

PLAYBILL®

ARIZONA MUSICAL THEATRE ORCHESTRA

Central United Methodist Church

Saturday, June 24th, 7:00 PM

PARADE



Arizona Musical Theatre Orchestra

PRESENTS

PARADE

Book by
ALFRED UHRY

Music & Lyrics by
JASON ROBERT BROWN

Co-Conceived and Directed on Broadway by
HAROLD PRINCE

In Symphonic Presentation

Conducted by JOSHUA CONDON

Chorus Direction by WILLIAM MATTISON

Parade is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.mtishows.com

ABOUT PARADE

PARADE transports us back to 1913 and illuminates injustices that remain in the present day. The tragic story of Leo Frank's wrongful conviction is a stark reminder of how our darkest humanity, when given enough motivation, can reign supreme, holding innocent lives in the balance while spreading racism, xenophobia, and hatred.

As you dive into the story of *PARADE*, consider the perspectives of all sides as they unfold:

Leo, a displaced and uncomfortable superintendent trying to make his way in a staunchly unsettling community;

Lucille, the Southern Jew with homegrown roots who must ultimately face and advocate against the shameful actions of the Georgia judicial system;

Governor John Slaton, who is conflicted over a treacherous decision to abide by the true facts of Leo's case;

Hugh Dorsey, who faces tremendous political pressure to convict based on his prejudice alone;

Frankie Epps and **Mary Phagan**, who allow their love for Mary to obscure their better judgment;

Newt Lee, **Riley**, **Angela**, and **Minnie**, whose struggles for freedom and human dignity continue to be accentuated by public outcry (or lack thereof);

and **Britt Craig**, the media voice eager to profit behind the trial of the century.

Together, these perspectives paint a convoluted picture of America and remind us of how bigotry is a societal cancer in any place and time. While America has progressed in 110 years, many sad truths remain blatantly apparent. What is the way forward to a better shared humanity for all, and what steps can we take *today* to reduce fear and increase our respect for the unknown?

Composer Jason Robert Brown signed on to *PARADE* -- his first Broadway show -- after Stephen Sondheim turned down the project. Working alongside producer Hal Prince and book writer Alfred Uhry, Brown approached the show cinematically, eliminating several blackouts and moments of applause in order to heighten the focus of the dramatic storylines. Combining influences of Charles Ives and Alfred Hitchcock, Brown painstakingly developed the voices of each individual character, often working and reworking several pivotal moments until each character choice felt real and intentional.

The result was a TONY award -- Brown's first of three (*PARADE*, *The Bridges of Madison County*) -- and a lasting story that has only become more relevant as it ages. The 2023 Revival of *PARADE*, starring Ben Platt and Micaela Diamond, just received two TONY awards for Best Revival and Best Direction of a Musical. Brown has gone on to an illustrious career (*Songs for a New World*, *The Last Five Years*, *Thirteen*, *the Bridges of Madison County*, *Honeymoon in Vegas*) and is now one of the most prolific musical theatre composers in Broadway history.

SONGS

ACT I

Scene I: Marietta, 1862/Atlanta, April 26, 1913

The Old Red Hills of Home Young Soldier, Old Soldier, Ensemble

Scene II: Frank Bedroom, Early Morning, April 26, 1913

Scene III: Street, 11:30 a.m., April 16, 1913

The Dream of Atlanta Ensemble

How Can I Call This Home? Leo Frank, Ensemble

The Picture Show Mary Phagan, Frankie Epps

Scene IV: Nat'l Pencil Co./Frank Bedroom, April 26, 1913

Leo at Work/What Am I Waiting For? Leo Frank, Lucille Frank, Ensemble

Scene V: Frank Home, April 27, 1913

Scene VI: Police Station/Factory Basement, April 27, 1913

Interrogation Sequence Newt Lee

Scene VII: Atlanta Municipal Building, April 27, 1913

Scene VIII: Leo's cell, April 27, 1913

Scene IX: Marietta Baptist Church, April 29, 1913

There Is a Fountain/It Don't Make Sense Frankie Epps, Iola, Monteen, Essie, Mrs. Phagan, Ensemble

Scene X: The Governor's Mansion/Fulton Co. Jail, Early May, 1913

Watson's Lullaby Tom Watson

Something Ain't Right Hugh Dorsey

Scene XI: Atlanta Georgian/Fulton Tower/Dorsey's Office, May-July, 1913

Real Big News! Britt Craig, Reporters, Interviewees, Ensemble

Scene XII: Street

You Don't Know This Man Lucille Frank

Scene XIII: Fulton Jail Visitor's Room

Scene XIV: Court, July 28, 1913 - August 25, 1913

The Hammer of Justice Tom Watson, Ensemble

Twenty Miles from Marietta Hugh Dorsey

Frankie's Testimony Frankie, Mary, Watson, Ensemble

The Factory Girls/Come up to my Office Iola, Essie, Monteen, Leo Frank

Minnie's Testimony Minnie, Watson

My Child Will Forgive Me Mrs. Phagan

That's What He Said Jim Conley, Ensemble

SONGS

ACT I (continued)

It's Hard to Speak my Heart Leo Frank
Closing Statement and Verdict Ensemble

ACT II

Scene I: The Governor's Mansion/City Street, April 26, 1914

Prelude Tom Watson, Ensemble
A Rumblin' and a Rollin' Riley, Angela

Scene II: Leo's Cell, April 26, 1914

Do it Alone Lucille Frank

Scene III: Governor's Ballroom, Late April, 1914

Pretty Music Governor Slaton

Scene IV: Judge Roan's Estate, Early May, 1914

The Glory Judge Roan, Hugh Dorsey

Scene V: Leo's Cell, May, 1914

This is Not Over Yet Leo, Lucille

Scene VI: Slaton's Office/Factory/Leo's Cell, May-June 1914

The Factory Girls (Reprise) Leo, Lucille, Iola, Essie, Monteen
Minnie McKnight Reprise Leo, Lucille, Minnie

Scene VII: Hot Georgia Roadside, September 1914

Blues: Feel the Rain Fall Jim Conley, Ensemble

Scene VIII: Governor's Mansion, June 20, 1915

Where Will You Stand When the Flood Comes? Tom Watson, Hugh Dorsey, Frankie,
Mrs. Phagan, Ensemble

Scene IX: Prison Work-Farm, August, 1915

All the Wasted Time Leo Frank, Lucille Frank

Scene X: State Prison Farm/Marietta Field, August 16, 1915

Sh'ma Leo Frank

Scene XI: Frank Home, Weeks Later & Street Parade, April 26, 1916

Finale Ensemble

CAST

Cast Members

Leo Frank	Seth Ettinger
Lucille Frank	Lauren Berman
Mary Phagan	DJ Coon
Frankie Epps	Noah Sucato
Britt Craig	Scott McCreary
Governor John Slaton	Taylor Hudson
Sally Slaton	Alice Johnson
Tom Watson	Jon Landvick
Jim Conley	Christopher Elliott
Newt Lee/Riley	Raheem De'Angelo
Hugh Dorsey	Jesse Berger
Mrs. Phagan	Kathleen Berger
Judge Roan	Dana Graybeal
Luther Rosser	Tom Glow
Detective J.N. Starnes	Jonathon Meader
Officer Ivey	Scott Richards
Iola Stover	Alexis Archer
Monteen	Hayden Beth Burwick
Essie/Pretty Girl	Elizabeth Calandra
Young Soldier	Christian Fronckowiak
Old Soldier	James Roger Wood
Lizzie Phagan	Robyn Pitman
Minnie	Sarai Phillips-Dunlap
Prison Guard/Young Policeman	John Momeyer
Floyd McDaniel/Man 1	JT Turner
Mr. Peavy/Man 2	Dylan Abrams
Angela	Yophi Bost
Narrator	Stephen Schermitzler

CAST

Spotlight Roles

Woman	Lindsey Murphy
Foreman & Jurors	Dan Ashlock, Jr. Joe Jacobs Bailey Gorman Richard Lawson David Weck Matt Snell
Middle-Aged Man	William Mattison
Middle-Aged Woman	Elizabeth Bridgewater
Guard 2	Mark Knoblauch
Citizen 1	Michael Samuel

Creative Team

Conductor	Joshua Condon
Chorus Master	William Mattison
Audio/Visual Technician	Andrea Gudeyon
Rehearsal Pianist	Stephen Schermitzler

Orchestra

Violin I	Lucas Gayda* Angela Storey Sharon Stolper Adriana Neagu Michael Coy
Violin II	Heather Merchut Heidi Kosiorek Kimberly Klatt Claire Sievers Dylan Suehiro
Viola	Whitney Smith* Brenna Goth Marilyn Taylor
Cello	Therese Cudmore* Elizabeth Galpin Taylor Ingro Emily Helton-Riley JoAnn Cleland
Bass	Joe Ellis Albert Allende

CAST

Orchestra (continued)

Reeds (multiple instruments each)	Melissa Malork Tim Solarz Marcia Kneisley Laura Weaver John Shepherd
Brass	Brian Alan, french horn Shyenne Miller, french horn Danny Welsh, trumpet Nathan Lievre, trumpet Noah Bydalek, trombone Robert Margolis, tuba
Rhythm	Maryanne Kremer-Ames, guitar Larry Loeber, piano Sonja Branch, percussion Shawn Jordan, percussion Liz Guzman, percussion

ENSEMBLE

Soprano 1

Savoy Antoinette
Donna Biczó
Bailey Bydalek
DJ Coon
Elisa Kurbat
Allison Lambert
Sarai Phillips-Dunlap
Robyn Pitman
Raya Stern

Lauren Berman
Elizabeth Calandra
Katherine Gleason
Abby Gordon
Makenzie Massey
Margaret Miller
Estrella Paloma Parra
Kathy Travous
Valarie Vousden

Tenor 2

Bailey Gorman
William Mattison
Scott McCreary
John Momeyer
Scott Richards
Noah Sucato
JT Turner
James Roger Wood

Soprano 2

Abby Aguilar
Mimi Aguilar
Pepper Aguilar
Kathleen Berger
Elizabeth Bridgewater
Hayden Beth Burwick
Kerri Christie
Olivia Dostal
Caryn Jacobs
Jessyca Jacobs
Alexandra Kemp
Tess Snider
Kalinka Taylor

Alto 2

Nancy Browne
Tara Furcini
Alice Johnson
Lindsey Murphy
Schmitt Schmitt
Jenna Sweet
Lynne Traverse
Shelly Trujillo

Bass 1

Jesse Berger
Raheem De'Angelo
Christopher Elliott
Dana Graybeal
Alex Jacobs
Joe Jacobs
Jonathon Meader

Alto 1

Alexis Archer
Nicole Paige Baker

Tenor 1

Seth Ettinger
Christian Froncowskiak
Mark Knoblauch
Joan Kwamboka
Taryn Landis
Jon Landvick
Michael Samuel
David Weck

Bass 2

Dylan Abrams
Dan Ashlock, Jr.
Tom Glow
Taylor Hudson
Adam Kurbat
Richard Lawson
Stephen Schermitzler
Matt Snell

SHOWCASE STAFF



Joshua Condon

as Conductor

Josh Condon (Conductor/Music Director) is thrilled to be joining AZMTO for *Parade!* Around the Valley, Josh's work as a music director has been heard on the stages of Arizona Broadway Theatre, The Phoenix Theatre Company, Xavier College Preparatory, Scottsdale Center for the Performing Arts, Childsplay, and Arizona State University. Prior to coming to Arizona, Josh served as a music director/pianist for the Norwegian, Celebrity, and Princess cruise lines, where he collaborated with numerous West End and Broadway performers. He holds a B.M. in Jazz Studies from Ithaca College and an M.M. in Musical Theatre/Opera Music Direction from ASU. He currently serves as Director of Music & Liturgy at St. Francis Xavier Parish and Music Director for the Department of Theatre at Xavier College Preparatory. A huge THANK YOU to Stephen for the opportunity to conduct this incredible piece of theatre history!



William Mattison

as Chorus Master

Chorus Master of his third AZMTO production (*Titanic, Crazy for You*), Billy carries extensive musical experiences both on and off the stage. Additionally, he plays organ for Christ Church Anglican Phoenix, as well as St. Bernadette's in Scottsdale. Most days, Mattison serves the community as an independently licensed health agent. By night, he yells at the New York Yankees to stop losing. Eternally indebted to Stephen for his investment into AZMTO, Billy would like to congratulate him on establishing a welcomed new edition to the musical community in Phoenix.



Stephen Schermitzler

as Rehearsal Pianist

Stephen Schermitzler is the Founder of the Arizona Musical Theatre Orchestra. An Arizona native, Stephen is a local music director, singer, and collaborative pianist. After earning a BFA in Music Composition from ASU in 2010, Stephen became the resident music director for Detour Company Theatre and the Broadway Palm Dinner Theatre, along with several independent local community productions. He has collaborated with artists who have performed Broadway and National Touring runs of *1776*, *Dear Evan Hansen*, *Waitress*, *Hamilton*, *Camelot*, and *42nd Street*. Stephen has also been a featured vocal soloist or choral section leader with Arizona Musicfest, the Arizona Bach Festival, Symphony of the Southwest, and the West Valley Symphony, among others. He is intensely devoted the nurture of authentic artistic development of young actors and musicians. Love always to Raylah and the Pod.

ABOUT AZMTO

The Arizona Musical Theatre Orchestra (AZMTO) was originally borne out of frustration. In December of 2021, founder Stephen Schermitzler was upset by what he perceived to be a diminishing value of music in musical theatre. With pit sizes shrinking and directors finding themselves without adequate time to foster creative nuance in their casts, a problem surfaced: *theatres rarely get an opportunity to communicate the stories of musical theatre with their full artistic lifeblood intact.*

2021 brought sweeping changes to the theatre industry desperately trying to retain its identity in a pandemic...but the types of changes that were implemented for the industry's survival transcended Covid-19 in a truly jolting manner. In April of 2021, it was announced that the Phantom of the Opera orchestra on the West End was reducing its pit size by nearly 50%, from 27 players down to 14. Then, national touring houses (like Gammage) were told that local musicians would not be hired as often for pit orchestra gigs (those jobs would go to touring musicians). Recently, the Broadway Musician's Union had to compromise on their house minimums for Broadway pit players for *Here Lies Love*, a musical that utilizes karaoke.

Sadly, musicians have grown accustomed to such deterioration: it's been around for years (take the removal of the Tony Award for Sound Design in 2014 or the Musician's Union striking to save their jobs from synthesizers forty years ago). But the future of live theatre music hangs in the balance. Can this trend be reversed?

Nothing can adequately replace the merits of live music as it pertains to personal theatre training. Therefore, with the erosion of each chair, each rehearsal, and each harmony part from the theatre landscape, actors and musicians are suffering.

It's easy to forget that music provides *subtext*. It reveals how we respond to action. It provides a blueprint that helps characters overcome and adapt through circumstance. Watching a production without hearing the benefits of its full orchestration is akin to viewing the world through a blurry camera lens. We may be able to focus enough to get the point, but we miss the vibrancy of the full picture.

So how can we expect actors to reach a pinnacle of professional artistry so unapologetically sought-after in this industry without allowing them to hear their full musical environment? And how can developing musicians be expected to prepare for the unique challenges of a pit without being given authentic performance practice?

If appreciation for quality music in the theatre is declining, it should become the duty of all theatre musicians to "Showcase" why this artform is so *valuable* and so *necessary*. Enter: the Arizona Musical Theatre Orchestra. The mission of AZMTO is to be the ultimate Broadway *music* playground and training ground. For actors and pit musicians, we offer a unique way to reconnect with our shared humanity with minimal time commitment and maximum artistic reward. Quite simply, we provide quality theatrical opportunities to *all* in a fresh, bold way.

AZMTO doesn't just seek to perform shows with their intended orchestrations; instead, it aims to include as many people as possible to encourage people to embrace their most artistic selves. This orchestra proves that they're called *musicals* for a reason (not *dance-icals* or *stage-icals*) – and that the value of their substance makes us all better humans.

Thank you for your support of the arts, and for celebrating this mission with us.

ABOUT AZMTO

SPECIAL THANKS

Central United Methodist Church Staff -- for graciously facilitating venue arrangements, storage needs, piano tuning, sheet music supervision, etc., with full hearts and open minds.

Joshua Condon & William Mattison -- for your devotion to artistry, expert leadership, and for lovingly encouraging every participant through every note.

Sonja Branch, Shawn Jordan, and Liz Guzman -- for carting all percussion equipment to and from the church, and for holding separate meetings to facilitate the massive percussion demands of *PARADE*. Your efforts are greatly appreciated!

Andrea Gudeyon -- for offering guidance to steadily improve the sound quality of every Showcase, and for tackling this Herculean ask with grace and care.

AZMTO Volunteers -- for all you do, big and small, behind the scenes to keep AZMTO operations running smoothly. You are the backbone of Showcase, and we simply could not do what we do without your support. *Thank you, sincerely!*

Satellite Collective -- for excellent ticketing & digital infrastructure that make our events possible, and for being the nonprofit fiscal sponsor that makes all AZMTO donations tax-deductible!

Music Theatre International -- for patiently working with AZMTO and providing the licensing for *PARADE* and many other shows.

AZMTO Participants -- for literally *buying* into this concept, using every ounce of passion you have to create Art for Art's sake. AZMTO is what it is because of you.

Audience -- for your support and celebration of 100% LIVE theatre. The Arizona arts community is stronger because of you. *Thank you!*

GET INVOLVED

The arts are unique because they are fully dependent on live collaboration. In live theatre, everyone plays, and no one sits on the bench. The Arizona Musical Theatre Orchestra's environment encourages people of all ages and skill levels to let their spirits sing.

AZMTO is a space for people to belt their favorite songs with their friends and find out more about a show they've always wanted to see. It's a space for kids to learn about notation arm-in-arm with an established Valley professional. It's a space for college students to earn the practice to land a big National Tour...for newly-retired artists to stay active in musical recreation...for community chorus members to broaden their classical horizons...for budding actors to prepare for a competition...

No matter your musical journey, when you're with AZMTO, you join in our shared humanity. Here, we are all united by the Universal Language, in celebration of the Great American Art Form.

All of our Showcases are open to audiences and participants alike. We are always looking for singers, instrumentalists, and actors of all ages and skill levels who have a passion for theatre and want to challenge themselves! All of our mandatory Showcase activities take place in one day, culminating in a performance just like the one you're seeing tonight.

For those who love theatre but aren't sure about the pressure of a Showcase, we also have a program called Underscore. Underscore events are read-throughs of Broadway shows, top-to-bottom, with chorus, leads, and piano, that take place on Saturday evenings. No audience is permitted at these events; they're just for fun, and just for the participants in the room. Think of them as glorified house parties!

There is a quick application process for our events, but no formal auditions. 99% of our applicants are invited to participate. Each program has a small, suggested fee that keeps our programs running, which includes access to music, snacks/water, and instruction from some of the top talent in the state. And after each event, Facebook users are invited into our AZMTO Show & Tell group, which is a place for people to share photos/memories and stay connected.

Next Underscore Event: July 8 **Mamma Mia!**

Next Showcase: August 5 **TBA @ 6/24 Showcase**

Visit us online at www.azmto.org or email stephen@azmto.org for more information, and check out our Linktree for current events: www.linktr.ee/azmto

Application links become available via email and social media, and they stay open long after we cast. There's always room in our ensemble!

GET INVOLVED

DONATE

Did you know that 100% of AZMTO's funding comes from participants & donors?

Make a tax-deductible contrubiton to AZMTO today!

GIVE HERE

Volunteers can receive cash or checks at the door, and will provide a tax-deductible receipt.

Please talk to a volunteer on how to contribute in other ways, including participant sponsorships, Showcase underwriting, and in-kind donations.

Thank you for your generous support!