

INTIMATE APPAREL



atc

ARIZONA
THEATRE
COMPANY

2023 / 2024



FEBRUARY 16 - MARCH 3, 2024

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

INTIMATE APPAREL

BY
LYNN NOTTAGE

SCENIC DESIGNER
ALEXANDER DODGE

COSTUME DESIGNER
KAREN PERRY

SOUND DESIGNER
DANIEL PERELSTEIN JAQUETTE

LIGHTING DESIGNER
VICTOR EN YU TAN

CASTING
MICHAEL DONOVAN CASTING
MICHAEL DONOVAN, CSA
RICHIE FERRIS, CSA

STAGE MANAGER
WESLEY APFEL*

DIRECTED BY
OZ SCOTT

Commissioned and first produced by South Coast Repertory and Center Stage.

Originally produced in New York by Roundabout Theatre Company,
Todd Haimes, Artistic Director.

INTIMATE APPAREL is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

ARIZONA PRODUCTION SPONSOR: **KAY AND WALTER OLIVER**

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

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



CAST (IN ORDER OF APPEARANCE)

ESTHER TRACEY N. BONNER*
MRS. DICKSON..... SAUNDRA MCCLAIN*
GEORGE COREY JONES*
MRS. VAN BUREN DAWN CANTWELL*
MR. MARKS AARON CAMMACK*
MAYME SARAH HOLLIS*

THERE WILL BE ONE 15-MINUTE INTERMISSION

UNDERSTUDIES

ESTHER & MAYME - TANISHA J. RAY; MRS. DICKSON - LYDIA CORBIN;
GEORGE - RICHARD CHOMPS THOMPSON; MRS. VAN BUREN - ANA DRAGOVICH;
MR. MARKS - DANNY BASS

ADDITIONAL PERSONNEL

ASSISTANT STAGE MANAGER: MYKEL MARIE HALL
ASSOCIATE COSTUME DESIGNER: LINDSAY MCDONALD
ASSOCIATE SCENIC DESIGNER: CLAYTON DOMBACH
INTIMACY COORDINATOR: CHRISTIE KERR

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 or emit light can greatly disturb your fellow audience members and the performers. PLEASE TURN THEM OFF before the performance.

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

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.

LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Welcome to the wonderfully emotional world of Lynn Nottage, the only female playwright to win the Pulitzer Prize twice and one of America's most treasured theatre artists. Nottage's plays regularly champion underdogs. They shed light on communities, and women, whose voices have been ignored or drowned out by the systems that purport to lift them. They are plays about classism, struggle, upheaval, and betrayal, but more essentially, they are stories about hopes, dreams, connections, and triumph. Her ability to weave deep, real emotion into stories set in circumstances both dire and mundane allows our imaginations to soar and our hearts to engage, transporting us beyond our lives, completely and intimately into the lives of others. We see ourselves in each of her brilliantly colorful characters, and they stay with us.

Intimate Apparel tells the story of an America still recovering from the Civil War and struggling to live up to its ideals and values as it enters the modern era. Esther, a Black seamstress approaching middle age, with no family and no prospects, leans into both her dream of opening a high-end salon for Black women and her talent for creating exquisite lingerie, becoming an in-demand and exclusive stylist selling her wares to both the high-class women of Fifth Avenue and the downtown brothel workers. Along the way she connects with two very different men: an Orthodox Jewish fabric vendor and a foreign laborer digging on the Panama Canal who ultimately comes to New York to marry her. This set up becomes the launch for a story of America as a true melting pot in the early 20th Century.

Intimate Apparel is also a story based on the journey of Nottage's own great-grandmother, about whom little was known aside from her seamstress talents and the dream that became family legend. In 2003, Nottage was commissioned to turn this family lore into a play, and the rest is theatre history. It premiered at South Coast Repertory Theatre and Baltimore Center Stage, and then opened off-Broadway at the Roundabout Theatre in 2004 with a production that launched Viola Davis into stardom.

Since then, it has become one of the most widely produced plays in the country, and we are absolutely thrilled to finally bring it here to ATC. The company of actors you are about to see are tremendous, led by the Jeff Award-nominated actress Tracey N. Bonner and helmed by legendary director Oz Scott. Please take a moment to read Oz's bio if you haven't already. His trailblazing for, and influence on, the American theatre is profound, having been the original director of *for colored girls who have considered suicide / when the rainbow is enuf*. He comes to ATC to direct this passion project from a busy and prolific career as one of Hollywood's most in-demand television directors. It's been nothing but a pleasure to work with such a talented – and revered – veteran theatre artist. We are so honored to have him at ATC.

Enjoy the show!

Matt August
Kasser Family Artistic Director



LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



Welcome to 2024.

A new year is like a brand-new notebook. The binding is uncracked, the blank pages untouched and open to endless possibilities. No dog-eared pages, coffee stains, or scribbled out musings. It's just waiting to be filled with new experiences, memories, and achievements. While we don't disregard all the other well-loved notebooks full of ideas and dreams, notes and doodles, this new notebook is a new chapter yet to be written.

Like that well-loved notebook, our lives reflect the experiences we have faced. We learn to adapt, to think creatively, and to find innovative solutions to the obstacles that cross our paths. These experiences have equipped us with the skills and knowledge necessary to navigate the unknown and embrace the opportunities in the future.

We at ATC are constantly evolving and adapting to embrace the changing needs and expectations of our community. In the year ahead, we will continuously strive to bring exciting and engaging productions to our stages, while seeking out collaborations with talented artists and community organizations. One of our highest priorities is to continuously nurture our healthy company culture so we can be our best selves for you. And in 2024, our overarching focus is that every interaction with you – our patron – is a memorable one.

You are a very important part of the history of Arizona Theatre Company and are now written in our 2024 notebook. Your support and loyalty have been the driving force behind our successes, and we are grateful for the trust you have placed in us. Thank you for being on this journey.

“Cheers to a year filled with new adventures and limitless potential!”

A handwritten signature in black ink, appearing to read "Geri", with a stylized flourish extending downwards from the end.

Geri Wright
Executive Director

ABOUT THE PLAYWRIGHT

Playwright and screenwriter **Lynn Nottage** is the first, and remains the only, woman to have won the Pulitzer Prize for Drama twice: in 2009 for her play *Ruined*, and in 2017 for her play *Sweat*. Her plays have been produced widely in the United States and throughout the world.

Most recently, Nottage premiered *MJ the Musical* at the Neil Simon Theater on Broadway, *Clyde's* at Second Stage Theater on Broadway, and an opera adaptation of her play *Intimate Apparel* commissioned by The Met/Lincoln Center Theater.

Her other work includes *Floyd's* (retitled *Clyde's*) (Guthrie Theater), the musical adaptation of Sue Monk Kidd's novel *The Secret Life of Bees* (The Almeida Theatre/The Atlantic Theater), *Mlima's Tale* (Public Theater), *By The Way, Meet Vera Stark* (Lilly Award, Drama Desk Nomination; Second Stage/Signature Theater), *Ruined* (Pulitzer Prize, OBIE, Lucille Lortel, New York Drama Critics' Circle, Audelco, Drama Desk, and Outer Critics Circle Award; MTC/Goodman Theater); *Intimate Apparel* (American Theatre Critics and New York Drama Critics' Circle Awards for Best Play; Center Stage/SCR/Roundabout Theater); *Fabulation, or The Re-Education of Undine* (OBIE Award; Playwrights Horizons/Signature Theater); *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*

Her play *Sweat* (Pulitzer Prize, Evening Standard Award, Obie Award, Susan Smith Blackburn Prize, Tony Nomination, Drama Desk Nomination) moved to Broadway after a sold-out run at The Public Theater. It premiered and was commissioned by the Oregon Shakespeare Festival American Revolutions History Cycle/Arena Stage. Inspired by her research for *Sweat*, Nottage developed *This is Reading*, a performance installation based on two years of interviews at the Franklin Street Reading Railroad Station in Reading, Penn., in July 2017.

She is the co-founder of the production company Market Road Films, whose most recent projects include the award-winning documentary *Takeover*



(*NY Times*, Op-doc), the Peabody nominated podcast *Unfinished: Deep South* (Stitcher), *The Notorious Mr. Bout* (Premiere; Sundance 2014), *First to Fall* (Premiere; IDFA 2013) and *Remote Control* (Premiere; Busan 2013, New Currents Award). Over the years, she has developed original projects for Amazon, HBO, Sidney Kimmel Entertainment, Showtime, This is That, and Harpo. She was a writer and producer on the Netflix series *She's Gotta Have It* directed by Spike Lee, and she was a consulting producer on the third season of *Dickinson* (Apple TV+).

Nottage is the recipient of a MacArthur "Genius Grant" Fellowship, Steinberg "Mimi" Distinguished Playwright Award, PEN/Laura Pels Master Playwright Award, William Inge Festival Distinguished Playwright, TIME 100 (2019), (among other awards). She is a graduate of Brown University and the Yale School of Drama. She is also a Professor of Theatre Arts in the Theatre Department at Columbia School of the Arts. She is currently an artist-in-residence at the Park Avenue Armory in New York City.

lynnnottage.com

ABOUT THE DIRECTOR

Oz Scott is an award-winning entertainment industry veteran and highly sought after director whose notable work includes hundreds of television episodes along with dozens of stage productions, made-for-TV movies, and motion pictures. One of the best in his field for nearly five decades, Scott has directed and produced *Kingdom Business*, *Sacrifice*, *The District*, and *Black Lightning*. He has directed episodes of *S.W.A.T.*, *Chicago Med*, *Gotham*, *Scream: The TV Series*, ABC's *Boston Legal*, *The Practice*, *Wonderland*; NBC's *Medium*, *American Dreams*, and *Ed*, *CSI NY*, *C.S.I.*, *Num3ers*, *The Unit*, *The Guardian*, *Family Law*, *The District*, *JAG*, and *American Gothic*; and FOX's *Ally McBeal* and *Party of Five*. Cable projects include *Soul Food* (Showtime), *Any Day Now* (Lifetime), and the extremely popular movie *The Cheetah Girls* on The Disney Channel. Early TV projects included *The Cosby Show*, *Northern Exposure*, *Chicago Hope*, *Picket Fences*, *LA Law*, *Diagnosis Murder*, *Hill Street Blues*, *Fame*, *Dirty Dancing*, *227*, *Scarecrow and Mrs. King*, *Gimme A Break*, and many others.

In 2002, Scott directed one of VH1's highest-rated programs, the original motion picture *Play'd – A Hip Hop Story*. Other movie credits include *Tears and Laughter: The Joan and Melissa Rivers Story* (1994), *Spanish Judges* (1999) featuring Vincent D'Onofrio and Matthew Lillard, and the renowned comedy smash hit *Bustin' Loose* (1981) starring Richard Pryor and Cicely Tyson.

This year Scott produced two films for Tubi and Village Roadshow: The award-winning *Cinnamon* and *Murder City*.

Scott's professional theatrical career began at Arena Stage and then New York, where he eventually staged and took to Broadway the widely acclaimed play *for colored girls who considered suicide when the rainbow is enuf* by Ntozake Shange. He directed Shange's original productions of *Spell #7* and *Where The Mississippi Meets the Amazon*. Other regional theatre projects include *The Ballad of Emmett Till* (Goodman), *From the Mississippi Delta* (Cincinnati Playhouse), and *Fences* (Asolo Theater). He directed *Resurrection* at Arena Stage



and Hartford Stage, and then restaged it for Philadelphia Theatre Company. He also directed writer Daniel Beaty in a one-man production of *Resurrection*. Other one-actor projects include Sandra McClain's one-woman play *Barbara Jordan: A Rendezvous with Destiny* and Ralph Harris' one-man play *Mannish Boy*.

Scott for a period was named Artistic Director of the Eugene O'Neill Film and Television Screenwriting Conference, which focused on writers in transition; playwrights, novelists, poets, and songwriters moving from one medium into film and TV.

Traveling to Russia with *The Old Settler* for the O'Neill, Scott directed both an American cast as well as a Russian cast in a Russian translation. At the O'Neill, he worked on close to two dozen new plays featuring some of the most talented writers in the theater.

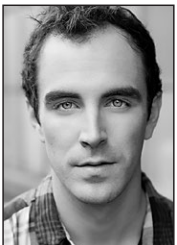
Scott received an NAACP Image Award, the Drama Desk Award, Village Voice OBIE Awards for Off Broadway, a Genesis Award, and the Nancy Susan Reynolds Award. He is a graduate of New York University's Tisch School of the Arts (MFA).

CAST (IN ALPHABETICAL ORDER)



Tracey N. Bonner (Esther) is excited to be making her Arizona Theatre Company debut. Her recent theatre credits include *Toni Stone* (Goodman Theatre); *Exit Strategy* and *Jitney* (Kenny Leon's True Colors); *Start Down* (Alliance Theatre);

April 4th 1968, *What I Learned in Paris*, and *The Mountaintop* (Indiana Rep); *We Are Proud to Present* (Victory Gardens); *Native Son*, *Invisible Man*, and *Home* (Court Theatre); *Bud, Not Buddy* and *Jackie and Me* (Chicago Children's Theatre); and *Brothers of the Dust*, *The Talented Tenth*, and *Joe Turner's Come and Gone* at Congo Square Theatre, where she has been a proud Ensemble Member since 2009. Television/Film credits include her recurring role as Pastor June on the Netflix series *Sweet Magnolias*, *Raising Dion*, and *Cobra Kai* (Netflix), *Black Lightning* (CW), *Swagger* and *Beanie Bubble* (Apple TV+), *Cop Shop*, and *Greenland*. Tracey holds a B.S. in Speech Comm & Theatre from Tennessee State University and an MFA in Acting from The Theatre School at DePaul University. She'd like to take this time to thank her parents, close friends, fit family, amazing cast & crew, ATC, and director Oz Scott for this empowering opportunity.



Aaron Cammack (Mr. Marks) returns to ATC; you may recognize him as Tom Jenkins in *Scrooge!* and from last season when he played Tom Wingfield in *The Glass Menagerie*. Cammack trained with the illustrious Kathryn

Gately and studied acting as a graduate student

at the University of Washington. Regional and other theatre credits include *Sex with Strangers* as Ethan (12th Avenue Arts), *Love's Labour's Lost* as Berowne (Seattle Shakespeare Company), *Lungs* as M (Live Theatre Workshop), *Venus in Fur* as Thomas (Live Theatre Workshop), *Skies Over Seattle* directed and devised by Lisa D'Amour (Jones Playhouse), *Dark of the Moon* as Hank (Den Theatre), *Avenue Q* as Princeton (Warren Theatre), *Henry V* as King Henry (Wilson Theatre), and others. Cammack was nominated for an Excellence in Teaching Award at the University of Washington. He would like to thank his family, his partner, and the recovery community for the unending support. And a special thank you to Rabbi Shalom Lubin, Neil Cantor, and Rafi Levavy. @Aaron.Cammack



Dawn Cantwell (Mrs. Van Buren) (she/her) is a bi-coastal performer and writer. Select Broadway credits include *1776* (dir. Diane Paulus and Jeffrey L. Page, Standby), *Wicked* (dir. Joe Mantello, Nesslerose), and Sting's *The Last*

Ship (dir. Joe Mantello, originated the role of Young Meg). National Tours include *1776* (Col. Thomas McKean); *Les Miserables*, and Theatre of the Stars. Off-Broadway/Regional credits include *Love's Labour's Lost* (37 Arts), *Music in the Air* (NY City Center Encores!), *Dogfight* (Second Stage), *Sistas: The Musical* (Actors Temple), *F#%king Up Everything* (Elektra), and *The Master Class* (Long Beach Playhouse). Film credits include *The Train* opposite Eli Wallach and *Save The Date*. TV credits include *Every Other Sunday* (Amazon) and the upcoming pilot *Jumping Beans: Let's Be Friends*. Cantwell is also a

CAST (IN ALPHABETICAL ORDER)

multi-instrumentalist and is writing a musical alongside Addi McDaniel. She has a BFA from NYU Tisch. Many thanks to my team at Avalon Artists Group and Vanguard, and to my very patient loved ones. dawncantwell.com | [@dawasong](https://www.instagram.com/dawasong)



Sarah Hollis (Mayme) is an actor, writer, and producer. She's thrilled to make her ATC debut and reunite with Oz, who was her first director for TV ever! Her TV and Film credits include *The Unit*, *Lie to Me*, a 10-episode arc

on *24* starring Kiefer Sutherland, *Kill Your Darlings*, and starring alongside Rumer Willis in *My Divorce Party*. A few favorite theater credits include *Clue* (Paper Mill Playhouse & La Mirada); *Tiny Beautiful Things* starring Nia Vardalos, *King Charles III*, and *Pygmalion* (Pasadena Playhouse); *Twelfth Night*, *Macbeth*, and *The Book of Will* (USF), and *A Raisin in the Sun* (A Noise Within). Hollis is also a voice over artist; select credits include *The Search for Wondla* and *Big Nate*. She has recently become a new Disney Princess, Queen Disa, who comes out of the Frozen Universe. You can hear a podcast (*Frozen: Forces of Nature*) starring her character on all podcast platforms! She is the voice for several video games and major campaigns including Target, AT&T, Google, Essentia, and Food Lion. As a producer, she is in development for four feature films and three television shows. Hollis has her own production company, Métisse Story Productions, to create stories of inclusion. She is inspired to create content about belonging and self-acceptance ... to tell the stories of the unheard, unseen, and

unusual, and give them the center stage. [@mssarahhollis](https://www.instagram.com/mssarahhollis) | sarahhollis.com



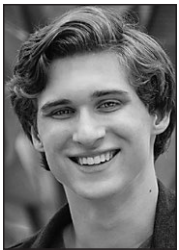
Corey Jones (George) is thrilled to be making his debut with ATC and to work on this project with this fantastic cast and creative team. On Broadway, he played The General in 1st and 2nd National Tours of *The Book of Mormon*. Regional credits include Walter Lee in *A Raisin in the Sun*, King John in *King John*, Aaron in *Titus Andronicus*, and Caliban in *The Tempest* (Utah Shakespeare); Bruce in *A Distinct Society*; Markinson in *A Few Good Men* (La Mirada); *Million Dollar Quartet* and *Our Town* (South Coast Repertory); *Grinch* (Old Globe); *Wild With Happy* (Pittsburgh City Theater); *The Elaborate Entrance of Chad Deity* (Dallas Theater Center); *The Color Purple* (Celebration Theater); *Gee's Bend* (Arkansas Repertory); *Othello* (Shakespeare Santa Cruz); *Macbeth* and *Ragtime* (PCPA); and various roles at the Williamstown Theatre Festival and Illinois Shakespeare Festival. He graduated from the University of Texas-Austin and Washington University in St. Louis.



Sandra McClain (Mrs. Dickson) is making her ATC debut. A two-time Ovation and LA Drama Critics Award nominee for Best Actor, her theatrical career spans more than four decades. As an actor, Broadway and Off-Broadway credits include *Seven Guitars*, *For Colored Girls...*, *Bubbling Brown Sugar*, *Stop-Kiss*, *The*

CAST (IN ALPHABETICAL ORDER)

Colored Museum, *Pericles*, and *The River Niger*. Regional credits include *Raisin in the Sun*, *Ma Rainey's Black Bottom*, *Look Homeward Angel*, *Oklahoma!*, *Queenie Pie*, *Romeo and Juliet*, *All's Well That Ends Well*, *Macbeth*, *Much Ado About Nothing*, *From the Mississippi Delta*, *Joe Turner's Come and Gone*, *Wedding Band*, *Porgy and Bess*, and *The Tempest* at such notable theaters as Kennedy Center, The Shakespeare Theatre in D.C., Shakespeare Santa Cruz, Alliance Theatre, Alley Theatre, Philadelphia Drama Guild, Two River Theatre, Musical Theatre West, Syracuse Stage, McCarter Theatre, A.R.T., Spoleto Festival, New York Shakespeare Theatre, 2nd Stage, N.E.C., New Federal Theatre, Classic Theatre Company, Hudson Guild, Billie Holiday Theatre, Coconut Grove, and A Noise Within to name a few. McClain received her MFA in Directing at CSU Fullerton last year and has taught Advanced Acting and Theatre for Social Change in various colleges. In past seasons, she directed such diverse fare as *The Play That Goes Wrong*, *Cabaret*, *Spring Awakening*, *Flyin' West*, and *Intimate Apparel*. As an author, her upcoming book *Career Paths of African-American Directors: Pushing Boundaries* is being published by Routledge. Currently, she is developing an animated series, *Peepo and the Magic Talisman*. saundramcclain.com



Danny Bass (Understudy Mr. Marks) returns to ATC after recently appearing in *Scrooge!* (Nephew, Young Ebenezer). Bass is a senior BFA Musical Theatre major at the University of Arizona. Recent credits include *Head Over Heels* (Musidorus)

and *Into the Woods* (Jack) with Arizona Repertory Theatre as well as *Bonnie and Clyde* (Buck) with Casa Mañana. Bass would like to thank his family for their constant support, his professors for their investment in his professional career, and AJ for being “dope and also cool.”



Lydia Corbin (Understudy Mrs. Dickson) is thrilled to be a part of ATC's production of *Intimate Apparel*. As a Virginia native and a graduate of Norfolk State University, she has always been a fan of the Arts. Corbin has performed in numerous projects throughout Arizona including Black Theatre Troupe's *Steal Away, Barbecue*, and *Trouble in Mind*; Stray Cat Theatre's *Fairview* and *POTUS*; B3 Productions' *Miss Evers' Boys*; Laughing Pig Theatre's *Monologue Cafe: FML*; and The Bridge Initiative's productions of *A Feminine Ending* and *My Body, No Choice*. She is looking forward to sharing this platform with such a talented cast, and she is very excited about other projects on the horizon. So, stay tuned!



Ana Dragovich (Understudy Mrs. Van Buren) is excited to be working with Arizona Theatre Company for the first time. She is a Tucson-raised, Los Angeles-based theatre and film/TV actor. Recent credits include *Cannibal Queen* in *Airness* (Breckenridge Backstage Theatre); *Sibella Understudy/Lady Eugenia*/Ensemble in

CAST (IN ALPHABETICAL ORDER)

A Gentleman's Guide to Love and Murder (Breck-enridge Backstage Theatre); Taylor in *Haunt Season* (First Fright LLC); and Ensemble in *The Pirates of Penzance* (Gilbert and Sullivan Opera Company Chicago). Dragovich is a graduate of Loyola University Chicago (B.A. Theatre) and Roosevelt University Chicago College of Performing Arts (M.M. Voice). She enjoys horror novels, new wave and goth music, snowboarding, dance, and traveling. Special thanks to her parents for their continuous encouragement and support!



Tanisha J. Ray (Understudy Esther/Mayme) is delighted to be making her debut with Arizona Theatre Company! A licensed counselor and published author, Ray has previously worked on whimsical plays like *Pooh* and *A Wrinkle in*

Time as well as productions about social justice, advocacy, and mental health such as the award-winning short film *Yellow Rose*, *The Trial of John Brown*, *Doubt*, *N*, *A Shot Away*, *Precious*, and *String of Pearls*, a play specifically written for four actresses to play 27 characters. Ray is truly honored to participate in this expertly written play about creativity and resilience.



Richard Chomps Thompson (Understudy George) is a playwright, screenwriter, producer, and performer who was previously an understudy in ATC's *Pru Payne*. While his acting career has spanned live stage, voice over, film, and

contemporary art installations, as a writer he is still a Hearst poet at heart along with being a James Beard nominee. His work in production has afforded him the incredible network of Friends in Film through A-listers (Janet Urban), Monsoon Productions (Tucson), Bitfire Entertainment (Phoenix), Lori Lyle Films (Lori Lyle), Seelie Studios, Avai Films, and many others. He has locally produced original manuscripts including *Last Call* and the 2019 Tucson Fringe Festival's *The GRANDest Pageant* as well as his film short *You.kNow.Me?* (Apex award nominee). Stage performances include *Boy Willie* in PCC's *The Piano Lesson*, *Emergency* with Invisible Theatre, *Trigoran* in *Stupid F\$#@kin' Bird*, and *Cal* in *The Little Foxes* with Winding Road. Recent film and television credits include *A Kind of Mystery - A Question of Guilt*, *The Love Song for William H. Shaw*, *The Majestic*, *Twixxx* (Toronto Film Festival nominee), *Maya: The Series*, and *The Prototype*, and *Becoming Tiffany*. In 2024, he will be directing and producing *Goodbye, Acacia*.



THE CREATIVE TEAM

Oz Scott (Director) see page 6 for full bio.

Wesley Apfel (Stage Manager) is excited to collaborate with Arizona Theatre Company for the first time! Recently, he stage managed *Hippest Trip – The Soul Train Musical* (World Premiere), *A Christmas Carol*, and *Poor Yella Rednecks: Vietgone 2* (American Conservatory Theater). Other recent credits include *Lear* (CalShakes), *UNSEEN* and *Peter and the Starcatcher* (Oregon Shakespeare Festival), and the West Coast premiere of *Predictor* (Capital Stage). New York credits include *The Graduate*, *The Boys From Syracuse*, and *Festen* (Broadway); the original Off-Broadway productions of *Gutenberg! The Musical*, *Bat Boy: The Musical of Musicals*, and *The Thing About Men*; and shows with The Public Theater, Paper Mill Playhouse, and Barrington Stage. Northern California credits include *Somewhere* (TheatreWorks); *This Is How It Goes*, *After the Revolution*, and *Detroit* (Aurora Theatre); *Scenes from 71* Years*, *Night Over Erzinga*, and *ReOrient* (Golden Thread, Resident Artist); *The 39 Steps*, *Lucky Stiff*, and *Xanadu* (Center REP); and more than 25 productions with Capital Stage, Sacramento Theater Company, and Music Circus. For Frances.

MyKel Marie Hall (Asst. Stage Manager) is excited to return to ATC for her third season. She was Assistant Stage Manager on *Barefoot in the Park* and last season's *The Legend of Georgia McBride*, *The Lion*, *The Glass Menagerie*, and *Private Lives*. Some of her favorite credits include ASM for *Pirates of Penzance*, PA for *The Conclusion of Henry VI Parts 2 and 3* (Utah Shakespeare Festival), and PSM for *Legally Blonde*, *Assassins*, and *42nd Street* (Southern Utah University). Hall received her BS in Theatre Arts and Psychology from Southern Utah University. All the love and gratitude to her

friends and family for their endless support and encouragement.

Alexander Dodge (Scenic Designer) is making his ATC debut. Broadway credits include *I Need That*, *Anastasia* (Outer Critics Nomination), *A Gentleman's Guide to Love and Murder* (Tony, Drama Desk and Outer Critics Nominations), *Present Laughter* (Tony Nomination), *Old Acquaintance*, *Butley*, and *Hedda Gabler*. Select Off-Broadway credits include *Russian Troll Farm*, *Harry Clarke*, *The Whisper House*, *The Understudy*, and *Observe the Sons of Ulster ...* (Lortel Winner). Other credits include *Disney's Hunchback of Notre Dame* (La Jolla and Paper Mill Playhouses/ Japan/Germany/Austria) and *All New People* (London West End). Opera projects include *Samson et Dalila* (Metropolitan Opera), *The Thirteenth Child* (Santa Fe), *Ghosts of Versailles* (L.A. Opera), *Ukiyo-E* (Grand Théâtre de Genève), *Il trittico* (Deutsche Oper Berlin), and *Lohengrin* (Budapest). Dodge holds an MFA from Yale.

Victor En Yu Tan (Lighting Designer) designed more than 600 productions since his 1974 New York City professional lighting debut on the world premiere of Frank Chin's *Year of the Dragon* (American Place Theatre). Recent designs include the premieres of *Memorial* and *Brothers Paranormal* (Pan Asian Rep), the premiere of Gong Lum's *Legacy* (New Federal Theatre), the premiere of *Freedom Rider* (Alabama Shakespeare Festival/Crossroads Theatre), and the premiere of *Kansas City Swing!* (Crossroads Theatre). Other projects include *Sheila's Day* (Lincoln Center Education Institute); *Vanya, Sonia, Masha and Spike* (Center Stage-Baltimore); *Romeo and Juliet*, *Death of a Salesman*, *Carousel*, *Vanya, Sonia, Masha and Spike*, *The Whipping Man*, *Broke-ology*, *The Borderland*, and many others (Kansas

////// **THE CREATIVE TEAM** \\\\\\\

City Repertory Theatre); the premiere of *Black Pearl Sings!* (Virginia Stage, Capital Rep, and ETC Santa Barbara); the premiere of *Resurrection* (Arena Stage and Hartford Stage); the premiere of *The Ballad of Emmett Till* (Goodman Theatre); the premiere of *Train to 2010* (Crossroads Theatre); the 20th anniversary revival of *Sheila's Day* (Hartford Stage); the premiere of *On Naked Soil* (Theatre for the New City); and *Stick Fly* (McCarter Theatre). His lighting design for *Machinal* (Kansas City Repertory Theatre) was selected to represent American designers at the Scenography Exposition, Prague Quadrennial 2003. His awards include the Obie Award (NYC Off-Broadway) for Sustained Excellence in Lighting Design, the Villager Award (NYC Off-Off-Broadway) for outstanding Lighting Design of *Before She Was Even Born*, the Los Angeles Drama-Logue Award for Outstanding Achievement in Theatre for the lighting design of *The Colored Museum*, Kansas City Drama Desk Award for Best Lighting Design of *The Deputy*, The Sarasota & Manatee Critics' SAMMY Award for Best Lighting Design of *Nicholas Nickleby Pt. I & II*, and the Maharam Citation for Lighting Design from the American Theatre Wing for *Ntozake Shange's A Photograph*.

Karen Perry (Costume Designer) is making her ATC debut. She has designed costumes for *Lady Day at Emerson Bar & Grill* (Syracuse Stage), *Destiny of Desire Telanovela Musical* (Old Globe), *Clyde's* (Berkley Rep & Huntington Theatre – Norton Award Recipient Best Costume Design), *Wine in the Wilderness* (Two River Theatre), *A Raisin in the Sun* (NYSF Public Theatre), *Personality: The Lloyd Price Musical* (People's Light), and *Lackawanna Blues* (Broadway & Mark Taper Theatre). Perry has designed nine of the 10 August Wilson Century Cycle plays (she has yet to design *Fences*).

Television credits include the *Gregory Hines Show*, *Saturday Night Live*, and *The Brother from Another Planet*. Perry received a Norton Award, Lucille Lortel Award, LA Ovations Awards, a CDG Award, an Ace Award, a Hewitt Award, and is an Emmy and Audelco Award nominee and nine-time recipient and NBTf Lifetime Achievement Award Recipient.

Daniel Perelstein Jaquette (Sound Designer) is a freelance sound designer, composer, and musical director. He has been the professor of sound design for theatre at Arizona State University since 2019. Other recent designs and original music include projects at Opera Philadelphia, Cincinnati Playhouse, Cleveland Playhouse, McCarter Theatre, Actors' Theatre of Louisville, Geva Theatre, Phoenix Theater, Wilma Theater, Arden Theatre, Roundabout Theatre, and others. Jaquette has received two Barrymore Awards and 16 Barrymore Award nominations in three categories. He is a proud member of the Theatrical Sound Designers and Composers Association and United Scenic Artists local 829.

Christie Kerr (Intimacy Director) is excited to make her ATC debut! She has worked throughout the country as a Director, Choreographer, Intimacy Choreographer/Coordinator, Teacher, and Performer. Select productions include *Jesus Christ Superstar*, *Kinky Boots*, *Crazy For You*, *42nd Street*, *Legally Blonde*, *Sister Act*, *Pippin*, *Spring Awakening*, *Spamalot*, *Thoroughly Modern Millie*, *The Addams Family* and *Head Over Heels*. Kerr has trained as an Intimacy professional with both TIE and IDC. To further her training as an Intimacy professional, she was recently selected as one of 15 members in the elite cohort of the Educator Advocacy Program with Theatrical Intimacy Education (TIE) in

////// THE CREATIVE TEAM //////////////

2022. Kerr is currently an Associate Professor of Musical Theatre at the University of Arizona. A graduate of the University of Michigan, Kerr holds a BFA Degree in Musical Theatre Performance. She is a proud member of SDC and MTEA. christiekerr.com

Michael Donovan (Casting Director) is the recipient of nine Artios awards, presented by the Casting Society of America for Outstanding Achievement in casting; his colleague Richie Ferris has three Artios awards. They have cast more than 1,000 shows produced at such venues as the Hollywood Bowl, the Ahmanson Theatre, the Mark Taper Forum, Pasadena Playhouse, the Kirk Douglas Theatre, Walt Disney Concert Hall, Laguna Playhouse, International City Theatre, Ebony Repertory Theatre, the El Portal Theatre, La Jolla Playhouse, the Getty Villa, the Garry Marshall Theatre, the Theatre @ Boston Court, the Soraya Performing Arts Center, the 24th St. Theatre, San Francisco Symphony, the Palazzo and Paris in Las Vegas, Arkansas Rep, Kentucky Shakespeare Festival, Indiana Rep, and the Troubadour Wembley Park in London – as well as several national tours, numerous films, TV series, and commercials. Donovan is also

the President of the Board for the Foundation for New American Musicals.

Lynn Nottage (Playwright) – a playwright and screenwriter – is the first woman in history to win two Pulitzer Prizes for Drama. Her plays have been produced widely in the United States and throughout the world. Recent work includes the book for *MJ the Musical* (Broadway), the libretto for the *Intimate Apparel Opera* (LCT), and *Clyde’s* (Broadway, 2ST, Goodman Theater), and she co-curated the performance installation *The Watering Hole* (Signature Theater). Past work includes *Sweat; Ruined*; the book for *The Secret Life of Bees; Mlima’s Tale; By the Way, Meet Vera Stark; Intimate Apparel; Fabulation, or the Re-Education of Undine; Crumbs from the Table of Joy; Las Meninas; Mud, River, Stone; Por’knockers*; and *POOF!*. She has also developed *This is Reading*, a performance installation in Reading, Pennsylvania. Nottage is a member of the Theater Hall of Fame and the recipient of a MacArthur “Genius Grant” Fellowship (among other awards). She is also an Associate Professor at Columbia University School of the Arts and is a member of the Dramatists Guild.



EXECUTIVE LEADERSHIP

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

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

His productions have been recognized with nominations and awards from LA's *Ovation*, Washington, D.C.'s *Helen Hayes*, Arizona's *Mac*, San Francisco's *Bay Area Critics*, *Broadway World*, Utah's *Audience Choice*, and Australia's Helpmann Awards. His work has appeared on Year End Top Ten lists for the *LA Times*, *San Francisco Chronicle*, *Huffington Post*, *Arizona Republic*, *Oakland Tribune*, *Arizona*

Daily Star, *San Jose Mercury News*, and *NPR/KQED*. He has been awarded internships, 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

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.

////// **EXECUTIVE LEADERSHIP** ////

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.



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



[Facebook.com/arizonatheatrecompany](https://www.facebook.com/arizonatheatrecompany)



[instagram.com/arizonatheatre](https://www.instagram.com/arizonatheatre)



[tiktok.com/@arizonatheatre](https://www.tiktok.com/@arizonatheatre)



[linkedin.com/company/arizonatheatrecompany](https://www.linkedin.com/company/arizonatheatrecompany)



[threads.net/@arizonatheatre](https://www.threads.net/@arizonatheatre)



[x/arizonatheatre](https://x.com/arizonatheatre)



ATC.ORG / 833-ATC-SEAT

INTIMATE APPAREL

BY LYNN NOTTAGE

DIRECTED BY OZ SCOTT

Esther has spent years with her head down, working as a seamstress designing intimate apparel for women from all walks of life. They come with secrets and romances that she could only imagine. But now, one letter launches the beginning of her own adventure.

Esther's landlady, Mrs. Dickson, delivers the letter from a man named George from Panama. A swarm of questions buzz in her head. Who is George? What has he written? And most of all why has he written to her? The mystery and excitement are more than she can bear. Yet, for Esther, the answers must come from someone who can get them. Someone who can read. A luxury not easily available to her.

Luckily, Esther's diverse clientele has her covered. The privileged Mrs. Van Buren and the spirited Mayme, an African American lady of the night, can both read and write. They find that the rigorous endeavor of building the Panama Canal has left George lonely and longing for a connection beyond the trenches of his work. For a moment, Esther is hesitant to have her friends write back, but with their encouragement she responds. A series of exchanged letters grows into much more than a simple connection between pen pals when George proposes to Esther in one last letter.

Panic sets in. For years, Esther has counted herself out of the game of love. Her only correspondence with a man has been with Mr. Marks, her fabric supplier. Their bond over fine fabrics is unique and touching. Even so, societal pressures and cultural traditions limit their ability to make it anything more than a friendship. Plus, after more than a decade of watching young women around her get married off, the promise of a marriage for her became implausible. So, she sewed up her hopes and dreams in a magnificent quilt holding money saved up to build a beauty shop for black women like herself.

However, as George makes his way to the United States, a new dream emerges. Esther can finally see a world outside of Mrs. Dickson's boarding house. It's her turn to be whisked off into the sunset. It's her turn to be wanted. It's her turn to wear intimate apparel.

The anticipation of George's arrival and the wedding to follow set Esther's heart ablaze. She wonders for a moment if she's made a hasty decision but finds confidence

ABOUT THE PLAY

in the undeniable feeling in her heart. She is in love, and someone is in love with her. Yet, when the sunset finally does come, it falls flat. The sky is not suddenly vibrant with wistful streaks of orange and red sunlight. It is simply the same.

As if all her fears were coming true at once, George is noticeably disappointed in the way Esther looks. His sights are seemingly set on finding work, but his pride prolongs him from pursuing anything. When he learns of Esther's paramount savings in her quilt of dreams, his motives become evident. And yet, Esther earnestly chooses to believe that the George who wrote those letters still lives inside the George who stands before her now.

While Esther struggles to recover their relationship, she encounters truths that turn her stomach. For the first time she experiences anguish, heartache, and rage. With words and emotions she has never felt before, she gives way to her reckless urges. She risks one dream for another, and in the end, all that remains is more heartbreak.

Brought to life from the inspiration of a single photo, Lynn Nottage's *Intimate Apparel* gives voice to the voiceless. While cleaning out her grandmother's things, Nottage came upon a picture of her grandmother holding two children. The image sparked a series of questions never to be answered. With her mother gone and her grandmother barely conscious, she was left to put the pieces together herself. She knew her grandmother was a seamstress and that she was married to a Barbadian immigrant and that was it. Thus, by way of building out her grandmother's story, *Intimate Apparel* was born.

The only female playwright to win the Pulitzer Prize twice (*Ruined*, 2009 and *Sweat*, 2017), Lynn Nottage is one of the most prolific authors in our industry. She has also received a Tony nomination for Best Book of a Musical for *MJ: The Musical*. Her résumé ranges from plays and musicals to film and television. *Intimate Apparel* has even been adapted for the Opera.

Her fearless commentary on race, the working class, and ambitions in the United States have made Nottage one of the most acclaimed playwrights of our day. With new perspectives and stories at the center of her work, she often inspires meaningful conversations about how we treat ourselves ... and one another.

For ATC's production of *Intimate Apparel*, Nottage's words will be under the care of acclaimed director Oz Scott. With his career rooted in theatre and directing some of the greatest television hits (*Psych*, *90210*, *Black-ish*, *Scream*, and Disney's *The Cheetah Girls*), Scott brings a wealth of knowledge and artistry to the ATC stage.

We can assure you this is not your typical love story. This show is sure to be another catalyst for important conversations and get you thinking about what you're willing to sacrifice for love. And then think again. Above all, is it worth it?

IN THE REHEARSAL ROOM



Oz Scott, Sarah Hollis, Tracey N. Bonner, Dawn Cantwell & Corey Jones. Photo Tim Fuller.



Dawn Cantwell & Tracey N. Bonner. Photo Tim Fuller.

Sarah Hollis & Tracey N. Bonner. Photo Tim Fuller.

IN THE REHEARSAL ROOM



Oz Scott. Photo Tim Fuller.



Tracey N. Bonner & Corey Jones. Photo Tim Fuller.



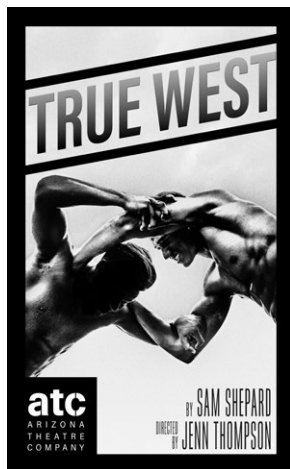
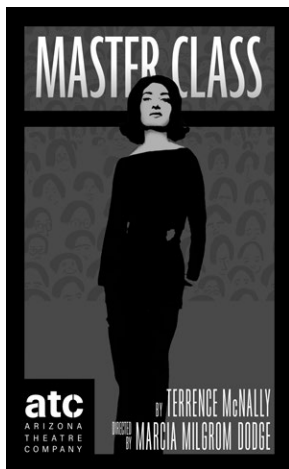
Aaron Cammack & Tracey N. Bonner. Photo Tim Fuller.



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



ABOUT ATC



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.



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 January 3, 2024

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)

Margaret E. Mooney
Foundation

The Shubert Foundation

Spotlight Circle

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

Arizona Commission on the Arts

Edgerton Foundation

Flinn Foundation

The Herberger Foundation

HS Lopez Family Foundation

Phoenix Office of Arts
and Culture

SRP

Artistic Director's Circle

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

Ameriprise Financial

APS

Arts Foundation for Tucson
and Southern Arizona

The Connie Hillman
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

City of Tempe Arts and
Culture

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)

Cantor Forensic
Accounting, PLLC

Cox Charities

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

Withoft Apprill Family
Foundation

Insider

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

Leonard J. and Irene
Brown Foundation, Inc.

Jarvis Foundation

Keaka Productions LLC

Sand Reckoner

Ben Walls Films

Patron

(\$500 - \$999)

ARTEZONA Inc.

The Boeing Company
Matching Gift Program

Gertrude and Charles
Gordon Foundation

The Haddock Stanton
Foundation

The Learning Curve

Margaret Mellon

Hitchcock Foundation

Friend

(\$250 - \$499)

Anonymous

Actor's Equity Foundation

The Benevity Community
Impact Fund

Tucson Foundations

United Way Metro Chicago



DONOR ADVISED FUNDS

List reflects donations made July 1, 2022 to January 3, 2024

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 Daniel Asia Fund at Schwab 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 Bolduc Family Charitable Fund at Schwab Charitable

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 Adrienne Drell and Frank Nitikman Fund at National Philanthropic Trust

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 Jane Gellman Donor Advised Fund of the Jewish Community Foundation of Milwaukee Jewish Federation, Inc.

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 Guilfooy Family Charitable Fund at Schwab 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 Charles Lynn and Janet Lynn Donor Advised Fund at Schwab 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 Dr. Herschel and Jill Rosenzweig Donor Advised Fund at Jewish Community Foundation of Southern Arizona

The Tom and Eileen Rotkis Donor Advised Fund at Schwab Charitable

The RWJM Charitable Trust at Fidelity Charitable

The Deborah and Marc Sandroff Donor Advised Fund at Morgan Stanley

The Arlene and Morton Sult Arts Foundation at Arizona Community Foundation

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

The Shirley Family Charitable Fund at Fidelity Charitable

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

**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 – January 3, 2024

Artistic Angels

(\$100,000+)

I. Michael and Beth Kasser
Mary Beth and Jerry Radke
Susan and Jeffrey Rein

Ovation Circle

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

Alice and Paul Baker
Kay and Walter Oliver
Enid and Michael Seiden

Spotlight Circle

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

Anonymous
Shirley Estes
Deanna Evenchik-Brav
and Garry Brav
Jean and Fred Shaulis
Richard P. Stahl
Charitable Fund

Artistic Director's Circle

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

Anonymous
Char and Alan Augenstein
Christine and John Augustine
Mary Jan and Paul Bancroft
Denice Blake and
John Blackwell
Susan and Brian Boylan
Gloria and Phil Cowen
Estate of Frank K. Davis
Laura and Michael
DiChristofano
Patricia Engels and
Dick Medland
Joanie Flatt
Barb and Ted Frohling
Jay Glaser

Jeff Guldner and Sydney Reed
Suzanne and Lester Hayt
Rebecca and Albert Johnson
Julie T. Kasper
Bill Lewis and Rick
Underwood
Elsa and Jack McTavish
Marcia and Andrew Meyer
Jack and Becky Moseley
Mary and Matthew Palenica
Deborah and William Scott
Nancy Swanson
Emily and Bob Vincent
Michael Willoughby
Linda Wurzelbacher

Producer's Circle

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

Bruce L. and Lynne
Wood Dusenberry
Wendy and Richard Gilman
Dr. Mary Jo Ghory
Davie Glaser
Ellyn and Jeff Gold
Amanda and Stephen Heitz
Debra and James Larson
Mallory and Donald Riegger

Director's Circle

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

Anonymous
Kelley and Ken Abrahams
Beverly Arrington
Mary and Cameron Artigue
Frederick Banfield and
Eileen M. Fitzmaurice
Barbara and Franklin Bennett
Connie and Rodney Boorse
Susan Call
Judy and Dave Crone

Leslie Dashew and
Jack Salisbury
Bill and Donna Dehn
Drs. Cindy Rankin and
Thomas Elliott
Joan Epstein
Rob and Laurie Glaser
Nora Hannah and
David Dunteman
Lee and Arthur Herbst
Bob and JoAnne Hungate
Drs. Steven and
Marta Ketchel
Teri and Norman Klein
Sally and Richard Lehmann
Dr. Lorraine 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
Sandra Rausch
Jill and Herschel Rosenzweig
Tom and Eileen Rotkis
Carol and Lex Sears
Joan and Robbie Sherwood
Joanne Sibley
Jacqueline Smith
Carolyn and John Stuart
Erica and Ross Stutman
Susan and Stephen Thompson
Judy Weill
Taryn and Mark Westergaard
James Wezelman and
Denise Grusin

Karen and James
Wohlgemuth

Opening Night Circle

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

Mara and Keith Aspinall
JoAnn and Dave Becker
Jacklyn Connoy and
William Maguire
Mr. and Mrs. F. Don DeLong
Vicki Fuller and
Michael Momon
Robin and John Harris
Ann McLaren Helstad
Sandy and Ed Holland
Mary and Paul Koss
Mr. and Mrs. Mark Landay
Phil and Nora Mazur
Nina and Brian Munson
Trudi and Robert Murch
Pat and Wayne Needham
Jennifer and Charles Putney
Trisa and Andrew Schorr

Designer's Circle

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

Anonymous
Larry R. and Florence
A. Adamson
Barbara Bickel
Amy Charles and
Steve McMillan
Liana Chase
Ginny L. Clements
Charitable Trust
Alicia and Jon Crompton
Thomas and Veronica
Delgado
Catherine "Rusty" Foley
Pamela and Thomas Frame

INDIVIDUAL DONORS

Drs. Margot W. and J.D. Garcia
 Rebecca and David Gaspar
 Louise and Jim Glasser
 Gerry Goldsholle and Myra Levenson
 Ellen and David Goldstein
 Lauren and Michael Gordon
 Anne and David Hameroff
 Soozie Hazan and Michael Burns
 Sandra and Elliott Heiman
 Gary Jackson and Oscar De La Salas
 Leslie Hall and Ted Jarvi
 Helen and Robert Jenette
 Mack Jones
 Richard Kauffman and Sandra Capin-Kauffman
 Drs. George and Maria Knecht
 Nancy and Kent Kwoh
 Terry McNellis
 Barbara Molotsky
 Donnasu and Jim Moody
 Drs. Richard and Yvonne Morris
 Jean and Jordan Nerenberg
 Brenda and Jim Rowland
 Rita and Steven Schlosser
 Ron and Patricia Schwabe
 Gerald Schwartz
 Ingeborg and Ralph Silberschlag
 Beverly Simone
 Jon Sutton
 Karen Thornton
 Marlene Tompkins and Jim Pyne
 Ronald and Diane Weintraub
 Weegee and Scott Whiteford

Lori and David August
 Marianne Ayres
 Lani and Josh Baker
 Martha Baron
 Carolyn Bass
 Rosalie and Al Baumrucker
 Barbara and Mathis Becker
 Tony and Maria Beram
 Susan Berg
 Judy Berman
 Paula and Edwin Biggers
 Sandra and Charles Bonstelle
 Tyna Callahan and Dimitri Voulgaropoulos
 Geraldine Cass
 Shirley Chann
 Al and Sharyn Chesser
 Kathleen Church
 Demion Clinco
 Elaine and Sidney Cohen
 Bruce Covill and Lucia Renshaw
 John A Johnson and Patricia Coyne-Johnson
 Barbara Cummings
 Charles Curtis
 Marcia and David Davenport
 Barbara Davis
 Jane and Ernest Del Rio
 Stephen and Ruth Dickstein
 Ms. Anna Don
 Tricia and Norman Don
 Adrienne Drell and Frank Nitikman
 Jacques Dumont
 Martha Durkin
 Barbara and Gerald Ehrlich
 Brian and Laurie Ellerman
 Dr. Sean Elliott and Kim Gayton Elliott
 Norma and Stanley G. Feldman
 Martin and Zarin Felli
 Margaret and Dennis Fesenmyer
 Louise and John Francesconi
 Linda Fulgenzi

Jane Gellman
 Angela and Jeffrey Glosser
 Cathleen and Thomas Godfrey
 Michael Godnick
 Donita Gross
 Suzanne "Zippy" Gross
 Dr. C. Keith Groty and Reverend Mary V. Groty
 Cristine and Ed Hansen
 Pam and Stan Hart
 Sharon and Louis Hekman
 Tom and Sandy Hicks
 Judy and Michael Holser
 Jacqueline Hufford-Jensen and Gregory Kroening
 Bob and Susan Johnstone
 Leianne Jones
 Nathan Joseph
 Adrienne Kalyna and Scott Michel
 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
 Thomas Large
 Gloria and Jim Lawrence
 Laylah and Nathan Douglas
 Marianne and Bill Leedy
 Janice and Robert Leff
 Sharon Lewis and Mayor Shanken
 Ann Lovell
 Anne and Ed Lyman
 Janet and Charles Lynn
 Thom and Kathy Mansur
 Kit and Joan Marrs
 Michelle and Joseph Millstone
 Phyllis Morgan
 Karen Nackard
 Douglas Ng

Parviz Nikravesh and Agnes Stahlschmidt
 Peggy Odendahl
 Leona and James Pomush
 Steven Ratoff
 Ann H. Redding
 Lisa and Steve Reynolds
 Carole and Ronald Rezetko
 Christine and John-Paul Rocznik
 Chuck and Terri Roehrick
 Ken and Judy Ryan
 Drs. Adib and Vivi Sabbagh
 Sally A. Sample
 Deborah and Marc Sandroff
 Suzanne and Lewis Schorr
 Marc and Tracy Schwimmer
 Arlene and Morton Scult
 Mitra Shahi and David Cohen
 Cathy Shell
 Steve and Shelly Silverman
 Evelyn G. and Daniel J. Simon
 Philip Keller and Claire Sneed
 Bruce Spencer
 Marcia and Tyler Tingley
 Karen and Morton Turner
 Tom Warne
 Mary and Bill Way
 Marion Weber
 Mary Weinstein
 Janice Wezelman and David Bartlett
 Lois Wienshienk
 Jana and Mark Wilcke

Patron

(\$500 - \$999)

Anonymous (9)
 Joseph Acker
 Jada Crellin Ahern
 William Ahearn
 Susan and Larry Allen
 Cheri Anderson
 Susan Johnson-Ash and Gregory Ash
 Lyn Ashton and Herbert Stevenson

Insider

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

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

INDIVIDUAL DONORS

Carolee and Daniel Asia
Eva Bacal
Jeannette and Robert Barnes
Clare and Duane Baylor
Clarissa Becerril
John Bechman
Dr. Cash and Susanne
Beechler
Frank and Cindy Bennett
Jeffrey F. Berg and
Debra H. Paget Fund
Elizabeth Blair
Kathleen and Brad Bohnert
Jonathan and Carol Bradley
Martha Brightwell
Diane and Donald Bristow
Suzanne and Don Brown
Patrick Butler and Debbie
Goodman-Butler
Diana and Jay Caldwell
Linda and Ray Carson
Pete Celaya and
Charlene Vasquez
Clarence Chaplin
Mr. and Mrs. D. Chavez
Dr. Jay and Betty Citrin
Jill and Kipp Clark
Stacey and David Cohen
Jennifer and Jay Cook
Jan Copeland
Lynn Corrigan
Susan and Ennis Dale
Sean, Veronika, and
Vivien Daniels
Carol Des Cognets
Mary Ann and Darryl Dobras
Jan and Leo Dressel
Diane Drewery and Don Wilks
Colleen Dunne
Carrie and Chuck Durham
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
Carol and Paul Gerlach
Ami and John Giardina
Barry Gillaspie
Muriel and Marc Goldfeder
Frank Goodyear
Paulette and Joe Gootter
Dr. Robert W. Gore
Peggy Goulding
Anjleen and Harry Gumer
Jerome and Anita Gutkin
Sara and Andrew Gyorke
Rita Hagel
Michael Hamant MD and
Lynnell Gardner MD
Ruth Murphy and John Hay
Bill Hemelt and Anne Leary
Bette Henriques
James Herzfeld
Susan Hetherington
Lynn R. Hoffman
Marta and Robert C. Holl
Dr. and Mrs. Barry Holt
Lisa and Gary Israel
William Jacobs
Caroline Jank
Toni and Joseph Kane
Guinn and Nate Kappler
Fran and Jeff Katz
Martha and George Kellner
Dale Keyes
Barbara and Jay Kittle
Karen and Sherwin Koopmans
Tamar Rala Kreiswirth
and John DeLuca
Barbara and Graham
Kretchman
Lynne Lagarde and
Bob Stankus
Karen and Arvie Lake
Katharine and John Lauder
Joan Le Fevre
Ellen and Philip Leavitt
Dr. Alan Levenson and
Rachael K. Goldwyn
Lori Levine and Gary Benna

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. Muney
Michael and Patricia Ore
Suzanna and Steve Pangburn
Jane and William Pearson
Clyde and Jane Perlee
Jeanne Pickering and
Mike Andrew
Noah Pollock
Sylvia Pozarnsky
and Tom Riley
Valerie and Herschel Richter
Drs. Linda Riordan
and David Siegel
Denise and Curt Robinson
Loretta and Chacho Romero
Quinta and Phillip Rosenberg
Rande Ross
Donna and Darrell Sabers
Harriet and Thomas
Scarborough
Patricia and Harry Schlosser
Marge Schneider
and Ed Shirley
Elizabeth Schulman
Robyn and Edward Schwager
Arleen and Fred Schwartz
Polly and Joe Seeger
Jeannette Segel
Barbara and Robert Seyfried
Gregory Sheets and
Gary Beavan
Michael Silliman
and Amy Gittler
Patricia Simpson
Diane and Ken Skotak
Cathleen and Bill Small
John Smith
Rica Spivack
Claire Steigerwald

Dan and Jill Stevenson
Olga Strickland
Charles H. Strub
Michael and Jeanne Sturgis
Hugh and Allyn Thompson
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 (11)
Audrey and Daniel Abrams
Mary Ahrens
Pauline Albert
Ovadan Amanova-Olsen
Marilyn and Greg Anthony
Rae and Peter Aust
Pamela and Frank Bangs
Angela and Jeff Bartell
Robin and Kent Battly
Kathleen and Bill Bethel
Mary Bielsik and Hal Holman
Peter Bleasby
Rebecca Block and Tim Haskin
Mitchell Bunting and
Michael Heimbuch
Bonnie and David Burnett
Burton Cagen
Michael Candela and Dr.
Marsha Brooks-Candela
Jennifer and Michael Caplan
Karen and Jim Carlson
Patricia and John Carlson
Jenny and Leo Carrillo
Brenda and Lonnie Cavaliere
Elaine and Morton Cederbaum
Alan Citrin and Cindy Ferro
Julie Cohn

INDIVIDUAL DONORS

Arlan Colton and Jeff Ramos
 Kristi and David Cooper
 Paula and Michael Culbert
 Sandy Czachor
 Raul Delgado
 Marissa Dellomo
 Lawrence C. Dennis
 Bill Devereaux
 Natalie and Jim DeWeese
 Susan and Barclay Dick
 Carole and David Drachler
 Mary and John Enemark
 Shera Farnham
 Nancy and Richard Fintzy
 Sarilyn and Sherman Fogel
 Cindy and Jerry Foley
 Charles Gardner
 Claire Genser
 Bruce Gillaspie
 Miriam and Richard Glabman
 Ann Goldberg
 Laurie and Chuck Goldstein
 Midge and Gerald Golner
 Julia Gordon
 Vicki Gotkin and
 Edward French
 Stephen N. Graff
 Dennis Grether and
 Catherine Kelly
 Jennifer Gross

Ann and Mike Guilfoy
 Pat and John Hemann
 Dolores and Doby Hillenbrand
 Marcia and Gregory Hilliard
 Sarah Hiteman
 Gerri and Barry Holt
 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
 Denise Just
 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
 Michael Kramer
 Sally Lanyon and
 Paul Hawkins
 Laura and Charlie Lentner
 Mickey and Jeff Leonard
 Marcia Lindley

Sandra Marshall and
 Gerald Maggiora
 Loriane and Patrick Martin
 Kay Martens and Philip Cram
 Daniel Matlick
 Shirley and Stanley Matlick
 Felicia and Warren May
 Lauri McCannless
 Sandra McNabb
 Eleanor and George Mink
 Virginia and David Morthland
 Donald Mower
 Alice and Edward Neuwirth
 Margie Nicholson
 Benjamin Norton
 Elise and Rick Oestreich
 Jones Osborn
 Susan 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
 Anne Roediger
 William and Eileen Roeske
 Emily Rosenberg Pollock
 Shirley and Thom Rossa

Mira and Kent Rossman
 Dee Ann and James Sakrisson
 Judy and Michael Schaffert
 Eric Scharf
 Sally and Robert Schleu
 Jennifer Schneider
 John and Maria Schwarz
 Julie Karcis and
 James Seward
 Isaac Shaw
 Betty Shelby
 Bill Sheppard and Range Shaw
 Patricia and Mark Smallsreed
 Glenn Smith
 Joyce and Jim Smith
 Richard Snodgrass and
 Merrie Brucks
 Jennifer Spencer
 Darryl and Helen Stern
 Patricia Stewart
 Laura Sullivan
 Lori Surina
 John Szafranski
 Gayle A. Traver
 Margaret Norem and
 Rick Unklesbay
 Marjorie and Lester Westphal
 Nancy and Peter White
 Pamela and Dennis Winsten
 Edwin Zimmermann

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 or the
Amerind Museum: amerind.org, among others.

INDIVIDUAL DONORS

List reflects donations made July 1, 2022 to December 15, 2023

GIFTS IN HONOR OF

Matt August by Armin Shimerman and Susan and Jeffrey Rein

Beverly Arrington by Florence and Tony Franklin

Gertrude Barnes by Beverly Arrington

Bill Bethel by Shelby and Linda Silverman

Betsy Bolding by Dorothy Kret and Kathleen and Bill Bethel

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

Deanna Evenchik-Brav by Fran and Jeff Katz

Robert and Laurie Glaser by Debbie Goodman-Butler and Patrick Butler

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

Anne Kleindienst by Bill Sheppard and Range Shaw

Kit and Joan Marrs by DRD Investment Group, LLC

Emily Muirhead by Julie Muirhead

Jack O'Brien by Armin Shimerman

Carley Elizabeth Preston by Celena Robles

Emily Rosenberg Pollock by Betsy Bolding

Mary Beth Radke by Anonymous

Susan and Jeffrey Rein by Anonymous, Dana Narter and Ed Baruch, and Phil and Gloria Cowen

Rosemary Samuelson by Wayne Samuelson

James Sullivan by Marie Darmer

Paula Taylor by Susan and Jeffrey Rein

Laura Thomas by Deborah Haeseler

Geri Wright by Kay and Walter Oliver and Susan and Jeffrey Rein, and Anonymous

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

Frank Davis by Bill Sheppard and Range Shaw

Nick Candela by Michael Candela and Dr. Marsha Brooks-Candela

Mason Carr by Julie Goddard

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

Deanne Molitor by Lynn Corrigan

Brian Jerome Peterson by Cindy and Michael Leonard

Elsiene Schneider by David Schneider

Marjorie Sharp by Jean Beck

Geri Silvi by Jennifer Spencer

Larry Smith by Bill Sheppard and Range Shaw

Richard Stahl by Bill Sheppard and Range Shaw

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

Ray Tevis by Anonymous

Larry Tippie by Anonymous

Patsy Waterfall by Quinta and Philip Rosenberg

Frances Yee and Henry Kelly by Anonymous

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.



LEGACY SOCIETY

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

| | | | |
|---------------------------------------|-------------------------------------|---|---|
| Anonymous* | Slivv Edmonds* | Andrew F. Holtz | Arnold and Carol Rudoff |
| Anonymous | Bob and Nancy Eschrich | Jacqueline Hufford-Jensen and Gregory Kroening | Robert V. Schauer* |
| Cameron and Mary Artigue | Carol Fink | I. Michael and Beth Kasser | William C.* and Deborah Chisholm Scott |
| JoAnn and David Becker | Joanie Flatt | Bill and Kathy Kinney | F. William Sheppard |
| Helen and Robert Begam* | Michael O. Flatt* | Maxine and Jonathan Marshall* | Daniel J. and Evelyn G. Simon |
| Nathaniel and Suzanne Bloomfield | Ted and Barb Frohling | Joan A. Morris | Richard Stahl* |
| Dr. and Mrs. James F. Blute, III | Harry and Lois Garrett | Peggy and Gerry* Murphy | Robert* and Shoshana Tancer |
| Betsy Bolding | Dr. Mary Jo Ghory | Terry and Jerry Neuman | Roy Van Note |
| Thomas Chapman | Steven Cohen and Michael Godnick | Don* and Peg Nickerson | Virginia A. Weise* |
| Jacklyn Connoy and William Maguire | Chester and Ann Goldberg* | Martha and Terry Allen Perl Endowment for the Arts | Mark and Taryn Westergaard |
| Len* and Doris Coris | Mr. Terrance M. Hanson | Ronald Robinette and Sharon Roediger | Maggie White |
| The Estate of Frank K. Davis* | Mr. and Mrs. Edward J. Harrison | | 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.



Tempe Center for the Arts

TCA SERVICES & FACILITIES

THEATER INFORMATION

Opened in 2007, Tempe Center for the Arts houses a state-of-the-art, 600-seat proscenium theater, a 200-seat studio theater and a 3,500-square-foot gallery. The following services and policies ensure your comfort and enhance your experience at the theater.

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.

Cameras – As a courtesy to our patrons and the actors, the use of cameras and recording devices is not permitted within the theater during the show.

Cellphones, Smart Watches & Light/Sound-emitting Devices – Please silence or turn off all cellphones, digital watches, or any other noise-making or light-emitting devices for the courtesy of other patrons and the actors.

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

Smoking – Smoking is strictly forbidden in City of Tempe facilities. Receptacles are located outside the main entrance.

THEATER SERVICES

Accessibility – Tempe Center for the Arts provides a variety of accessible services and accommodations including, but not limited to:

- Accessible parking
- Accessible /family restrooms
- Listening devices – Available on request at the Coat Check
- Accessible seating available on all levels
- Seating assistance – Please contact a TCA Experience Team member

Elevators – Elevators are located on the west end of the lobby and serve all three patron levels.

Restrooms – Restrooms are located on the first and second levels and are accessible to patrons with disabilities.

Eat & Drink – Food and beverages are available in the lounge through intermission. Please use trash and recycling receptacles at all entrances.

Lost & Found – For assistance, see an Experience Team member or call 480-350-2883 the following day.

Captioning – Coordinated with the action on-stage, those in open-captioned seating will be able to read the play’s dialogue displayed large letters on an LED screen. For open-captioned performance dates, contact the ATC Ticket and Information Office at 833-ATC-SEAT.

700 W. RIO SALADO PARKWAY TEMPE, AZ 85281
480.350.2822 | TEMPECENTERFORTHEARTS.COM



Welcome to the new home of Arizona Theatre Company



EXPERIENCE TCA Art. Music. Dance. Theatre.



tca

something
for
everyone



SEE
WHAT'S
COMING

480-350-2822
tempecenterforthearts.com



Tempe Center for the Arts

come early
and see free
gallery
exhibitions,
enjoy drinks
in the lounge,
and visit the
rooftop
terrace.

Geri Wright
Executive Director

Matt August
Kasser Family Artistic Director

ARTISTIC

ASSOCIATE PRODUCER
Matthew Wiener

PLAYWRIGHT-IN-RESIDENCE
Elaine Romero

PRODUCTION

PRODUCTION MANAGER
Jamie S. Lara

**ASSOCIATE
PRODUCTION MANAGER**
Sheldon Lane

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

CARPENTERS
Larry McDonald
Cory Walters

PAINTS

CHARGE SCENIC ARTIST
Charlotte Alcorn

**ASSISTANT CHARGE
SCENIC ARTIST**
Sammie Nickel

PROPERTIES

PROPERTIES SUPERVISOR
Faith Boucher

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
WARDROBE SUPERVISOR**
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

**DIRECTOR OF DONOR
RELATIONS**
Cami Cotton

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 STORYTELLER
& PUBLIC RELATIONS
MANAGER**
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
ASSOCIATES**
Katelin Andrews
Sophia Nagore
Sarah Smiley
Gadيجا Samie
Wendy Sander

HOUSE MANAGER
Bill Bethel

FACILITIES

FACILITIES MANAGER
Horace Ashley

MAINTENANCE SUPERVISOR
Dean Morgan

FACILITIES STAFF
Jesus Francies
Derrick Herrera

BAR STAFF
Xia Monet
Caitlin Pepe
Zoe Soleil
Fran Greer

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: **CODE ON THE RIGHT**

CALL: **520-463-7669**

ONLINE: **ATC.ORG/GIVE**

POST: **PO BOX 619, PHOENIX, AZ 85001**





////// **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

Gerri 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

3/29/24 - 4/14/24

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 TEMPE CENTER FOR THE ARTS 700 W. RIO SALADO PKWY, TEMPE



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

5/24/24 - 6/9/24

**"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 TEMPE CENTER FOR THE ARTS 700 W. RIO SALADO PKWY, TEMPE



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