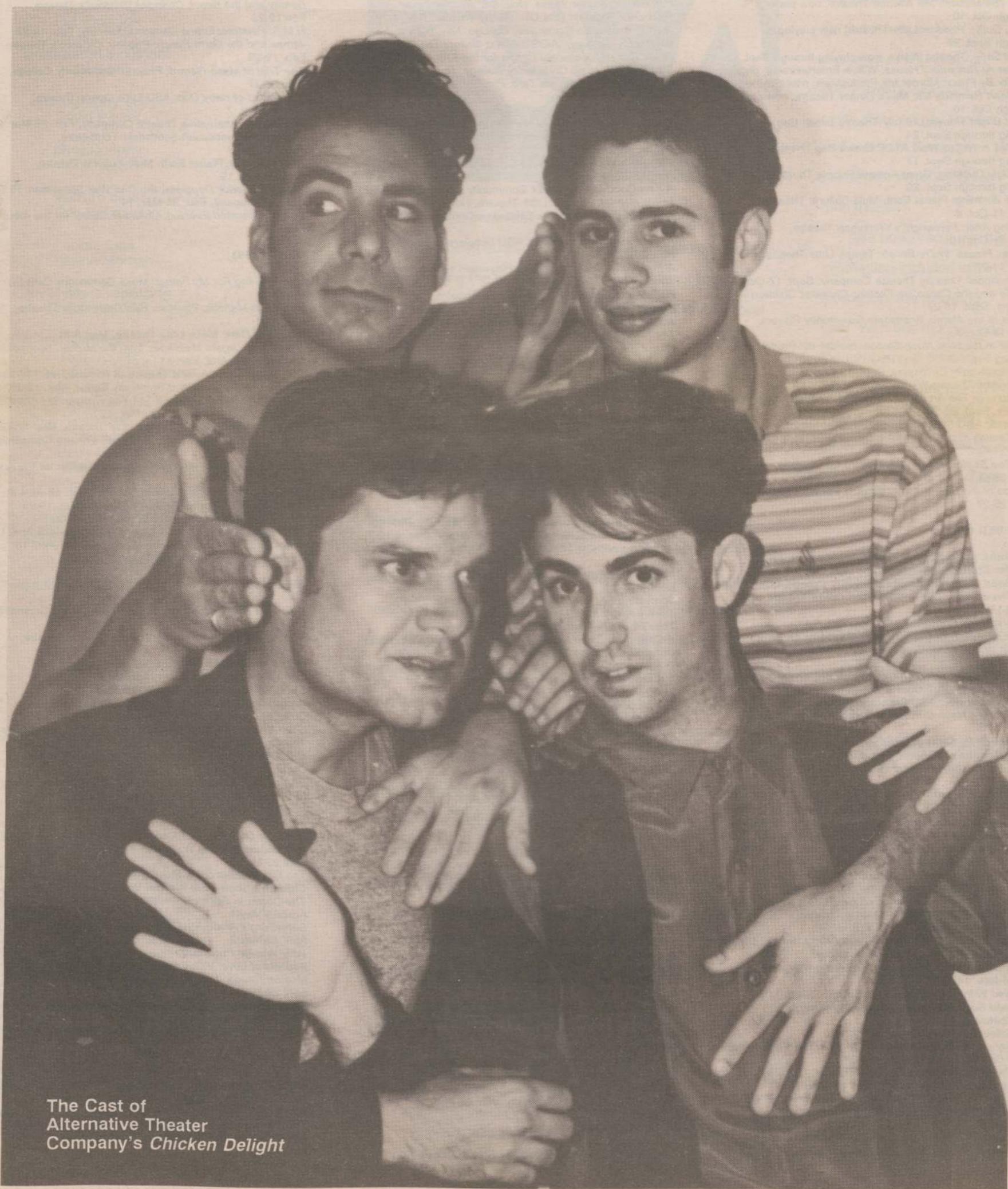


RESOURCE

SPECIAL THEATER ISSUE • VOLUME EIGHT NUMBER NINETEEN • ISSUE 197 • SEPTEMBER 11-24 1992



The Cast of
Alternative Theater
Company's *Chicken Delight*

the season at a glance

Like the best matinee price, this month-by-month schedule of the upcoming Valley theater season is subject to change. For more information regarding theater locations, phone numbers, and show times, refer to the *Season's Seatings* section in this issue. Contact theaters for ticket prices.

SEPTEMBER 1992

The Big Kill: Murder Ink Productions, now playing
Chicken Delight: The Alternative Theatre Company, now playing through Sept. 26
Das Barbecu: Mill Avenue Theatre, now playing through Sept. 27
A Family Reunion is Murder: Shoestring Productions, now playing
Galleon's Lap: ASU Institute for the Arts, now playing through Sept. 12
Guv: The Musical: Mill Avenue Theatre, now playing through Oct. 10
Hello, Dolly!: Phoenix Little Theatre, now playing through Sept. 27
Marat Sade: Theatre Works, now playing through Sept. 12
Murder At Rutherford House: Willow Entertainment, ongoing
Murder By Proxy: Murder Ink Productions, now playing
My Heart Reminds Me: Max's Dinner Theatre, now playing through Oct. 10
Quick Bright Things: Unlikely Theatre Lunch Bag, now playing through Sept. 24
To Wolf or Not to Wolf: ATOP Brown Bag Theatre, now playing through Sept. 17
The Ugly Duckling: Great Arizona Puppet Theatre, now playing through Sept. 20
Blood Wedding: Planet Earth Multi-Cultural Theatre, Sept. 11-Oct. 4
Morning After: Playwright's Workshop Theatre, Sept. 11-Oct. 10
No Sex Please, We're British: Tempe Little Theatre, Sept. 11-27
Confessional: Unlikely Theatre Company, Sept. 17-Oct. 4
Charlie and the Chocolate Factory: Chandler Children's Theatre, Sept. 18-27
Ladies at the Alamo: Scottsdale Community Players, Sept. 18-Oct. 3
Murder at the High Noon Saloon: Murder Ink Productions, opening Sept. 18
The Nightingale: Childsplay, Sept. 18-Oct. 4
Oklahoma!: Theatre Works, Sept. 18-Oct. 11
Foreplay, or The Art of the Fugue: ATOP Brown Bag Theatre, Sept. 22-Oct. 8
Chewtalk: ASU Scholarship Series, Sept. 24-26
The Taming of the Shrew: Arizona Shakespeare Festival, Sept. 24-Oct. 3
Just Zoo Stories: Playhouse Theatre for Children, Sept. 25-Oct. 4
Season of the Desert: Great Arizona Puppet Theatre, Sept. 25-27

OCTOBER 1992

Goldilocks: Great Arizona Puppet Theatre, Oct. 1-11
Ophelia: Scottsdale Center for the Arts, Oct. 1
The Good Sisters: Phoenix Community College, Oct. 2-10
The Three Penny Opera: ASU Lyric Opera Theatre, Oct. 2-11
Rumors: Mesa Community College, Oct. 8-11
Where's Paulo?: Unlikely Theatre Company, Oct. 8-25
Alice in Wonderland: Greasepaint Scottsdale Youththeatre, Oct. 9-18
Death and Taxes: Murder Ink Productions, opening Oct. 9
The Nightingale: PLT Cookie Company, Oct. 9-25
The Pushcart War: ASU Scholarship Series, Oct. 9-11
Real Women Have Curves: Herberger Theatre Center, Oct. 9
The Search for Signs of Intelligent Life in the Universe: Actor's Theatre of Phoenix, Oct. 9-25
Under the Desert: Playwright's Workshop Theatre, Oct. 9-31
MacBeth: Courtyard Players, Oct. 12-24
Four One-Act Plays: ATOP Brown Bag Theatre, Oct. 13-29
Lost in Yonkers: Scottsdale Center for the Arts, Oct. 13-17
Inductions Dangerous: ASU Institute for the Arts, Oct. 14-24
Two Bad Mice: Great Arizona Puppet Theatre, Oct. 15-18
It's A Scream: Max's Dinner Theatre, Oct. 16-Nov. 21
Laura's Room: Teatro del Valle, Oct. 16-Nov. 8
The Men's Cottage: Mesa Youththeatre, Oct. 16-25
Our Town: Glendale Community College, Oct. 16-24
Rumors: Desert Foothills Community Theatre, Oct. 16-Nov. 1
The Skin of Our Teeth: Theatre Works, Oct. 16-Nov. 1
Sleuth: Phoenix Little Theatre, Oct. 16-Nov. 1
Swimming in Grace: Playwright's Workshop Theatre, Oct. 16-Nov. 14
It Started With Columbus: Berlitz Gallery Theatre, Oct. 17
Body and Soul: Alternative Theatre Company, Oct. 22-Nov. 8
The Yellow Boat: Childsplay, Oct. 22-25
Comedy on the Bridge and Le Rossignol (The Nightingale): Grand Canyon University, Oct. 23-31
Dracula Kids: Phoenix Children's Theatre, Oct. 23-Nov. 1
Fences: Black Theatre Troupe, Oct. 23-Nov. 15
West Side Story: Gilbert Fine Arts Association, Oct. 23-31
Man of the Flesh: Planet Earth Multi-Cultural Theatre, Oct. 23-Nov. 13
Judy Garland Tonight: Berlitz Gallery Theatre, Oct. 24
Filename: Futurefax: ASU Institute for the Arts, Oct. 30

One Crazy Day, or The Marriage of Figaro: Arizona Theatre Company, Oct. 30-Nov. 14

NOVEMBER 1992

American Buffalo: Unlikely Theatre Company, Nov. 5-22
Cutting Crosstown-From Second Avenue to Broadway: Arizona Jewish Theatre, Nov. 5-22
Flying Words: ASU Multi-Ethnic Theatre, Nov. 5-7
Grease: Mesa Community College, Nov. 5-8
Black Comedy: Mesa Little Theatre, Nov. 6-22
Columbus: Wonder Works, Nov. 6-8
Pinocchio: Fountain Hills Community Theatre, Nov. 6-22
R.T.O.: Scottsdale Community College, Nov. 6-15
What's So Big About AIDS?: Berlitz Gallery Theatre, Nov. 7
Dress Casual: Scottsdale Center for the Arts, Nov. 12-15
Bus Stop: Glendale Community College, Nov. 13-21
The Honorable Urashima Taro: Playhouse Theatre for Children, Nov. 13-22
Oliver!: Theatre Works, Nov. 13-Dec. 13
Our Country's Good: ASU Mainstage Series, Nov. 13-21
Voices on the Edge: Playwright's Workshop Theatre, Nov. 13-Dec. 5
Anthony and Cleopatra: ASU Scholarship Series, Nov. 15-17
A Few Good Men: Phoenix Community College, Nov. 18-21
I Hate Hamlet: Phoenix Little Theatre, Nov. 19-Dec. 6
An Act of the Imagination: Scottsdale Community Players, Nov. 20-Dec. 5
Alligators and Invertebrates: ASU Scholarship Series, Nov. 20-22
A Prelude to Death in Venice: Playwright's Workshop Theatre, Nov. 20-29
Hansel and Gretel: ASU Lyric Opera Theatre, Nov. 21-Dec. 6
Aurora's Best: Aurora Mime Theatre, Nov. 27-29
The Hand That Cradles the Rock: Max's Dinner Theatre, Nov. 27-Dec. 31
Original Christmas Show: Black Theatre Troupe, Nov. 27-Dec. 22
A Piece of My Heart: Mesa Community College, Nov. 27-29
Private Eye: Planet Earth Multi-Cultural Theatre, Nov. 27-Dec. 18

DECEMBER 1992

Blood Wedding: ASU Multi-Ethnic Theatre, Dec. 2-5
The Woyzeck Project: ASU Institute for the Arts, Dec. 2-13
An Unlikely Christmas: Unlikely Theatre Company, Dec. 3-26
A Christmas Carol: Chandler Center for the Arts, Dec. 4
A Christmas Carol: Grand Canyon University, Dec. 4-12
The Elves and the Shoemaker: PLT Cookie Company, Dec. 4-20
Holiday in Hoopersville: Playwright's Workshop Theatre, Dec. 4-20
Something For You: Tempe Little Theatre, Dec. 4-20
Twelve Angry Men: Mesa Little Theatre, Dec. 4-20
The Gift of the Magi: Berlitz Gallery Theatre, Dec. 5
A Christmas Carol: Actor's Theatre of Phoenix, Dec. 10-27
Christmas With the Three Bears: Phoenix Children's Theatre, Dec. 11-20
Melissa and the Nutcracker: Playhouse Theatre for Children, Dec. 11-21
The Velveteen Rabbit: Childsplay, Dec. 11-13
Men of Manhattan: Alternative Theatre Company, Dec. 17-Jan. 16
The Best Christmas Pageant Ever: Wonder Works, Dec. 18-30
Jerry's Girls: Sundome Broadway Series, Dec. 18-19
Oliver!: Greasepaint Scottsdale Youththeatre, Dec. 18-Jan. 3
Peter Pan: Scottsdale Center for the Arts, Dec. 29-Jan. 2
God of Isaac: Arizona Jewish Theatre, Dec. 30-Jan. 17

JANUARY 1993

All Night Strut: Arizona Theatre Company, Jan. 1-16
Bocon!: Teatro del Valle, Jan. 8-30
Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean: Theatre Works, Jan. 8-24
Three Original One-Act Plays: Playwright's Workshop Theatre, Jan. 8-30
Sly Fox: Phoenix Little Theatre, Jan. 14-31
Four One-Act Plays: Planet Earth Multi-Cultural Theatre, Jan. 15-Feb. 12
Meet Me in St. Louis: Sundome Broadway Series, Jan. 15-16
Tales of the Grotesque: Childsplay, Jan. 15-24
Shake Hands With Shakespeare: Berlitz Gallery Theatre, Jan. 16
Visions: Aurora Mime Theatre, Jan. 21-24
Myself, Alma Mahler: Mesa Community College, Jan. 28-29
The Bug: Actor's Theatre of Phoenix, Jan. 29-Feb. 14
MacBeth: Arizona Shakespeare Festival, Jan. 29-Feb. 6
Nora: Arizona Theatre Company, Jan. 29-Feb. 13

FEBRUARY 1993

Guys and Dolls: Valley Broadway Series, Feb. 2-7

Gray's Anatomy: ASU Mainstage Series, Feb. 5-13
I Remember Mama: Scottsdale Community Players, Feb. 5-21
Trafficking in Broken Hearts: Teatro del Valle, Feb. 5-Mar. 6
Children's Hour: Berlitz Gallery Theatre, Feb. 6
Phoebe Joins the Circus: Childsplay, Feb. 6-Mar. 7
Chicago: Theatre Works, Feb. 12-Mar. 14
Original Play TBA: Playwright's Workshop Theatre, Feb. 12-Mar. 13
Rachel's Night: Mesa Youththeatre, Feb. 12-21
On Borrowed Time: Phoenix Little Theatre, Feb. 18-Mar. 7
Beauty and the Beast: Chandler Children's Theatre, Feb. 19-28
H.M.S. Pinafore: Grand Canyon University, Feb. 19-27
James and the Giant Peach: Phoenix Children's Theatre, Feb. 19-28
The Trial of Marie Gerard: Phoenix Community College, Feb. 25-27
The Ballad of Baby Doe: ASU Lyric Opera Theatre, Feb. 26-Mar. 7
In Trousers: Alternative Theatre Company, Feb. 26-Mar. 27
Pinocchio: Greasepaint Scottsdale Youththeatre, Feb. 26-Mar. 7
Room Service: Planet Earth Multi-Cultural Theatre, Feb. 26-Mar. 19
Young Frederick Douglass, the Civil War Statesman: PLT Cookie Company, Feb. 26-Mar. 14
Some Enchanted Evening: Chandler Center for the Arts, Feb. 28

MARCH 1993

I Never Sang For My Father: Mesa Community College, Mar. 4-7
Man of La Mancha: Fountain Hills Community Theatre, Mar. 5-21
Wait Until Dark: Mesa Little Theatre, Mar. 5-21
Snake Talk-Urgent Messages from the Mother: Scottsdale Center for the Arts, Mar. 11
The Baby Dance: Actor's Theatre of Phoenix, Mar. 12-28
Bye Bye Birdie: Sundome Broadway Series, Mar. 12-13
Don't Start Me Talking or I'll Tell You Everything I Know: Scottsdale Center for the Arts, Mar. 12
A Man For All Seasons: Tempe Little Theatre, Mar. 12-28
New Play/Guest Artist Project: Arizona Theatre Company, Mar. 12-27
Crossing the Broken Bridge: Scottsdale Center for the Arts, Mar. 13
First is Supper: Arizona Jewish Theatre, Mar. 18-April 4
Tom Sawyer: Phoenix Children's Theatre, Mar. 19-28
Where the Kids Are: Wonder Works, Mar. 19-21
Prelude To A Kiss: Phoenix Little Theatre, Mar. 25-April 11
Death of a Salesman: Theatre Works, Mar. 26-April 18
Clown's Play: Berlitz Gallery Theatre, Mar. 27

APRIL 1993

Little Red Riding Hood and Other Fables: Mesa Community College, April 1-4
Burning Patience: Planet Earth Multi-Cultural Theatre, April 2-May 2
Grand Hotel: Sundome Broadway Series, April 2-3
The Yellow Boat: Childsplay, April 2-18
Evita: Valley Broadway Series, April 6-11
Interpreters Theatre and Showcase: Mesa Community College, April 8-9
Slam Month: Playwright's Workshop Theatre, April 8-May 1
The Tempest: Arizona Shakespeare Festival, April 8-17
Charlotte's Web: The Musical: Playhouse Theatre for Children, April 16-25
Fifth of July: Scottsdale Community Players, April 16-May 1
M Butterfly: Arizona Theatre Company, April 16-May 1
Much Ado About Nothing: Grand Canyon University, April 16-24
The Ugly Duckling: PLT Cookie Company, April 16-May 2
Billy Bishop Goes to War: Actor's Theatre of Phoenix, April 23-May 9
The City Without Love: Mesa Youththeatre, April 23-May 2
Children's Show-TBA: Wonder Works, April 23-25
The Doctor in Spite of Himself: ASU Mainstage Series, April 23-May 1
Something's Afoot: ASU Lyric Opera Theatre, April 23-May 2
Willy Wonka: Phoenix Children's Theatre, April 23-May 2
Aspects of Love: Valley Broadway Series, April 27-May 2
Musical Revue, TBA: Phoenix Little Theatre, April 29-May 16
Phaedra: Mesa Community College, April 29-May 2
Rhinoceros: Phoenix Community College, April 29-May 1
Jesus Christ Superstar: Theatre Works, April 30-May 23

MAY 1993

Doc Holiday: Playwright's Workshop Theatre, May 7-June 5
Mary Poppins: Greasepaint Scottsdale Youththeatre, May 7-16
The Ransom of Red Chief: Berlitz Gallery Theatre, May 8
Horowitz and Mrs. Washington: Arizona Jewish Theatre, May 13-23

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For me, Summertime has always been about two things: Finding the perfect linen suit and anticipating the new theater season.

I love the theater. I like the crowds, the big pink lights, and the matrons handing out programs at the door. I like how the theater smells—like raisin cookies and anticipation—and I really dig schmoozing sissies at intermission. More than anything else, I like sitting in the dark listening to other people talk.

Time was that living in Phoenix and enjoying theater were exclusive experiences; if one wanted more than *Blithe Spirit* or another revival of *Harvey*, one hopped a plane. But these days, with nearly fifty

companies producing more than one hundred and fifty shows, there's plenty to look forward to from local stages.

Our first annual Theater Issue documents the season with complete listings of professional, community, and educational theater, as well as road shows, children's and dinner theater schedules. Guest editors Kirby Holt and Neil Cohen have compiled a truly staggering amount of information about who's starring in what for whom, as well as crucial information like Ken Heaton's favorite food and where Deborah Lee Hall shops for dresses.

Kirby and Neil have gathered some swell talent to help produce this issue,

like *Phoenix Gazette* critic Christopher Geoffrey McPherson, media maven and *bon vivant* Robert X. Planet, and drama dame Ruth Beaumont. And although we've abandoned our traditional queer format for this issue, we've managed to slip in some pretty swishy sidebars, a cover story on gay theater, and a Robyn Ferracane paper doll. What's faggier than theater?

We hope you'll use the information included within throughout the following year. With this much good theater being produced locally, you'll want to know what's coming. See you at intermission.

—Pela

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SEPTEMBER 11-24

On the cover: *The cast of Alternative Theater Company's Chicken Delight, now playing at Black Box Theater. Photograph by David Parker. See Allen Kalchik's story, page 6.*

SEASON'S seatings

This theatrical season promises varied fare: Tried-and-true warhorses (*Man of La Mancha*, *Oklahoma!* *Hello, Dolly!*) are interspersed with risky new titles (*Das Barbecu*, *I Hate Hamlet*) and a spate of original work by local playwrights. The listings below detail professional, community, educational, children's and dinner theater schedules; dates and titles are subject to change. For curtain times, matinee seating and ticket prices, contact individual theaters.

ACTORS THEATRE OF PHOENIX

ATOP, now entering its eighth season, is the resident professional theater troupe in Stage West at the Herberger Theatre Center, 222 E. Monroe. They are known for producing a diverse program of shows, such as last year's musical revue *Beehive* and the chatty drama *A Normal Life*. 253-6701.

THE SEASON:

The Search for Signs of Intelligent Life in the Universe: Lily Tomlin made this show a Broadway smash, and local favorite Kathy Fitzgerald will more than likely repeat Tomlin's success here. This comedic, one-woman tour de force covers everything from the joy of living to the mysteries of Campbell's soup. Written by Jane Wagner. October 9-25, 1992.

A Christmas Carol: A new version of Charles Dickens' timeless holiday classic, presented on the Herberger Center Stage. Adaptation by Richard Hellenes and David De Barry. December 10-27.

The Bug: This Arizona premiere, a comic American nightmare, investigates the inner workings of an Orwellian corporate machine. Written by Richard Strand. January 29-February 14, 1993.

The Baby Dance: Another Arizona premiere, this one dealing with tragedies of private adoption. Written by Jane Anderson. March 12-28.

Billy Bishop Goes To War: The famed Royal Air Force Flying Ace recounts his lives and loves through song. Written by John Gray and Eric Peterson. April 23-May 9, 1993.

ACTORS THEATRE OF PHOENIX BROWN BAG LUNCH HOUR THEATRE

ATOP presents this exciting series of noontime one-act plays, most often written by aspiring local playwrights. Performances are held Tuesdays through Thursdays in the Herberger Rehearsal Hall. 254-3475.

THE SEASON:

To Wolf or Not to Wolf: Bob Sorenson and Gerald Burgess penned this fable about the Big Bad Wolf and his quest for a new career. Now playing through September 17.

Foreplay, or The Art of the Fugue: An amusing and intricate tale of a man at three ages, set in a miniature golf course. Written by David Ives. September 22-October 8, 1992.

Four One-Act Plays: A repertory of plays, three on each day. They include *The Road to Ruin*, *Perfect*, *Electric Roses* and *Loyalties*. October 13-29, 1992.

THE ALTERNATIVE THEATRE COMPANY

A brand new community-based theater company created to enhance the level of gay and lesbian culture in the Valley by the production of quality plays with gay and lesbian themes, the Alternative Theatre Company will present its first season at The Black Box Theatre, 1202 N. 3rd St.. (For more information on this troupe, see the feature article on page 6 of this issue.) The first three plays are all written by John Glines and will be directed by Joe Marshall. 249-0380.

THE SEASON:

Chicken Delight: A farcical look at the dating habits of gay men, starring J.J. Giannantonio, Jim Gilkison, Richard Black, Andrew Kelley, Kirby Holt and Junio De Paz. September 10-20.

Body and Soul: A gay romantic comedy that answers the question, "What do you do when the man that got away comes back?" October 22-November 8.

Men of Manhattan: Dramatic and comedic vignettes detail the tribulations of living as a gay man in the Big Apple. December 17, 1992-January 16, 1993.

In Trousers: The predecessor to the current Broadway hit, *Falsettos*, this musical comedy tells the tale of a married man who discovers his homosexuality. February 26-March 27, 1993.

ARIZONA JEWISH THEATRE COMPANY

Founded in 1987 with the aim of keeping Jewish culture thriving in the Valley, AJTC has been successful, both financially and in terms of quality. Their first season was sold out even before they began, and last year's productions of *Cantorial* and *Beau Jest* netted them Zony Awards. Their season this year will be presented at several different

locations, and their first three shows will tour to Tucson this year. 264-0402.

THE SEASON:

Cutting Crosstown—From Second Avenue to Broadway: A marvelous musical revue following the Jewish composers, from the Yiddish Theatre to the Great White Way, starring Lori Glaser, Jeffrey Korn, Susan Miller-Dee and Stephen Goodfriend. November 5-22 1992 at the Herberger.

God of Isaac: Another comedy from the author of last year's hit, *Beau Jest*, this show focuses on a young man re-examining his roots as a Jew. The playwright, James Sherman, will direct, and there will be a special New Year's Eve Party premiere. December 30, 1992-January 17, 1993 at the Herberger.

First is Supper: Famed comic Shelley Berman's touching story of an immigrant family's early days in Chicago. March 18-April 4, 1993 at Phoenix College, Jean Paul Theatre.

Horowitz and Mrs. Washington: AJTC will collaborate with the Black Theatre Troupe to present this Henry Denker play. May 13-23, 1993 at the 3rd Street Theatre.

THE ARIZONA SHAKESPEARE COMPANY

This new company will present several of the bard's most famous works at several different locations this season. 954-0656.

THE SEASON:

The Taming of the Shrew: September 24-October 3, 1992 at Mesa Amphitheater.

MacBeth, January 28-February 6, 1993 at Mountain View High School.

The Tempest, April 8-17, 1993 at Mesa Amphitheater.

ARIZONA THEATRE COMPANY

Former governor Rose Mofford declared ATC the "official state theater of Arizona," and they have lived up to the tribute. Now entering their 26th year, ATC has enjoyed large audiences in their two locations (Phoenix and Tucson) and have netted a record 15 Zony Awards. Their season will be presented at the Herberger Theatre Center, Centerstage, 222 E. Monroe. 279-0534.

THE SEASON:

One Crazy Day, or The Marriage of Figaro: This world premiere production, written especially for ATC, is a new version of the classic French comedy that spawned the opera by Mozart. Written by Roger Downey. October 30-November 14, 1992.

All Night Strut: ATC opens the new year with a bang with this be-bopping revue, showcasing the music of the 30s and 40s, from George Gershwin to Duke Ellington and more. By Fran Charnas. January 1-16.

Nora: Academy Award-winning filmmaker Ingmar Bergman's revisionist adaptation of Henrik Ibsen's classic *A Doll's House*. January 29-February 13.

New Play/Guest Artist Project: The Holy Terror and Minor Demons were previous premieres in this program, which brings to our state the nation's finest theater. February 12-27, 1992.

M Butterfly: This play not only has a slew of Tony Awards to its credit, but also the most intriguing plot of this year: A French diplomat has an affair with a Chinese Opera star who turns out to be not your average geisha girl. By David Henry Hwang. April 16-May 1, 1993.

Willi, An Evening of Wilderness and Spirit: The author of *Agnes of God* adapts the speeches of renowned mountaineer Willi Unsoeld for the stage. By John Pielmeier. May 21-June 5, 1993.

AURORA MIME THEATRE

Arizona's only all-mime troupe brings the sounds of silence to the stage. 829-6927.

THE SEASON:

Aurora's Best: November 27-29 at the Tempe Performing Arts Center.

Visions: January 21-24 at the Herberger Theatre Center.

TBA: Production and location to be announced, February 25-28.

Poetry in Motion: June 17-20 at the Herberger Theatre Center.

THE BERLITZ GALLERY THEATRE

This new troupe performs at the Chandler Center for the Arts, 250 N. Arizona Ave., and will be the host theater for the first annual Gay/Lesbian Theatre Festival (see sidebar, page 7). 899-9366.

THE SEASON:

It Started With Columbus: Produced in the anniversary year of Christopher Columbus' discovery of America. October 17, 1992.

Judy Garland Tonight: Famous female illusionist Jim Bailey headlines this benefit performance. October 24, 1992.

What's So Big About AIDS?: Confronts the myths of AIDS. November 7, 1992.

The Gift of the Magi: Based on the classic O. Henry story. December 5, 1992.

Shake Hands With Shakespeare: A Shakespearean primer. January 16, 1993.

Children's Hour: The Lillian Hellman classic. February 6, 1993.

Clown's Play: The autobiography of Emmett Kelly. March 27, 1993.

The Ransom of Red Chief: Also based on a classic O. Henry story. May 8, 1993.

I Didn't Know That: May 22, 1993.

BLACK THEATRE TROUPE

BTT is one of the longest-lived ethnic theaters in the Southwest, and continues to make major contributions to African-American culture in the Valley. Their last production, *The Meeting*, was a timely drama of civil rights. BTT performs at their own theater at 333 E. Portland. 258-8128.

THE SEASON:

Fences: The stirring August Wilson drama. October 23-November 15, 1992.

An Original Christmas Show: November 27, 1992-December 22, 1992.

BTT will present two other shows this season, Neil Simon's *The Prisoner of Second Avenue* and another musical, with dates to be announced.

THE COURTYARD PLAYERS

This fledgling company brings a wide variety of theater to Scottsdale at 8727 E. Sells Dr. 946-4728.

THE SEASON:

MacBeth: October 12-15, 1992.

An Alternative Halloween Celebration: October 30-31.

FOUNTAIN HILLS COMMUNITY THEATRE

Even this little community north of Scottsdale has their own theater, at the McDowell Mountain Elementary School, 14825 Fayette Dr. 837-8194.

THE SEASON:

Pinocchio: A world premiere. (!) November 6-22.

Man of La Mancha: Don Quixote returns in this classic musical. March 5-21, 1993.

GILBERT FINE ARTS ASSOCIATION

This troupe, way out in Gilbert, has only announced one production so far. *West Side Story* will be performed at Mesquite Junior High School, 130 W. Mesquite St., from October 23-31. 497-1682.



Kevin Hemstreet and Michelle Konevich warble operatic twang in Mill Avenue Theatre's *Das Barbecu*.

MESA LITTLE THEATRE

A fixture on the Mesa cultural scene since 1937, MLT typically offers proven crowd pleasers. They perform at Mesa Activity Center, 155 N. Center in Mesa. 834-9500.

THE SEASON:

Black Comedy: Artistic license takes full reign as the audience can see all the wacky goings-on during a total black-out. November 6-22, 1992.

Twelve Angry Men: A dozen diverse personalities come together as jurors to decide a man's fate. December 4-20, 1992.

Wait Until Dark: A remounting of the classic mystery-thriller. March 5-21, 1993.

MILL AVENUE THEATRE

This Tempe theater, with a string of long-running hits (*The Rocky Horror Show*, *Tomfoolery*) has been forced to branch out to other venues to present its eclectic brand of theater. Their home base is at 520 S. Mill Ave.. 921-7777.

THE SEASON:

Guv: The Musical: This long-running, Zony-winning,

home-grown hit continues to draw crowds in its third season. This latest version lampoons current event makers Carolyn Walker and Danny Ray Horning. By Candice Miles and Ben Tyler. Now playing through October 10, 1992 at Phoenix Little Theatre's Playhouse on the Park, Central and Palm Lane.

Das Barbecu: This countrified version of the opera *Gotterdammerung* is its second presentation, after premiering last year at the Seattle Opera Company. This production is directed by MAT co-founder Ben Tyler and stars Rolf Dale, Kevin Hemstreet, Sherri Hildebrand-Whitney, Michelle Konevich and Terey Summers. By Jim Luigs and Scott Warrender. Now playing through September 27, 1992 at Herberger Stage West.

The rest of MAT's season will be announced on a show-by-show basis throughout the year.

PLANET EARTH MULTI-CULTURAL THEATRE

Founded in April 1992, Planet Earth was created with the mission of promoting theatrical performances of cultural diversity while developing artists of all races, cultures and backgrounds. Their upcoming season reflects their mission. Planet Earth's first show will be performed at 3rd Street Theatre, 1202 N. 3rd St. The locations for their remaining productions will be announced. 241-1828.

THE SEASON:

Blood Wedding: Director Peter Cirino and dramaturg Jim Gilkison have taken the classic Spanish play by Federico Garcia-Lorca and integrated it with articles and poetry depicting the playwright's life and execution. September 11-October 4, 1992.

Man of the Flesh: A Latin Halloween folklore legend set in modern-day Phoenix. By Octavio Solis. October 23-November 13, 1992.

Profane Games: A tragic comedy of a two siblings involved in a relationship of love, hate and incest. By Carlos Olmos. November 27-December 18, 1992.

Four One-Act Plays: This evening of theater will emphasize work by local playwrights. Plays to be announced. January 15-February 12, 1992.

Room Service: You've never seen Groucho, Harpo and Chico quite like this. February 26-March 19.

Burning Patience: A story of a military torturer whose life unravels following his abduction of a small girl. By Maria Irene Fornes. April 2-May 2, 1993.

Planet Earth is also planning on producing a new play by local playwright-actor Jim Gilkison and touring a children's show throughout the school season.

PHOENIX LITTLE THEATRE

The official start of the Phoenix theater season is opening night at PLT. The oldest community theater in the nation, PLT begins its 72nd year in 1992. PLT's Mainstage season is filled with exciting new productions of classic and newer plays, such as last year's hits *42nd Street*, *Of Mice and Men*, *Lend Me a Tenor* and *Lady Day at the Emerson's Bar and Grill*. The innovative productions that were once presented in the upstairs Theatre One have now moved to PLT's ancillary stage, the 190-seat Playhouse on the Park. Plans for expansion, recent changes in their production staff and the loss of two of their announced shows (*Evita* and *Lettice and Lovage*) won't diminish the quality of work that audiences have come to expect from PLT. Phoenix Little Theater is located at 22 E. Coronado; Playhouse on the Park is at the Dial Corporate Center, Central Ave. and Palm Ln. 254-2151.

THE SEASON:

Hello, Dolly!: The ever-popular turn-of-the century musical adventures of America's favorite matchmaker, Mrs. Dolly Gallagher Levi, opens the

continued page 7

drama

QUEENS

by Allen Kalchik

If the enthusiasm of a new theater company's founders has any affect on the success of its first season, then Phoenix' Alternative Theatre Company is destined for critical and community acclaim. Joe Marshall and John Lotardo are two young men with a goal: to produce quality gay- and lesbian-themed productions in the Valley, focusing on fresh material and diversity while establishing an individual identity for TATC among the local community theater organizations.

Chicken Delight, a gay farce by New York playwright John Glines, runs through September 20 and is the first presentation of the recently formed nonprofit group. Marshall directs the play, one of four offerings by TATC this season, and Lotardo

is the show's producer. The pair have thus far received strong support from the local community and are looking forward to a solid first season while planning the company's future.

"The forming of TATC is really Joe's dream come true," says Lotardo, speaking affectionately of the man with whom he shares a central Phoenix home. It was at Marshall's urging that both men acted to fill what they saw as a niche in the local scene. It was also Marshall who selected *Chicken Delight*, as well as two other Glines plays, for the troupe's crucial first season.

"Every once in awhile, you'll read something that speaks to you," says Marshall, explaining his affection for Glines' work. "These plays are humorous,

location." All of TATC's performances this season will be held at the Black Box Theatre, downtown at Third St. and Moreland.

Neither Marshall nor Lotardo was involved with Janus Theater, the now-defunct Phoenix troupe which once purported to be among the oldest alternative theater companies in the nation. Janus folded in the late 1980s, plagued by the lack of a regular performance space, difficulty in finding directors for scheduled productions, financial problems and waning community interest. TATC's founding partners aren't willing to speculate on what went wrong with Janus, but they do believe they know what will work for their new company.

"Diversity is the key," Lotardo says.



THE CAST OF *CHICKEN DELIGHT*

intelligent and non-stereotypical, but have a real gay identity. This is fresh material." *Chicken Delight* will be followed by two other Glines pieces: *Body and Soul* in October and *Men of Manhattan* in January. The TATC season will close in March with William Finn's *In Trousers*.

Lotardo and Marshall first tested their idea for presenting fresh, gay material in Phoenix with a production of *Men of Manhattan* at gay leather bar The Bum Steer last year. "The response was great," says Lotardo.

It was after their experience at the Bum Steer that the men were encouraged to produce a full season. Lotardo explains their reasons for deciding to rerun *Men of Manhattan* this year as part of the TATC season: "The audience at the bar was great, but we felt that the exposure was limited. We hope that people who missed the first run will see the show at our new

The couple believe that performing fresh material is what will generate interest and fill the houses. "We don't want to bite off too much," adds Marshall. He explains that by producing shows with small casts, by not trying to fill too many seats, and by choosing original and unfamiliar material, the chances for better quality performances are greater. Marshall will direct all four shows this season.

Advance notice on *Chicken Delight* indicates that the comedy meets its producer's and director's criteria at all levels. With a cast of six men, the comedy is set in New York and features local favorite J.J. Giannantonio and actor/writer Kirby Holt, names familiar to many Valley theatergoers.

"We're excited by the cast," Marshall says. "We've got lots of talent there, familiar names and a few fresh faces." Marshall singles out Richard Black as a

young actor who will "surprise a lot of people in the community. He's a real talented kid," the director promises.

"I hope this show touches a lot of people," Marshall says. "It's funny and very real, without the gay stereotypes." Marshall says that "each of the four plays we've selected for this season is very different, even though three of them are by the same playwright." Glines has written and produced plays in New York for years, garnering a Tony award for his production of Harvey Fierstein's *Torch Song Trilogy* in 1988. Glines' work has been performed in California, Florida and at the Courtyard Playhouse in New York's Greenwich Village. "He's a very warm writer," the director states. "He's even written for *Sesame Street*."

"But this is definitely not the Children's Television Workshop," Lotardo warns. "We make no apologies for the material we're presenting." Lotardo acknowledges the difference between gay and non-gay theater and expects TATC audiences to be prepared to see same-sex affection onstage, adding, "We don't hold back anything. There's no need to."

Future plans for the company include offering lesbian-themed plays, bringing in other directors, and possibly forming a dance company out of the group.

"Dance is John's real interest," Marshall says of his partner and producer. Lotardo works by day as a lawyer in Phoenix, and admits to taking some kidding at home for being "the dancing lawyer."

With one production currently onstage, auditions for *Body and Soul* underway, and the last two shows confirmed for its opening season, TATC promises to fill the current void of alternative theater in Phoenix.

"People have already been sending us scripts for next season," Marshall says. "We've got a great performance space and a great lineup of shows." The pair seem clearly to be onto something, and their nervous excitement shows.

The couple has invested a great deal in Marshall's dream, and have committed hours of planning and energy into making TATC a reality. All that remains, at this point, is for the sometimes unsophisticated local audience and the often fickle gay and lesbian community in Phoenix to support their venture. In the meantime, neither Marshall nor Lotardo is worried.

"We're both committed to this for the long run," Marshall says. "We want it to happen, and it will."

GAY THEATERS INVADE THE VALLEY!

The first-ever International Gay/Lesbian Theatre Festival will take place in Phoenix this year. The hosts for the event, The Berlitz Gallery Theatre, are expecting over fifty theater companies, from all around the globe.

Gay and Lesbian theater troupes from as far away as Ireland, Germany and England are scheduled to attend, as well as several special guests, including playwrights Craig Lucas (*Prelude to a Kiss*), Terence McNally (*Lips Together, Teeth Apart*) and William Hoffman (*As Is*).

The Festival will also include workshops, seminars, exhibitions, concerts and special events, as well as the theatrical presentations. The ten-day event is scheduled for May 27 through



June 6, 1993, culminating with the annual Phoenix Gay Pride Celebration.

The Berlitz Gallery Theatre is currently accepting applications from theater companies and performance artists wishing to take part in the festival. Deadline for receipt of performance applications is October 15, 1992. Sponsorship and advertising applications from organizations, groups or individuals are being accepted as well. For more information on the festival, fundraising events or application forms, contact the Festival Committee, c/o The Berlitz Gallery Theatre, 1378 E. Butler Circle, Chandler, AZ 85224, 899-9366.

Phoenix Little Theatre from page 5

season with a bang. Phoenix favorite Michael Barnard directs a cast of talented local performers in this Jerry Herman classic, including Robyn Ferracane, John Sankovich, Rusty Ferracane, Debbie Rosenthal, Robert Harper, Darcie Rould, Robert Argiro, Lisa Martina and Tony Hodges. Leading local talents Jerry Wayne Harkey and Joanne Yeoman are on hand as musical director and choreographer, respectively. Expect lots of glamorous costumes, flashy sets and familiar tunes in what will undoubtedly be a long, successful run. September 10-27, 1992.

Sleuth: The classic tale of two men locked in a mortal encounter. Games are devised and murders plotted and subverted as the suspense leads to an unsolvable crime in this clever whodunit by Anthony Shaffer. October 22-November 8, 1992.

I Hate Hamlet: A young television star gets to play the role every actor would kill to have. The only problem is that he *hates* Hamlet. Add the ghost of John Barrymore, and the results are a wildly funny Arizona premiere. November 19-December 6, 1992.

Sly Fox: PLT reaches into their vaults of past hits for Larry Gelbart's hilarious revamping of Ben Johnson's *Volpone*. A scheming miser hatches a plot to extract fortunes from a trio of greedy opportunists by promising to name each his sole heir. The extent to which the threesome will go to acquire his fortune creates a sure-fire laugh riot. January 14-31, 1993.

On Borrowed Time: An old man and his young grandson trap Death up a tree in Paul Osborn's touching play from the novel by L.E. Watkins. The latest in PLT's "American Classics" series. February 18-March 7, 1993.

Prelude To A Kiss: Craig Lucas' award-winning Broadway play transforms a classic romantic fairy tale into a stunningly powerful story of love, death and compassion. March 25-April 11, 1993.

Musical Revue: PLT will close the season with the Arizona premiere of a contemporary musical revue. Shows up for consideration include the current Broadway hits *Once On This Island*, *Forever Plaid* and *Blame It On The Movies*. April 29-May 16, 1993.

PLT has not yet announced a season for its Playhouse in the Park. Mill Avenue Theatre's long-running hit, *Guv: The Musical*, is currently playing at Playhouse through October 10, 1992.

PLAYWRIGHT'S WORKSHOP THEATRE

This company scored a major hit last season with its long-running, oft-rewritten musical comedy *Skimpies*. Dedicated to producing only original works, mostly from local playwrights, PWT has recently changed venues and added a second performance space (The Edge), both located at 3302 N. 7th St. 279-5151.

Morning After: This new romantic comedy is about finding common ground for a "second-time around." Directed by Betty St. George and featuring Sandra Heywood and Eric Keller. By Snowdon Parlette. September 11-October 10, 1992 on PWT's Mainstage.

Under the Desert: An enigmatic stranger (Jere Luisi) lures an unsuspecting woman (Brenda Edwards) into the desert for a night of mystical exploration, suspense and self-revelation. By Raymond Shurtz. October 9-31, 1992 at The Edge.

Swimming in Grace: This powerful drama recounts the true story of Anne Hutchinson, believed by many to be America's first true feminist. By George Evans. October 16-November 14, 1992 on Mainstage.

Voices on the Edge: This compilation of sketches offers an interesting evening of theater, developed in a workshop format with writers and actors. By Edge Project Writers. November 13-December 5, 1992 at The Edge.

continued page 8

Playwright's Workshop from page 7

A Prelude to Death in Venice: In this Obie Award-winning play, Breuer aims his razor-sharp satire squarely at artistic self-involvement. By Lee Breuer. November 20-29, 1992 on Mainstage.

Holiday in Hoopersville: This holiday outing takes a romp through the "reasons for the season"—are the holidays a time for enjoying your loved ones or shopping? By Raymond Shurtz and Kathy Warren. December 4-20, 1992 on Mainstage.

Three One-Act Plays: The original plays for this evening in theater have yet to be announced. January 8-30, 1993 on Mainstage.

Premiere of a New Play: This original, full-length play has yet to be announced. February 12-March 13, 1992 on Mainstage.

The remainder of The Edge season will be announced as work is developed.

SCOTTSDALE COMMUNITY PLAYERS

This troupe, one of the Valley's oldest, works out of the Stagebrush Theatre, 7020 E. 2nd St.. Its selections generally follow the tried and true, and play before loyal, enthusiastic audiences. 990-7405.

THE SEASON:

Ladies at the Alamo: Political in-fighting at a local community theater. September 18-October 3, 1992.

An Act of the Imagination: A mystery writer gets involved in a real-life thriller. November 20-December 5, 1992.

I Remember Mama: A musical version by Richard Rodgers and Martin Charmin of the classic play. February 5-21, 1992.

Fifth of July: A gripping, unconventional American family drama. April 16-May 1, 1993.

Move Over Mrs. Markham: Fast-paced British sex-farce with a lot of bed-hopping. June 4-19, 1993.

TEATRO DE VALLE

The Valley's only Hispanic theater company has bounced around in search of a permanent home. They produce their plays predominantly in English. 464-5857.

THE SEASON:

Laura's Room: An extravaganza of dance, myths and music geared toward the Day of the Dead celebration. By local playwright Terry Earp. October 16-November 8, 1992 at the Playhouse on the Park.

Bocon! Lisa Loomer's children's epic about a young child who loses his voice and goes in search of it, meeting strange and mythical creatures. January 8-30, 1993; location to be announced.

Trafficking in Broken Hearts: A love triangle between three men takes place in this extremely adult and daring drama by Edwin Sanchez. February 5-March 6, 1993, location to be announced.

Prospects: A young man's coming of age story, by Octavio Soliz. Dates and location to be announced.

TEMPE LITTLE THEATRE

This very active community group is now entering its second year performing at its new home, the Tempe Performing Arts Center, 132 E. 6th St. 350-8388.

THE SEASON:

No Sex Please, We're British: Misunderstandings and double-entendres abound when pornography begins flooding into a couple's home in this popular British farce. September 11-27, 1992.

Something for You: An evening of humor, song,

nostalgia and seasonal cheer. December 4-20, 1992.

A Man For All Seasons: The moving historical drama of one man's commitment to his conscience. March 12-28, 1993.

The Good Doctor: Neil Simon's hilarious and touching tribute to the humor of Anton Chekhov. June 8-20, 1993.

THEATRE WORKS:

The word "ambitious" best describes the recent activities of this west Valley drama group. This past year garnered them Zony awards (for *Into the Woods*) and critically and popular acclaim (for the daring *Assassins*). They perform on their tiny stage located at 6615 W. Thunderbird. 486-8636.

THE SEASON:

Oklahoma! The favorite Rodgers and Hammerstein crowd-pleaser. September 18-October 11, 1992.

The Skin of Our Teeth: The classic comedy about your not-so-average family. October 16-November 1, 1992.

Oliver! Acclaimed musical version of Charles Dickens' *Oliver Twist*. November 13-December 13.

Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean: Join the reunion of the James Dean Fan Club for an evening of nostalgia and shocking revelations. January 8-25, 1993.

Chicago: A remounting of TW's hit musical comedy of a few seasons back. February 12-March 14, 1993.



Robyn Ferracane as Dolly Levi in PLT's Hello, Dolly!

Death of a Salesman: Arthur Miller's American classic. March 26-April 18, 1993.

Jesus Christ Superstar: Andrew Lloyd Webber's stirring musical tale of the Son of God. April 30-May 23, 1993.

UNLIKELY THEATRE COMPANY

Founded to produce new works by Arizona playwrights, this offbeat, non-profit company donates its proceeds to local charities. They are located at 414 S. Mill Ave. in Tempe. 970-0028.

THE SEASON:

Confessional: Gus Edwards' drama shows one man's descent into a brutal urban nightmare. September 17-October 4, 1992.

Where's Paulo?: An original musical that takes a satirical look at social justice. Proceeds benefit Amnesty International. October 8-25, 1992.

American Buffalo: David Mamet's famous drama which involves small-time crooks and their power struggles. Produced with Dingo Productions. November 5-22, 1992.

An Unlikely Christmas: A musical comedy Christmas revue for cynics. Boxing Day Special: Bring your worst gift, get in free. December 3-26, 1992.

The Unlikely Theatre Company also presents a Lunch Box Theatre series at its Theatre Space. Quick Bright Things, an adaption of Shakespeare's A Midsummer Night's Dream, is now playing through September 24, 1992 at 12:15 p.m.

EDUCATIONAL THEATER

Don't think that the theatrical productions presented by our local universities and colleges are below the par of the professional theaters in the Valley. Productions such as Arizona State University's *The Dining Room* and *As Is* are fine examples of the quality of Arizona's educational theaters.

ARIZONA STATE UNIVERSITY

Department of Theatre, 965-6447.

Institute for the Studies in the Arts Series, located at 111 E. University Dr. in Tempe.

Galleon's Lap: now playing through September 12.

Inductions Dangerous: October 14-24, 1992.

Filename: Futurefax: October 30, 1992.

The Woyzeck Project: December 2-13, 1992.

Mainstage Series at Galvin Playhouse, Tenth St. and Mill Ave. in Tempe.

Our Country's Good: November 13-21, 1992.

Gray's Anatomy: February 5-13, 1992.

The Doctor in Spite of Himself: April 23-May 1, 1992.

Multi-Ethnic Theatre Series at Lyceum Theatre, University Dr. and Forest Ave. in Tempe.

Salvatrucans: September 4-6, 1992.

Flying Words: November 5-7, 1992.

Blood Wedding: December 2-5, 1992.

Scholarship Series at ASU Fine Arts Center, Mill Ave. and Tenth St. in Tempe.

Chewtalk: September 24-26, 1992.

The Pushcart War: Oct. 9-11, 1992.

Anthony and Cleopatra: November 15-17, 1992.

Alligators and Invertebrates: November 20-22, 1992.

School of Music's Lyric Opera Theatre at Music Building, Mill Ave. and Gammage Parkway in Tempe.

Three Penny Opera: October 2-11, 1992. In conjunction with the ASU Drama Department.

Hansel and Gretel: November 21-December 6, 1992.

The Ballad of Baby Doe: February 26-March 7, 1993.

Something's Afoot: April 23-May 2, 1993.

GLENDALE COMMUNITY COLLEGE

Department of Theatre, located at 6000 W. Olive Ave. in Glendale. 435-3709.

Our Town: October 16-24, 1992.

continued page 13

ARIZONA OPERA

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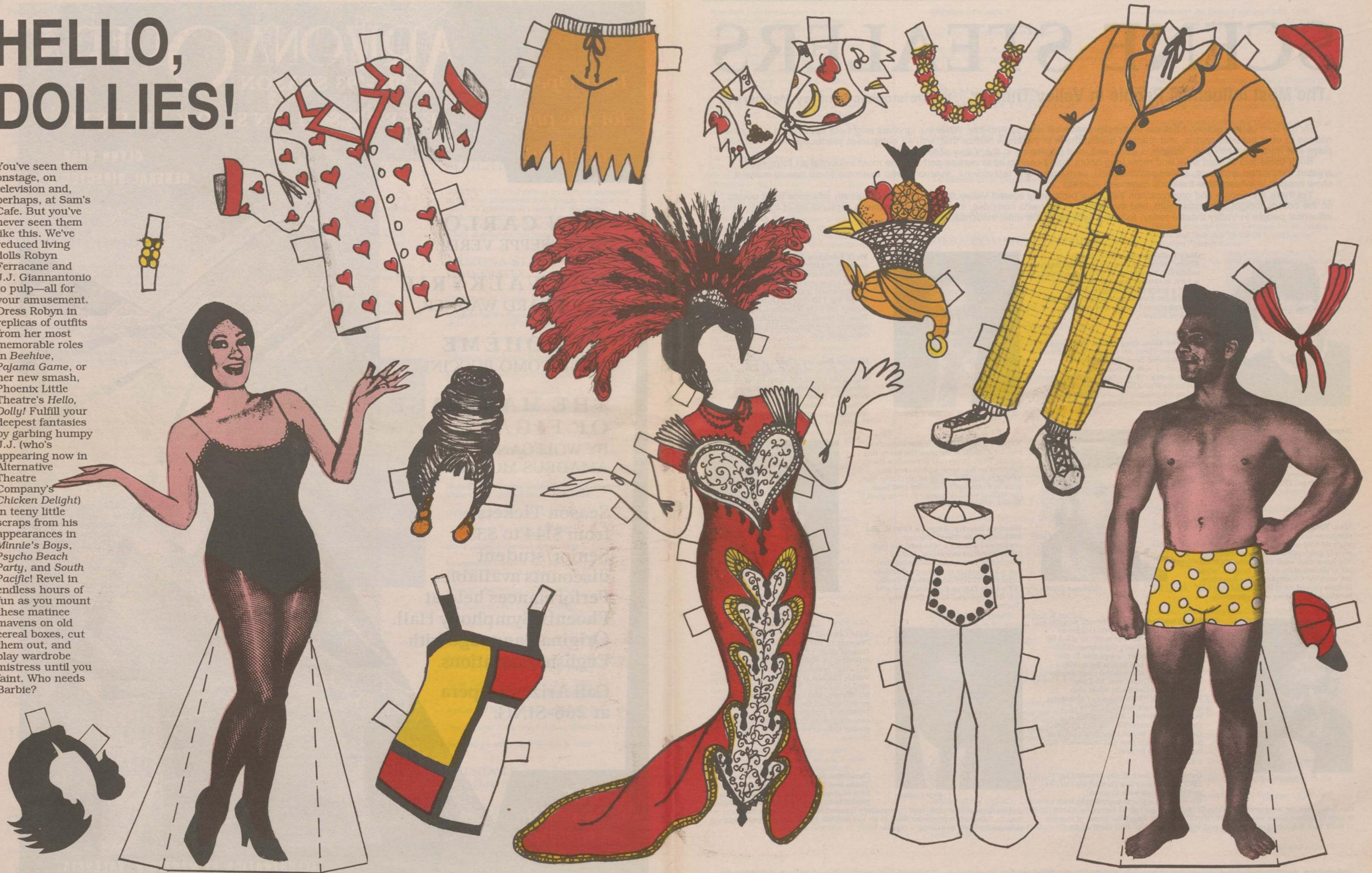
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HELLO, DOLLIES!

You've seen them onstage, on television and, perhaps, at Sam's Cafe. But you've never seen them like this. We've reduced living dolls Robyn Ferracane and J.J. Giannantonio to pulp—all for your amusement. Dress Robyn in replicas of outfits from her most memorable roles in *Beehive*, *Pajama Game*, or her new smash, Phoenix Little Theatre's *Hello, Dolly!* Fulfill your deepest fantasies by garbing humpy J.J. (who's appearing now in Alternative Theatre Company's *Chicken Delight*) in teeny little scraps from his appearances in *Minnie's Boys*, *Psycho Beach Party*, and *South Pacific*! Revel in endless hours of fun as you mount these matinee mavens on old cereal boxes, cut them out, and play wardrobe mistress until you faint. Who needs Barbie?



SCENE STEALERS

The Most Influential People In Valley Theater by Christopher Geoffrey McPherson

By the turn of the century, I believe all theater roads will lead to Phoenix. While the ignorant might still believe the Valley has nothing to offer but sun, cactus, and monster trucks, those in-the-know realize that, with 47 companies producing more than 150 plays and musicals each year, theater is alive, well, and flourishing in the Valley of the Sun.

But it takes lots of hard work and more long hours than I can count to nurture perhaps the most influential art form ever created. Dedicated amateurs, skilled professionals, performers and technicians...everyone who executes some task to make a show happen is influential to theater's continued success.

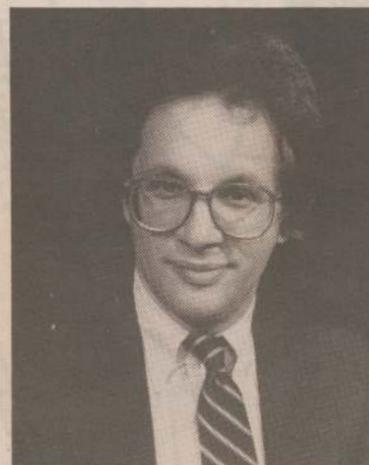
Yet there are people and organizations that have profoundly altered Valley theater, those who greatly influence what occurs on the boards tonight, tomorrow night, and the next. It is they who comprise, in no particular order, a personal list of the 16 most influential people in Valley theater today, followed by a list of the most influential groups.



Judy Rollings

Judy Rollings: As artistic director of Actors Theater of Phoenix, Rollings has continued a tradition of hiring only local actors, making it possible for them to make a living performing their craft. ATOP's successful Brown Bag series is a training ground for up-and-coming corps of actors.

Geoffrey Eroo, Greg Lucas, Jeff Thomson: Three set designers who have demonstrated Broadway- or West End-quality sets have a place in the Valley in such productions as ATC's *The School for Wives* (Lucas), *Other People's Money* (Thomson), and PLT's *Les Liaisons Dangereuses* (Eroo).

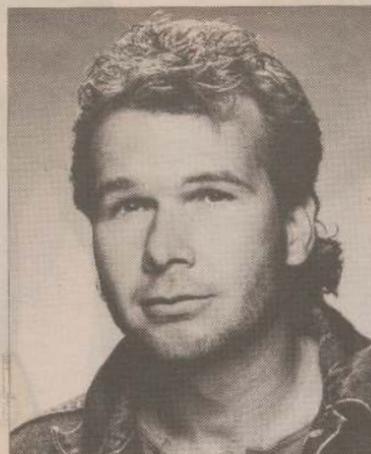


Mark Edelman

Mark Edelman: While there was always summer theater in the Valley, it wasn't until Edelman's exciting summer season in 1989 that producers understood theater would flourish even when the temps top 110 degrees. Now, summer theater not only flourishes, it excels. Three of about 30 productions this past summer—*Beehive*, *Les Miserables*, and *Cats*—sold out.

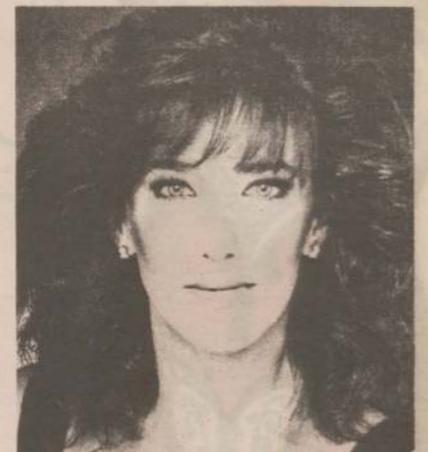
Michael Barnard: Choreographer-director Barnard has slowly worked his way to the top of the heap in the Valley, consistently turning out dazzling, innovative choreography—as well as realistic direction in shows ranging from *West Side Story* and *The Pajama Game* to *Beehive*.

Raymond Shurtz: Playwright's Workshop Theater isn't the only company dedicated to producing original Arizona work, but it is the most visible. It has gone from a black box in the Northwest Valley to three stages in the Seventh Street Theater Complex, providing a regular outlet for talent in the Valley.



Raymond Shurtz

Kathy Fitzgerald: While it is difficult to choose a single actor from the many fine talents here, Fitzgerald personifies the talented professional who makes any production better. More importantly, her presence onstage causes the cast (and the Valley) to work harder to be as good as she. Everyone benefits.



Kathy Fitzgerald

Marc Riske: While many lighting designers turn out good work, Riske's work at ASU nearly always rises above merely good, often becoming brilliant. His innovative work on *Hamlet* took the art of illumination to new heights, while his work on Childsplay's *The Reluctant Dragon* proved even theater for kids can benefit from lighting used effectively.

Maureen Herrity, Rebecca Powell, and Esther Turner: These costume designers have set a standard not only for well-crafted wardrobes, but for innovative, revisionist costuming that has added pizzazz to many productions including ATOP's *Accomplice* (Powell), PLT's *Lady Day at Emerson's Bar and Grill* (Herrity), and ASU's *Company* (Turner).



David Ira Goldstein

David Ira Goldstein: Although new to Arizona Theater Company, Goldstein now heads the theater made so good by his predecessor Gary Gisselman. ATC influences all other companies in the Valley with its reputation for quality productions and technical expertise (in two years, ATC has won 15 Zony Awards). But Goldstein must also contend with ATC's history of shunning talented Arizona actors in favor of out-of-state actors, and creating a virtually impenetrable "theater curtain." Goldstein has begun changing that, but just how quickly this discrimination will cease is yet to be seen.



Kyle Lawson

Kyle Lawson: First with the *Scottsdale Progress* in 1977, and then the *Phoenix Gazette* since 1979, Lawson has been reporting on Valley theater longer than any other commentator. His thrice weekly column is one of the most widely read in the state. His profiles of performers, and coverage of theater events around the Valley have broadened audiences, given encouragement to local talents, and greatly influenced growth in local theater.

David Wo: Begun in 1986, Theater Works has displayed an often erratic level of quality, but demonstrated with productions of *Into The Woods* in 1991,

the Zony-winning *Ama and the White Crane* to the perennial *Velveteen Rabbit*. It is safe to believe these young theatergoers will never forget the sense of wonder of their first theatrical experience, and will want to relive that thrill again.

and *Assassins* this year, that "community theater" no longer means "bad theater." Executive producer Wo has an eye and ear for talent, and cultivates newcomers while providing a regular home to veterans as well.

Kax and Bob Herberger: It is true these philanthropists have endowed many projects, but it was their major contribution to a downtown theater complex that gave rise to the Herberger Theater Center, the Valley's most luxurious show space. The advent of the Herberger marked a turning point for many companies which, before the summer of 1989, had to mount productions wherever an empty stage could be found. The Herberger is now home to ATC, ATOP, Arizona Jewish Theater Company, Ballet Arizona, and other local and visiting companies.

Dr. Lin Wright: Arizona State University's Department of Theatre has been responsible for cutting-edge theater, reworking classics like *A Midsummer Night's Dream*, *Hamlet*, and *A School for Scandal*, while still providing top-notch productions of contemporary plays (like last season's stunning *As Is*). Chairperson Wright is ably assisted by past chair Bill Akins (currently director of ASU's Institute for Studies in the Arts), and directors David Barker and David Vining, all of whom have contributed to the creation of legions of future theater professionals.

Debbie Mason: Along with artistic director Joel Coleman and managing director Brenda Williams, Mason has continued to make it possible for plays by and about minorities to be produced and discovered by audiences. Founded by Helen Mason in 1970, her Black Theatre Troupe is directly responsible for the audience acceptance of plays produced by the Arizona Jewish Theater Company, Teatro de Valle, and the Alternative Theater Company. Without them, these plays might not get done in this market.

The audience: Valley audiences are finally learning the difference between good theater and bad, as well as the advantages of supporting theater. But in protesting mild profanity or nudity, audiences encourage weak-kneed theater companies to produce "safe" (read: *boring*) productions.

All those companies who are afraid to try something new: After a few failures, too many companies resort to tried, true, and tired warhorses, or slavishly remount past productions that only occasionally equal anything like their previous success.

Critics/local media: No newspaper, magazine, radio or television station escapes this barb for failing to aggressively cover the overflowing performing arts scene in the Valley. Although media has improved its coverage in the past few years, not enough inches are devoted to landmark world premieres or nationally known guest artists. Local talents are not getting the attention they would be accorded were they working elsewhere. And, while critics attached to the various media do attempt to make known the best and worst of local theater, they too often resort to cheap insults and amateurish writing that does nothing to help either the audience or the producers of the shows they critique. Being mean is easy; being constructive is not.

The Zony Awards: Started in 1991, these awards have helped create a more visible theater community and have added a certain professional cache to the work performed here. As years pass, they will do for the Valley what the Tonys have done for Broadway: become an advertisement for the talent and quality to be found in Valley theater.

Glendale from page 8

Bus Stop: November 13-21, 1992.

Bell, Book and Candle and *Seven Brides for Seven Brothers:* Spring semester dates to be announced.

GRAND CANYON COMMUNITY COLLEGE

Department of Theatre, located at the Ethington Memorial Theatre, 3300 W. Camelback. 589-2871.

Comedy on the Bridge and *Le Rossignol (The Nightingale):* October 23-31, 1992.

A Christmas Carol: December 4-12, 1992.

H.M.S. Pinafore: February 19-27, 1992.

Much Ado About Nothing: April 16-24, 1992.

MESA COMMUNITY COLLEGE

Department of Theatre, located at 1833 W. Southern Ave. in Mesa. 461-7170.

Rumors: October 8-11, 1992.

Grease: November 5-8, 1992.

A Piece of My Heart: November 27-29, 1992.

Myself, Alma Mahler: January 28-29, 1993.

I Never Sang For My Father: March 4-7, 1993.

Little Red Riding Hood and Other Fables: April 1-4.

Interpreters Theatre and Showcase: April 8-9, 1993.

Phaedra: April 29-May 2, 1993.

PHOENIX COMMUNITY COLLEGE

Department of Theatre, located at the John Paul Theatre, 1202 W. Thomas in Phoenix. 285-7300.

The Good Sisters: October 2-10, 1992.

A Few Good Men: November 18-21, 1992.

The Trial of Marie Gerard: February 25-27, 1993.

Rhinoceros: April 29-May 1, 1993.

SCOTTSDALE COMMUNITY COLLEGE

Department of Theatre, located at 9000 E. Chaparral Rd. in Scottsdale. 423-6359.

R.T.O.: November 6-15, 1992.

CHILDREN'S THEATER

There is an abundance of Valley theater troupes that produce exclusively for a younger audience, including two professional companies, Childsplay and Phoenix Little Theatre's Cookie Company. They all present exciting and colorful productions for the whole family.

CHANDLER CHILDREN'S THEATRE

Located at the Chandler Center for the Arts, 250 N. Arizona Ave. in Chandler. 786-3774.

Charlie and the Chocolate Factory: September 18-27, 1992.

Beauty and the Beast: February 19-28, 1993.

Goldie Locks Meets the Big Bad Wolf: June 11-20.

CHILDSPLAY

This non-profit professional company of adult actors teaches and performs for young audiences and families. They perform at various locations, as well as touring many local schools. 350-8112.

The Nightingale: September 17-October 2, 1992 at the Herberger Theatre Center.

The Yellow Boat: October 22-25, 1992 and April 2-18, 1993 at the Tempe Performing Arts Center.

The Velveteen Rabbit: December 11-13, 1992 at the Scottsdale Center for the Arts.

Tales of the Grotesque: January 15-24, 1992 at the Tempe Performing Arts Center.

Phoebe Joins the Circus: February 6-7 at Theatre Works and February 19-March 7, 1993 at the Herberger Theatre Center.

Bocon! May 21-23, 1993 at the Scottsdale Center for the Arts.

GREASEPAINT SCOTTSDALE YOUTHEATRE

Located at the Stagebrush Theatre, 7020 E. Second St. in Scottsdale. 990-7646.

Alice in Wonderland: October 9-18, 1992.

Oliver! In conjunction with the Scottsdale Community Players. December 18, 1992-January 3, 1993.

Pinocchio: February 26-March 7, 1993.

Mary Poppins: May 7-16, 1993.

GREAT ARIZONA PUPPET THEATRE

Located in the Town and Country shopping center at 20th St. and Camelback. 277-1275.

The Ugly Duckling: Playing through September 20.

Seasons of the Desert: September 25-27, 1992.

Goldilocks: October 1-11, 1992.

Two Bad Mice: October 15-18, 1992.

MESA YOUTHEATRE

Located at the Mesa Arts Center, 155 N. Center St. in Mesa. 644-2560.

The Men's Cottage: October 16-25, 1992.

Rachel's Night: February 12-21, 1992.

The City Without Love: April 23-May 2, 1992.

PHOENIX CHILDREN'S THEATRE

Located at the 3rd Street Theatre, 1202 N. 3rd St. 265-4142.

Dracula Kidds: October 23-November 1, 1992.

Christmas with the Three Bears: December 11-20.

James and the Giant Peach: February 19-28, 1992.

Tom Sawyer: March 19-28, 1993.

Willy Wonka: April 23-May 2, 1993.

continued page 14

PLT'S COOKIE COMPANY

Created 12 years ago by Tom Oldendick and Alan Prewitt, this children's branch of PLT flourishes in the upstairs Theatre One. Famous for their original playlets (all written and directed by Prewitt) and free cookies for its kiddie audiences, the Cookie Company is a group of professional adult actors who perform for the kid in all of us. Located at 25 E. Coronado in Phoenix. 254-2151.

The Nightingale: October 9-25, 1992.

The Elves and the Shoemaker: December 4-20.

Young Frederick Douglass, the Civil War Statesman: February 26-March 14, 1993.

The Ugly Duckling: April 16-May 2, 1993.

PLAYHOUSE THEATRE FOR CHILDREN

Located at Barry Elementary School, 2533 N. 60th Ave. in Phoenix. 979-6599.

Just Zoo Stories: September 25-October 4, 1992.

The Honorable Urashima Taro: November 13-22.

Melissa and the Nutcracker: December 11-21, 1992.

Charlotte's Web, The Musical: April 16-25, 1993.

THEATRE WORKS' WONDER WORKS

Located at 6615 W. Thunderbird in Glendale. 979-9003.

Columbus: November 6-8, 1992.

The Best Christmas Pageant Ever: December 18-30.

Where the Kids Are: March 19-21, 1993.

Children's Show: To be announced, April 23-25.

DINNER THEATER

Over the past several years, dinner theater has regained the popularity it enjoyed in the Seventies. Most specialize in murder mysteries, where guests can dine on a gourmet meal and solve a "crime" at the same time. A majority of these shows have been running for months, and most will probably continue their runs indefinitely.

MAX'S DINNER THEATRE

The Copperstate Players are featured in this, the Valley's oldest dinner theater. Located at 6727 N. 47th Ave. in Glendale. 937-1671.

My Heart Reminds Me: Jacqueline Gaston and David Weiss portray six wacky characters in this farcical romp. Now playing through October 10, 1992.

It's A Scream: October 16-November 21, 1992.

The Hand That Cradles the Rock: November 27-December 31, 1992.

MURDER INK PRODUCTIONS

Founded several years ago by David S. Bach, this troupe specializes in campy productions that blend comedy, mystery, music, audience participation and, of course, food. Having just recently closed their long-running shows, *Murder in the Key of Sea* and

P.R.O.M. '66, Murder Ink is starting their new season with revamps of two past hits, *Death and Taxes* and *Murder at the High Noon Saloon*. 423-8737.

The Big Kill: Murder stalks a press party in this Mark S.P. Turvin mystery. Now playing indefinitely at Goldie's 1895 House, 362 N. 2nd Ave.

Murder By Proxy: This wacky send-up of the goings-on at a corrupt chemical company's stock-holders dinner features stage faves Elaine Boothby and Maura Peallin. Now playing indefinitely at Oscar Taylor's in the Biltmore Fashion Park, 24th St. and Camelback.

Murder at the High Noon Saloon: This original musical-comedy-western returns after a brief

vacation to continue its never-ending run. Opens September 18; location to be announced.

Death and Taxes: Murderous mayhem at a political rally, stars former *P.R.O.M. '66*ers Jason True, Phillip Randall, Ana Braga and Terry Lynch. Opens October 9, 1992; location to be announced.

SHOESTRING PRODUCTIONS

This relatively new combatant in the dinner theater race has been enjoying the success of their *A Family Reunion is Murder*, now playing continuously at Beef Eaters restaurant, 300 W. Camelback. 248-0553.

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GIRL'S GUIDE TO WHAT YOU'LL SEE THIS SEASON

Since Girl's guest editors have taken over all of her precious column space prattling on and on about the approaching theater season, she has decided to provide you with her own views on the local playhouse scene. Clip and save this nifty little guide to some of the things you are bound to see this year—like that really ugly couch at **Phoenix Little Theatre** that finds its way into just about *every single one* of their shows—and at the end of the season you'll have proof of just how all-knowing Girl *really is*.

•**Brad** "Would You Like To Braid My Chest Hair?" **Craig** with his shirt off.

•**Kathy** "Only My Hairdresser Knows" **Fitzgerald** with a new hairstyle.

•Another *really bad* play from drama-turd **Peter J. Hill**. "Dust To Dust" **Hill**.

•The "Best Play" Zony awarded to an **Arizona Theatre Company** show that nobody saw.

•Yet another *Nonsense* revival.

•The **Alternative Theatre Company's** all-male version of *Steel Magnolias*.

•Another **Mark** "I Like To Prolong The Suspense" **DeMichele** mystery that is so long you have to come back the next night to see Act II.

•*Cats*. Again.

•**Deborah Lee** "I Saw Matthew Cary Naked" **Hall** in a really big dress.

•Several roles that **Heidi** "I Know I'm Not Blonde, It Was *Ironic*" **Ewart**, **Lucinda** "Why, Yes I Am Lucinda Blackwood" **Blackwood**, **Jennifer** "I Was The *Original* Little Debbie" **Jenkins**, **Scott** "So Long, And Thanks For The Fish" **Harnisch** and **Bob** "I Was Upstaged By A Sheep" **Sorenson** would have been *marvelous* in.

•**Bruce** "The Resemblance Was Striking Once I Put On That Bald Cap" **Miles** in another one-man show, this time based on the life of Jackie Coogan and titled *J.C.*

•**Janet** "Didja See Me In *Social Security?* I Was Like Buttah!" **Arnold** wearing a hat.

•**Jennifer** "I'm Gonna Snatch That Bitch Bald-Headed" **Parlette** awarded the "Best Actress" Zony for her stunning portrayal of the title role in *Agnes of God*.

•Due to the lack of a **Tom** "Did You Buy My K-Tel Album Yet?" **Oldendick** at the helm of **Phoenix Little Theatre**, no more campy drag opuses in Theatre One.

•**Pat** "I Let It Rip, But Kathy Took The Rap" **Kennedy** in a pantsuit.

•**Robyn** "But I Don't Own Any Victorian Underwear" **Ferracane** in a big wig.

•**Elaine** "I'm A Musical Comedy Girl" **Boothby** reprise her hit *Psycho Beach Party* character in the Vegas-style musical revue, *It's Bettina!*

•Yet another rewrite of *Skimpies*.

•**Michael** "Are You Famous Enough To Be On My Dresser?" **Barnard's** infamous banana in the most *interesting* places.

•Zony awards handed out to several out-of-town actors nobody has ever heard of.

•The triumphant return to the stage of **Linda** "Sally's Not Here, I Shot Her. She's *Dead!*" **DeArmond**.

•**J.J.** "No, I've *Never* Seen A Jeff Stryker Movie" **Giannantonio** playing with his nipples.

•Twelve different productions of *A Christmas Carol*.

•Some brilliant work from **Michael** "Drama Demigod" **Grady**.

•*Les Miserables*.

•**Susan** "Supporting Actress? I Was The *Star!*" **St. John**, **Molly** "Ohmygod, I Haven't Seen You Since High School" **Kellogg-Cirino**, **Karrin** "Prescott Changed My Life" **Jones**, **Maura** "For This I Gave Up *Jelly's Last Jam?*" **Peallin** and **Lynne** "Whole Lotta Shakin' Goin' On" **Mabus** playing Mom in real life.

•**Actor's Lab** new location at a former International House of Pancakes.

STAGE FAVE

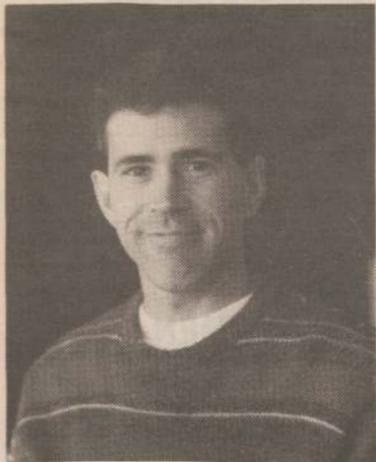
Where the Stars Eat! Where the Stars Live! Where the Stars Buy Shoes!

CONFIDENTIAL!



ELAINE BOOTHBY, who's currently starring in *Murder By Proxy*, has already made quite a splash in Valley Theatre, having played sex-kitten starlet Bettina Barnes in Phoenix Little Theatre's hit *Psycho Beach Party*. Despite good exposure and a Zony nomination (for her role in *There Goes My Baby* at Playwright's Workshop), Elaine finds that most people recognize her as "that blonde girl who hangs out with **Christopher Wynn**." Elaine loves noshing at **Gentle Strength Co-op** ("They do incredible things with potatoes!" she gushes) or, since she always seems to find herself dating actors and writers, "wherever men can

afford to take me." Her fave theater horror story concerns her ongoing battle with the prop sandwiches in *A Normal Life*, which seemed to get more and more stale as the run progressed. At one point, she doubted she'd ever get the stuff off of the roof of her mouth. Elaine loves the trend toward producing original works locally, and the risks the theaters are willing to take now. She is firmly convinced that **Pat Buchanan** is the Anti-Christ and that any woman, ethnic minority or gay person who votes Republican should be committed. Who's she dating? "How about those Redskins!" is her reply.



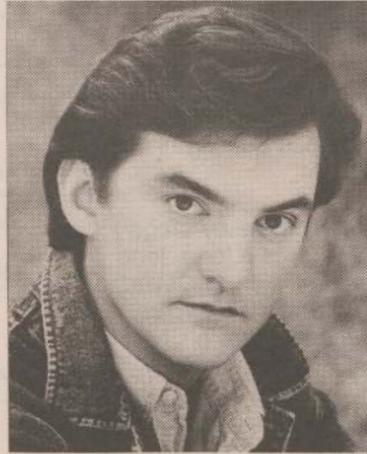
CHRISTOPHER DALY, well known for his lead roles in Phoenix Little Theatre's *Only Kidding* and *Mr. Roberts*, as well as his slew of characters in Arizona Jewish Theatre's *Minnie's Boys* last year, will do time with the likes of **Childsplay**, **Aurora Mime Theatre**, **Courtyard Players** and **Mesa Little Theatre** this season. When will Christopher find time to lunch at **Mike Kwan's Golden Coin Cafe** ("love those crab puffs!"), shop at **Toys 'R' Us**, or take part in mime and gardening? Apparently, he will not. Christopher will have instead to cherish his many theatrical memories, such as the time a prop smoke pot set off the

fire alarm during a production of *Old King Cole* at ASU, forcing him out on campus dressed as a garbage bag.



DEBORAH LEE HALL, who is currently serving as assistant director on *Ladies at the Alamo* for the Scottsdale Community Players, is a force to be reckoned with. She is a formidable figure who commands attention from her first moment onstage, whether as the goddess Aphrodite in the hit show *Skimpies* or simply presenting an award at the Zonies. For the ultimate romantic dinner, Deborah suggests **The Compass Room** atop the Hyatt Regency Hotel downtown, although she thinks that any place that has a blender and accepts plastic is fine. When she shops for work attire, the tall shop at

J.C. Penney's Outlet Store in Tempe really can't be beat. Otherwise, she has her clothes made or shops in L.A. Deborah can't think of a bad thing that's ever happened to her onstage (she's obviously forgotten the awful Murder Mystery she did for a bunch of rowdy Kentucky Fried Chicken employees). She knows that a steady diet of comedies are necessary for a theater to survive in Phoenix, but she wishes that more companies would lean toward the classics, like Shakespeare and Shaw. In the upcoming election, she plans to vote Libertarian, as she feels we need more than two choices. Look out, Audrey Landers.



KENNETH HEATON, who is set to star in *American Buffalo* at the Unlikely Theatre in Tempe, has carved out a niche as an offbeat leading man in many local shows. He's portrayed everyone from John Proctor in *The Crucible* to the mentally-impaired Lenny in *Of Mice and Men*, both at Phoenix Little Theatre. when he's not working at PLT, Ken loves to chow down at "cheap ethnic dives" such as **Gourmet House of Hong Kong** and **The Golden Greek**, and his favorite shopping haunt would have to be **The Gap**. His favorite theater horror story took place during the climactic ending of *The Crucible* when an electrical

storm plunged the theater into pitch blackness. After an uncomfortable pause, castmate **Charles Keever**, still in character, piped up, "Have you any candles?" The play had to be completed with flashlights. Ken's biggest embarrassment seems to be any audition he's done for **Judy Rollings**.



SHERRI HILDEBRAND-WHITNEY, who's now onstage in Mill Avenue Theatre's *Das Barbecu* at the Herberger, is long regarded as one of the most recognizable musical comedy stars in Phoenix. Sherri virtually disappeared after Mill Avenue Theatre's *Pump Boys and Dinettes*, in order to care for her new daughter, Hannah. Now nine months old, Hannah has become the focus of both her and husband Brian's lives (he's doing Bruce Babbitt in *Guv* these days), and they couldn't be happier. "It's been such a kick," she says. "Now I feel as if I've missed my calling. I should have been an Earth Mother with fifteen kids, but I

don't think my biological clock will cooperate." Sherri's an avowed shopping fiend who prowls Scottsdale Fashion Square with an almost supernatural ability to sniff out sales. She puts just as much effort into her position as promotional director for The Phoenix Channel, where she works alongside Valley stage fave **Mary Jo West**. Sherri loves to eat at **Nick's Cuisine of Southern Europe** and **Cristo's** on 7th St. She's still embarrassed about the time she was Guinivere in *Camelot* and the curtain caught her hat on the way down, bringing her crashing down with it. Sherri expects her theatrical life to slow down a bit now, a state she shares with local theater in general, she notes with disappointment.

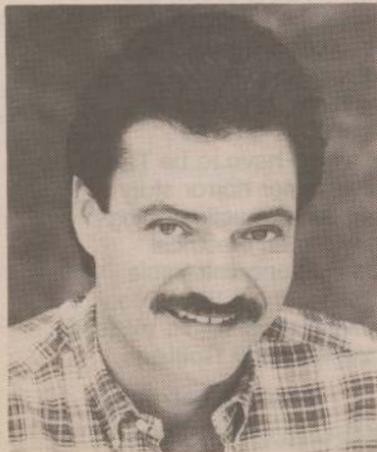


SUSAN MILLER-DEE, currently set to appear in *Cutting Crosstown* at Arizona Jewish Theatre and *The Nightingale* at PLT's Cookie Company, has played everything from a nun to a vampire lesbian in Sodom. Her uncanny comedic style and really cool hair have made Susan a bonafide star in Phoenix. Given the opportunity, she'll always get husband John (he's a cop!) to take her to **Houston's** to gorge on their incredible artichoke dip. Susan shops at **Body Language**, because she's a fitness junkie and because it's close to Houston's. Ask her and she'll tell you great theater stories, like the time in *Vampire Lesbians of*

Sodom when her skimpy costume almost fell off, and she was forced to finish her seduction scene holding it up with one hand and acting with the other. Susan enjoys that people like her work, and eagerly anticipates the wealth of offers this profile will bring.

continued

CAROLYN PAIN, last seen in *Lend Me a Tenor* and *Working* at Phoenix Little Theatre, carries herself like a star, be it onstage as "the Chrysler Building" in *Tenor* or as host of one of her famous Christmas parties. It's not surprising that Carolyn was chosen to play God not so very long ago, a part in which she excelled and wore a really big wig. Carolyn has hundreds of great theater stories to tell, like the time in *Kiss Me, Kate* when two gangsters danced themselves into the orchestra pit, or the time her headdress caught on David Thompson's epaulet and they were stuck together for the rest of the number. Expect to find her shopping at **Biltmore Fashion Park**, but doing it so much better than anyone else. She loved doing *Sly Fox* at Phoenix Little Theatre, and hopes casting history will repeat itself this season. We just bet.



JOHN SANKOVICH, a Valley stage star for many years, has a long, long list of credits include Fagin in *Oliver!*, the dentist in *Little Shop of Horrors*, and Merlin in *Camelot*, all at his home away from home, Phoenix Little Theatre. Any day of the week, it's a sure bet you'll find John in the corner booth at **Durant's** on Central Ave., the PLT hang out. John spends his daytime hours as the owner of his own insurance agency. When offstage, John can be seen supporting his videophile habit at the **Beta Store** on 7th Ave., searching for the latest bargains on video disc. John's worst moment on stage was over twenty years ago, in a

Sombrero Playhouse production of *West Side Story*, when fellow fave **Michael Collins** as Riff tripped Sankovich's Bernardo, landing him in the orchestra pit. A similar incident occurred when the two actors shared the stage again in last year's *42nd Street*. Who knows who will end up in the pit this year, when John and Michael co-star in PLT's season opener, *Hello, Dolly!*

MICHAEL SANTORICO, a recent rising star in Arizona, has appeared in *Italian-American Reconciliation* at ATOP and *A Midsummer Night's Dream* at ASU. When Michael—best known for his Zony-winning performance in last year's *Beau Jest*—isn't acting, he spends his offstage hours either dining at the **California Pizza Kitchen** or falling through the air in his favorite sport, skydiving. Michael owes his present theater career to a worthwhile experience in his very first show, a college production of *Cabaret* where every night he had his pants ripped off by a wanton Kit-Kat girl (needless to say, they received standing ovations every night). Being an actor, Michael pays the bills by slinging gin, eagerly awaiting his *big break*. So are we.



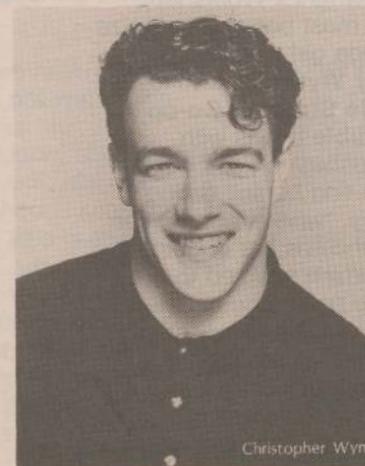
MARTHA WELTY, most recently seen in *Lend Me a Tenor* at Phoenix Little Theatre and two-stepping with Tommy Tune in Tempe, is a hard-working librarian at a Tempe middle school by day, bravely fighting to overcome censorship in all its evil incarnations. When not administering literature to young minds or binging on dangerous Thai food, Martha's busy acting. She's racked up an impressive roster of performances, including her Zony-nominated role in *Beau Jest* for the Arizona Jewish Theatre. She hopes that no one remembers the final rehearsal for *Witness For the Prosecution* at PLT when she exited

the stand before her scene was over. Rather than thinking of other actors as self-absorbed and boring, she now finds her fellow cast members much more interesting and well-rounded than she used to. People know her for her laugh, which she's willing to rent out to interested theaters. Martha's secret shame is "any **Michael Barnard** dance audition."



D. SCOTT WITHERS, one of local musical theater's most talented performers, was nominated for a Zony last season for his hilarious performance in the revival of Mill Avenue Theatre's *Tomfoolery*. A **Childsplay** mainstay for several seasons, D. Scott adores grocery shopping at the **Albertson's** on Thomas Road in Scottsdale, where he says "the prices are good and the scenery is great!" When in Tucson on tour, you can find him perusing the bargains at the 4th Ave. thrift stores. D. Scott's eatery of choice is the hip **Mrs. White's Soul Food Kitchen** on

Jefferson Ave., where he enjoys "dern good vittles." His most embarrassing moment on stage was in *Tomfoolery*, when co-star **Kim Manning** compared him unfavorably to a nude model in a male porno mag. D. Scott wants it to be known that he actually plays a man in **Childsplay's** opening show, *The Nightingale*, as opposed to his turns as The White Queen (!) in *Through the Looking Glass* and Nana in *The Velveteen Rabbit*.



CHRISTOPHER WYNN, best remembered as the "Mommie Dearest" in Phoenix Little Theatre's long-running *Psycho Beach Party*, has also bared all in PLT's controversial production of *Les Liasons Dangereuses*. Last seen chomping scenery in PLT's *Lend Me A Tenor*, **Christopher** loves to dine at anyplace that serves huge, nearly raw pieces of meat. "The bigger, the bloodier, the better!" quips Christopher. A favorite spot is **Houston's**, while **Sam's Cafe** boasts "the best Caesar's salad" and a flourless chocolate cake "to die for." On his frequent jaunts to L.A., he likes to shop on **Melrose Ave.**, where he purchases all those nasty

outfits he's famous for ("Haute couture at a discount price!"). When he's not performing onstage or supporting his wardrobe employed as a substitute gym teacher, Christopher finds time to work out at **U.S. Swim and Fitness** and, being an avid film fanatic, tries to see every movie ever made. His favorite films are what he calls *cinema trash*, a la John Waters or Paul Bartel. Christopher is currently working on several exciting and highly secretive projects that will "knock Phoenix theater on its ass!"

TOP TEN REASONS WHY MOST ALL PHOENIX THEATER CRITICS ARE GAY MEN

- | | |
|--|--|
| 10. No one was buying reviews of floral arrangements. | insure that a tragedy like <i>Boys in the Band</i> never happens again. |
| 9. They've never given up hope that <i>someone</i> would revive <i>Oh, Calcutta!</i> | 4. They love attending the groovy luncheons disguised as Zony meetings. |
| 8. Two words: Pancake make-up. | 3. Despite years of therapy, they are unable to overcome their adolescent obsession with Patrice Munsel. |
| 7. The tantalizing prospect of Christopher Wynn in tights with no dance belt. | 2. It's a great way to get close to hunky actors like Jeff Georgianni. |
| 6. They were frightened at an early age by a musical road company starring Ethel Merman. | 1. All the top jobs in the Joan Crawford fan club were taken. |
| 5. They are hoping to | |

Dinner from page 14

WILLOW ENTERTAINMENT

This dinner troupe holds the distinction of presenting the longest running play in Arizona history, the ongoing *Murder at Rutherford House*. A variety of suspicious suspects and would-be detectives gather for performances at Pronto Ristorante, 3950 E. Campbell. 994-1520.

ROAD SHOWS AND TOURING COMPANIES

Fortunately, Arizona is now included in most schedules of nationwide touring companies. These are often straight-from-Broadway hits, such as *Cats* or *Les Miserables*, and often star big-name talent, such as Debby Boone in *Meet Me in St. Louis* and Tommy Tune in *Bye Bye Birdie* last year.

CHANDLER CENTER FOR THE ARTS

Located at 250 N. Arizona Ave. in Chandler. 786-3954.

A Christmas Carol: Well-known comedian/impressionist Rich Little headlines this holiday favorite. December 4, 1992.

A World Premiere Play: Production to be announced. July 8-18, 1993.

HERBERGER THEATRE

Located at 222 E. Monroe. 252-8497.

Real Women Have Curves: Presented by El Teatro de la Esperanza. October 9, 1992.

SCOTTSDALE CENTER FOR THE ARTS

Located at 7383 Scottsdale Mall in Scottsdale. 994-ARTS.

Ophelia: The Tony-Award winning National Theatre for the Deaf brings a new interpretation of Shakespeare's mysterious heroine. October 1, 1992.

Snake Talk, Urgent Messages from the Mother: A one-woman show starring Naomi Newman. March 11, 1993.

Don't Start Me Talking or I'll Tell Everything I Know: A one-man show starring John O'Neal. March 12.

Crossing the Broken Bridge: This two-person production stars John O'Neal and Naomi Newman. March 13, 1993.

Lost in Yonkers: The national touring company of Neil Simon's Broadway hit, starring Mercedes McCambridge and Susan Giosa. October 13-17.

Dress Casual: An evening of music with Broadway and Hollywood star Mandy Patinkin. November 12-15, 1992.

Peter Pan: You'll believe a woman dressed as a boy can fly. December 29, 1992-January 2, 1993.

SUNDOME BEST OF BROADWAY SERIES

Located at 19403 R.H. Johnson Blvd. in Sun City West. 975-1900.

Jerry's Girls: Musical revue showcasing the works of composer Jerry Herman, the man behind Dolly Levi, Auntie Mame and ZaZa. December 18-19, 1992.

Meet Me in St. Louis: The Broadway stage version of the classic Judy Garland movie. January 15-16.

Bye Bye Birdie: Get out your leather jackets and poodle skirts for this keen Fifties musical comedy. March 12-13, 1993.

Grand Hotel: Tommy Tune's multiple Tony Award-winning musical adaptation of the Oscar-winning film. April 2-3, 1993.

PHOENIX SYMPHONY HALL

Located at 225 E. Adams in Phoenix. 262-7272.

Les Miserables: A beautiful score and stunning scenery are the highlights of this acclaimed musical hit. July 12-18, 1993.

VALLEY BROADWAY SERIES

Located at Gammage Auditorium, Forest and Mill Aves. in Tempe. 965-3434.

Guys and Dolls: The touring company of the current Broadway revival of this popular musical hit, starring Lorna Luft. February 2-7, 1993.

Evita: Andrew Lloyd Webber's musical biography of Evita Peron. April 6-11, 1993.

Aspects of Love: Andrew Lloyd Webber again, this time with his most recent Broadway success. April 27-May 2, 1993.

The Secret Garden: Tony Award-winning stage adaptation of the beloved children's story. June 8-13.

Camelot: Robert Goulet stars in the famed musical tale of King Arthur. July 27-August 1, 1993.

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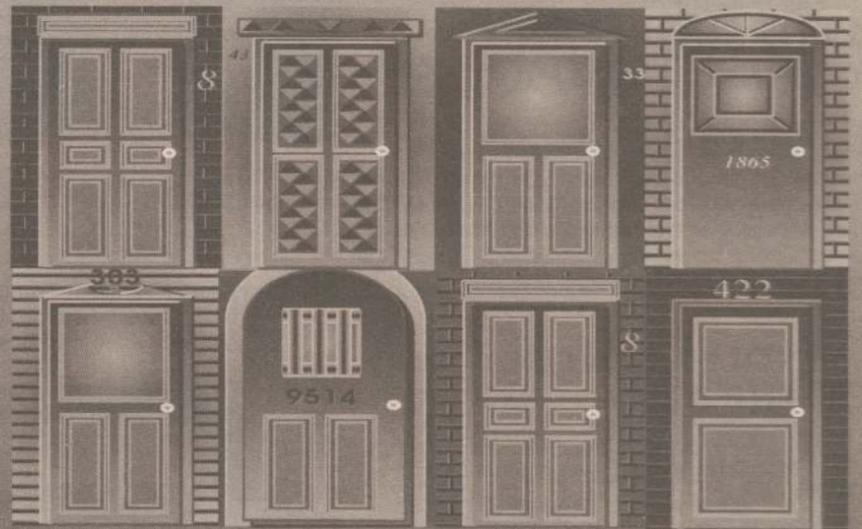
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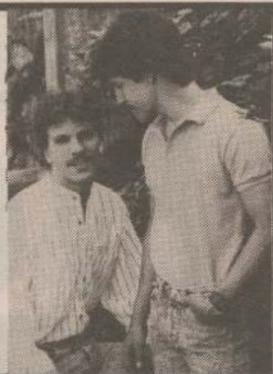
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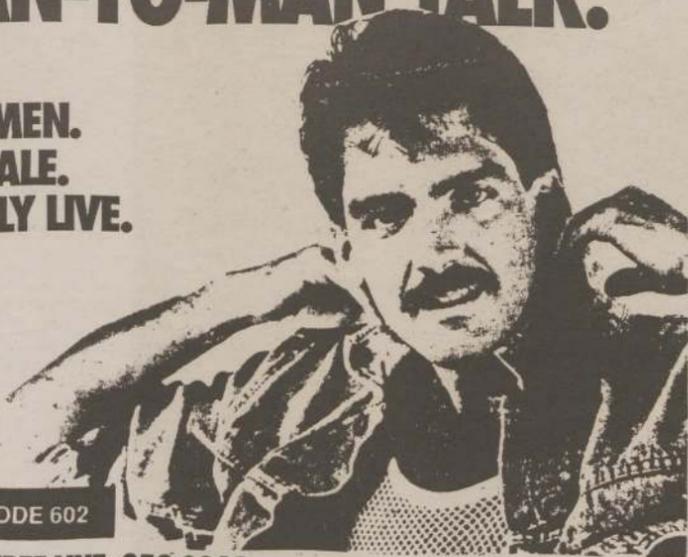
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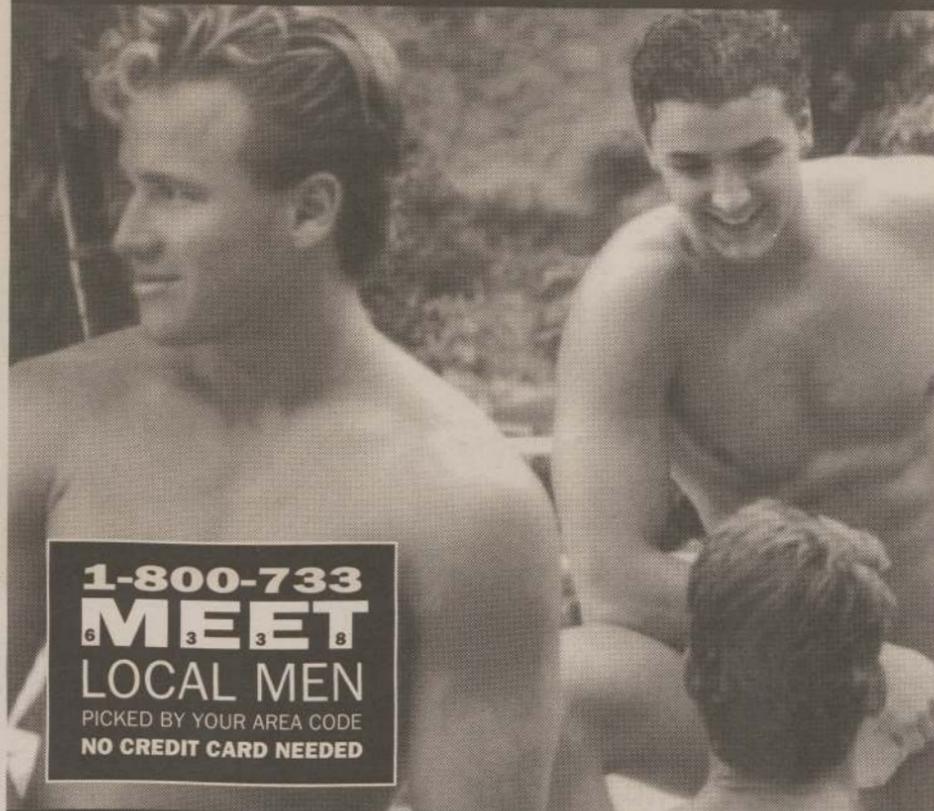
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