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2021

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just a dream.



MARY'S WEDDING

BY **STEPHEN
MASSICOTTE**

A Play for Scamps and Scoundrels

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THE
**SCOUNDREL
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THEATRE

**A PLAY FOR
SCOUNDRELS**
Ages 12+

Dreams of a New World

THE
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& SCAMP**
THEATRE

2021-2022

SEASON FIVE



THE
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presents

The Second Play of our Fifth Season

MARY'S WEDDING

Written by Stephen Massicotte

Direction by Susan Arnold
Performance run time is 90 Minutes

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DREAMS OF A NEW WORLD

Sponsored by Ed and Carol Burke

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738 N. 5th Ave, Suite 131, Tucson, AZ, 85705
scoundrelandscamp.org
Box Office: 520-448-3300 or boxoffice@scoundrelandscamp.org

MARY'S WEDDING

Mary.....Maggie Josephine McNeil
Charlie.....Stephen J. Dunham

PRODUCTION DESIGN & DIRECTION

Direction.....Susan Arnold
Assistant Direction & Penny Arcade.....Jennifer Westbrook
Music Direction..... Robert Lopez-Hanshaw
Intimacy Director.....Matt Denney
Scenic Design.....Jason Jamerson
Light Design.....Raulie Martinez
Sound Design.....Tiffer Hill

PRODUCTION STAFF

Producer.....Bryan Rafael Falcón
Stage Manager.....Annika Maher
Technical Director & Master Carpenter.....Tiffer Hill
Master Electrician.....Raulie Martinez
Dialect Coach.....David Morden
Box Office Manager.....Betsy Labiner
Marketing Director.....Kathryn Rhea
Production Assistant.....Hunter Hnat
Set Construction.....Lange "Ace" Navarro,
Shelly Maher, Amanda Merritt, Brett Maher, Annika Maher

ARTWORK AND DESIGN

Photographer.....Tim Fuller
Poster Design.....Bridget Shanahan
Program Design.....Kathryn Rhea

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Theatre, The Gaslight Theatre, Red Herring Puppets, D-S
Rescue & Deanna Severance, Cafe Maggie & Chander
Vemulapalli.

Winner: 2021 Plays in Translation Contest

BEFORE THE GERMAN'S HERE

by Marta Barceló

translated by
H.J. Gardner

a co-production with

THE
SCOUNDRELS
& SCAMP
THEATRE



The Winner of the Second Annual Plays in Translation Contest
A Co-Production with The American Literary Translator's Association

Before the German's Here

by Marta Barceló
Translated by H.J. Gardner

Juliá has just been diagnosed with Alzheimer's. Suddenly her life has been thrown into a blaring state of imminence. She knows now, her biggest enemy is time. Juliá faces her family, her past, and herself, as she races the ever ticking clock to live her life to the fullest, before her own mind betrays her. A vitalist play that transmits a glimmer of hope in the face of irreversibility and that speaks to us about choice, identity, and courage.

Directed by Raulie Martinez
For Scoundrels ages 18+

PERFORMANCE & ARTIST TALKBACK: Nov 12th at 7:30pm

DESIGN & DIRECTING



Susan Arnold (*Director*) is honored to be working again with The Scoundrel & Scamp Theatre. She has worked extensively in the performing arts sector as an actor, director, writer and producer in both stage and film. A native of Michigan, she served as Artistic Director for the critically acclaimed Attic Theatre in Detroit, where she also wrote and produced the award-winning play, GOOD FRIDAY. Her local directing credits include SAINT JOAN (George Bernard Shaw), ROUGH MAGIC (Roberto Aguirre-Sacasa) and THE LANGUAGE ARCHIVE (Julia Cho) with Winding Road Theatre and GLENGARRY GLEN ROSS (David Mamet), LAST OF THE BOYS (Steven Dietz) and STONES in HIS POCKETS (Marie Jones) with Beowulf Alley Theatre. Susan is the recipient of several theatre excellence awards for both performance and direction, and a member of Actor's Equity Association and Screen Actor's Guild/American Federation of Television and Radio Artists.



Jennifer Westbrook (*Assistant Director*) is a recent graduate from the University of Arizona School of Theatre Film and Television with a BA in Theatre Arts. Jennifer is excited to be working for the first time with Scoundrel and Scamp Theatre. She has worked as a dancer and actress previously but is honored to be the Assistant Director to Susan on Mary's Wedding.



Jason Jamerson (*Scenic Design*) is an American Scenic Designer whose work regularly appears Off Broadway and in Regional Theatres across the country. He has worked as an Assistant Designer for several Broadway productions, as well as for National and International tours. New York credits include Playwrights Horizons, The Atlantic Theatre, The Public Theatre, New York Theatre Workshop, The Cherry Lane Theatre, The Pearl, The Westside Theatre, and The Davenport. In addition to his professional design work, Jason is a Scenic Design Professor at the University of Nebraska Omaha.

DESIGN & DIRECTING (cont.)



Raulie Martinez (*Lighting Design*) Raulie is excited to be returning to The Scoundrel & Scamp for their fourth season. He studied theatre production & lighting design for four years at the University of Arizona. Past designs have included *Cloud Soup*; *This Girl Laughs*, *This Girl Cries*, *This Girl Does Nothing*; and *Lovers: Part One* at The Scoundrel & Scamp Theatre; *Die Fleidermaus* and *The Magic Flute* with The UA Opera Theatre; *The Wizard of Oz* and *Peter Pan* with CYT Tucson; and *Oklahoma!* as well as *Boieng Boeing* with Arizona Repertory Theatre.



Tiffer Hill (*Sound Design*) has been the Resident Stage Manager with Scoundrel & Scamp since its first production, when the theatre was a construction site during the day and a rehearsal space at night. He began working in theater as a stagehand at the Gaslight Theatre in 2012 and continued working there for the next five and a half years. Tiffer also engineers the weekly podcast *You Had Me At Hell No* hosted by his best friends Ally and Mel. He would like to thank his fiancée Gabriella for her endless love and support.

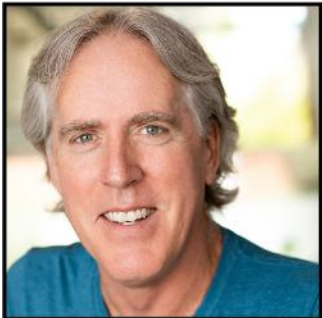


Robert Lopez-Hanshaw (*Music Director*) is a composer and choral conductor from Tucson, AZ. His work has been commissioned by the Tucson Symphony Orchestra and Chorus; the Cape Symphony in Cape Cod, MA; and the University of Arizona Symphonic Choir, among others. He has worked as music director and sound designer for several productions with the Winding Road Theater Ensemble. Some highlights include arranging and recording late Medieval and Renaissance choral music for "*Saint Joan*," and composing Balkan-style polyphony in an invented language for "*The Language Archive*."

DESIGN AND DIRECTING



Matt Denney (*Intimacy Director*) Matt Denney is excited and honored to be a part of and working with Mary's Wedding and Scoundrel & Scamp for the first time! Recently relocated here to Tucson, he currently works at the University of Arizona as a Community Director. Matt received his BA in Theatre Education at the University of Nevada-Reno and his M.S.Ed in Higher Education Leadership at University of Wisconsin-Whitewater. He has collaborated with East West Players: The Premiere Asian-American Theatre in Los Angeles and Shakespeare Theatre Company in Washington DC. He also has served as a Teaching Artist and Board Member at the Whitewater Arts Alliance. He remains passionate about being an advocate and educator for future artists in the rehearsal room. You are also able to see him in January as part of the Tucson Fringe Festival with his solo show "Mattchong: A Swagapino's Search for identity."



David Morden (*Dialect Coach*) is an Assistant Professor of Voice and Movement in the University of Arizona School of Theatre, Film and Television where he performed in *Proof* and directed *Lend Me a Tenor* and *Inspecting Carol* for Arizona Repertory Theatre and directed three one-act adaptations of *Medea* for the Studio Series. He has acted and directed locally. Regionally, he has performed with ACT Theatre, Greek Active, the Utah, Colorado and Seattle Shakespeare Festivals as well as Shakespeare Theatre Company in Washington, DC. and has served as Voice & Text Coach at Santa Cruz Shakespeare in California. Internationally, he performed *Shipwrecked!* at Jagriti Theatre in Bangalore, India, where he also taught a voice workshop for actors. He is a member of Actors' Equity Association and American Guild of Musical Artists.



Annika Maher (*Stage Manager*) is very excited to be working with Scoundrel & Scamp for the first time! Annika received her BFA in Theatre Production/Design with an emphasis in Stage Management from the University of Arizona in 2020. Some of her previous stage management credits include: *The Two Gentlemen of Verona* (SM), *The Last Night of Ballyhoo* (SM), *Sinkers: An Original Work of Physical Theatre* (SM), *The Addams Family* (ASM), and *Sister Act* (ASM). Annika would like to thank everyone at Scoundrel & Scamp for being so amazing to work with. Lastly, she wants to thank her parents, family, friends, and Zac for their constant love and support.

A Scoundrel & Scamp Touring Series Production



SAY IT!
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PLAY IT!
in CHEROKEE

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The S&S Theatre is proud to host Twin Cities company Z Puppets Rosenschnoz! Learn about the Cherokee language through this family-friendly musical adventure into an endangered language. Directed by Anishinabe artist Julie Boada, this show taps into the power of playfulness to activate the Cherokee language. Sing along, and in less than one hour, learn how to count to three, make the basic sounds, say hello and thank you in Cherokee!

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Nov 13 @ 2:30 pm and 6 pm

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THE CAST



Maggie Josephine McNeil (*Mary*) is thrilled to be making her debut at The Scoundrel and Scamp Theatre! A recent graduate of The University of Arizona with a BFA in Acting, her past credits include: *The Wolves* (#46), *Top Girls* (Dull Gret/Angie, National Youth Arts Award Nomination), and *Doubt, A Parable* (Sister James u/s). Thank you to Susan Arnold, Matt Denney, David Morden, Claire Mannle, and Bryan and Elizabeth Falcon! maggiejosephinemcneil.com



Stephen J. Dunham (*Charlie*) has been involved in theatre in the greater Tucson area for over 20 years. He formally attended Pima Community College working towards a degree in theater and the fine arts. As a father of one, he put theatre on hold for a while, but came back and was involved in several shows shortly before the pandemic, then like many, had another hiatus from the stage. Post-pandemic he has been in a couple of local musicals, “*West Side Story*” and “*A Chorus Line*” and now he is very thrilled to be here at Scoundrel and Scamp doing his first non-musical play since the pandemic!



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MUSIC DIRECTOR NOTES

The more I experience this play, the stronger I feel its resemblance to a piece of music...

There are the obvious things: it has parts that are quite lyrical, and overall I find it powerfully affecting, as people often find music to be. But there are other, more hidden things about it. Certain lines and certain scenes return again and again, transformed, much as musical motives return in a sonata and are renewed. Changed, either in content or in context; but reminding us of how they began, and conferring unity onto the piece. But this play is not so linear as a sonata. Locations, situations, even points in time itself flow seamlessly into one another, surreal and dreamlike. There's no rigid logic where one thing must follow another, as a sonata must have exposition and then development and then recapitulation. So really, it's much more of a tone poem.

I tried to make the literal music reflect this. There is an old Gaelic tune called "Mary's Wedding"-- and because many early Canadian colonists belonged to that heritage, I felt this could not be a coincidence. I took that single tune and transformed it into several different themes, which I hope reflect and amplify the emotional structure of this deeply emotional text. The transformations are sometimes quite remote, but they remain linked by their common source. There might be something in there about the underlying universality of this story, the horrifying ubiquity of war, the deep well of grief from which all who are touched by war must drink, and the fact that we all, still, must love. But then again, there's probably no need to read that much into it. The music is only there to support those who are telling you this story. Listen to them!

-Robert Lopez-Hanshaw

The world premiere of Mary's Wedding was presented as a part of the 2002 playRites Festival of New Canadian Plays at Alberta Theatre Projects.

The playwright acknowledges the assistance of the Banff Playwrights Colony—a partnership between the Canada Council for the Arts, The Banff Centre, and Alberta Theatre Projects.

THE PLAYWRIGHT



Stephen Massicotte (*Playwright*) was born in Trenton, Ontario, and spent his earliest years living on various Canadian Forces bases in Canada and Europe.

For the most part, he grew up in Thunder Bay, where he developed his interests in reading, film, and art. He studied graphic design at Cambrian College, and later, theatre at the University of Calgary. After graduating with a BFA in Drama, he stayed in Calgary to work as an actor, helping to found Ground Zero Theatre and The Shakespeare Company. With the Fringe Festival circuit success of his play, *The Boy's Own Jedi Handbook*, Stephen began to focus on playwriting.

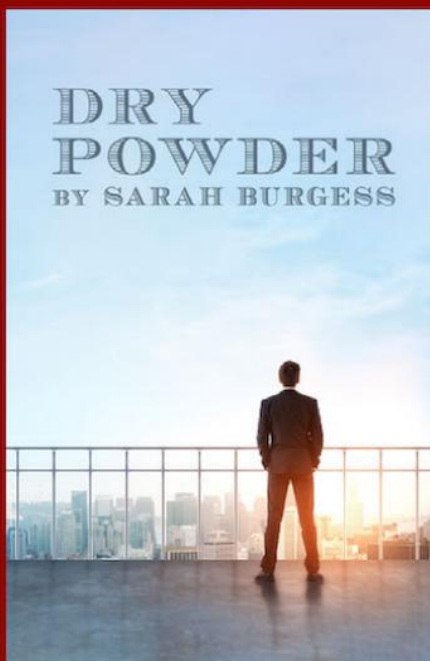
In 2002, *Mary's Wedding* premiered at Alberta Theatre Projects and has gone on to have more than a hundred productions in Canada, the US, New Zealand, and the UK.

In the years following, Stephen has continued to write for the theatre, as well as opera, film, and fiction. His play *The Oxford Roof Climber's Rebellion* is the winner of the Gwen Pharis Ringwood Award for Drama at the Alberta Literary Awards and the Carol Bolt Award for Drama. *The Clockmaker* won a Betty Mitchell Award for Outstanding New Play and the inaugural Toronto Theatre Critics' Association Award for Best Canadian Play. He currently lives in New York City.



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OUR MISSION

The Scoundrel & Scamp Theatre creates immersive & imaginative experiences crafted for a diverse cross-generational audience. Our collaborative environment facilitates inquiry and inclusivity with the goal to inspire empathy and encourage discourse. The Scoundrel & Scamp Theatre celebrates the illuminative power of the theatre arts to help us dream, question, and forge connections with one another.

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Ages 8+

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