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

TUCSON PRODUCTION SPONSOR: MARGARET E. MOONEY FOUNDATION

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.
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
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 the 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!”

Geri Wright
Executive Director
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, Audeleco, 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.

lynnnotage.com
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*, *Go- than*, *Scream: The TV Series*, ABC's *Boston Legal*, *The Practice*, *Wonderland*; NBC's *Medium*, *American Dreams*, and *Ed*, *CSI NY*, *C.S.I., N um3ers*, *The Unit*, *The Guardian*, *Family Law*, *The Distri ct*, *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.


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 Saundra 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).
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* (Alley 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.

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, Nessa-rose), and Sting’s *The Last Ship* (dir. Joe Mantello, originated the role of Young Meg). National Tours include *1776* (Col. Thomas McKeen); *Les Misérables,* and Theatre of the Stars. Off-Broadway/Regional credits include *Love’s Labour’s Lost* (37 Arts), *Music in the Air* (NY City Center Encore!), *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 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 | IG @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. Insta @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.

Saundra 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
BIOS

CAST (IN ALPHABETICAL ORDER)

Sugar, Stop-Kiss, The 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.

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
BIOS

CAST (IN ALPHABETICAL ORDER)

A Gentleman’s Guide to Love and Murder (Breckenridge 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.
**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 Penance*, 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, Butler*, 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 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), Clydes (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, Spammalot, 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 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.

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.

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.
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
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.
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For more information atc.org/subscribe
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.
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.

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<th>Spotlight Circle</th>
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<td>Dr. Mary Jo Ghory</td>
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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.

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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.
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- Exclusive invitation to our annual Legacy Society Luncheon event.

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STEP 1
Shop at ANY Scottsdale Fashion Square store, restaurant, or entertainment retailer from October 15 – February 15.

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National Theatre Live is the National Theatre’s groundbreaking project to broadcast the best of British theatre live from the London stage to cinemas across the UK and around the world. Plays are filmed in front of a live theatre audience at the National Theatre in London, optimizing everything for the big screen so it’s the next best thing to being there. The actors on stage deliver their performances as they normally would any other night. NTL tailors the position of cameras to capture each production and works closely with technical teams to make sure every element on stage such as lighting, hair, and make-up look fantastic on the big screen.

**TICKETS:** General Admission tickets are available online at atc.org for $15. Doors open 30 minutes before showtime and seating is first-come, first-served. Bar service and snacks will be available.

[ntl]
SUNDAY, FEBRUARY 17, 2024 - 2PM AND 7:30 PM
Phoebe Waller-Bridge’s award-winning one-woman show that inspired the BBC’s hit TV series Fleabag.

FLEABAG
WRITTEN AND PERFORMED BY PHOEBE WALLER-BRIDGE
DIRECTED BY VICKY JONES

“Witty, filthy and supreme”
Guardian

A production from
DryWrite
SOHO THEATRE
ANNAPOURNA

ATC.ORG / 833-ATC-SEAT
ATC AT THE TEMPLE OF MUSIC AND ART
David Tennant (Doctor Who, Broadchurch) makes a blistering return to the West End in one of Britain’s most powerful political plays, as an ordinary man who is swept into the Nazi regime.
One of Broadway’s most classic and beloved tales is told in this largest-ever production of the breathtaking musical, filmed in 2018 at London’s Theatre Royal and directed by Mark Bramble.
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## PRODUCTION

**Production Manager**  
Jamie S. Lara

**Associate Production Manager**  
Sheldon Lane

**Stage Management**  
MyKel Marie Hall

**Stage Manager Apprentice**  
Jess O’Connor

**Scenery**  

<table>
<thead>
<tr>
<th>Technical Director</th>
<th>Assistant Technical Director</th>
<th>Lead Carpenter</th>
<th>Carpenters</th>
<th>Paints</th>
<th>Charge Scenic Artist</th>
<th>Assistant Scenic Charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arthur Potts</td>
<td>Jared Strickland</td>
<td>John Crain</td>
<td>Larry McDonald, Cory Walters</td>
<td>Charlotte Alcorn</td>
<td>Sammie Nickel</td>
<td></td>
</tr>
</tbody>
</table>

**Properties**  

<table>
<thead>
<tr>
<th>Properties Supervisor</th>
<th>Props &amp; Paints Assistant</th>
<th>Costume Director</th>
<th>Assistant Costume Director</th>
<th>Draper</th>
<th>Wig &amp; Makeup Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faith Boucher</td>
<td>Awdyn Corkell</td>
<td>Shelly Williams</td>
<td>Sandahl Tremel</td>
<td>Phyllis Davies</td>
<td>Maggie Clark</td>
</tr>
</tbody>
</table>

**Costumes & Wardrobe**  

<table>
<thead>
<tr>
<th>Costume Director</th>
<th>Assistant Costume Designer</th>
<th>Junior Draper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shelly Williams</td>
<td>Lindsay McDonald</td>
<td>Caitlin Fanning</td>
</tr>
</tbody>
</table>

**Wig & Makeup Supervisor**  
Maggie Clark

**Wardrobe Supervisor**  
Jacob Miller

**Tempe/Phoenix Lead Dresser**  
Alton Hensley

**Electrics & Projections**  

<table>
<thead>
<tr>
<th>Lighting &amp; Projections Supervisor</th>
<th>Junior Draper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiffer Hill</td>
<td>Wade Yorke</td>
</tr>
</tbody>
</table>

**Stage Electrician**  
Allison Gammons

**Production Sound Engineer**  
Brianna Moore

**Tempe Sound Engineer**  
Sophia Rodriguez

**Stage Crew**  

<table>
<thead>
<tr>
<th>Crew Lead Tucson</th>
<th>Crew Lead Tempe/Phoenix</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emma Prange</td>
<td>Tanner Gurule</td>
</tr>
</tbody>
</table>

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## 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**  
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**  

<table>
<thead>
<tr>
<th>Chief Financial Officer</th>
<th>Senior Accountant</th>
<th>Accounting Coordinator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Kochman</td>
<td>Nancy Kilmur</td>
<td>Patricia Walter</td>
</tr>
</tbody>
</table>

**Box Office & House Management**  

<table>
<thead>
<tr>
<th>Director of Patron Services</th>
<th>Assistant Director of Patron Services</th>
<th>Patron Services Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juliet Martin</td>
<td>Linda Schwartz</td>
<td>Richard Ragsdale</td>
</tr>
</tbody>
</table>

**Patron Services Manager**  
Richard Ragsdale

**Assistant Box Office Managers**  
Carrie Luker, Keith LaSpaluto

**Patron Services Associates**  
Kateelin Andrews, Sophia Nagore, Sarah Smiley, Gadija Samie, Wendy Sander

**Box Office Associate**  
Tina Sander

**Box Office Manager**  
Bill Bethel

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## Facilities

**Facilities Manager**  
Horace Ashley

**Maintenance Supervisor**  
Dean Morgan

**Facilities Staff**  
Jesus Frances, Derrick Herrera

**Bar Staff**  
Kia Monet, Caitlin Pepe, Zoe Soleil, Fran Greer
Winner of the Tony Award for Best Play and Drama Desk Award for Outstanding New Play

MASTER CLASS

by Terrence McNally

Directed by Marcia Milgrom Dodge

3/2/24 - 3/23/24

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.
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 housesit 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.
Pat Engels, Chair
Kay Oliver, Secretary
Adam Michael, Treasurer

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

Brian Jorgensen
Debra Larson
Michael O’Connor
Analise Ortiz
Mary Beth Radke
Don Riegger
Joan Sherwood
Erica Stutman
Karen Wohlgemuth
Geri Wright, Executive Director

Paul Baker
Katie Dusenberry
Lynne Wood Dusenberry
Darryl Dobras

Shirley Estes
I. Michael Kasser
Dr. John Schaefer
F. William Sheppard

Jessica L. Andrews, Managing Director Emeritus
David Ira Goldstein, Artistic Director Emeritus
Your Support Makes An Impact!

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

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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 outside the courtyard. 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.

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

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 for nearby seating options.

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 for seating options with screen visibility.

Accessible Seating – Call the Box Office for accessible seating options, which are offered for all performances at all price levels. If you would like seating assistance once at the theatre, please contact the House Manager at 520-547-3981.