

CIRCLE  
THEATRE  
PRESENTS

**IMPOSTER! HYPOCRITE!**  
**TARTUFFE!**

**BY ASHLEY H. WHITE**



**(BASED ON THE PLAY  
BY THAT ONE GUY)**

SEASON 2024: THRIVE

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# IMPOSTER! HYPOCRITE! TARTUFFE!

(BASED ON THE PLAY BY THAT ONE GUY)

WRITTEN BY ASHLEY H. WHITE<sup>+</sup>

Directed by Ashley H. White<sup>+</sup> | Original Music By Adam C. Wright\*

## CAST:

Kathy Trageser .....	Dorine
Zak Reynolds* .....	Tartuffe
Michael Phillip Thomas* .....	Orgon
Janina Jaraczewski .....	Mariane
Carson Wright .....	Damis
Chris Sanders* .....	Elmire
Scott Nixon .....	Cleante
Adam C. Wright* .....	Maestro

This production runs 90 minutes with no intermission  
*The video or audio recording of this performance by any means is strictly prohibited.*

## PRODUCTION TEAM:

STAGE MANAGER ...	LOGAN GABRIEL FREDERICK*	SOUND DESIGN .....	BRIAN DO
MUSIC COMPOSITION .....	ADAM C. WRIGHT*	SCENIC DESIGN .....	JEFF STANFIELD
COSTUME DESIGN .....	JESSIE WALLACE	PRODUCTION ASSISTANT .....	OLIVIA ANDRADE
LIGHTING DESIGN .....	NIKKI DESHEA SMITH	PRODUCTION COORDINATOR ...	REAGAN FITZGERALD

The World Premiere of "Imposter! Hypocrite! TARTUFFE! (Based on the play by that one guy)" opened on August 3rd, 2024 at Circle Theatre in Fort Worth, Texas.

Original Play by Ashley H. White<sup>+</sup>

Original Music Composition by Adam C. Wright\*

\* Member of Actors' Equity Association, the Union of Professional Actors & Stage Managers in the United States (AEA)

+ Member Stage Directors and Choreographers Society (SDC)

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## SPECIAL THANKS

TCC Sign Language Interpretation Program — Trinity River Campus, Kris Ikejiri for opening night photography, Theatre Wesleyan, Colin Schwartz, and Jennye James, Sarah Kate Barton (Marketing Intern), Amphibian Stage (Wig Loan), Original Beta Readers and Workshop Casts — Billy Zinser (organization), Jon Garrard, Joe Messina, Michael Moore, Alli Betsill, Rowan Gilvie, Nic McMinn, Laura Lites, Kat Dennis, Quintin Jones, Dani Holway, Taylor Staniforth, Jessie Wallace

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The Director-Choreographer is a member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



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Circle Theatre is partially supported by Arts Council of Fort Worth and Tarrant County; The Texas Commission on the Arts, a state agency; and the National Endowment for the Arts, a Federal Agency.

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Ashley H. White is a theatre artist with a passion for exploring human connection through storytelling. With a career spanning more than two decades, Ashley is known for her innovative approach to engaging audiences as well as her commitment to creating safe, supportive environments for artists.

Her directing career spans more than 50 productions and has earned her numerous accolades, including five DFW Critics Forum Awards for Outstanding Direction. She's also received nominations for the National SDC Zelda Fischander and Barbara Whitman Awards for Innovation in Direction, as well as Critics Forum recognitions for her work in Fight & Intimacy Direction.

Ashley is an accomplished Fight Director and a Certified Teacher with the Society of American Fight Directors. Additionally, she's a certified Intimacy Director with IDC Professionals, with her work appearing on stages across the country and on platforms like Amazon, The CW, and Paramount+.

As a sought-after educator, Ashley has taught theatre both nationally and internationally.

In June 2023, Ashley was named the new Artistic Director at Circle Theatre, an SPT-1 equity theatre in downtown Fort Worth dedicated to captivating and engaging the community.

Prior to this role, she served as the Artistic Director of the award-winning IMPRINT Theatreworks, where her leadership helped the company earn the title of Dallas' Best New Theatre Company from the Dallas Morning News.

Ashley is a proud member of the Stage Directors and Choreographers Society (SDC).

To learn more about her work, visit [www.ashleyhwhite.com](http://www.ashleyhwhite.com).



**WELCOME to the theatre!  
I am so glad you're here.**

At its core, *Tartuffe* is a story about power and manipulation, faith and skepticism. It invites us to question and challenge our assumptions, which forces us to confront uncomfortable truths about ourselves and society. We invite you to engage with the characters' dilemmas and decisions, to reflect on the parallels between then and now, and to find the humor and poignancy that makes theatre a timeless event.

In bringing this piece to life, I hoped to capture the timelessness of Molière's satire while infusing it with a fresh perspective that resonates with today's world. It wasn't hard to find the similarities in the times. The themes of hypocrisy, deception, and moral corruption are as relevant now as they were in the 17<sup>th</sup> century. Through this adaptation, we dive straight into the complexities of human nature, the allure of charisma, and the consequences of blind faith, while barely taking a breath.

"Beware the ones who always point the fingers, my friends,  
while never looking into a mirror..."

As playwright, as director, as artist, and as human, I am here to thank you for supporting live theatre, for entrusting new works, and quite simply, for sharing art with us here, in this moment in time. To the incomparable artists who partnered with me in creating this work, from the actors to the designers to the original beta readers and on and on... I can't thank you enough for your wit, your passion, and your fearless dedication in bringing this piece to life.

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ASHLEY H. WHITE

# WRITING A WORLD PREMIERE



actors at the first formal reading

In October 2024, following an enthusiastic request by Executive Director, Tim Long, I began the process of adapting Molière’s *Tartuffe*. I immediately dove into the project and feel like I’ve been writing feverishly ever since. I couldn’t write immediately though – first there was lots of homework. I immersed myself in studying various translations of the original play, carefully examining how different versions approached Molière’s text. I also poured over commentaries that delved into Molière’s life, his writing style, and the historical context of his work. This deep dive helped me understand the essence of *Tartuffe* and how I could infuse it with my own contemporary values and voice (and a more feminist twist).

The first draft emerged during a four-day writing retreat at a cabin in Broken Bow in January. The change of scenery provided the perfect backdrop for my first writing frenzy. I left that weekend with little sleep and a draft – a real first draft! I have to admit, though, that first draft was rough—like, really rough. But that’s what drafts are for, right? I knew it wasn’t going to be great at the first shot – but it was a start! And I was thrilled to have done it – they say the first draft is the hardest – I wholly agree.. Each draft that followed saw improvements as I refined my ideas and incorporated feedback.

I went through seven drafts in total. Each version got better, thanks to the invaluable input from my core beta readers—Jessie, Quintin, and Dani. Their thoughtful critiques were crucial in shaping the piece. A particularly memorable moment was Dani’s enthusiastic comment that it was “really f\*cking funny” was a major relief and a huge confidence boost

One of the standout moments for me was the official reading in my living room in April with professional actors. I was terrified for a room full of pros to read and

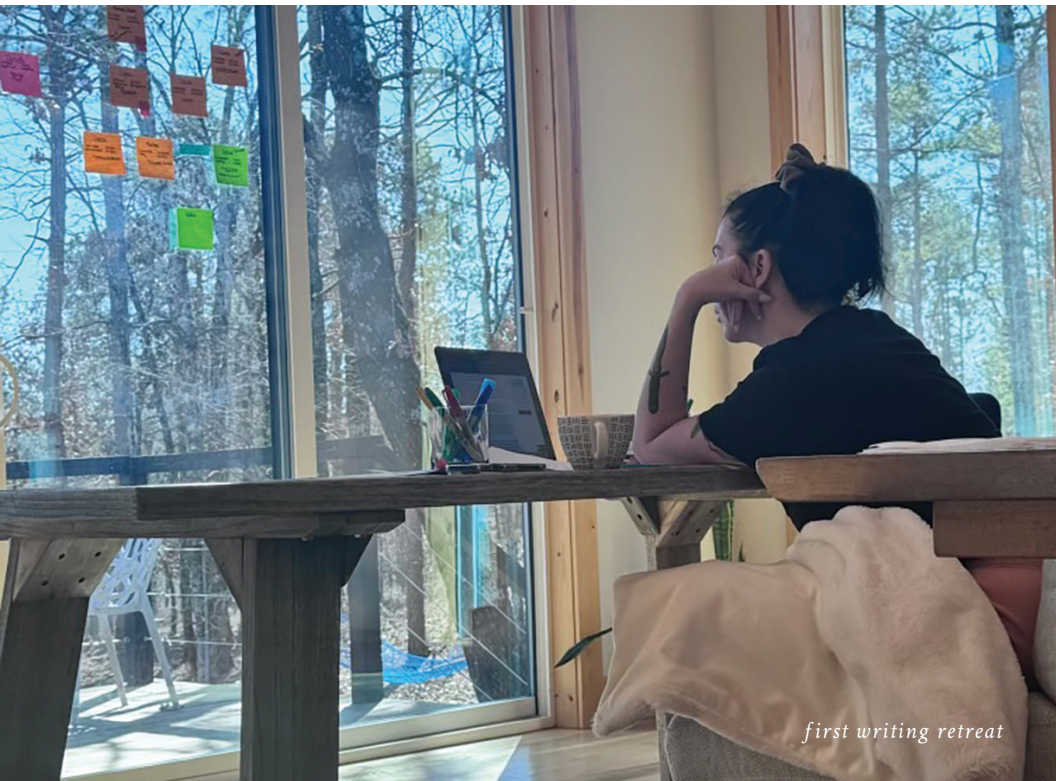


evaluate my script. It was an unforgettable evening, full of laughter, support, and encouragement, while also helping me find ways to enhance and improve. The feedback from that session went a long way in helping me shape what this piece is today.

The whole process has been intense and occasionally a bit frantic, but it has also been incredibly fulfilling. I've loved every moment of building and transforming this piece (well, every minute that I haven't been wildly too hard on myself – I'm working on it!).

Here we are now! After nine months of obsession, I'm beyond excited (and scared) for the World Premiere of my new play. It's been a wild and rewarding journey, and I can't wait to see *Imposter! Hypocrite! Tartuffe!* come to life on stage in front of Circle's beloved audiences!

— Ashley H. White, playwright + director  
*Artistic Director | Circle Theatre*







# THE LIFE OF MOLIERE



Molière (born Jean-Baptiste Poquelin) is the most famous actor and playwright in the French language, which is commonly called “the language of Molière” in the French-speaking world. His plays are still a major pillar of education in France.

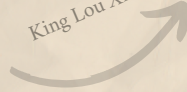
## JANUARY 1622

Jean-Baptiste Poquelin is born to a high-class family in Paris.

### 1641

Jean-Baptiste’s father passes down a fancy job title to him: upholsterer and valet of King Louis XIII’s household. It requires only three months’ work per year and pays well.

King Lou XIII



### 1644

Jean-Baptiste takes the stage name “Molière.” Allegedly, he never reveals why he chooses it—even to his closest friends.

### 1643

Having renounced his job and title, he takes a social plunge by becoming an actor. He and nine others form the “Illustrious Theatre.” They start renovating a tennis court to perform in.

### 1646

Molière and his remaining troupe join with others and spend about 12 years as traveling actors.

After early success, the Illustrious Theatre falls hard into debt. Molière is thrown in jail. Someone quickly pays off the debts.

### 1658

King Louis XIV’s brother, Phillipe d’Orleans, signs on as patron, and the troupe gets its big break performing at the Louvre for the King.

### 1660

Molière’s younger brother dies and the job of king’s upholsterer falls to Molière once again.

He keeps it for the rest of his life, faithfully carrying out the job. His death certificate will call him “Jean-Baptiste Poquelin de Molière, upholsterer, valet to the king.”

### 1661

Because Louis XIV enjoys ballet, Molière creates a new genre, the “comedy-ballet,” a comedic play with ballet pieces and music.

1662

Molière marries Armande Béjart, who is about twenty years younger than him. This marriage launches scandals and mysteries which continue today. They had four children together, with one surviving to adulthood.

## January 1664

The first version of Molière's *Tartuffe* is performed during festivities inaugurating the gardens of Versailles. The king enjoys it, but the archbishop of Paris wields his power to get the king to ban public performances. *Tartuffe* continues to be popular in private settings, and the royal family continues watching it.

1667

After years of rewrites, Molière gets the king's permission to perform a new version of *Tartuffe*. After one performance, it is banned again by the president of the Parlement of Paris and the archbishop of Paris, who will excommunicate anyone who performs, reads, or hears the play.

## February 17, 1673

Molière becomes ill onstage while performing his play *The Imaginary Invalid*. He finishes the performance but dies the same day. Actors are not allowed to receive Catholic burial. The king asks the archbishop to compromise. The archbishop gives a priest permission to bury Molière in a church cemetery, but only at night and without any religious service. Even so, a number of masses are carried out as memorials. After some transfers, his grave is now in the famous Père-Lachaise cemetery in Paris.

1680

By royal decree, Molière's troupe is merged with another troupe to form the Comédie-Française, which is now the world's oldest active theatre company. It is popularly called "The House of Molière." At the Comédie-Française, it's traditional for the armchair he last performed in to come down from the flies amongst the actors on Molière's birthday.

1663

A competing troupe keeps performing comedies making fun of Molière, and his work is hotly debated in Parisian salons. *The School for Wives* is so contentious (while also a resounding success) that Molière publishes a response play, *The Critique of the School of Wives*, to make fun of everyone who is scandalized by his work.

King Lou XIV

May 1664

At the Louvre, Molière's troupe performs a comedy-ballet for the royal family in which Louis XIV dances in an Egyptian costume.

1665

Louis XIV asks his brother Phillippe for Molière's troupe. The king is now the owner and protector of "The King's Troupe."

1669

The now-definitive version of *Tartuffe* is finally allowed and becomes Molière's greatest triumph and longest-running play. By this point, Molière is very rich.





*Join us after the show for a  
cocktail or two!*



# THE HOUSE OF PARNELLE



FLIPOSE

Servant to Mrs. P



MS. P

Orgon's Mother

TARTUFFE



ORGON

Man of the House



ELMIRE

Second Wife of Orgon

Siblings



XXXX

First Wife of Orgon



CLEANTE

Wise Uncle



MARIANE

Chatty Sister

siblings



DAMIS

Hot Headed Son



VALERE

True love of Mariane

siblings



VALERE'S SISTER

She's just so Beautiful



DORINE

Mischievous Maid





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**KATHY TRAGESER (Dorine)** hails from Denver, Colorado. However, she began her acting career on the stages of Texas. From Houston Shakespeare (Julia; *Two Gentlemen of Verona*) to Deep Ellum (*As Is*), to Texas Shakespeare (Cecily; *The Importance of Being Earnest*, Bianca; *Taming of the Shrew*), and *Texas! The Musical* (Elsie McClean) and her Television/Film career in Las Colinas. Early in her career after moving to NYC, Kathy found herself dancing for Tommy Tune in *The Will Rogers Follies* on Broadway and Off-Broadway (*Desdemona*; *Othello*). Then to LA to pursue TV/Film work. After a successful run of many guest star appearances, she finally landed a series; *Team Knightrider* playing the devious Erika West. (Go ahead, you can Google me :) ) When she and her wonderful husband (fine artist painter, Ron Harris) had a set of twins, they decided to move to Denver to be near family. Now that the twins are grown, Kathy is back on stage and delighted to join the cast of *Imposter! Hypocrite! TARTUFFE!* BFA from Baylor Univ., NYU; Circle in the Square, Univ. of Texas at Austin, BADA in Oxford, UK, Groundlings in LA and numerous wonderful coaches and teachers throughout her career.

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**ZAK REYNOLDS\* (Tartuffe)** Regional: *Dial M for Murder* (Geva Theater Center/Dallas Theater Center Co-Pro), *Bella: An American Tall Tale* (Dallas Theater Center), *You are Cordially Invited to the End of the World!* by Keiko Green (Amphibian Stage Productions Sparkfest 24'), *Bright Star* (Lyric Theatre of Oklahoma), *The Snowy Day* (DCPA), *Dogfight* (Sierra Repertory Theatre, WaterTower Theater), *The Santaland Diaries*, *Jekyll & Hyde*, *Spamilton*, *Shrek: The Musical*, *Grease*, *Beauty & the Beast*, *A Year with Frog & Toad* (Casa Manana), *The Play that Goes Wrong* (Stage West/WaterTower Theater Co-Pro), *The Cat in the Hat*, *A Wrinkle in Time*, *SkippyJon Jones* (Dallas Children's Theater), *Newsies* (Lyric Stage), *A Midsummer Night's Dream* (Shakespeare Dallas), *Every Brilliant Thing* (Circle Theatre), *The Liar*, *Less Than Kind* (Theatre 3). Studied MT at Circle in the Square. D Magazine Best Actor 2015. [zakisbald.com](http://zakisbald.com)

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**JANINA JARACZEWSKI (Mariane)** is a Filipina-Polish actress based in DFW. She is a recent graduate of the University of Texas at Arlington (Mav up!) with a BFA in Musical Theatre with a minor in Dance. Janina's recent credits include *Alice in Wonderland* (Theatre Arlington), *Emma* (Stolen Shakespeare Guild), *Head Over Heels* and *Romeo and Juliet* (UTA). [janinajaraczewski.com](http://janinajaraczewski.com)



**MICHAEL PHILLIP THOMAS\* (Orgon)** is elated to be working with Circle Theatre for the first time. Some of his regional theatre credits include *Once Upon A Mattress* (Stage West), *Biloxi Blues* (Theatre Arlington), *Rabbit Hole* (Slo Rep), *Henry IV pt 1* (North Coast Rep), *39 Steps* (Hilberry Rep), *Henry V* (A Noise Within), *Killer Angels* (Michigan Shakes), *Richard III*, (Shakespeare Dallas), and *Peter Pan* (PCPA). Michael holds an MFA in Acting from Wayne State University, and studied at The Moscow Art Theatre.

He is represented by Productions Plus. You can follow his acting and voiceover work at [michaelphillipthomas.com](http://michaelphillipthomas.com) and on instagram @michaelphillipthomas. This one is for Dustin and Phil.

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**CHRIS SANDERS\* (Elmire)**, a Yankee from New Jersey, is excited for this first production with Circle Theatre. Theatre credits include *Frankenstein*, *A Christmas Carol* [2016] (Dallas Theater Center), *The Learned Ladies*, *Much Ado About Nothing*, *Timon of Athens* (Shakespeare Theatre of New Jersey), *Our Town* (George Street Playhouse), *Artist Descending a Staircase* (Amphibian Stage Productions), *Noises Off* (Theatre 3), *Obamaology*, *Split Second* (Jubilee Theatre), *Straight White Men* (Second

Thought Theatre), the World Premiere of *The Monarch* (Soul Rep and Echo Theatres), and *Tony n' Tina's Wedding* (Count Basie Theatre). Chris earned a BA in Theatre from Kean University and a MFA in Acting from Southern Methodist University. The Mary Collins Agency represents Chris Sanders.

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**SCOTT NIXON (Cleante)** has been on and off stage for more than 30 years both in the Los Angeles and Dallas/Fort Worth areas. Favorites include *Cinderella* (Glendale Centre Theatre), *Lend Me A Tenor* (Mainstage Irving/Las Colinas), *City of Angels* (Theatre Three), *The Secret Garden* (Brick Road Theatre), *Trailer Park Musical* (Runway Theatre) to name a few. Since 2017, Scott has assumed the role of Harry Hunsacker full time in Pegasus Theatre's *In Living Black & White™* series, taking over for the venerable Kurt Kleinmann. Many thanks to the trust and support of both Kurt & Barb.



**CARSON WRIGHT (Damis)** is grateful to be working with Circle Theatre once more after this year's *Artemisia*. Some of Carson's regional theatre credits include *The Magician's Nephew*, *A Charlie Brown Christmas* (Dallas Children's Theater), *The Odyssey*, *King Lear*, *Much Ado About Nothing*, *Macbeth*, *Othello* (Shakespeare Dallas), *One Flew Over the Cuckoo's Nest* (Second Thought Theatre), *Harvey* (WaterTower Theatre), *The Thrush and the Woodpecker* (Kitchen Dog Theater) and *Stand-up Tragedy* (the Oak Cliff and Latino Cultural Centers). His voiceover work can be heard in the *The Wrong Way To Use Healing Magic*, *Kingdoms of Ruin*, *Kaiju No. 8*, and other anime distributed by Crunchyroll. He holds a B.F.A. in Theatre from Southern Methodist University and is represented by the Kim Dawson Agency. [carsondwright.com](http://carsondwright.com) | [@carsondwright](https://twitter.com/carsondwright).



**ADAM C. WRIGHT\* (Maestro/Music Composer)** is a prolific pianist, composer, accompanist, and director who has maintained a lengthy and abundant career across North Texas. Music directing productions at the Dallas Children's Theater, WaterTower Theatre, Uptown Players, Imprint Theatreworks, and Theatre Three, to name a few, he rarely finds a moment when his fingers are away from the keys. Completed original works include *A Taste of Beauty*; *Mama: a musical*; *Project Youth*; *If a Frog Had Wings*; and *Another Night at the Starlight Lounge*. He also worked as Betty Buckley's rehearsal pianist for her show *The Other Woman – The Vixens of Broadway*. You can find him collaborating with vocalists at various cabaret venues and piano bars across the metroplex.

# THANK YOU

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For sponsoring Circle Theatre's High School Playwriting Project—an educational outreach which serves young artists in the DFW metroplex. Due to their generous support — we are able to offer scholarships to our writers totally more than \$14,000



**Stage Manager** ..... Logan Gabriel Frederick\*  
**Director** ..... Ashley H. White+  
**Production Coordinator** ..... Reagan Fitzgerald  
**Production Assistant** ..... Olivia Andrade

**Costume Designer** ..... Jessie Wallace  
**Lighting Designer** ..... Nikki DeShea  
**Scenic Designer** ..... Jeff Stanfield  
**Scenic Artist** ..... Jennye James  
**Sound Designer/Board Op** ..... Brian Do  
**Props Designer** ..... Chad Roja  
**Original Wig Design (Ms. P)** ..... Laura Anderson Barbata

**Master Carpenter** ..... Colin Schwartz  
**Assistant Master Carpenter** ..... Jennye James  
**Carpenter** ..... Elizabeth Holmes  
**Master Electrician** ..... Jamie Milligan  
**Wardrobe** ..... Elizabeth Bueno

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**LOGAN GABRIEL FREDERICK\* (Stage Manager)** is very excited to be returning to Circle Theatre having worked here in 2017 on *Ripcord*. Prior to moving to the DFW metroplex, Logan was born and raised in South Louisiana where he graduated with a BFA in Performing Arts from the UL Lafayette. He has worked with Dallas Theater Center, Second Thought Theatre, Imprint Theatreworks, and Runway Theatre to name a few. He continues to support The Rice City Players, his hometown community theatre, with pride. Logan would like to thank his family, friends, and Walt the corgi for all their endless love and support.

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**REAGAN FITZGERALD (Production Coordinator)** is a DFW-based stage manager. She is a rising senior at Texas Wesleyan University pursuing her BFA in Theatre Design and Technology after transferring from Oklahoma City University. Recently she was the stage manager for *Exit, Pursued By A Bear* (Texas Wesleyan University), *Christmas at the Southern Palace* (Six Flags Over Texas with WOW! Entertainment), *Orpheus in the Underworld* (Oklahoma City University), *An Almanac for Farmers and Lovers in Mexico* (Oklahoma City University), stage manager sub for *Water by the Spoonful* (Circle Theatre), assistant stage manager for *Hundred Days* (Circle Theatre), *High School Musical Theatre Awards* (Broadway Dallas), *Head Over Heels* (Lyric Theatre of Oklahoma), *The Threepenny Opera* (Oklahoma City University). She sends love and thanks to her friends, family, and her dog, Lemonade!

**JESSIE WALLACE (Costume Design)** graduated in 2011 with her Bachelor of Arts in Music and Theater and she has worked in almost every realm of the theater during and since. She served as the Company Manager for IMPRINT Theatreworks, as well as being one of their co-founders and resident costumer from 2018 - 2022. In 2018 and 2020 she was awarded Outstanding Design or Creative Contribution from the DFW Theatre Critics' Forum Awards and Best Costume Design (Non-Equity) at The Column Awards for her work on IMPRINT's productions of *The Revolutionists* (2018) and *Lizzie* (2019). She has costumed shows all over DFW and has worked on everything from plays to rock musicals to operas. She lives in Dallas with her wonderful cats and will gladly share photos of them whether or not you ask her. [jkwallacecostumes.com](http://jkwallacecostumes.com)

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**NIKKI DESHEA SMITH (Lighting Design)** has more than 30 years of experience in the entertainment lighting industry. She has a degree in theatre and accounting from William Woods University. In 2001 Nikki formed DeShea Designs, LLC where she designs, sells, installs, and consults for all types of stage and specialty lighting. She designs shows and permanent lighting systems for churches, schools, theatres, architectural and specialty applications. She has been a guest designer for area theatres and groups including African American Repertory Theater, Ballet Concerto, Contemporary Theatre of Dallas, Dark Circles Contemporary Dance, Mountain View College Dance and Theatre, OnStage, Pocket Sandwich Theatre, Stolen Shakespeare, TWU and a number of high schools. She has previously served as the resident designer for DVA Productions, Jubilee Theatre, and TCC Northwest Dance (Mosaic Dance Project). Other productions she has designed for include collaborations between various arts groups including artists, dance companies, museums, productions companies, symphonies, and theatres. Nikki currently enjoys being the resident lighting designer for Contemporary Dance Fort Worth, Hip Pocket Theatre, and Theatre Northwest, giving her the opportunity to create lighting for original artistic productions.

---

**JEFF STANFIELD (Scenic Design)** is a graduate of the Texas Christian University Theatre program. He has worked as a scenic carpenter, scenic designer, and technical director across DFW and is the Technical Director at Amphibian Stage. Most recent designs include *Seance* and *Spaceman* at Amphibian Stage. He is also a movement theater artist and puppeteer trained in Czech black rod and object puppetry.

---

**BRIAN DO (Sound Design/Board Op)** is a DFW based lighting and sound designer with a BFA from Baylor's Theatre Technology and Design program. Their most recent work was as mix engineer for *Hundred Days* and sound designer for Circle's *I'm Proud of You*, *Artemisia*, and *Water By The Spoonful*. They would like to thank Circle for allowing them to return and work on this production. [briandodesigns.com](http://briandodesigns.com)



# 20 PRODUCTION TEAM + STAFF

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**CHAD ROJAS (Props Design)**, a junior at Texas Wesleyan University, is excited to have the opportunity to step onto the professional scene after designing for shows at his university. He has previously designed props for *Exit, Pursued by a Bear* (Texas Wesleyan University), sound designed for *Initiate Apparel* (Texas Wesleyan University), lighting designed for *Somewhere Between Floors* (Texas Wesleyan University) as well as contributed to many other productions in various capacities. With a passion for creating – he hopes to continue working in this field for as long as he can.

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**JENNYE JAMES (Scenic Artist/Assistant Master Carpenter)** is the Production Manager for Texas Wesleyan University's Theatre Department as well as a graduate of the program. She has worked as a scenic painter, properties master, set designer and technical director for many local theaters including Amphibian Stage Productions, Jubilee Theatre, Trinity Shakespeare Festival at TCU, Theatre Arlington, and Casa Mañana.

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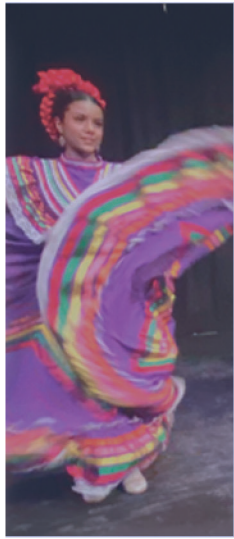
**ELIZABETH BUENO (Wardrobe)** is excited to be working with Circle Theatre for the second time! Previously assisting with *Water by the Spoonful* (Circle Theatre) and *Women Should Come With a Manual* (Shimon Calhoun), as well as acting endeavors as Charlotte Corday in *The Revolutionists* (Blinn Bryan Theater Troupe). In college, Elizabeth worked on projects such as costume designing for *A Midsummer Night's Dream* and *The Baltimore Waltz* (Blinn Bryan Theatre Troupe). Elizabeth graduated with an Associates in Theatre Arts in 2022 and is eager to continue working in professional theatre.

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**JAMIE MILLIGAN (Master Electrician)** is a DFW based lighting designer and master electrician. Recently, he was lighting designer for *Beauty and the Beast* (Texas Ballet Theatre), *La Boheme* (Fort Worth Opera), *Crowns of Power: Henry IV* (Junior Players), *Natural Shocks* (Echo Theatre), *The Mountaintop* (Circle Theatre), and *In Spite of History: Part I* (Artstillery), and Associate Lighting Designer for *Mozart + Stravinsky's: Petrouchka* (Fort Worth Symphony Orchestra), *Much Ado About Nothing* and *Two Gentlemen of Verona* (Shakespeare Dallas), *Look Up* (KWC Performing Arts), and *Paul Mejia's: The Nutcracker* (Avant Chamber Ballet). He has been the resident Master Electrician at Undermain Theatre since 2019, and has acted as the Master Electrician at Circle Theatre since 2022. He received his BA in Theatrical Design from the University of North Texas.

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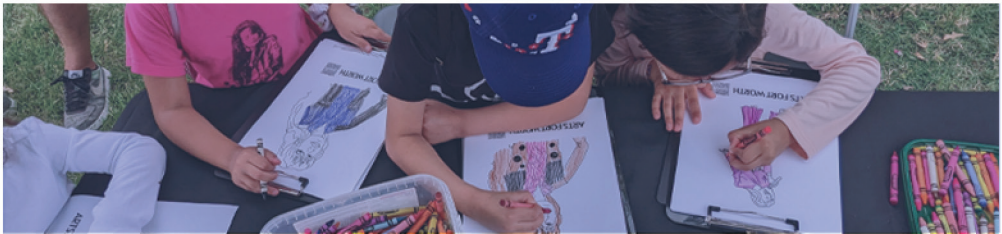
**COLIN SCHWARTZ (Master Carpenter)** is a Fort Worth based carpenter, technical director, and lighting designer. He holds a BFA in Theatre Design and Technology from Texas Wesleyan University. He is currently pursuing his MFA from the University of Idaho. Colin works at Wesleyan as the Technical Director for the Theatre Department. He also works with Jubilee Theatre and is excited to work with Circle as Master Carpenter.



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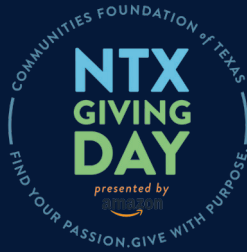
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We extend our heartfelt thanks to our numerous anonymous donors.

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*A special thank you to Roger Drummond for donations to Circle Theatre given  
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# Your tax-deductible donation plays an important role at Circle Theatre!

Please take a minute to give a tax-deductible donation while at the show, call 817.877.3040 and charge your contribution over the phone, or donate online at [circletheatre.com](http://circletheatre.com)

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Thank you for supporting Circle's efforts to bring first-class live theatre to Fort Worth.

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## Rose Pearson & Bill Newberry LEGACY FUND

Please consider contributing to the Rose Pearson & Bill Newberry Legacy Fund to continue their theatrical vision in the Fort Worth Community.



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**NORTH TEXAS**  
**GIVING DAY 2023**

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Faye Austin  
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Susan Bartlett  
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Stephen Ehrlich  
Lisa Fairchild  
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Jill Freer

Desirée Fultz  
Sarah Gay  
Franky Gonzalez  
Jeff Heald  
Ashleigh Herron  
Robert Hess  
Luci Hoad  
Jay Hunter  
Kris Ikejiri  
Gabby Jennings  
Dan Johnston  
Parris Jones  
Paul Jones  
Donald Jordan  
Sheela Jorgenson  
Elizabeth Kensek  
Ethan Klos  
Stephen Koons  
Connie Lambert  
M Denise Lee  
Linda Lee  
Blake Lentz  
Eleanor Lindsay  
Alan Lobaugh  
Katie Long  
Donetta Ludwick  
Sandra Marshall  
Mary Marvin  
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Michael McFarland  
Samuel McKenney  
Kawana Moore  
Lynn Morgan  
Nicole Neely  
Cathy O'Neal

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Hayley Peters  
Alice Phillips  
Sarah Price  
William Raecke  
Bonnie Rea  
Karen Robinson  
Cherish Robinson  
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Susan Sargeant  
Jerry Schlesinger  
Lewis Schwartz  
Martha & Harry Siegel  
Linda Siy  
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Jane Staniforth  
Laurie Stelljes  
Gregg Stewart  
Shane Strawbridge  
John Styrsky  
Herman Torres  
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Jessica Wallace  
Ashley H. White  
Mary M. Williams  
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Ricki Wilson  
Lexi Wolf  
Evan Woods  
Greta Zeimetz  
Mark Zeitlin  
Riki Zide

*To our valued donors, we are updating our donation listings —  
thank you for your continued support.*

## Performance Schedule and Pricing

Thursday evening.....	7:30pm	\$37-\$50
Friday evening.....	8:00pm	\$37-\$50
Saturday matinee.....	3:00pm	\$37-\$50
Saturday evening.....	8:00pm	\$37-\$50

## Box Office

When a play is in performance, the box office opens one hour before show time.

Phone.....	817.877.3040
Online.....	<i>CircleTheatre.com</i>
Hours.....	T - F   12:00 - 5:00pm

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## Ticket Policies

**ALL TICKET SALES ARE FINAL AND NON-REFUNDABLE.**

Reservations must be paid in advance. Only one discount may be applied to each ticket. Discounts or special offers may NOT be used for opening night performances.

**Season ticket-holders** receive a \$10 VIP discount when purchasing additional guest tickets.

**Student Rush:** In addition to Friday Night School Nights, students and staff may also purchase tickets for half price at half-hour before show time, with valid school ID.

*(Subject to availability)*

**Seniors (65+) and Military:** 10% off all performances.

**Groups:** Discount varies based on size — check *circletheatre.com* or call our box office.

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## Parking and Safety Policies

Due to changes in Sundance Square, Circle is no longer able to validate valet parking. **There is a FREE parking garage under the skybridge between Taylor St. and Lamar St. (The Tower Garage) on weekends and on weekdays after 6pm.**

We can still validate up to 2.5 hours of parking in Sundance Square Garage #3 (corner of Taylor St. and 3rd St.), just ask for a validation code from staff. Visit *sundancesquare.com/parking* for further information regarding parking updates. Please note, we encourage all guests to be vaccinated when attending a show. For the run of this show, masks are encouraged but optional. Full safety policies and procedures *circletheatre.com/covidsafety*

## ARE YOU ON OUR EMAIL LIST?

Sign up at the box office or go online to *CircleTheatre.com* to receive information about upcoming shows or events.



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