

SANCTUARY CITY

FROM PULITZER PRIZE WINNER *Martyna Majok*

DIRECTED BY *Esteban Arévalo Ibáñez*

The New York Times
**BEST THEATRE
OF 2021**



New York
Theatre Guide



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Dear friends,

Happy 2023! And welcome to *Sanctuary City*.

It's already shaping up to be an auspicious year. We recently learned that TheatreSquared has been selected for a highly competitive 2023 American Institute of Architects NY Design Award, as well as for the 2023 USITT Architecture Award. Entering its fourth year, our beautiful new home is still turning heads nationwide.

And, hot off the presses, Lincoln Center Theater has just announced that *Flex*, by Candrice Jones, will receive a major production in New York less than a year after TheatreSquared's world premiere right here in the West Theatre. It's the second show in just three years to jump from T2 to that storied stage.

"Straight from New York?" "Direct from Broadway?" These days, it's "straight from Northwest Arkansas."

We're thrilled you're here with us to see it first—remarkable theatre, made here.

Enjoy the show!



Martin Miller,
Executive Director



Robert Ford,
Artistic Director



SANCTUARY CITY

CREATIVE TEAM

ESTEBAN ARÉVALO IBÁÑEZ	Director
KIMBERLY V. POWERS [^]	Scenic Designer
JENNIFER MCCLORY	Costume Designer
NITA MENDOZA	Lighting Designer
CRICKET S. MYERS [^]	Sound Designer
EMELY ZEPEDA [*]	Stage Manager

CAST

ANA MIRAMONTES	G
BRENNAN URBI	B
NIMA RAKHSHANIFAR [*]	Henry

UNDERSTUDIES

AUDREY ROMERO	G U/S
TREY SMITH	B U/S

ADDITIONAL CREATIVES

BRODIE JASCH	Props Lead
AMBER HOLLEY	Assistant Stage Manager



^{*} Member, Actors' Equity Association

[^] Member, United Scenic Artists, Local 829

[#] Member, Stage Directors and Choreographers Society

TIME PERIOD

2001-2006

SETTING

Newark and thereabouts.

RUN TIME

Two hours with one 15 minute intermission.

Sanctuary City had its World Premiere at New York Theatre Workshop (Jim Nicola, Artistic Director, Jeremy Blocker, Managing Director, 2020). *Sanctuary City* was developed, in part, at the 2018 Sundance Institute Theatre Lab.



Ana Miramontes



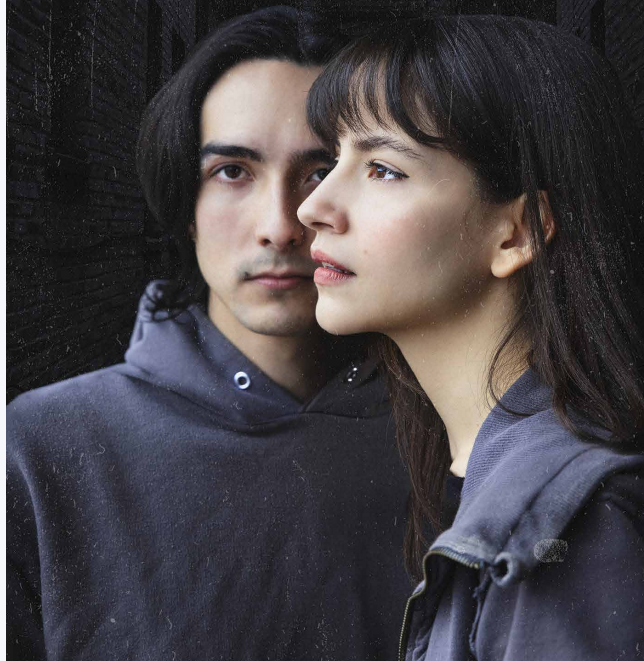
Brennan Urbi



Nima Rakhshanifar



Esteban Arévalo Ibáñez



ANA MIRAMONTES (G): Regional credits include Lucha in *American Mariachi*, Eva in *At the Wedding*, and *Miss you Like Hell* (TheatreSquared), *Titus Andronicus* (The Shakespeare Theatre of New Jersey); Jaime in *Slow Jam* (The Kennedy Center American College Theatre Festival National Playwriting Program); *Tortuga & the Hare*, *Mariposa/ Butterfly*, *The Best Christmas Pageant Ever* (Trike Theatre); Harriet in *Symphonie Fantastique* (UARK/The Arkansas Philharmonic); *Your House Is On Fire* (ArkansasStaged). Other favorite roles include Lydia in *Lydia* by Octavio Solis, Marisol in *Marisol* by José Rivera, and Diana in *This Bitch: Esta Sangre Quiero* by Adrienne Dawes. She was the recipient of the 2018 KCACTF National Award for Outstanding Performance by an Actress. She has participated in the New Play Lab at the William Inge Festival, and the Arkansas New Play Festival at TheatreSquared. Ana holds a double BA in Theatre Performance and Media Advertising from The University of Texas at El Paso and is currently pursuing an MFA in Acting from the University of Arkansas. Actors Equity Association (EMC).

BRENNAN URBI (B) makes their TheatreSquared debut. Brennan's Credits include *RENT* (Porchlight); *King Lear* and *Twelfth Night* (Montana Shakespeare in the Parks); *Hundred Days* (Kokandy); *The Tempest* (Oak Park Festival); *Belly up* (Jackalope Theatre); *Fragmented* (Our Perspective); *Peter and the Starcatcher* (Big Noise Theatre); *The Rover*, *Two Gentlewomen* (Lakeside Shakespeare); *Baby with the Bathwater* (Eclipse Theatre). Brennan's Film credits include *Pretty Pickle* (Kinosaur Films) ; *Write Bltch* (Snack Shack Productions). Brennan is a 2022 recipient of the Neo-Futurist Artist of Color scholarship, and earned a BFA in Acting from the Chicago College of Performing Arts.

NIMA RAKSHANIFAR (Henry) makes their TheatreSquared debut. Credits include Seth in *Bald Sisters* (World Premiere - Steppenwolf Theatre Company); Farhad in *Andy Warhol in Iran* (World Premiere - Barrington Stage Company); Lucky in

Waiting for Godot (Victory Gardens); Angelo in *Comedy of Errors* (Chicago Shakespeare Theatre); Belle's Husband in *A Christmas Carol*, Waiter in *Junk* (Milwaukee Rep); Fish in *The Cat in the Hat* (Northbrook Theatre). Nima studied acting at Pacific Conservatory Theatre - PCPA.

ESTEBAN ARÉVALO IBÁÑEZ (Director) returns to TheatreSquared after his T2 debut with *Miss You Like Hell*. His Chicago credits include *American Side Efectos* by Debbie Baños (The New Coordinates); *Sandusky* by Daniela Mauleón (Collaboration); *Dreamers* by Joseff Stevenson (Arc Theatre); *Thoughts on Racism...* by Sarah Illiatovich-Goldman (Encounter - Collaboration); *People's History of The Block* by Kevin Coval (Collaboration), and *Thundersnow* (American Theatre Company). Other productions include *Invitation To A Beheading* by Vladimir Nabokov as Assistant Director and deviser (LookOut Series - Steppenwolf); *The Stranger and The Shadow* by Rough House Theatre (Adventure Stage Chicago). *The Adding Machine* (University of Arkansas), *Tango Through The Revolution* (Repertorio Español, New York); and *Our Town and Pervirtimento* with Teatro Lunático, (Salamanca, Spain) as an ensemble member and director in several shows. He has a Spanish Major from Universidad de Salamanca and holds an MFA in Theatre Directing from the University of Arkansas.

KIMBERLY POWERS (Scenic Designer) returns to TheatreSquared, where she has designed a number of shows - including *FLEX* and *Designing Women* last season. Regionally, she has designed scenery for a number of companies, including Trike Theatre (AR), Syracuse Stage (NY), Florida Repertory Theatre (FL), Skylight Music Theater (WI), Lyric Theatre of Oklahoma (OK), Charleston Stage (SC), Stages (TX), Virginia Rep (VA), Southern Rep (LA), Casa Mañana (TX), and Northern Stage (VT). She was the Resident Set Designer for Ocean State Theatre Company's inaugural season and for Ohio Light Opera, as well as a Design Assistant at The Denver Center Theatre Company.

Kimberly has also been a freelance scenic artist since 2000, and has also worked professionally as a props master, event designer and coordinator, graphic designer, and exhibit designer. She received her Master of Fine Arts degree in Scenic Design from Kent State University and is a proud member of United Scenic Artists, Local 829.

JENNIFER MCCLORY (Costume Designer) previously designed *Ann* and *At The Wedding* and was the Associate Costume Designer for *Kim's Convenience* at TheatreSquared where she is also the Wardrobe Supervisor. She has also collaborated with the TheatreSquared Education department on several projects. Other credits include *Dark Sisters* (Opera Fayetteville); *Man of La Mancha* (Inspire Theatre); *Go, Dog, Go!* and *Peter Pan* (Trike Theatre/ Walton Arts Center); *Mamma Mia*, *Crimes of the Heart* and others (Arts Center of the Ozarks); *Legally Blonde*, *Cabaret*, *Dead Man's Cell Phone*, *Magic/Bird* and many others (Arkansas Public Theatre). She has also worked with Arts Live Theatre and Trike Theatre as a costumer and teaching artist. She has worked on multiple film, television, and commercial projects around NWA. She is a University of Arkansas graduate with degrees in English and creative writing. She is a published novelist in addition to her costuming work.

NITA MENDOZA (Lighting Designer) is a Chicana lighting designer based out of Los Angeles. This is her second collaboration (*American Mariachi* being the first) with TheatreSquared and is grateful to be a part of the team once again! She received her MFA from the University of California, Irvine in Drama with a concentration in lighting design. Selected recent design credits include: *Staged* (Laguna Beach Playhouse) *Winter Lights* (Discovery Cube), *Keely and Du* (CalState LA), *Pericles* (New Swan Shakespeare Festival), *Guadalupe in the Guest Room* (Colorado Springs Fine Arts Center), and *Memory House* (Lake Dillon Theatre Company). She is also a lighting designer for *Halloween Horror Nights*, Universal

Studios, Hollywood. Nita is also currently the lighting supervisor for *And So We Walked* with Octopus Theatricals.

CRICKET S. MYERS (Sound Designer) On Broadway, Cricket earned a Tony Nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. She has also designed regionally at La Jolla Playhouse, The Denver Center, The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Kansas City Rep, South Coast Rep, The Kirk Douglas Theater, Pasadena Playhouse, and St Louis Rep. Other selected L.A. Theaters include The Wallis Annenberg Center for Performing Arts, East West Players, Ghost Road Theater Company, and The Celebration Theater. She has earned 24 Ovation Nominations, as well as winning The Ruth Morley Award from the League of Professional Theater Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC and a Garland Award. Cricket is a proud member of Local USA 829 and the TSDCA.

EMELY ZEPEDA (Stage Manager) is the resident production stage manager at TheatreSquared where she has stage managed *Detroit '67*, *It Came From Outer Space*, *Miss You Like Hell*, *The Elabrate Entrance of Chad Deity*, *The Mountaintop*, *A Christmas Carol*, *Designing Women*, and *American Mariachi*. She previously was the resident production stage manager with Brave New World Repertory Theatre in Brooklyn, New York where she stage managed *Shakespeare on Stratford* in 2021 and 2019, *The Hook*, *A View from the Bridge*, *The Plantation*, and *Ms. Julie*, *Asian Equities*. Other select works as production stage manager include: *I Am My Own Wife* (Long Wharf Theatre), *Only Human* (St. Clement's), *Tech Support* (59E59 Theaters), *Till* (New York Musical Festival), *Zen AM* and *I Am Antigone* (Theater for the New City), *Hatefuck* (WP Theater), *Soft Butter* (Ars Nova), *Melt* (High Line), *Thunderbodies* (Soho Rep), *Ann* and *Skeleton Crew* (Dorset Theatre), *Yellow Card Red*

Card (New Ohio Theatre), *Chix 6* (La MaMa), and *Cymbeline* (Yale Repertory Theatre). Emely has an MFA in stage management from the Yale School of Drama and a BA in Theatre Technical Design from Binghamton University.

ROBERT FORD (*Artistic Director*) is an award-winning playwright, novelist & musician who helped found TheatreSquared in 2005, and since then has co-produced 90 plays and musicals and facilitated the development of over 60 new works. T2 most recently revived his play *My Father's War*, which premiered at T2 in 2008. With Amy Herzberg, he co-adapted two versions of *A Christmas Carol* for T2. T2 has produced several of his plays, including *Fault*, *The Spiritualist*, *The Fall of the House* (also Alabama Shakespeare Festival—Edgar Award nominee), *Look Away*, *'Twas the Night*, and adaptations of *Great Expectations* and *It's a Wonderful Life*. His critically acclaimed first novel, *The Student Conductor*, was a Barnes & Noble Discover Great New Writers pick. He holds a MMus degree from Yale and MFA's in acting from Rutgers and in playwriting & screenwriting from the University of Texas at Austin.

MARTIN MILLER (*Executive Director/Producer*) joined T2 in 2009, and has since produced more than 100 plays and developmental works, grown the theatre's annual budget from \$160K to \$7M, and expanded its audience twentyfold. He managed the design, construction and fundraising for T2's new 50,000-square-foot theatre center. He established the National Stages Program, a consortium of theatres offering reciprocal member benefits, and has served as a panelist for the National Endowment for the Arts and Theatre Communications Group. As associate producer for Chicago Shakespeare Theater, he oversaw many projects including commissioning the bilingual *Romeo y Juliet* from Karen Zacarias, as well as tours and transfers of works by the Second City and Q Brothers. He holds a BA from Carleton College and MFA in Arts Leadership from The Theatre School, DePaul.

MARTYNA MAJOK

(*Playwright*)

was born in Bytom, Poland and raised in Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for her play, *Cost of Living*, which debuted last fall on Broadway. Other plays include *Sanctuary City*, *Queens*, and *Ironbound*, which have been produced across American and international stages.

Other awards include The Hull-Warriner Award, The Academy of Arts and Letters' Benjamin Hadley Danks Award for Exceptional Playwriting, Off Broadway Alliance Best New Play Award, The Lucille Lortel Award for Outstanding New Play, The Hermitage Greenfield Prize, as the first female recipient in drama, The Champions of Change Award from the NYC Mayor's Office, The Francesca Primus Prize, two Jane Chambers Playwriting Awards, The Lanford Wilson Prize, The Lilly Award's Stacey Mindich Prize, Helen Merrill Emerging Playwright Award, Charles MacArthur Award for Outstanding Original New Play from The Helen Hayes Awards, Jean Kennedy Smith Playwriting Award, ANPF Women's Invitational Prize, David Calicchio Prize, Global Age Project Prize, NYTW 2050 Fellowship, NNPN Smith Prize for Political Playwriting, and Merage Foundation Fellowship for The American Dream. Martyna studied at Yale School of Drama, Juilliard, University of Chicago, and Jersey public schools. She was a 2012-2013 NNPN playwright-in-residence, the 2015-2016 PoNY Fellow at the Lark Play Development Center, and a 2018-2019 Hodder Fellow at Princeton University. Martyna is currently writing a musical adaptation of *The Great Gatsby*, with music by Florence Welch and Thomas Bartlett, and developing TV and film for *Plan B*, *Pastel*, and *MRC*.

Majok is pronounced My Oak, like the tree. Or like Cinco de Mayo-k.



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Dear friends,

What makes a community distinctive?

It's our landmarks, certainly. Our public libraries, the natural landscapes we've committed to preserve, and cultural anchors like TheatreSquared. But these places can only exist, and thrive, because of people—the ongoing choices of people who care.

“Care” is an action. To those who've chosen to go above and beyond the price of their ticket to help us offer tickets community members who would otherwise be unable to attend—thank you. To everyone listed here, whose charitable giving helps us bring free performances to nearly 25,000 students every year, thank you.

We cannot say it enough: *thank you so much.*

Beyond creating great plays in this space, we're building a community and a legacy at TheatreSquared—together. With your help, we'll continue to help make Northwest Arkansas distinctive, for generations to come.

Sincerely,



Todd Simmons, T2 Board President



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Just 35% of TheatreSquared's annual budget is funded by ticket sales. Your generosity allows T2 to provide:

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