in the country, providing a place for communities across Arizona to gather, share, and explore the art-making process, reaching beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all.

New Play Development

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

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 Student Matinees, playguides, and post-show discussions.

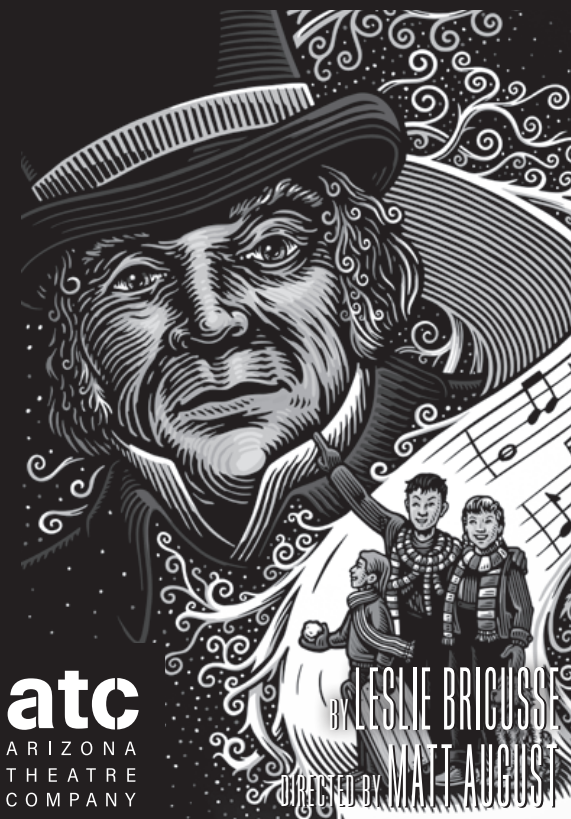
Living Our Values (LOV) Initiative

We strive to put our values at the center of who we are and what we do – continuously connecting our audiences, artists, staff, and stakeholders to our core values, creating a true sense of belonging, equity, and diversity within the organization and the communities we serve. Nowhere is this more important than the work we build and perform on our stages.

11/7/23 - 12/2/23

A New Holiday Musical

SHULER HENSLEY is
SCROOGE!



atc
ARIZONA
THEATRE
COMPANY

Adapted from the Oscar-nominated film *Scrooge* comes a Christmas musical spectacular by Oscar-winning, Grammy-winning, and Tony-nominated composer Leslie Bricusse. Tony Award Winner Shuler Hensley stars as Ebenezer Scrooge in this groundbreaking adaptation of Charles Dickens' *A Christmas Carol* filled with songs that are as impressive as the ones Bricusse wrote for *Willy Wonka and the Chocolate Factory*. The story follows the miserly Scrooge as he goes on a fantastical journey through his life over the course of a single Christmas Eve night. After a warning from the ghost of his business partner Jacob Marley, the Ghosts of Christmas Past, Present, and Future take Scrooge on a musical adventure that leads him towards his hopeful redemption. In a new version created uniquely for ATC, *Scrooge!* is the perfect holiday fare for families and audiences of all ages.

ATC.ORG / 833-ATC-SEAT

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



Scan QR Code
for more details
or visit **atc.org**

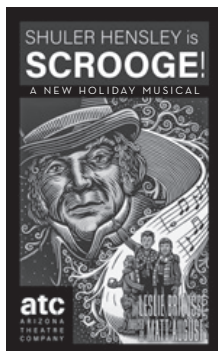
**SAVE ON
TICKETS!**

atc
ARIZONA
THEATRE
COMPANY

Want to See More Shows?

Flex Pass Advantage packages give you the best seats at the best prices and the most ticket flexibility!

Plus, pay one \$10 fee for your package vs. \$8 per ticket for single tickets ... Up to \$54 Savings.



PREMIUM FLEX PASS ADVANTAGE:

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

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

STANDARD FLEX PASS ADVANTAGE:

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

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

For more information atc.org/subscribe

PROFILE: MATT AUGUST



Named Arizona Theatre Company's Kasser Family Artistic Director in January 2023, Matt August brings experience as a theatre, opera, and film director as well as educator. His productions have broken Broadway box-office records (*Dr. Seuss' How the Grinch Stole Christmas*) and played in London, across the UK, Off-Broadway, in major regional theatres, at festivals, on national tours, at the Grand Ole Opry, and for three holiday seasons at Madison Square Garden. His work has also been featured on television and radio including NPR, in many film festivals, and even at the White House.

Q: You are no stranger to ATC; what was your first involvement with the company?

A: In 2016, I directed *The Gospel According to Thomas Jefferson*, *Charles Dickens and Count*

Leo Tolstoy: Discord, and we had our most sophisticated version of the show here. It was visually stunning. Then I was asked to do *King Charles III* in the fall. We took the approach of designing it like a big musical. During those back-to-back productions, I really admired ATC's robust and talented production department that enabled us to build two of the most visually astonishing shows that I've done in my career. It was pretty easy to fall in love with ATC, and from there I began the conversation with the board about coming in as the Artistic Director.

Q: What do you look for in a project?

A: I really enjoy the experiences where I get to deep dive into the script and culture that the stories come from. I have tried to only do projects that I feel very passionate about, so it becomes something that I am deeply invested in on a personal level. I work to figure out methods to speak to the audience in a way that is going to both delight and emotionally move them, but also hopefully somehow change them.

Q: What are your peak professional experiences?

A: The first play that put me on the map was *Sixteen Wounded*. I directed its premiere, and I knew from the moment I read it that it was saying something very special; it had a message that the playwright and I really wanted to share and stand in front of. That play started in a small downtown venue, grew into a star vehicle with Martin Landau, and later ended up on Broadway.

Another peak experience for me was the premier of *Baby Taj*, which allowed me to immerse myself in South Asian culture. The play is about a young woman who travels to India in search of motherhood. With all

PROFILE: MATT AUGUST



Mark Gagliardi, Armin Shimerman, and Larry Cedar in Arizona Theatre Company's *The Gospel According to Thomas Jefferson, Charles Dickens and Count Leo Tolstoy: Discord*. Photo by Tim Fuller.



Cast of Arizona Theatre Company's *King Charles III*. Photo by Tim Fuller.

PROFILE: MATT AUGUST

the research I needed to do, it became a very expanding experience for me, and what we came up with was a beautiful bridge between the two cultures.

Similarly, I had an opportunity to direct Shakespeare's *The Two Gentleman of Verona*, and I asked a question that I had never seen asked of the play before, "What if you actually took it seriously?" What I learned was it's a perfect rough draft for some of Shakespeare's later characters. I found a production that worked that I was fortunate to do a couple times. Ultimately, we came up with a fantastical story that was unique, thrilling, and emotional.

Q: What excites you about the future of ATC?

A: We have a passionate core support community in Arizona made up of adventurous audience members who are very smart and love to laugh, and that is going to allow us to have some very exciting and ambitious programming as we return to larger-scale productions. We have a really interesting model with a two-city operation. We are building every single show we produce to essentially tour. There is huge potential to continue our theatre's reach around the state and around the country. Our staff and production teams are fantastic. The level of talent and motivation in our infrastructure is very exciting because everyone is on board with the possibilities and how we're going to get there.

Getting Personal with Matt August

Residence: I split my time evenly between Phoenix and Tucson.

Favorite food: Sunday night steaks barbequed by my dad when I was a kid.

Favorite play: That's tricky! One of my favorites is *Barefoot in the Park* by Neil Simon, which I actually consider to be the perfect comedy. In a completely different genre, I also love *Scenes from an Execution* by Howard Barker, which is a story of a female renaissance painter who stood up to politicians by painting a piece that reflected the horror of war rather than the romanticizing of it.

Favorite production that I saw: Watching a French-language version of Peter Brook's production of *The Tempest* at the Bouffes du Nord theatre in Paris. I sat on a pillow at the foot of the stage with a copy of *The Complete Works of William Shakespeare* on my lap so I could follow along. I remember the show in English not in French.

How I have fun: Fly fishing.

Something that might surprise you about me: As a kid, I was dyslexic. And not surprisingly, I kept getting thrown out of English class.



CORPORATE, FOUNDATION, AND GOVERNMENT PARTNERS

Our work is made possible due to the generosity of many corporations, foundations, and government supporters. Through these partnerships, we can maintain a standard of artistic excellence while providing greater access to all.

List reflects donations made July 1, 2022 to August 10, 2023

2023 / 2024 SEASON SPONSOR:
I. MICHAEL AND BETH KASSER

2023 / 2024 CORPORATE SEASON SPONSOR:
LAVIDGE

Artistic Angels

(\$100,000+)

LAVIDGE

State of Arizona
Virginia G. Piper
Charitable Fund

Ovation Circle

(\$50,000 - \$99,999)

The Shubert Foundation

Spotlight Circle

(\$25,000 - \$49,999)

Arizona Commission on the Arts
Edgerton Foundation
Flinn Foundation
The Herberger Foundation
Phoenix Office of Arts
and Culture
SRP

Artistic Director's Circle

(\$10,000 - \$24,999)

Ameriprise Financial
APS
The Connie Hillman
Family Foundation
The H.S. Lopez Family
Foundation
National Endowment
for the Arts
RBC Wealth Management
Ralph L. Smith Foundation
UnitedHealthcare

Producer's Circle

(\$6,000 - \$9,999)

The Arizona Republic
John and Helen Murphey
Foundation

Director's Circle

(\$4,000 - \$5,999)

Blue Cross Blue Shield
of Arizona
Community Foundation
for Southern Arizona
The DesertLeaf Magazine
Margaret T. Morris Foundation
Spencer Fane LLP

Opening Night Circle

(\$3,000 - \$3,999)

Phoenix Pride
PICOR Charitable Foundation

Designer's Circle

(\$2,000 - \$2,999)

Applied Materials Foundation
Kellenberger + Tollefson Center
Long Realty Cares Foundation
The Stocker Foundation
Withtoft Apprill Family
Foundation

Insider

(\$1,000 - \$1,999)

Leonard J. and Irene Brown
Foundation, Inc.
Jarvis Foundation
Keaka Productions LLC

Patron

(\$500 - \$999)

Artezona Inc.
The Boeing Company
Matching Gift Program
Gertrude and Charles
Gordon Foundation
Margaret Mellon Hitchcock
Foundation

Friend

(\$250 - \$499)

Anonymous
Actor's Equity Foundation
The Benevity Community
Impact Fund
Margaret E. Mooney
Foundation
United Way Metro Chicago



DONOR ADVISED FUNDS

List reflects donations made July 1, 2022 to August 10, 2023

Anonymous

The Ken and Kelley Abrahams Charitable Fund at The American Gift Fund

The Larry R. and Florence A. Adamson Fund at the Community Foundation for Southern Arizona

The Ms. Jada Crellin Ahern Donor Advised Fund at National Philanthropic Trust

The Mary and Cameron Artigue Charitable Fund at Schwab Charitable

The Daniel Asia Donor Advised Fund at Renaissance Charitable

The ASU and ASUF at Valley of the Sun United Way

The BD2 Donor Advised Fund at the Community Foundation for Southern Arizona

The Berg Charitable Gift at Fidelity Charitable

The Jeffrey Berg and Debra Paget Fund at Cornell University Foundation

The Frances Chapin Foundation Philanthropic Fund at United Way of Tucson and Southern Arizona

The Charitable Contributions for Improving Quality of Live Donor Advised Fund at Fidelity Charitable

The Amy Charles and Steve McMillan Donor Advised Fund at The Jewish Community Foundation of Southern Arizona

The Bill/Donna Dehn Charitable Fund of the Ayco Charitable Foundation

The Samuel Denmark Family Fund at Fidelity Charitable

The Laura and Michael DiChristofano Fund at Morgan Stanley GIFT

The Norman and Tricia Don Charitable Fund at American Endowment Foundation

The Gerald and Barbara Ehrlich Donor Advised Fund at Bank of America Charitable Gift Fund

The Flatt Family Foundation at the Arizona Community Foundation

The Robert and Laurie Kaye Glaser Donor Advised Fund at The Jewish Community Foundation of Southern Arizona

The Thomas Godfrey Charitable Fund at Fidelity Charitable

The Gerry Goldsholle and Myra Levenson Donor Advised Fund held at Schwab Charitable

The Ellen and David Goldstein Donor Advised Fund at the Jewish Community Foundation of Southern Arizona

The Debbie Goodman and Patrick Butler Donor Advised Fund at Schwab Charitable

The Gordon Family Fund at Fidelity Charitable

The Hazan Family Donor Advised Fund at the Jewish Community Foundation of Southern Arizona

The Mack Jones Donor Advised Fund at Schwab Charitable

The Michael and Robin Kaiserman Philanthropic Fund of the Jewish Community Foundation of Southern Arizona

The Karcis and Seward Giving Fund at Fidelity Charitable

The Lowell and B Keppel Charitable Fund at Vanguard Charitable

The Carol and Foster Kivel Family Fund at the Community Foundation for Southern Arizona

The Norm and Teri Klein Donor Advised Fund at Schwab Charitable

The Kwoh Family Charitable Fund at Vanguard Charitable

The Sally Lanyon Donor Advised Fund at The Jewish Community Foundation of Southern Arizona

The Robert B. Leff and Janice M. Leff Fund at the Arizona Community Foundation

The Bertie and Jack Levkowitz Donor Advised Fund at the Jewish Community Foundation of Southern Arizona

The Betsy and Lew Lurie Family Charitable Fund at Fidelity Charitable

The Meyer Family Foundation

The George and Eleanor Mink Family Fund at Schwab Charitable

The Barbara D. Molotsky Fund at Fidelity Charitable

The Patrick J. O'Leary Foundation and Fidelity Charitable

The Pozarsky/Riley Charitable Fund at Fidelity Charitable

The Rein Family Fund at Schwab Charitable

The Reynolds Family Fund for Charitable Giving at Fidelity Charitable

The Valerie and Herschel Richter Donor Advised Fund at the Jewish Community Foundation of Greater Phoenix

The Riegger Charitable Fund at National Philanthropic Trust

The Roehrick Family Fund at Fidelity Charitable

The Tom and Eileen Rotkis Donor Advised Fund at Schwab Charitable

The RW/JM Charitable Trust at Fidelity Charitable

The Deborah and Marc Sandroff Donor Advised Fund at Morgan Stanley

The Arlene and Morton Scult Arts Foundation at Arizona Community Foundation

The Lex and Carol Sears Philanthropic Fund at United Way of Tucson and Southern Arizona

The Daniel J. and Evelyn G. Simon Donor Advised Fund of the Jewish Community Foundation of Greater Phoenix, Inc.

The Smallsreed Family Fund at Fidelity Charitable

The Richard P. Stahl Charitable Fund at American Endowment Foundation

The Tyler and Marcia Tingley Donor Advised Fund at Fidelity Charitable

The Ronald & Diane Weintraub Donor Advised Fund at The Jewish Community Foundation of Southern Arizona

The Elliott and Wendy Weiss Charitable Gift Fund at Schwab Charitable

The James D. Wezelman Donor Advised Fund at the Jewish Community Foundation of Southern Arizona

The Zimmermann Family Fund at Fidelity Charitable Fund

INDIVIDUAL DONORS

Our work is made possible due to the generosity of many individual supporters.

With the gifts from the following donors, we can maintain a standard of excellence while providing access to all.

July 1, 2022 – August 10, 2023

Artistic Angels

(\$100,000+)

I. Michael and Beth Kasser
Susan and Jeffrey Rein

Ovation Circle

(\$50,000 - \$99,999)

Alice and Paul Baker

Spotlight Circle

(\$25,000 - \$49,999)

Anonymous (1)
Shirley Estes
Kay and Walter Oliver
Richard P. Stahl
Charitable Fund

Artistic Director's Circle

(\$10,000 - \$24,999)

Char and Alan Augenstein
Christine and John Augustine
Mary Jan and Paul Bancroft
Gloria and Phil Cowen
Laura and Michael DiChristofano
Patricia Engels and Dick Medland
Joanie Flatt
Barb and Ted Frohling
Jay Glaser
Julie T. Kasper
Bill Lewis and Rick Underwood
Elsa and Jack McTavish
Marcia and Andrew Meyer
Jack and Becky Moseley
Mary and Matthew Palenica
Mary Beth and Jerry Radke
Deborah and William Scott
Jean and Fred Shaulls
Emily and Bob Vincent
Michael Willoughby

Producer's Circle

(\$6,000 - \$9,999)

Anonymous
Beverly Arrington
Mary and Cameron Artigue
Denice Blake and John Blackwell
Connie and Rodney Boorse
Susan and Brian Boylan
Susan Call
Leslie Dashew and Jack Salisbury
The Bill and Donna Dehn Charitable Fund
Bruce L. and Lynne Wood Dusenberry
Drs. Cindy Rankin and Thomas Elliott
Joan Epstein
Deanna Evenchik-Brav and Garry Brav
Dr. Mary Jo Ghory
Danie Glaser
Rob and Laurie Glaser
Ellyn and Jeff Gold
Nora Hannah and David Duntelman
Stephen and Amanda Heitz
Bob and JoAnne Hungate
Steven and Marta Ketchel
Teri and Norman Klein
Lori Mackstaller
Sandra Maxfield
Elyce and Mark Metzner
Adam James Michael and Manu Srivastava
Rosanna Miller
Caroline and Peter Morse
Patrick J. O'Leary and Karen Yamasaki
Karen Peters and Chris Thomas
Mallory and Donald Riegger
Tom and Eileen Rotkis
Carol and Lex Sears

Enid and Michael Seiden
Jacqueline Smith
Carolyn and John Stuart
Erica and Ross Stutman
Nancy Swanson
Susan and Stephen Thompson
Karen and James Wohlgenuth

Director's Circle

(\$4,000 - \$5,999)

Kelley and Ken Abrahams
Mara and Keith Aspinall
JoAnn and Dave Becker
Barbara and Franklin Bennett
Jacklyn Connoy and William Maguire
Robin and John Harris
Lee and Arthur Herbst
Sandy and Ed Holland
Mary and Paul Koss
Mr. and Mrs. Mark Landay
Sally and Richard Lehmann
Phil and Nora Mazur
Nina and Brian Munson
Trudi and Robert Murch
Pat and Wayne Needham
Sandra Rausch
Joan and Robbie Sherwood
Taryn and Mark Westergaard

Opening Night Circle

(\$3,000 - \$3,999)

Anonymous
Ginny L. Clements
Charitable Trust
Judy and Dave Crone
Thomas and Veronica Delgado
Catherine "Rusty" Foley
Rebecca and David Gaspar
Louise and Jim Glasser
Ellen and David Goldstein
Soozie Hazan and Michael Burns

Sandra and Elliott Heiman
Gary Jackson and Oscar De La Salas
Leslie Hall and Ted Jarvi
Mack Jones
Jean and Jordan Nerenberg
Brenda and Jim Schlosser
Rita and Steven Schlosser
Ingeborg and Ralph Silberschlag
Ronald and Diane Weintraub

Designer's Circle

(\$2,000 - \$2,999)

Larry R. and Florence A. Adamson
Barbara Bickel
Amy Charles and Steve McMillan
Liana Chase
Pamela and Thomas Frame
Drs. Margot W. and J.D. Garcia
Gerry Goldsholle and Myra Levenson
Lauren and Michael Gordon
Ann McLaren Helstad
Helen and Robert Jennette
Sandra Capin-Kauffman and Richard Kauffman
Drs. George and Maria Knecht
Nancy and Kent Kwoh
Donnasu and Jim Moody
Drs. Richard and Yvonne Morris
Beverly Simone
Jon Sutton
Karen Thornton

Insider

(\$1,000 - \$1,999)

Anonymous (3)
Jessica L. Andrews and Timothy W. Toothman
John Arbuckle, Jr.

INDIVIDUAL DONORS

Martha Baron
 Rosalie and Al Baumrucker
 Barbara and Mathis Becker
 Tony and Maria Beram
 Susan Berg
 Paula and Edwin Biggers
 Sandra and Charles Bonstelle
 Tyna Callahan and Dimitri Voulgaropoulos
 Geraldine Cass
 Shirley Chann
 Al and Sharyn Chesser
 Kathleen Church
 Elaine and Sidney Cohen
 Patricia Coyne-Johnson
 and John A Johnson
 Alicia and Jon Crumpton
 Barbara and John Cummings
 Jane and Ernest Del Rio
 Tricia and Norman Don
 Barbara and Gerald Ehrlich
 Brian and Laurie Ellerman
 Dr. Sean Elliott and
 Kim Gayton Elliott
 Norma and Stanley G. Feldman
 Margaret and Dennis
 Fesenmyer
 Linda Fulgenzi
 Angela and Jeffrey Glosser
 Cathleen and Thomas Godfrey
 Michael Godnick
 Donita Gross
 Suzanne Gross "Zippy"
 Dr. C. Keith Groty and
 Reverend Mary V. Groty
 Cristine and Ed Hansen
 Sharon and Louis Hekman
 Judy and Michael Holser
 Jacqueline Hufford-Jensen
 and Gregory Kroening
 Bob and Susan Johnstone
 Leianne Jones
 Nathan Joseph
 Jamie and Bill Kelley
 Tom Kelly
 Dr. Lowell H. Keppel
 and Ms. B. Keppel
 Bruce Kilbride and
 Lynn Krabbe
 Carol and Foster Kivel
 Ronald and Ruth Kolker

Jane Langenfeld and
 Duncan Chang
 Gloria and Jim Lawrence
 Laylah and Nathan Douglas
 Janice and Robert Leff
 Anne and Ed Lyman
 Thom and Kathy Mansur
 Kit and Joan Marrs
 Michelle and Joseph Millstone
 Barbara Molotsky
 Karen Nackard
 Douglas Ng
 Parviz Nikravesh and
 Agnes Stahlschmidt
 Peggy Odendahl
 Leona and James Pomush
 Ann H. Redding
 Lisa and Steve Reynolds
 Chuck and Terri Roehrick
 Ken and Judy Ryan
 Drs. Adib and Vivi Sabbagh
 Sally A. Sample
 Deborah and Marc Sandroff
 Marc and Tracy Schwimmer
 Arlene and Morton Scult
 Evelyn G. and Daniel J. Simon
 Philip Keller and Claire Sneed
 Bruce Spencer
 Marlene Tompkins
 and Jim Pyne
 Karen and Monty Turner
 Marion Weber
 Judy Weill
 Mary Weinstein
 James Wezelman and
 Denise Grusin
 Janice Wezelman and
 David Bartlett
 Weegee and Scott Whiteford
 Lois Wienshienk
 Jana and Mark Wilcke

Patron

(\$500 - \$999)

Anonymous (7)
 Joseph Acker
 Jada Crellin Ahern
 Susan and Larry Allen
 Cheri Anderson

Susan Johnson-Ash
 and Gregory Ash
 Lyn Ashton and Herbert
 Stevenson
 Carolee and Daniel Asia
 Eva Bacal
 Jeannette and Robert Barnes
 Clare and Duane Baylor
 John Bechman
 Dr. Cash and Susanne Beechler
 Kathleen and Brad Bohnert
 Jonathan and Carol Bradley
 Martha Brightwell
 Suzanne and Don Brown
 Debbie Goodman-Butler
 and Patrick Butler
 Diana and Jay Caldwell
 Mr. and Mrs. D. Chavez
 Dr. Jay and Betty Citrin
 Jan Copeland
 Susan and Ennis Dale
 Barbara Davis
 Ms. Anna Don
 Jan and Leo Dressel
 Colleen Dunne
 Martha Durkin
 Judith Effken
 Karen and Lionel Faitelson
 Ronna Fickbohm and Jeff Willis
 Mary Jo Fitzgerald
 Jan Olav and Lucille Flaaten
 Frank Flasch
 Brigitta and Curtis Forslund
 Kathy Garrett
 Jane Gellman
 Ami and John Giardina
 Barry Gillaspie
 Muriel and Marc Goldfeder
 Dr. Robert W. Gore
 Peggy Goulding
 Jerome and Anita Gutkin
 Sara and Andrew Gyorke
 The Haddock Stanton
 Foundation
 Rita Hagel
 Lynnell Gardner MD and
 Michael Hamant MD
 Ruth Murphy and John Hay
 Suzanne and Lester Hayt
 Anne Leary and Bill Hemelt

James Herzfeld
 Susan Hetherington
 Tom and Sandy Hicks
 Lynn R. Hoffman
 Marta and Robert C. Holl
 Dr. and Mrs. Barry Holt
 Lisa and Gary Israel
 Caroline Jank
 Toni and Joseph Kane
 Dale Keyes
 Barbara and Jay Kittle
 Tamar Rala Kreiswirth
 and John DeLuca
 Barbara and Graham
 Kretchman
 Lynne Lagarde and
 Bob Stankus
 Joan Le Fevre
 Ellen and Philip Leavitt
 Dr. Alan Levenson and
 Rachael K. Goldwyn
 Bertie Levkowitz and
 Thomas Herz
 Dr. and Mrs. Martin Levy
 Laura and Barry MacBan
 Jo and Matt Madonna
 Penny Marchand
 Ann and George Mavko
 Jeanne Miyasaka and
 Joseph Ryan
 Shirley G. Mune
 Michael and Patricia Ore
 Jane and William Pearson
 Clyde and Jane Perlee
 Jeanne Pickering and
 Mike Andrew
 Sylvia Pozarnsky and Tom Riley
 Valerie and Herschel Richter
 Drs. Linda Riordan and
 David Siegel
 Loretta and Chacho Romero
 Randee Ross
 Donna and Darrell Sabers
 Harriet and Thomas
 Scarborough
 Patricia and Harry Schlosser
 Suzanne and Lewis Schorr
 Arleen and Fred Schwartz
 Polly and Joe Seeger
 Jeannette Segel
 Barbara and Robert Seyfried

INDIVIDUAL DONORS

Gregory Sheets and
Gary Beavan
Cathy Shell
Patricia Simpson
Diane and Ken Skotak
Rica Spivack
Claire Steigerwald
Dan and Jill Stevenson
Olga Strickland
Hugh and Allyn
Thompson
Marcia and Tyler Tingley
Larry Tuck
Catherine and Bruce Uhl
Lisa Ungar and
Robert Fridrich
Dawn and David
Veldhuizen
Gary Waugh
Clifford Webster
Wendy and Elliott Weiss
Mary and John Wilber
Nancy and Ted Wolter

Friend

(\$250 - \$499)

Anonymous (5)
Audrey and Daniel
Abrams
Mary Ahrens
Pauline Albert
Ovadan Amanova-Olsen
Rae and Peter Aust
Pamela and Frank Bangs
Angela and Jeff Bartell
Robin and Kent Batty
Frank and Cindy Bennett
Jeffrey F. Berg and
Debra H. Paget Fund

Kathleen and Bill Bethel
Mary Bielsik and
Hal Holman
Peter Bleasby
Rebecca Block and
Tim Haskin
Diane and Donald
Bristow
Michael Heimbuch and
Mitchell Bunting
Bonnie and David Burnett
Jennifer and
Michael Caplan
Jenny and Leo Carrillo
Brenda and Lonnie
Cavaliere
Elaine and Morton
Cederbaum
Julie Cohn
Arlan Colton and
Jeff Ramos
Kristi and David Cooper
Paula and Michael
Culbert
Sandy Czachor
Raul Delgado
Marissa Dellomo
Bill Devereaux
Natalie and Jim DeWeese
Susan and Barclay Dick
Carole and David
Drachler
Mary and John Enemark
Nancy and Richard Fintzy
Cindy and Jerry Foley
Charles Gardner
Claire Genser
Carol and Paul Gerlach
Bruce Gillaspie

Miriam and Richard
Glabman
Laurie and Chuck
Goldstein
Midge and Gerald Golner
Julia Gordon
Stephen N. Graff
Dennis Grether and
Catherine Kelly
Jennifer Gross
Pat and John Hemann
Dolores and Doby
Hillenbrand
Marcia and Gregory
Hilliard
Cecelia and Les Hunter
Deborah and Jeff Jacob
Deborah Jamieson
and Scott DeWald
Judy Janson
Mary and Thomas
Johnson
Pam Johnson
Richard and Shirley
Johnson
Joanne and Paul
Johnston
Robin and Michael
Kaiserman
Hy Kaplan and
Sue Vardon
Louise and Joseph Keane
Lendre and King Kearns
Sally Jane Kerschen-
Sheppard
Stephen Klafter
Suzan-Oda and Bill Knese
Karen and Sherwin
Koopmans

Sally Lanyon and
Paul Hawkins
Laura and Charlie
Lentner
Mickey and Jeff Leonard
Marcia Lindley
Kay Martens and
Philip Cram
Daniel Matlick
Shirley and Stanley
Matlick
Felicia and Warren May
Lauri McCannless
Sandra McNabb
Anonymous
Eleanor and George Mink
Donald Mower
Alice and Edward
Neuwirth
Margie Nicholson
Elise and Rick Oestreich
Jones Osborn
Mira and Chuck Ott
Esther M. Pasalis
Alyce Pennington
Sally and Ben Perks
Patricia and Wallace
Rickards
Kathy and Jack Rife
Joan Roberts
Alice and Bill Roe
William and Eileen
Roeske
Quinta and Philip
Rosenberg
Shirley and Thom Rossa
Mica and Kent Rossman
Anonymous

Dee Ann and James
Sakrison
Anonymous
Judy and Michael
Schaffert
Eric Scharf
Sally and Robert Schlew
Jennifer Schneider
Elizabeth Schulman
Robyn and Edward
Schwager
John and Maria Schwarz
Julie Karcis and
James Seward
Isaac Shaw
Betty Shelby
Patricia and Mark
Smallreed
Glenn Smith
Joyce and Jim Smith
Richard Snodgrass
and Merrie Brucks
Jennifer Spencer
Darryl and Helen Stern
Michael and Jeanne
Sturgis
Laura Sullivan
Lori Surina
John Szafranski
Gayle A. Traver
Margaret Norem and
Rick Unklesbay
Anonymous
Marjorie and Lester
Westphal
Nancy and Peter White
Pamela and Dennis
Winsten
Anonymous
Edwin Zimmermann

Continue ATC's Legacy by Becoming a Donor Today!

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

Donate at atc.org/give or call 520-463-7669.



INDIVIDUAL DONORS

List reflects donations made July 1, 2022 to August 10, 2023

GIFTS IN HONOR OF

Beverley Arrington by Florence and Tony Franklin

Bill Bethel by Shelby and Linda Silverman

Betsy Bolding by Dorothy Kret

Stacey Jay Cavaliere by Brenda and Lonnie Cavaliere

Aune DeWitt by Schuyler DeWitt

Mary Ann and Darryl Dobras by Sara Jane and Ben Norton

Pat Engels by Barbara Provus and Fred Wackerle, and Dennis Grether and Catherine Kelly, Barbara Molotsky, and Polly Jensen, Mallory and Donald Riegger, and Mary Goldstein

David Ira Goldstein by Joel and Cathy Bez

Jeff Guldner by Mallory Lebovitz

The Connie Hillman Foundation by Anonymous

Tim Janes by Katherine Gregg and Maureen Metcalfe

Jodi Kammerer by Kevin Kammerer

Joshua Kassel by Anonymous

Michael and Beth Kasser by Carolee and Daniel Asia, Jarvis Foundation, and Loretta and Chacho Romero

Carley Elizabeth Preston by Celena Robles

Emily Rosenberg Pollock by Betsy Bolding

Susan and Jeffrey Rein by Anonymous

James Sullivan by Marie Darmer

Geri Wright by Kay and Walter Oliver

GIFTS IN MEMORY OF

Betty Bublitz by Anonymous

Angus E. Burke by Pamela and Dennis Winsten

Bruce Davis by Irene and Oscar Rockhold, Kerri and Shaun Druckmiller, Louise and James Weiss, Anonymous, and Barbara Unger and Ted Sakano

Marcia DelTorto by Colleen Dunne

Kathleen Flasch by Frank Flasch

Steve Goulding by Peggy Goulding

Francis Jank by Caroline Jank

Lucia Mar by Maria Mar

June J.C. Martin by Diana and Jay Caldwell

Celia McMurry by Anonymous

Brian Jerome Peterson by Cindy and Michael Leonard

Marjorie Sharp by Jean Beck

Geri Silvi by Jennifer Spencer

Larry L. Smith by Bill Sheppard and Range Shaw

James Sullivan by Laura Sullivan, Marie Darmer, Deborah Haeseler, Sarajejan and Jeri Harwood, Rona Rosenberg, and Anonymous

Ray Tevis by Anonymous

Larry Tippie by Anonymous

Frances Yee and Henry Kelly by Anonymous

LAND ACKNOWLEDGMENT STATEMENT

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](https://www.heard.org/education/arizona-indian-communities)** or the **Amerind Museum: [amerind.org](https://www.amerind.org)**, among others.

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 and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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

LEGACY SOCIETY

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

Anonymous*

Anonymous

Cameron and Mary Artigue

JoAnn and David Becker

Helen and Robert Begam*

Nathaniel and Suzanne
Bloomfield

Dr. and Mrs. James F. Blute, III

Betsy Bolding

Thomas Chapman

Jacklyn Connoy and
William Maguire

Len* and Doris Coris

The Estate of Frank K. Davis*

Slivy Edmonds*

Bob and Nancy Eschrich

Carol Fink

Joanie Flatt

Michael O. Flatt*

Ted and Barb Frohling

Harry and Lois Garrett

Dr. Mary Jo Ghory

Steven Cohen and

Michael Godnick

Chester and Ann Goldberg*

Mr. Terrance M. Hanson

Mr. and Mrs. Edward J. Harrison

Andrew F. Holtz

Jacqueline Hufford-Jensen
and Gregory Kroening

I. Michael and Beth Kasser

Dr. Philip Keller

Bill and Kathy Kinney

Maxine and Jonathan Marshall*

Joan A. Morris

Peggy and Gerry* Murphy

Terry and Jerry Neuman

Don* and Peg Nickerson

Martha and Terry Allen Perl
Endowment for the Arts

Ronald Robinette and
Sharon Roediger

Arnold and Carol Rudoff

Robert V. Schauer*

William C.* and Deborah
Chisholm Scott

F. William Sheppard

Daniel J. and Evelyn G. Simon

Richard Stahl*

Robert* and Shoshana Tancer

Roy Van Note

Virginia A. Weise*

Mark and Taryn Westergaard

Maggie White

Richard H.* and Linda Whitney

* deceased

ATC'S LEGACY SOCIETY

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



Cast of *Fiddler On The Roof*. 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.

Geri Wright
Executive Director

Matt August
Kasser Family Artistic Director

ARTISTIC

INTERIM ASSOCIATE PRODUCER
Matthew Wiener

PLAYWRIGHT-IN-RESIDENCE
Elaine Romero

PRODUCTION

PRODUCTION MANAGER
Jamie S. Lara

**ASSOCIATE
PRODUCTION MANAGER**
Sheldon Lane

**PRODUCTION OFFICE
MANAGER**
Hannah Al-Baiaty

STAGE MANAGEMENT

ASSISTANT STAGE MANAGER
Mykel Marie Hall

STAGE MANAGER APPRENTICE
Jess O'Connor

SCENERY

TECHNICAL DIRECTOR
Arthur Potts

**ASSISTANT TECHNICAL
DIRECTOR**
Jared Strickland

LEAD CARPENTER
John Crain

CARPENTER
Larry McDonald
Cory Walters

PAINTS

CHARGE SCENIC ARTIST
Charlotte Alcorn

ASSISTANT SCENIC CHARGE
Sammie Nickel

PROPERTIES

PROPS SUPERVISOR
Jim Luther

PROPS ARTISAN
Shadow Gilmore

PROPS & PAINTS ASSISTANT
Aidyn Corkell

COSTUMES & WARDROBE

COSTUME DIRECTOR
Shelly Williams

**ASSISTANT COSTUME
DIRECTOR**
Sandahl Tremel

**ASSISTANT COSTUME
DESIGNER**
Lindsay McDonald

DRAPER
Phyllis Davies

JUNIOR DRAPER

Caitlin Fanning

WIG & MAKEUP SUPERVISOR
Maggie Clark

WARDROBE SUPERVISOR
Jacob Miller

**TEMPE/PHOENIX
LEAD DRESSER**
Afton Hensley

ELECTRICS & PROJECTIONS

**LIGHTING & PROJECTIONS
SUPERVISOR**
Tiffer Hill

LEAD ELECTRICIAN
Allison Gammons

STAFF ELECTRICIAN
Alexis Glas

**TEMPE/PHOENIX
LIGHT BOARD OPERATOR**
Wade Yorke

SOUND

SOUND SUPERVISOR
Mathew DeVore

**PRODUCTION SOUND
ENGINEER**
Brianna Moore

TEMPE SOUND ENGINEER
Sophia Rodriguez

STAGE CREW

CREW LEAD TUCSON
Emma Prange

CREW LEAD TEMPE/PHOENIX
Tanner Gurule

ADMINISTRATION

GENERAL MANAGER
Julie Fancher

**DIRECTOR OF OPERATIONS
AND EVENTS**
Nick Cianciotto

COMPANY MANAGER
Cat Tries

**ASSOCIATE COMPANY
MANAGER / EDUCATION
OUTREACH**
Mary-Jo Okawa

**DEVELOPMENT &
MARKETING**

**CHIEF DEVELOPMENT
AND MARKETING OFFICER**
Paula Taylor

**DIRECTOR OF ANNUAL
FUND AND STEWARDSHIP**
Carley Elizabeth Preston

GRANTS MANAGER
Gretchen Pace

**DONOR EXPERIENCE &
OUTREACH COORDINATOR**
Madison Ablin

DIRECTOR OF MARKETING
Bitty Rosenberg

**CREATIVE AND
BRAND MANAGER**
Richard Giuliani

**MARKETING OUTREACH
COORDINATOR**
Ethan Hoover

**DIGITAL MARKETING
COORDINATOR**
Marina Nelson

**DIGITAL MARKETING
COORDINATOR**
Nicholas Kuhn

FINANCE

CHIEF FINANCIAL OFFICER
Mark Kochman

SENIOR ACCOUNTANT
Nancy Kilmer

ACCOUNTING COORDINATOR
Patricia Walter

BOX OFFICE & HOUSE MANAGEMENT

**DIRECTOR OF
PATRON SERVICES**
Juliet Martin

**ASSISTANT DIRECTOR OF
PATRON SERVICES**
Linda Schwartz

PATRON SERVICES MANAGER
Richard Ragsdale

**ASSISTANT BOX
OFFICE MANAGERS**
Carrie Luker
Keith LaSpaluto

PATRON SERVICES ASSOCIATE

Katelin Andrews
Sophia Nagore
Sarah Smiley
Wendy Sander

HOUSE MANAGER
Bill Bethel

FACILITIES

FACILITIES MANAGER
Horace Ashley

MAINTENANCE SUPERVISOR
Dean Morgan

FACILITIES STAFF
Jesus Francies
Derrick Herrera

Your Support Makes An Impact!



Donations to Arizona Theatre Company Go Beyond the Stage.



Connecting thousands of students to theatre and educational programs.



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



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

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



SNAP: **BARCODE ON THE RIGHT**

CALL: **520-463-7669**

ONLINE: **ATC.ORG/GIVE**

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





BOARD OFFICERS

Pat Engels, Chair

Kay Oliver, Secretary

Adam Michael, Treasurer

BOARD OF TRUSTEES

Beverly Arrington

Char Augenstein

Matt August, The Kasser Family Artistic Director

Brian Boylan

Michael Bradford

Phil Cowen

Deanna Evenchik-Brav

Joanie Flatt

Nora Hannah

Stephen Heitz

Gary Jackson

Patrick Jones

Dr. Brian Jorgensen

Michael O'Connor

Mary Beth Radke

Don Riegger

Joan Sherwood

Erica Stutman

Karen Wohlgemuth

Geri Wright, Executive Director

EMERITUS TRUSTEES

Jessica L. Andrews, Managing Director Emeritus

Paul Baker

Katie Dusenberry

Lynne Wood Dusenberry

Darryl Dobras

Shirley Estes

David Ira Goldstein, Artistic Director Emeritus

I. Michael Kasser

Dr. John Schaefer

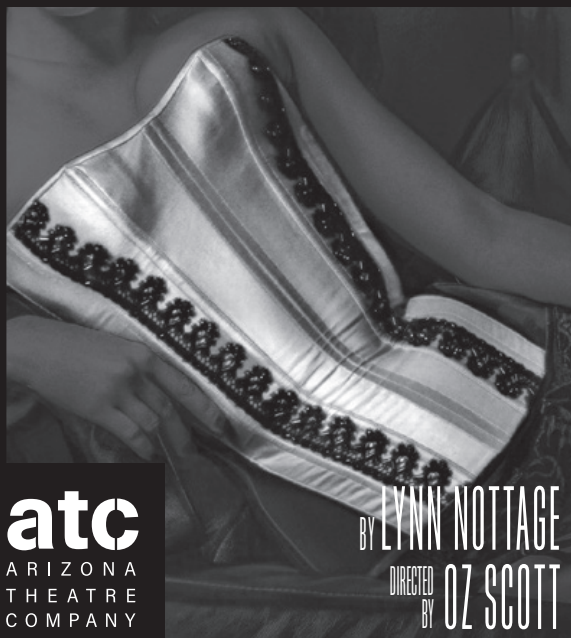
F. William Sheppard

1/20/24 – 2/10/24

“A revealing romantic drama about
finding just the right fit.”

- *The Chicago Sun Times*

INTIMATE APPAREL



atc
ARIZONA
THEATRE
COMPANY

BY LYNN NOTTAGE
DIRECTED BY OZ SCOTT

Two-time Pulitzer Prize-winning author Lynn Nottage's play *Intimate Apparel* tells the story of a 1905 successful African American seamstress who makes revolutionary undergarments for an array of women – from high-society socialites to enterprising ladies of the night. Her business acumen, innovative skills, and utter discretion are much in demand, but at 35, her personal life has taken a backseat. *Intimate Apparel* explores her forbidden relationships with an Orthodox Jewish fabric vendor, her privileged and struggling clientele, and a long-distance suitor who will profoundly change her life.

ATC.ORG / 833-ATC-SEAT

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



Scan QR Code
for more details
or visit **atc.org**

3/2/24 - 3/23/24

Winner of the Tony Award for Best Play and
Drama Desk Award for Outstanding New Play

MASTER CLASS



atc
ARIZONA
THEATRE
COMPANY

BY **TERRENCE McNALLY**
DIRECTED BY **MARCIA MILGROM-DODGE**

Master Class, the Tony-winning play by Terrence McNally, tells the story of the uncompromising opera diva Maria Callas as she delivers a life altering master class to students at an elite opera training program. During the class, she encounters three vastly different students who are by turns hilariously crushed, soulfully uplifted, and profoundly inspired by her singular artistry. Based on a series of real-life classes Callas delivered at Juilliard, *Master Class* inspires us, transports us, and transforms us by carving a window into the soul of one of the most complicated and celebrated artists of the 20th century who pushed the boundaries of artistic sacrifice and quality.

ATC.ORG / 833-ATC-SEAT

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



Scan QR Code
for more details
or visit **atc.org**

4/27/24 - 5/18/24

**"SHEPARD'S MASTERWORK ...
IT TELLS US A TRUTH, AS GLIMPSED
BY A 37-YEAR-OLD GENIUS."**

- *New York Post*

TRUE WEST



atc
ARIZONA
THEATRE
COMPANY

BY **SAM SHEPARD**
DIRECTED BY **JENN THOMPSON**

Sam Shepard's Pulitzer finalist and Tony-nominated play *True West* is a Cain and Abel story of brotherly love and sibling rivalry set against the Dreams of the American West. Successful screenwriter Austin settles in to house sit his mother's desert home to write his next screenplay, while his brother Lee, an alcoholic drifter, arrives to rob the neighborhood. A hysterically twisted story unfolds as the estranged brothers torment each other until they are forced to collaborate on a screenplay for Austin's producer with the promise of a huge Hollywood payday. Ultimately reversing roles and finding themselves in each other's shoes, the two brothers discover that this town ain't big enough for the both of them.

ATC.ORG / 833-ATC-SEAT

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



Scan QR Code
for more details
or visit **atc.org**



THEATRE INFORMATION

The Temple of Music and Art is a beautifully refurbished 1927 theatre, built in the Spanish Colonial style that flavors so much of our city. The following services and policies ensure your comfort and enhance your experience at the theatre.

THEATRE POLICIES

Latecomers – Latecomers will be seated only at an appropriate and predetermined break in action. In order not to disturb patrons who are already enjoying the performance, latecomers may be seated in alternate locations until intermission.

Cellphones and Cameras – As a courtesy to our patrons and the actors, the use of cameras and recording devices is not permitted within the theatre. Please restrict cellular phone use to the courtyard only.

Children – Children under 5 are not permitted in the theatre during performances.

Emergency calls – Emergency calls may be made to the House Manager's cell phone directly: **520-547-3981**.

Smoking – Smoking is not permitted anywhere within the building. Look for designated smoking area signage. In the event of smoking onstage, a sign will be posted in the lobby.

ACCESSIBILITY SERVICES

Assisted Listening Services – The theatre is equipped with the Sennheiser Mobile Connect listening system for use by patrons with partial hearing loss or limited range of hearing. An Ambassador Usher or our House Manager can assist you with connecting hearing aids to the system. Additionally, devices may be checked out in the Lobby to access the system. Please be prepared to leave a driver's license or other form of identification while using your headset.

American Sign Language – Many productions have a performance available in American Sign Language (ASL). For information about the dates of our ASL performances, please contact the Box Office.

Captioning – Coordinated with the action onstage, those in open-captioned seating will be able to read the play's dialogue displayed in large letters on an LED screen. For open-captioned performance dates, contact the Box Office.

Accessible Seating – is available via the Box Office for all performances. If you would like seating assistance at the theatre, please contact the House Manager at **520-547-3981**.



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