

MASTER CLASS



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COMPANY

2023 / 2024

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MARCH 2 - 23, 2024

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

VICKI LEWIS
IN
MASTER CLASS

BY
TERRENCE MCNALLY

SCENIC DESIGNER
EDWARD E. HAYNES JR.

COSTUME DESIGNER
FABIO TOBLINI

LIGHTING DESIGNER
YAEL LUBETZKY

SOUND DESIGNER
MATHEW DEVORE

STAGE MANAGER
MOLLIE HEIL*

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

MUSIC DIRECTOR
WALTER "BOBBY" MCCOY

DIRECTED BY
MARCIA MILGROM DODGE

MASTER CLASS is presented by special arrangement with Dramatists Play Service, Inc., New York.
MASTER CLASS was produced on Broadway by Robert Whitehead, Lewis Allen and Spring Sirkin.

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

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LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST

CAST (IN ORDER OF APPEARANCE)

ACCOMPANIST (MANNY) WALTER "BOBBY" MCCOY
 MARIA CALLAS VICKI LEWIS*
 FIRST SOPRANO (SOPHIE) RACHEL GOLD*
 STAGEHAND TRENT MILLS*
 SECOND SOPRANO (SHARON) KANISHA MARIE FELICIANO*
 TENOR (TONY) VICTOR RYAN ROBERTSON*

THERE WILL BE ONE 15-MINUTE INTERMISSION

UNDERSTUDIES

MARIA - KATHRYN KELLNER BROWN*; TENOR (TONY) - TRENT MILLS*;
 ACCOMPANIST (MANNY) - ALAN J. PLADO; STAGEHAND - DENNIS TAMBLYN;
 FIRST SOPRANO (SOPHIE) AND SECOND SOPRANO (SHARON) - ANNALISE WEBB

ADDITIONAL PERSONNEL

ASSISTANT STAGE MANAGER
 ASHLEIGH DAVID

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.

Thank you for joining us for Terrence McNally's Tony Award-winning play, *Master Class*, led by Tony-nominated Director Marcia Milgrom Dodge (aka MMD) and starring Broadway and Hollywood star Vicki Lewis as the legendary Maria Callas. It has been a pleasure welcoming MMD back to Arizona Theatre Company, as she last directed here in 1994 for *Some Enchanted Evening: The Songs of Rodgers & Hammerstein*. She is an award-winning director/choreographer, receiving her Tony Nomination for Best Direction of the sublime Broadway revival of Terrence McNally's *Ragtime*. If you saw it, you know.

Terrence McNally was one of our great American playwrights; he wrote some of the most extraordinary plays and musicals of the 1980s and 1990s including *Frankie and Johnny at the Claire de Lune*; *Lisbon Traviata*; *Lips Together, Teeth Apart*; *Love! Valor! Compassion!*; *Kiss of the Spider Woman*; *Catch Me if You Can*; and *The Full Monty*, just to name a few! He received a special Tony Award for Lifetime Achievement in the Theatre in 2019.

I had the privilege of working with Terrence on the National Tours of *The Full Monty* from 1999 to 2004 as the production's Associate Director (under Director Jack O'Brien) and as the Director of the Australian production. We launched the North American Tour in Toronto and then moved it to Chicago, where we were set to open on September 11, 2001. Obviously, we did not. Terrence and I were the only members of the creative team still in Chicago with the cast on the day the world forever changed. As the country was reeling, and our company was both panicking and mourning, Terrence and I struggled to figure out what to do when the venue and our producers asked us to open the next night. After much soul searching and many hours of company meetings, we found a way to get the show going.

In that moment of crisis, we learned that in all the fear and confusion, people still need to gather. They need to gather to proclaim their humanity, to prove their resilience, and to be told stories of struggle and triumph. Terrence gave me the space, encouragement, and authority as a young director

to steward the company from a place of fear to a place of fortitude. This was a crucible moment for me ... figuring out how to lift a group of people – both the storytellers and the audience – in a way that made them feel what it is to be human and to be able to balance trauma with hope. But the material is what made it even possible. It is the hope for a better world that Terrence explored with every one of his plays and in his entire career, a hope that unites us and betters us.

Sadly, Terrence was one of the early casualties of the Covid pandemic in 2020, and we lost him too quickly and too early. But his legacy lives on in his work. And it is immortal.

Master Class is about a character who, too, is immortal. Maria Callas, the uncompromising opera diva with a divine talent, lifted the souls of those who heard her sing to the heavens. Game recognized game, and Terrence took this idol and used her to talk about the meaning of art, the demand for artistry, and the degree to which one must aspire, rise, work, suffer, and explore to create elite, immortal art. It's not for the faint of heart.

Master Class is a story about Callas lifting the next generation of artists – whom she admires, is jealous of, is frustrated by – and maintains hope that this art form will carry forward into the future. This is also what Terrence gives us, which is why he is one of our most important playwrights. It is important to me to share his work with you during my first season here at ATC and explore the questions Terrence poses: What does elite art look like? What does it sound like? What does it take? Who are the people that will illuminate the path? What is our future with this form? We strive to answer these questions this season and will continue in our seasons to come.

Enjoy the show!

Matt August
 Kasser Family Artistic Director



LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT

We hope this letter finds you in good health and high spirits.

We are midway through the 2023/2024 season, past the holiday-hoopla, and budgeting for the 2024/2025 season, and I find myself a bit melancholy, reflecting on the immense dedication and effort it takes to produce quality art.

Art – in all its forms – is a profound expression of human creativity and emotion. And art at the highest levels is a result of countless hours of hard work, expertise, and unwavering commitment. Just like the magnificent soprano Maria Callas, producing art at such a prominent level requires immense skill, passion, and perseverance.

Maria Callas, renowned for her exceptional vocal range and dramatic intensity, serves as a perfect example of the dedication it takes to become a true master of one's craft. Her relentless pursuit of perfection and unwavering commitment to her artistry allowed her to captivate audiences around the world. Similarly, Arizona Theatre Company strives to produce shows with meticulous attention to detail and unwavering focus on quality.

Just as Maria Callas exemplifies excellence in her field, our theatre strives to bring you the highest quality of performances year after year. The dedication and expertise of our talented actors, directors, designers, and crew are essential in creating unforgettable theatrical experiences. It is their commitment to their craft that allows us to transport you to different worlds, evoke emotions, and ignite imaginations.

Sustaining this level of excellence requires continuous support. Our generous annual subscribers play a crucial role in ensuring the longevity and quality of Arizona Theatre Company. Your commitment allows us to plan, invest in production values, and attract the finest artists to our stage. Your subscription not only provides you with a front-row seat to extraordinary performances but also contributes to the preservation and advancement of theatrical arts.

We deeply appreciate your ongoing support. Your being here allows us to entertain and inspire, but it also enables us to foster a community that values and appreciates the transformative power of theatre. Together, we can continue to cultivate a space where creativity thrives, stories are shared, and the magic of live performance continues to enchant audiences for generations to come.

Thank you for being a valued member of our theatre family. We look forward to sharing yet another remarkable season with you next year. Watch for more information about our 57th Season 2024/2025 in your inbox and mailbox in the weeks ahead!

Fondly,

Geri Wright
Executive Director

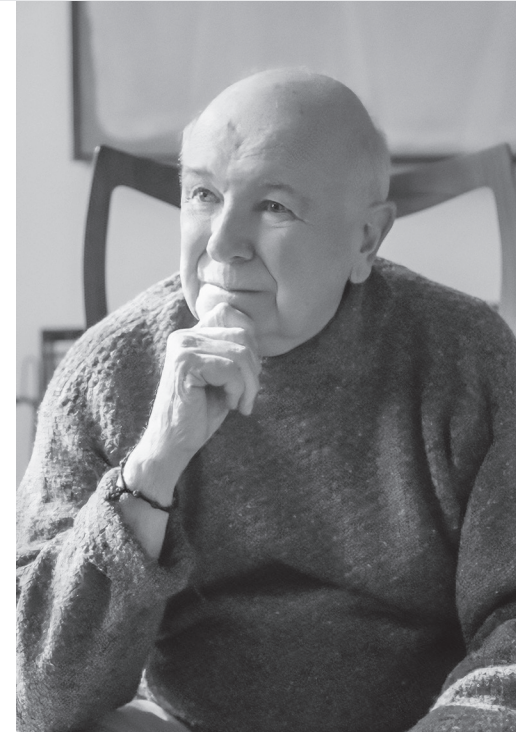


ABOUT THE PLAYWRIGHT

Terrence McNally was an American playwright, librettist, and LGBTQ+ trailblazer, described by the *New York Times* as “the bard of the American Theater.” One of the few playwrights of his generation to successfully pass from the avant-garde to mainstream acclaim, McNally redefined American playwriting for six decades and was the recipient of five Tony Awards: two for his plays *Love! Valour! Compassion!* and *Master Class*, two for the books to his musicals *Kiss of the Spider Woman* and *Ragtime*, and the 2019 Tony Award for Lifetime Achievement. He received the 2011 Dramatists Guild Lifetime Achievement Award (he was Vice President of the Guild from 1981 to 2001), the 2015 Lucille Lortel Lifetime Achievement Award, a 1996 induction into the American Theater Hall of Fame, and, in 2018, an induction into the American Academy of Arts and Letters. His other accolades include an Emmy Award (*Andre's Mother*), two Guggenheim Fellowships, a Rockefeller Grant, four Drama Desk Awards, two Lucille Lortel Awards, two Obie Awards, and three Hull-Warriner Awards. McNally was an alumnus of Columbia University and received numerous honorary degrees, including from NYU and Juilliard, where he helped create the playwriting program in 1993. His legacy lives on in his plays, musicals, and operas that continue to be performed all over the world, as well as in his papers, which are kept and open to the public at the Harry Ransom Center in the University of Texas at Austin. Terrencemcnallyfoundation.org

**“Theatre changes hearts,
that secret place where we all truly live...”**

— Terrence McNally
2019 Tony Award for Lifetime Achievement
Acceptance Speech



Terrence McNally

TONY AWARDS

1993 – Best Book of a Musical
Kiss of the Spider Woman

1995 – Best Play
Love! Valour! Compassion!

1996 – Best Play
Master Class

1998 – Best Book of a Musical
Ragtime

2019 – Special Tony Award
Lifetime Achievement in the Theatre

Marcia Milgrom Dodge “MMD” (Director) is a Tony, Drama Desk, and Astaire Award-nominated director and choreographer for her celebrated revival of *Ragtime* (Broadway and Kennedy Center), for which she also won the Helen Hayes Award for Outstanding Director, Resident Musical. MMD is thrilled to return to ATC after 30 years, when she directed and choreographed *Some Enchanted Evening: The Songs of Rodgers & Hammerstein*.

Most recently, she was American Show Director for Tokyo Disneyland’s 40th Anniversary Parade “Harmony in Color.” She directed the groundbreaking production of *Disney’s Beauty and the Beast* starring Jade Jones, the first Black plus-sized queer Belle, and Evan Ruggiero, an amputee, as The Beast (Olney Theatre Center). She directed Gordon Greenberg’s new adaptation of *Meet Me in St. Louis* for the Muny’s 100th Anniversary season. Summer 2024 will mark her 10th season with the company.

MMD has worked in over 60 theatres throughout the U.S. including several shows at Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, and Maltz Jupiter Theatre. With her husband Anthony Dodge, she co-wrote the Edgar Award-nominated play *Sherlock Holmes and the West End Horror* (Bay Street Theatre, Asolo Theatre, and Pioneer Theatre.) For television, MMD appears as herself in the Disney+ series *Encore!* and choreographed The Muppets in an Emmy-winning episode of *Sesame Street - The Tango Festival* and *Elmo’s Wild West Video*. She dedicates this production of *Master Class* to the memory of playwright Terrence McNally.
@marciamilgromdodge



CAST (IN ALPHABETICAL ORDER)



Kanisha Marie Feliciano (Second Soprano Sharon) is thrilled to make her Arizona Theatre Company debut. After receiving a bachelor’s and master’s degree in Vocal Performance, Feliciano went on to perform legit music theater roles such

as Maria in *West Side Story* (Chicago Lyric Opera and The Muny), Lily in *The Secret Garden* (Broadway Sacramento), and originated the role of Ann in James Lapine’s *Flying Over Sunset* (Lincoln Center). Previously, Feliciano closed the historic run of *Phantom of the Opera* on Broadway as a Christine Daaé understudy. Her operatic roles include Suzanna in *Le Nozze di Figaro*, Baby Doe in *The Ballad of Baby Doe*, Blonde in *Die Entführung*, and Amy March in *Little Women*. Feliciano is represented by the Luedtke Agency. Special thanks to Penny and Jordan, Parker Esse, and ATC for the opportunity to dive into this wonderful show.



Rachel Gold (First Soprano Sophie) is a Broadway actor, screenwriter, song writer, and vocal coach. She made her Broadway debut in *Phantom of the Opera*, where she played Christine. Other credits include Ariel in *The Little Mermaid* (Chicago Shakespeare), Scarlett O’Hara in *Gone with the Wind: The Musical* (International tour, original cast), and Louise in *Gypsy* (Wagon Wheel Theatre). TV credits include *Dead Reckoning* (Discovery ID) and *Evil Lives Here* (Discovery ID). Gold got her BFA in musical theatre from the University of Michigan. She is thrilled to be making her ATC debut!

@RachelGoldCreative | RachelGoldCreative.com



Vicki Lewis (Maria Callas) most recently appeared Off-Broadway in the original musical *Between The Lines* (Outer Critics Circle nomination), based on the best-selling novel by Jodi Picoult, and she has starred on Broadway in *Anastasia*,

Damn Yankees, and *Chicago*. She portrayed Mary Warren in the Roundabout’s production of *The Crucible* and starred in *Pal Joey* for Encores NY. She has also performed as a soloist with the New York Pops at Carnegie Hall.

Lewis played beautiful quirky secretary Beth on the critically acclaimed TV series *NewsRadio* for six seasons and as Nora on *Three Sisters* (both for NBC). Her TV guest and recurring work includes roles on *Curb Your Enthusiasm*, *The Blacklist*, *The Goldbergs*, *The Middle*, *Bones*, *Modern Family*, *Grey’s Anatomy*, *How I Met Your Mother*, *Angie Tribeca*, *Doll & Em*, *Caroline In The City*, *Seinfeld*, *Home Improvement*, *Still The King*, *See Dad Run*, *Murphy Brown*, and *Grace Under Fire*. Film roles include *Pushing Tin*, *Mousehunt*, *Godzilla*, *The Ugly Truth*, *Breakfast of Champions*, and *Upside Down Magic*.

In addition to her on-camera work, Lewis has a prolific voice-over career and can be heard on hundreds of animated series and films including *Wonder Woman*, *Phineas and Ferb*, *Rugrats*, *Mission Hill*, *Batman – the Brave and the Bold*, *Justice League*, and *Ben 10*. She is the voice of Deb/Flo in Pixar’s Blockbuster *Finding Nemo*.

CAST (IN ALPHABETICAL ORDER)



Walter "Bobby" McCoy (Accompanist/Manny/Music Director) is a noted music director and conductor making his ATC debut. He has worked in New York on projects including *Xanadu* and *The World Goes Round* (The Mac-Haydn Theatre). He recently was music coordinator for *In The Heights* (STAGES St. Louis) and music coordinator for *A Strange Loop* (Woolly Mammoth Theatre). Other projects include *Disney's Beauty and the Beast*, *Miss You Like Hell*, and *Annie* (Olney Theatre Center); *On Your Feet! En Español* and *Fame: in Spanish* (Gala Hispanic Theatre); 2022 Helen Hayes Winner, Outstanding Musical Direction); *In The Heights in Spanish* (2018 Helen Hayes Winner, Outstanding Musical Direction); *Legally Blonde* (Keegan Theatre; 2020 Helen Hayes Winner, Outstanding Musical Direction); *A New Brain*, *A Civil War Christmas*, *Fly By Night* (2019 Helen Hayes Nom), *Old Wicked Songs* (2016 Helen Hayes Nom), *Bat Boy*, and *Altar Boyz* (1st Stage Tyson's); *Little Shop of Horrors* (2020 Helen Hayes Nom), *Aida* (2019 Helen Hayes Nom), and *The Wild Party* (2018 HH Nom) (Constellation Theatre). Select upcoming projects include *Momia en el Closet* (Gala Hispanic Theatre), *The Last Five Years* (Pennsylvania Shakespeare), and *The Drowsy Chaperone* (Shenandoah Summer Music Theatre). Special thanks to MMD for the amazing opportunity and my family for the constant love and support! @wmccoymusic94



Trent Mills (Stagehand/Understudy Tenor Tony) is making his ATC debut. He has performed in the ensemble and as understudy for Old Man, Jean Shepherd, and Santa in *A Christmas Story the Musical* (Center Theatre Group), The Monster in *Young Frankenstein the Musical* (La Mirada/McCoy Rigby), Shrek in *Shrek the Musical* (5-Star Theatricals), and Ash in *Evil Dead the Musical* (National Tour). TV/film credits include *Little America* (Apple TV), *Tower of God* (HBOMax), and *Laundronauts - Starring Ed Asner* (IHEARTRadio). His band, Mill Stock Wagner, will be releasing their second EP this spring. A special thank you to Casey, Janice, and Hod. @Gianttrent



Victor Ryan Robertson (Tenor Tony) is making his ATC debut. Recent successes include the roles of Elijah and Street in *X: The Life and Times of Malcolm X* at Detroit Opera and Opera Omaha and in concert recorded by Boston Modern Orchestra Projects (nominated for a 2023 Grammy Award). Last year, he performed in *Candide* as Governor, Vanderdendur, and Ragotski and in *The Shining* (The Atlanta Opera), and he soon returns to the Metropolitan Opera to repeat his roles in *Malcolm X*. Making his off-Broadway debut, Victor joined the cast of *Three Mo' Tenors* in 2007-08 and remained with the show when it toured the U.S. then went on to play the Edinburgh Festival, in Moscow, in the Dominican Republic, and at the UK's Henley Festival. He sang the signature role Count Almaviva in *Il barbiere di Siviglia*

CAST (IN ALPHABETICAL ORDER)

all over the U.S., made his Metropolitan Opera debut in *Merry Widow* as Raoul, and made his Broadway debut in *Phantom of the Opera* as Piangi. He performed in *Cinderella* at the MUNY with Marcia Milgram Dodge and in *Candide* in France at Opera Lorraine. Robertson's natural ability for contemporary music has brought him many world premieres including Benny "Kid" Paret in *Champion* (Washington National Opera and later at Michigan Opera Theatre and Opera de Montreal) as well as Sportin' Life in *Porgy and Bess* in a co-production between Opera North Carolina and Opera Carolina, a role he previously sang on tour internationally at Capetown Opera, Scottish National, Welsh National, Israeli National, Deutsche Opera Berlin, L.A. Opera, and Spoleto Festival. Other career highlights include the title role in *Orpheus* at New York City Opera, Rodolfo in *La Boheme* at Royal Albert Hall in London, Alfredo in *La Traviata* at Orlando Opera, and Rinaldo in *Armida* with Virginia Opera and at the UK's prestigious Garsington Opera Festival. Robertson can be heard in the first full recording of Carly Simon's opera, *Romulus Hunt*, with Nashville Opera, released last month. He also appears on the soundtrack for the Netflix movie *Rustin*, released later this year. @victorryanrobertson | victoryryanrobertson.com



Kathryn Kellner Brown (Understudy Maria) returns to ATC, where she played various characters in *King Charles III* (dir. Matt August). Regional theatre credits with the Rogue Theatre include Marquesa De Montemayor in *The Bridge of San Luis Rey*; Mrs. Alexander and others in *The Curious Incident of the Dog in the Night*; Lady Croom in

Arcadia; Librarian and others in *Middletown*, *Dawn*, and *Jerusalem*; Gertrude in *Hamlet*; Queen Margaret in *Richard III*; Pauline in *The Winter's Tale*; Mrs. Anne Putman in *The Crucible*; and Mrs. Sarti in *Galileo*. She also played Queen Eleanor in *King John* (Southwest Shakespeare Company), and Teacher in *Defying Gravity* and Rosanne in *Brilliant Traces* (Invisible Theatre). Film/Television credits include Ethel in a selected PBS Film School Short, *Bookends* (dir. Dom Villarrubia), *Mad House*, *Vanishing Point*, and *Desperado*, and she was the featured instructor for a video learning series with the Human Communication Studio. Kellner's early training included the Royal National Studio, London. She is very grateful for the support of her family, which means that she can say yes to this wonderful opportunity. A special thank you to KSLB and E.E. Moe of Megaw Acting Studio.



Alan J. Plado (Understudy Accompanist/Manny/Music Director) returns to ATC, where he most recently was music director for *Scrooge!* He was the conductor for the Broadway national tours of *Beautiful: The Carole King Musical*, *Dirty Dancing*, *Jersey Boys*, *Legally Blonde*, *Elf The Musical*, and *Memphis*. Broadway credits include *Disney's Beauty and the Beast* and *Kinky Boots*. Off-Broadway credits include *We're Still Hot*, *Just a Matter of Time*, *The Last Word*, and *Shooting Star* (NYMF). Most recently, Plado was the conductor for *Beautiful* and *A Chorus Line* (MGR) and *Beautiful* (Theatre Aspen). Other regional credits include Ogunquit Playhouse, Alabama Shakespeare, Laguna Playhouse, Mill Mountain Theater, The Phoenix Theatre Company, and Geva Theater.

CAST (IN ALPHABETICAL ORDER)

Plado also serves as the Music Supervisor for *Menopause The Musical*, and internationally he was the music director/arranger for the show on the West End (Shaw Theater) and in Dublin, Ireland. He is a longtime member of AFM (Local 802) musicians' union. For my Dad.



Dennis Tamblyn (Understudy Stagehand) performed in ATC's *Scrooge!* as Punch and Judy Man and as Eddie Understudy in *The Legend of Georgia McBride*. He has recently been seen with The Rogue Theatre as Papin in *Babette's Feast* and with Invisible Theatre as Ned in *Small Mouth Sounds*. He is also a classically trained singer and has appeared with The Arizona Opera Company for the past 20 seasons in various comprimario and chorus roles. Tamblyn has a BS in Biochemistry and Molecular Biophysics from the University of Arizona, and then decided to pursue a career in opera and musical theater. He has a master's from the University of Northern Colorado. Some of his favorite roles include Max Bialystock in *The*

Producers, for which he was nominated for a MAC award, and Quasimodo in *The Hunchback of Notre Dame*. Tamblyn was also honored to sing the National Anthem in 2011 for Barack Obama at the Together We Thrive event in Tucson.



Annalise Webb (Understudy First Soprano Sophie/Second Soprano Sharon) is making her ATC debut. As a Tucson-based performer, Webb regularly performs with Arizona Opera and in concerts with the Grammy-nominated ensemble True Concord. Whether it's classical concert works, opera, or musical theatre, she enjoys performing and teaching across many musical genres. Select credits include Eliza Doolittle in *My Fair Lady* (Hale Centre Theatre), where she won the ariZoni award for best actress in a major role; the title role in *Mary Poppins* (Hale); Christine Daaé in Yeston & Kopit's *Phantom* (Hale); and Sibella Hallward in *A Gentleman's Guide to Love and Murder* (Arts Express Theatre). Endless gratitude to Jeff and the girls for their love, support, and laughs.

THE CREATIVE TEAM

Terrence McNally (Playwright) was awarded the Dramatists Guild Lifetime Achievement Award in 2011. He is the winner of Tony Awards for his plays *Love! Valour! Compassion!* and *Master Class* and his books for the musicals *Ragtime* and *Kiss of the Spiderwoman*. In 2010, the John F. Kennedy Center for the Performing Arts presented Terrence McNally's *Nights at the Opera*, a three-play festival of his work. His other plays include *Frankie and Johnny in the Clair de Lune*; *Lips Together*,

Teeth Apart; *Corpus Christi*; *A Perfect Ganesh*; *The Ritz*; *It's Only a Play*; *Some Men*; *Golden Age*; *Deuce*; *The Lisbon Traviata*; *Bad Habits*; *The Stendhal Syndrome*; *Dedication or the Stuff of Dreams*; *Next*; *Unusual Acts of Devotion*; *Sweet Eros*; *Witness*; *Where Has Tommy Flowers Gone?*, and his first play ... *And Things That Go Bump in the Night*. He has written the books for the musicals *The Full Monty*, *A Man of No Importance*, *The Visit*, and *The Rink*. He won an Emmy Award for Best Drama with his

THE CREATIVE TEAM

teleplay *Andre's Mother*. He wrote the screenplays for *Frankie and Johnny*, *Love! Valour! Compassion!*, and *The Ritz*. He wrote the libretto for the opera *Dead Man Walking* with music by Jake Heggie. Among his many awards are a Citation from the American Academy of Arts and Letters, the New York Drama Critics Circle Award for Best New Play, four Drama Desk Awards, three Hull-Warner Best Play Awards from the Dramatists Guild, two Obies, two Lortel Awards, and two Guggenheim Fellowships. McNally was a member of the Dramatists Guild since 1965 and served as its Vice-President from 1985 to 2001.

Marcia Milgrom Dodge "MMD" (Director)
See Page 6.

Edward E. Haynes Jr. (Scenic Designer) is excited to be designing his first show for Arizona Theatre Company. Regional credits include projects at The Pasadena Playhouse, Laguna Playhouse, La Jolla Playhouse, Geffen Playhouse, Muni Opera, Oregon Shakespeare Festival, Mark Taper Forum, Ebony Repertory Theatre Co., South Coast Rep, Kirk Douglas Theatre, Berkeley Rep, East West Players, Hollywood Bowl, Marin Theatre Co., TheatreWorks, Intiman Theatre, Trinity Rep, Pittsburg City Theater, Alley Theatre, Alliance Theatre, and many he can no longer remember. Television credits include MTV's *Spring Break* 2012 and 2011, *Hip Hop Harry*, *The Tony Rock Project*, and *Culture Clash*. Haynes is the father of twins, Denis and Wesley, and husband to Director Elizabeth Bell-Haynes. edhaynes.carbonmade.com

Fabio Toblini (Costume Designer) is making his ATC debut. Broadway credits include *Romeo and Juliet* (Richard Rodgers Theatre). Off-Broadway original productions include *Hedwig and the Angry Inch*, *Batboy the Musical*, *The Divine*

Sister, and *Pip's Island*. Toblini's most recent credits include *Murder on the Orient Express* (St. Louis Repertory Theater) and *Mendelssohn's A Midsummer Night's Dream* (Ballet Arizona). Other theatre credits include costuming for Chicago Shakespeare Theater, Huntington Theater, Oregon Shakespeare Theater, The Old Globe, American Players Theater, Hartford Stage, Guthrie Theater, Alley Theatre, Long Wharf Theatre, Children's Theatre Company, Ford's Theatre, and Studio Theatre. Opera credits include costume design for Santa Fe Opera, Wexford Opera Festival (IE), St Louis Opera Theater, Nationale Reïsopera (NL), Landestheater (AU), Gotham Chamber Opera, and Portland Opera. He received a 2018 Craig Noel Award, 2015 Craig Noel Award nomination, 2015 Connecticut Critics Circle Award nomination, 2012 and 2016 Connecticut Critics Circle Award, 2008 Irene Sharaff Young Master Award, and 2001 Lucille Lortel Nomination. fabiotoblini.com

Yael Lubetzky (Lighting Designer) is making her ATC debut. Her design credits include the Broadway production of Russell Simmons' *Def Poetry Jam*, which won a Tony Award for Best Special Theatrical Event. Off-Broadway credits include productions with The New Group, The Public Theater, Playwrights Horizons, WP Theatre, York Theatre Company, The Joyce, Theatre 555, and National Yiddish Theatre Folksbiene. Regional design credits include productions at American Conservatory Theatre, The 5th Avenue Theatre, Writer's Theatre, Milwaukee Repertory Theatre, Chicago Shakespeare Theater, Paramount Theatre, Drury Lane, Syracuse Stage, Trinity Repertory Company, Arkansas Rep, Children's Theatre Company, and Pioneer Theatre Company. Most recent designs include *Once* (Writer's Theatre, IL; JEFF Award Nomination), *Cats* (Music Wichita Theatre), *Kinky Boots* and *42nd Street*

THE CREATIVE TEAM

(Riverside Theatre), *Amid Falling Walls* (National Yiddish Theatre Folksbiene), and *Midsummer Night's Dream* (Folger Theatre at the National Building Museum, DC). Lubetzky is a recipient of the NEA/TCG Career Development Grant for Designers.

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

Mollie Heil (Stage Manager) (she/her) is celebrating her eighth show with Arizona Theatre Company! ATC credits include *The Legend of Georgia McBride*, *Miss Bennet: Christmas at Pemberley*, *Nina Simone: Four Women*, *how to make an American Son*, *The Wickhams: Christmas at Pemberley*, *Pru Payne*, and *Erma Bombeck: At Wit's End*. Selected regional credits include ASM for *A Chorus Line* and *State Fair* (The REV Theatre Co.), ASM for *White Christmas* (Tuacahn), and PA for *The Marvelous Wonderettes* (The Repertory Theatre of St. Louis). Heil received her BFA in Stage

Management from The Sargent Conservatory of Theatre Arts at Webster University in St. Louis and is originally from Colorado. Much love and thanks to her parents, her late grandmother Mimi, her three younger siblings, and her best friends.

Ashleigh David (Asst. Stage Manager) is so excited to join the ATC team! Favorite credits include *Beautiful: The Carole King Musical* and *Chess* (Muny); *White Christmas*, *Tarzan*, *Hunchback of Notre Dame*, and *Charlie and the Chocolate Factory* (Tuacahn); *Junie B Jones* and *Pete the Cat* (National Tours, TheaterworksUSA); *In the Heights* and *A Chorus Line* (Stages St. Louis); *Think of Me Tuesday*, *Reparations*, and *Baskerville* (Gloucester Stage Company); and *Urinetown*, *Heathers*, and *Sylvia* (Penn Players).

Michael Donovan Casting (Casting Director) principal Michael Donovan 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.

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. August directed World, American, and Regional Premieres including the record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Martin Landau), *In the Heights* (starring Anthony Ramos in his AEA debut), and *King Charles III* and *The Gospel According to Thomas Jefferson*, *Charles Dickens*, and *Count Leo Tolstoy*: *Discord* for Arizona Theatre Company.

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

and *NPR/KQED*. He has been awarded internships, fellowships, and residencies from the Old Globe Theatre, Drama League, Oregon Shakespeare Festival, The Acting Company, Robert Wilson's Watermill Center, the Juilliard School, The Wrestling School, and San Francisco's Zen Center. In addition to theatre, he was awarded the Panavision New Filmmakers Grant and directed the award-winning short family film *How to Get to Candybar*.

In 2006 and 2007, August directed the Broadway productions of *Dr. Seuss' How the Grinch Stole Christmas – The Musical*, which broke box office records and has been touring every year since 2008, including a UK production in 2019. His production of *A Christmas Carol* ran for five years at Ford's Theatre, and his Shakespeare productions include *Much Ado About Nothing* (Pioneer), *Two Gentlemen of Verona* (Old Globe and Acting Company), *Tempest* (Hanger), *Romeo and Juliet* (National Shakespeare Company), and *Merry Wives of Windsor* (Acting Company). He recently directed the opera *La Boheme* (starring Marina Costa Jackson) and *Pirates of Penzance* at Noorda Center.

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



Geri Wright, Executive Director, joined ATC in January 2020 and was Managing Director of the company through its most challenging time ever. While the COVID shutdown posed many challenges, it afforded the opportunity to reimagine

the 55-year-old organization's structure from top to bottom to ensure sustainability into the future.

EXECUTIVE LEADERSHIP

Wright 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.

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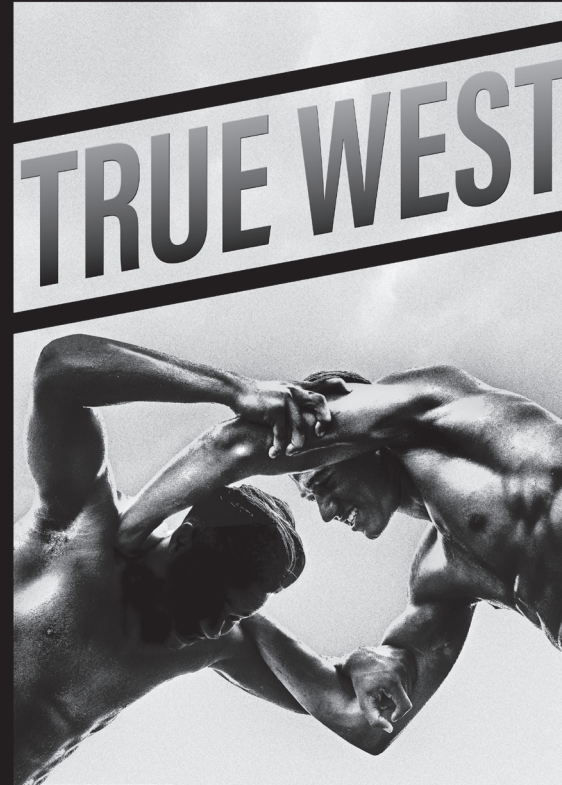


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IN

MASTER CLASS

Mastery is a decision. A decision to endure the uncomfortable pains that come with the evolution to greatness. A decision to surrender your soul to the grueling fires of refinement. A life-changing decision that will either breed lifelong happiness or deep-rooted regret. A decision only *you* can make. And when mastery does come, it does not come quietly. At least not for opera diva Maria Callas.

Inspired by the legendary masterclasses held at Julliard, five-time Tony Award-winning playwright Terrence McNally unbars the doors to the ultimate course in what it takes to dominate the arts. Based on the woman whose talent reigns unparalleled in the opera world, McNally creates a stark image of the Callas classroom as she carefully critiques each of her eager-to-please students. Her rigor and excellence are evident and overpowering with each coaching session in which she finds moments to reflect

on the whole of her career and the path she climbed to reach the top of her craft.

With no more than three people on the stage at a time, *Master Class* is practically a one-woman show. We are forced, alongside her students, to pay attention to the exacting spirit that possesses Maria Callas and learn a thing or two.

Throughout the play, Callas experiences a series of flashbacks that take her through her illustrious career and emotional relationships. Her rise to fame, the pinnacle of her success, and

the eventual decline intertwined with interactions with other aspiring singers evoke rich emotions and insights that allow the audience to witness the intricate layers of her personality.

McNally skillfully weaves together the past and present, allowing the audience to witness both the diva's glory days and the vulnerability hidden beneath her glamorous facade. He expands upon the biographical aspects of Callas' life while delving into an exploration of the human condition, artistic passion, and sacrifices required for success. And yet, McNally manages to blend the severity of meticulous training with witty and expertly timed comedic moments.

While Maria Callas is the main subject, she stands for the countless artists who strive for perfection in their craft. She is a demonstration of someone attempting to achieve greatness while burdened by personal demons and insecurities. She is the embodiment of a tortured artist. While on the surface she exudes nothing but confidence, there are moments of weakness that come to light as she recounts incidents in her past. McNally simultaneously captures the untouchable talent displayed by Maria Callas while exposing her undeniable humanity in the process.

Master Class also serves as a tribute to the artistry that is opera. It

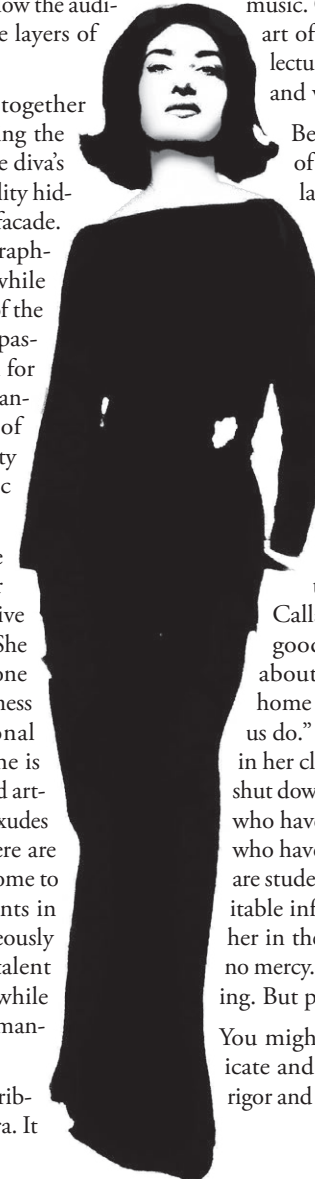
celebrates the beauty and power of the human voice, as well as the transformative nature of music. Callas' deep-rooted passion for the art of opera becomes contagious as she lectures about why it is more than music and words on a page.

Beyond its exploration of the world of opera and the life of Maria Callas, *Master Class* offers a universal message about the transformative power of art and the enduring legacy of those who dedicate their lives to its pursuit. Through Callas' impassioned teachings and poignant reflections, the play reminds us of the profound impact that art can have on individuals and society.

As Callas contemplates the lessons of her life, there is a clear fire within her to elevate her students to the fullness of their potential.

Callas remarks in the play, "Try isn't good enough. Do. The theatre isn't about trying. People don't leave their home to watch us try. They come to see us do." So, every attempt that takes place in her classroom is almost instantaneously shut down. Keep in mind, these are students who have auditioned to be in her class and who have been hand-selected by her. These are students that have experienced the inevitable influence of her excellence and hold her in the highest regard. And yet, there is no mercy. Either it is perfection, or it is nothing. But perfection comes at a price.

You might ask: How can a seemingly delicate and beautiful art form demand such rigor and sacrifice? We'll let Maria show you.



ABOUT MARIA CALLAS

Often hailed as the greatest opera singer of the 20th century, Maria Callas was a woman of extraordinary talent, passion, and complexity. Born in New York City in 1923 to Greek immigrant parents, Callas demonstrated an exceptional vocal gift from an early age. Her voice, characterized by its distinctive timbre, agility, and emotional depth, eventually propelled her to international acclaim and cemented her legacy as one of the most influential sopranos in the history of opera.



Callas' rise to fame was meteoric, marked by a series of groundbreaking performances that showcased her remarkable vocal range and dramatic intensity. She made her professional debut at the Athens Conservatoire at the age of 17, and her career quickly gained momentum with acclaimed performances in Italy and abroad. It was in Italy, particularly at Milan's La Scala opera house, where Callas would achieve her greatest triumphs and solidify her reputation as a prima donna supreme.

One of Callas' most notable contributions to the world of opera was her revolutionary approach to the art form. Unlike many of her predecessors, who prioritized vocal technique above all else, Callas emphasized the importance of dramatic interpretation and emotional authenticity in her performances. She was known for her meticulous attention to detail, her deep understanding of character, and her ability to infuse every note with profound emotion and meaning.

Callas' repertoire was vast and varied, encompassing a wide range of roles from the bel canto operas of Rossini, Donizetti, and Bellini to the

dramatic works of Verdi and Puccini. She was particularly renowned for her interpretations of tragic heroines such as Norma, Tosca, and Medea, roles that showcased her vocal virtuosity and dramatic prowess. Her performances were marked by a rare combination of technical brilliance and raw emotion, captivating audiences and critics alike with their intensity and power.

Beyond her vocal talents, Callas was also a trailblazer in the world of opera in other ways. She collaborated with some of

the greatest conductors and directors of her time, including Tullio Serafin, Herbert von Karajan, and Franco Zeffirelli, pushing the boundaries of traditional operatic staging and interpretation. She also embraced new technologies such as television and recordings to reach wider audiences and bring opera to the masses.

Despite her immense success on the stage, Callas' personal life was fraught with turmoil and tragedy. Her tumultuous relationship with the Greek shipping magnate Aristotle Onassis captivated the public's imagination and became the subject of tabloid speculation. The affair ultimately ended in heartbreak for Callas, who was famously abandoned by Onassis in favor of Jacqueline Kennedy.

In the years following her breakup with Onassis, Callas experienced a period of artistic decline and personal upheaval. Health issues, vocal decline, and financial difficulties plagued her later years, leading to a premature end to her career and her untimely death in 1977 at the age of 53. Despite these challenges, Callas' legacy endures as a testament to the transformative power of music and the indomitable spirit of one of opera's greatest icons.



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We invite you to learn more by visiting local cultural sites like the
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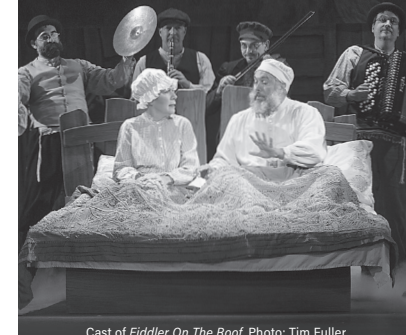
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Cast of *Fiddler On The Roof*. Photo: Tim Fuller.

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- 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.

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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 makeup 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

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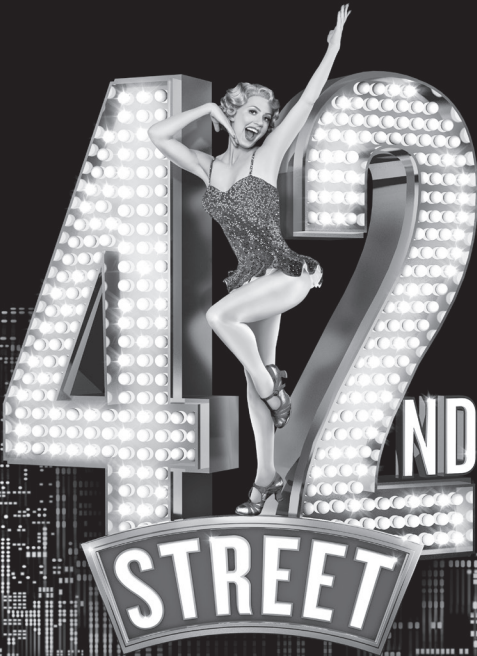


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SATURDAY, MAY 25, 2024 - 2PM AND 7:30 PM

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.

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ATC AT THE TEMPLE OF MUSIC AND ART



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.





ABOUT ATC



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, and enriching the theatre learning experience for all.

New Play Development

ATC provides playwrights and theater makers, both locally and nationally, 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 stages 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.

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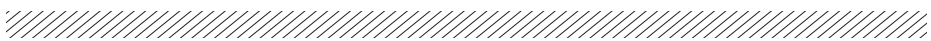
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THE TEMPLE OF MUSIC AND ART

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

THEATRE POLICIES

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

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

Cellphones, Smart Watches & Light/Sound-emitting Devices – Please silence or turn off all cellphones, digital watches, or any other noise-

making or light-emitting devices for the courtesy of other patrons and the actors.

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

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

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

ACCESSIBILITY SERVICES

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

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

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

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



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

