

INTIMATE APPAREL



atc

ARIZONA
THEATRE
COMPANY

2023 / 2024



JANUARY 20 - FEBRUARY 10, 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**

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	ASSOCIATE COSTUME DESIGNER	ASSOCIATE SCENIC DESIGNER	INTIMACY COORDINATOR
MYKEL MARIE HALL	LINDSAY MCDONALD	CLAYTON DOMBACH	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 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!”

A handwritten signature in dark ink, appearing to read 'Geri'.

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)



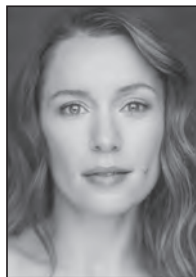
Tracey N. Bonner (Esther) is excited to be making her Arizona Theatre Company debut. Her recent theatre credits include *Toni Stone* (Goodman Theatre); *Exit Strategy* and *Jiminy* (Kenny Leon's True Colors); *Start Down* (Alliance Theatre); *April 4th*

1968, *What I Learned in Paris*, and *The Mountain-top* (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

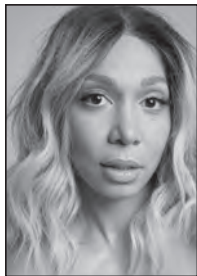


Dawn Cantwell (Mrs. Van Buren) (she/her) is a bi-coastal performer and writer. Select Broadway credits include *1776* (dir. Diane Paulus and Jeffrey L. Page, Standby), *Wicked* (dir. Joe Mantello, Nessarose), and Sting's *The Last Ship* (dir. Joe Mantello,

originated the role of Young Meg). National Tours include *1776* (Col. Thomas McKean); *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 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

CAST (IN ALPHABETICAL ORDER)

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](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. Insta [@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*

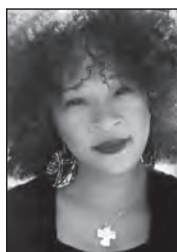
CAST (IN ALPHABETICAL ORDER)

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.* saundramcclain.com

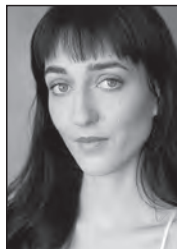


Danny Bass (Understudy Mr. Marks) returns to ATC after recently appearing in *Scrooge!* (Nephew, Young Ebenezer). Bass is a senior BFA Musical Theatre major at the University of Arizona. Recent credits include *Head Over Heels* (Musidorus)

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 *Pre-dictor* (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 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*

THE CREATIVE TEAM

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 Ovation 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 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 CREATIVE TEAM

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

EXECUTIVE LEADERSHIP

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 as 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.

ABOUT THE PLAY

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



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 December 15, 2023

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

2023/2024 CORPORATE SEASON SPONSOR:
LAVIDGE

Artistic Angels
(\$100,000+)

LAVIDGE
State of Arizona
Virginia G. Piper
Charitable Fund

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

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
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 December 15, 2023

Anonymous

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

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

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

The Mary and Cameron
Artigue Charitable Fund
at Schwab Charitable

The Daniel Asia Donor Advised
Fund at Renaissance Charitable

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

The Thomas Godfrey Charitable
Fund at Fidelity Charitable

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

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

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

The Gordon Family Fund
at Fidelity Charitable

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

The Mack Jones Donor Advised
Fund at Schwab Charitable

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

The Karcis and Seward Giving
Fund at Fidelity Charitable

The Lowell and B Keppel
Charitable Fund at
Vanguard Charitable

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

The Norm and Teri Klein
Donor Advised Fund at
Schwab Charitable

The Kwoh Family Charitable
Fund at Vanguard Charitable

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

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

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

The Betsy and Lew Lurie
Family Charitable Fund
at Fidelity Charitable

The 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 Pozarnsky/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 RW/JM Charitable Trust
at Fidelity Charitable

The Deborah and Marc
Sandroff Donor Advised
Fund at Morgan Stanley

The Arlene and Morton Sault
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

INDIVIDUAL DONORS

Our work is made possible due to the generosity of many individual supporters.
With the gifts from the following donors, we can maintain a standard
of excellence while providing access to all.

July 1, 2022 – December 15, 2023

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
 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)

Dr. Mary Jo Ghory
 Dave Glaser
 Ellyn and Jeff Gold
 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
 Bruce L. and Lynne
 Wood Dusenberry
 Drs. Cindy Rankin and
 Thomas Elliott
 Joan Epstein
 Rob and Laurie Glaser
 Nora Hannah and
 David Duntelman
 Stephen and Amanda Heitz
 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
 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
 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
 Thomas and Veronica
 Delgado
 Catherine "Rusty" Foley
 Pamela and Thomas Frame
 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 Jennette
 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

INDIVIDUAL DONORS

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

Insider

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

Anonymous (3)
Jessica L. Andrews and
Timothy W. Toothman
John Arbuckle, Jr.
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
Alicia and Jon Crumpton
Barbara Cummings
Marcia and David Davenport
Barbara Davis
Jane and Ernest Del Rio
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
Linda Fulgenzi
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
Sharon and Louis Hekman
Tom and Sandy Hicks
Judy and Michael Holser
Jacqueline Hufford-Jensen
and Gregory Kroening
Bob and Susan Johnstone
Leanne Jones
Nathan Joseph
Adrienne Kalyina 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 Nikraves 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 Rocznak
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
Karen and Monty Turner
Tom Warne
Marion Weber
Mary Weinstein
Janice Wezelman and
David Bartlett
Weegee and Scott Whiteford
Lois Wienshienk
Jana and Mark Wilcke

Patron

(\$500 - \$999)

Anonymous (7)
Joseph Acker
Jada Crellin Ahern
Susan and Larry Allen
Cheri Anderson
Susan Johnson-Ash
and Gregory Ash
Lyn Ashton and Herbert
Stevenson
Carolee and Daniel Asia
Eva Bacal
Jeannette and Robert Barnes
Clare and Duane Baylor
Clarissa Becerril
John Bechman
Dr. Cash and Susanne
Beechler
Frank and Cindy Bennett

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
Susan and Ennis Dale
Sean, Veronika, and
Vivien Daniels
Mary Ann and Darryl Dobras
Jan and Leo Dressel
Colleen Dunne
Carrie and Chuck Durham
Judith Effken
Karen and Lionel Fایتelson
Ronna Fickbohm
and Jeff Willis
Mary Jo Fitzgerald
Jan Olav and Lucille Flaaten
Frank Flasch
Brigitta and Curtis Forslund
Kathy Garrett
Jane Gellman
Ami and John Giardina
Barry Gillaspie
Muriel and Marc Goldfeder
Dr. Robert W. Gore
Peggy Goulding
Anjeleen 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

INDIVIDUAL DONORS

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
 Katharine and John Lauder
 Joan Le Fevre
 Ellen and Philip Leavitt
 Dr. Alan Levenson and
 Rachael K. Goldwyn
 Bertie Levkowitz and
 Thomas Herz
 Dr. and Mrs. Martin Levy
 Laura and Barry MacBan
 Jo and Matt Madonna
 Penny Marchand
 Ann and George Mavko
 Jeanne Miyasaka and
 Joseph Ryan
 Shirley G. 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
 Randee Ross
 Donna and Darrell Sabers
 Harriet and Thomas
 Scarborough
 Patricia and Harry Schlosser
 Marge Schneider
 and Ed Shirley
 Arleen and Fred Schwartz
 Polly and Joe Seeger
 Jeannette Segel
 Barbara and Robert Seyfried

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

Friend

(\$250 - \$499)

Anonymous (7)
 Audrey and Daniel Abrams
 Mary Ahrens
 Pauline Albert
 Ovadan Amanova-Olsen
 Rae and Peter Aust
 Pamela and Frank Bangs
 Angela and Jeff Bartell
 Robin and Kent Batty
 Jeffrey F. Berg and Debra
 H. Paget Fund
 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
 Jenny and Leo Carrillo
 Brenda and Lonnie Cavaliere
 Elaine and Morton Cederbaum
 Julie Cohn
 Arlan Colton and Jeff Ramos
 Kristi and David Cooper
 Paula and Michael Culbert
 Sandy Czachor
 Raul Delgado
 Marissa Dellomo
 Bill Devereaux
 Natalie and Jim DeWeese
 Susan and Barclay Dick
 Carole and David Drachler
 Mary and John Enemark
 Nancy and Richard Fintzy
 Sarilyn and Sherman Fogel
 Cindy and Jerry Foley
 Charles Gardner
 Claire Genser
 Carol and Paul Gerlach
 Bruce Gillaspie
 Miriam and Richard Glabman
 Laurie and Chuck Goldstein
 Midge and Gerald Golner
 Julia Gordon
 Vicki Gotkin and
 Edward French
 Stephen N. Graff
 Dennis Grether and
 Catherine Kelly
 Jennifer Gross
 Pat and John Hemann
 Dolores and Doby Hillenbrand
 Marcia and Gregory Hilliard
 Sarah Hiteman
 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 Klaffer
 Suzan-Oda and Bill Knese
 Michael Kramer
 Sally Lanyon and Paul Hawkins
 Laura and Charlie Lentner
 Mickey and Jeff Leonard
 Marcia Lindley
 Kay Martens and Philip Cram
 Daniel Matlick
 Shirley and Stanley Matlick
 Felicia and Warren May

Lauri McCannless
 Sandra McNabb
 Eleanor and George Mink
 Virginia and David Morthland
 Donald Mower
 Alice and Edward Neuwirth
 Margie Nicholson
 Elise and Rick Oestreich
 Jones Osborn
 Susan and Chuck Ott
 Esther M. Pasalis
 Alyce Pennington
 Alice 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
 Quinta and Philip Rosenberg
 Shirley and Thom Rossa
 Mira and Kent Rossmann
 Dee Ann and James Sakrison
 Judy and Michael Schaffert
 Eric Scharf
 Sally and Robert Schlew
 Jennifer Schneider
 Elizabeth Schulman
 Robyn and Edward Schwager
 John and Maria Schwarz
 Julie Karcis and James Seward
 Isaac Shaw
 Betty Shelby
 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
 Michael and Jeanne Sturgis
 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

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

Beverley Arrington by Florence and Tony Franklin

Gertrude Barnes by Beverley Arrington

Bill Bethel by Shelby and Linda Silverman

Betsy Bolding by Dorothy Kret

Stacey Jay Cavaliere by Brenda and Lonnie Cavaliere

Aune DeWitt by Schuyler DeWitt

Mary Ann and Darryl Dobras by Sara Jane and Ben Norton

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

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

Emily Muirhead by Julie Muirhead

Jack O'Brien by Armin Shimerman

Carley Elizabeth Preston by Celena Robles

Emily Rosenberg Pollock by Betsy Bolding

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

Marcia DeTorto by Colleen Dunne

Kathleen Flasch by Frank Flasch

Steve Goulding by Peggy Goulding

Francis Jank by Caroline Jank

Lucia Mar by Maria Mar

June J.C. Martin by Diana and Jay Caldwell

Celia McMurry by Anonymous

Brian Jerome Peterson by Cindy and Michael Leonard

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, Sarajejan and Jeri Harwood, Rona Rosenberg, and Anonymous

Ray Tevis by Anonymous

Larry Tippie by Anonymous

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.



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.

LEGACY SOCIETY

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

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

* 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.



SUPPORT ARIZONA THEATRE COMPANY

SHOP IT FORWARD

OCTOBER 15, 2023 - FEBRUARY 15, 2024

SCOTTSDALE FASHION SQUARE

7014 E Camelback Rd, Scottsdale, AZ 85251

Shop, dine & enjoy entertainment, all while supporting ATC.

STEP 1

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

STEP 2

Save your receipts and scan them into your computer, or save the image on your phone or tablet.

STEP 3

Visit FashionSquare.com/ShopItForward, choose Arizona Theatre Company as your charity of choice, and upload your receipts.

To learn more, scan the QR code or visit
FashionSquare.com/ShopItForward



ATC CINEMA SERIES

NATIONAL THEATRE LIVE

Don't miss the best of British theatre right here in Tucson!

Arizona Theatre Company has exclusive rights in Tucson to share the best plays in British theatre available exclusively on cinema screens presented by National Theatre Live. ATC presents screenings of National Theatre Live presentations on select Saturdays at the Temple of Music and Art.

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.

atc.org/ntl

ATC CINEMA SERIES

SATURDAY, 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*.

National
Theatre
Live



"Witty, filthy
and supreme"

Guardian

FLEABAG

WRITTEN AND PERFORMED BY

PHOEBE WALLER-BRIDGE

DIRECTED BY

VICKY JONES

A production from

DryWrite
SOHO
THEATRE

A
ANNAPURNA
THEATRE

ATC.ORG / 833-ATC-SEAT
ATC AT THE TEMPLE OF MUSIC AND ART

atc
ARIZONA
THEATRE
COMPANY

Photograph: Phoebe Waller-Bridge by Alex Humphrey

ATC CINEMA SERIES

SATURDAY, MARCH 30, 2024 - 2PM AND 7:30 PM

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.

National
Theatre
Live



"David Tennant
is riveting"

Financial Times

DAVID TENNANT

ELLIOT LEVEY SHARON SMALL

GOOD

by C.P. Taylor

directed by Dominic Cooke

A production from

FICTIONHOUSE

Playful
Productions

Photography by John Ferguson

ATC.ORG / 833-ATC-SEAT
ATC AT THE TEMPLE OF MUSIC AND ART

atc
ARIZONA
THEATRE
COMPANY

ATC CINEMA SERIES

SATURDAY, MAY 25, 2024 – 2PM AND 7:30 PM

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.

THE LEGENDARY BROADWAY MUSICAL COMES TO THE BIG SCREEN



Book by
**MICHAEL STEWART
& MARK BRAMBLE**

Music & Lyrics by
**HARRY WARREN
& AL DUBIN**

Directed for the Screen by
ROSS MACGIBBON

Original Direction & Dances by
GOWER CHAMPION

Directed by
MARK BRAMBLE

ATC.ORG / 833-ATC-SEAT
ATC AT THE TEMPLE OF MUSIC AND ART

atc
ARIZONA
THEATRE
COMPANY

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 SCENIC CHARGE
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
LEAD DRESSER**
Afton Hensley

ELECTRICS & PROJECTIONS

**LIGHTING & PROJECTIONS
SUPERVISOR**
Tiffer Hill

LEAD ELECTRICIAN
Allison Gammons

STAFF ELECTRICIAN
Alexis Glas

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

SOUND

SOUND SUPERVISOR
Mathew DeVore

**PRODUCTION SOUND
ENGINEER**
Brianna Moore

TEMPE SOUND ENGINEER
Sophia Rodriguez

STAGE CREW

CREW LEAD TUCSON
Emma Prange

CREW LEAD TEMPE/PHOENIX
Tanner Gurule

ADMINISTRATION

GENERAL MANAGER
Julie Fancher

**DIRECTOR OF OPERATIONS
AND EVENTS**
Nick Cianciotto

COMPANY MANAGER
Cat Tries

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

DEVELOPMENT & MARKETING

**CHIEF DEVELOPMENT
AND MARKETING OFFICER**
Paula Taylor

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

**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
Gadiza 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

3/2/24 - 3/23/24

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

MASTER CLASS



atc
ARIZONA
THEATRE
COMPANY

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

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

ATC.ORG / 833-ATC-SEAT

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



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

4/27/24 - 5/18/24

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

- *New York Post*

TRUE WEST



atc
ARIZONA
THEATRE
COMPANY

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

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

ATC.ORG / 833-ATC-SEAT

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



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



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

Brian Jorgensen

Debra Larson

Michael O'Connor

Analise Ortiz

Mary Beth Radke

Don Riegger

Joan Sherwood

Erica Stutman

Karen Wohlgemuth

Geri Wright, Executive Director

EMERITUS TRUSTEES

Paul Baker

Katie Dusenberry

Lynne Wood Dusenberry

Darryl Dobras

Shirley Estes

I. Michael Kasser

Dr. John Schaefer

F. William Sheppard

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 1631, TUCSON, ARIZONA 85702**





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.

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**.



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