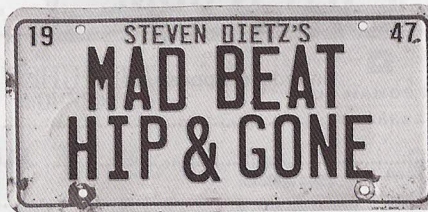


ZACH

T H E A T R E

DAVE STEAKLEY, Producing Artistic Director
and ELISBETH CHALLENGER, Managing Director
present

The World Premiere of



Written and Directed by **STEVEN DIETZ**

Co-Commissioned by the College of Fine Arts of the University of Texas at Austin

Presented by **3M**

Scenic Design.....	MICHAEL RAIFORD
Lighting Design.....	MICHELLE HABECK
Costume Design.....	SUSAN E. MICKEY
Projection Design.....	COLIN LOWRY
Properties Design.....	JUSTIN COX
Sound Design.....	CRAIG BROCK
Hair & Make-Up Design.....	SERRET JENSEN
Fight Choreographer.....	TINA GRAMANN
Assistant Director.....	JESSICA HUTCHINSON
Stage Manager.....	CATHERINE ANNE TUCKER*
Asst. Stage Manager.....	TAYLOR NOVAK

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

April 3 - 28, 2013 • Topfer Theatre • Karen Kuykendall Stage

This project is supported in part by an award
from the National Endowment for the Arts.



ACKNOWLEDGEMENTS

MAD BEAT HIP & GONE is a World Premiere Collaboration between playwright Steven Dietz, the College of Fine Arts of the University of Texas at Austin (script commission) and ZACH Theatre (world premiere production producer). ZACH Theatre operates under a Small Professional Theatre contract with **Actors' Equity Association**, the union of professional actors and stage managers in the United States; ZACH Theatre is a Constituent Member of **Theatre Communications Group** (TCG), the prestigious association of professional theatres nationwide; and an organizational member of the **National Alliance for Musical Theatre** (NAMT).

Characters and Cast



(In Order of Appearance)

The Alberts	RICK ROEMER*
Danny	JACOB TRUSSELL*
Rich	JON COOK
Mrs. Fergus.....	BABS GEORGE*
Honey	ERIN BARLOW
The Sax.....	TOPAZ MCGARRIGLE

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Time and Place:

Various cities in these United States,
in the late 1940s and 1950s

There will be one twenty-minute intermission.

Visit ZACH's Bar! Drinks with lids are welcome inside the theatre.

*That time of strange innocence and of
strange romantic flavor when jukeboxes played
Artie Shaw's forlorn clarinet all over the nightland
and kids thought it was magnificence to go follow
the howl of a train to the sound of rich heroic truth.*

Obviously nothing of the sort was found.

— Jack Kerouac's Journal, 1950



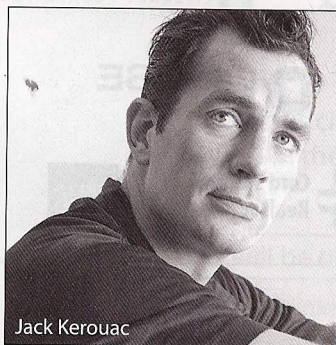
The videotaping or other video or audio recording of this production and the taking of photographs, with or without flash, or by camera phone, is strictly prohibited. Please turn off all electronic devices – such as cell phones, pagers, etc. – and refrain from texting and/or tweeting during the performance.

Playwright's Notes

In 1949, Jack Kerouac wrote this in a letter to a friend: "Nothing is true but everything is real." Though he said he was trying to solve Nietzsche's metaphysics once again, Kerouac might well have been describing *On the Road*: either the most true-to-life piece of fiction or the most fictionalized personal narrative ever to rule the American zeitgeist. If you read a lot of Kerouac -- and despite his relatively short life, there is a lot of Kerouac -- you can begin to feel that he is working at you from the inside. That he is the breath and your head is the horn he is playing.

"What is the feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? It's the too huge world vaulting us, and it's goodbye. But we lean forward to the next crazy venture beneath the skies."

Kerouac regularly doubles-down on the notion that we both live it and make it up at the same time. In doing so, he captures something fundamental to our brash young United States: the feeling that in a lively, hungry, restless country the only true moment is a goodbye.



Jack Kerouac

Mad Beat Hip & Gone is my attempt to tell not a real story, but a true one. I don't know if a couple guys named Danny and Rich were in the Cheyenne bar that Kerouac describes early in *On the Road*, and I don't know if they followed him to Denver. But I know that young men marry themselves to wanderlust, and that they are forced to come of age through a series of goodbyes: to home, to family, to comfort, to the known, and finally to each other. I also know that youth is when we both live our lives and make up our lives -- gloriously, foolishly, relentlessly -- arching towards some divine never-future like Dizzy Gillespie seeking the ultimate note.

The young men in this play -- like perhaps both Kerouac and America -- really have no clue how to grow old. And that seems honest to me. Because as much as we think of our "dreams" as fictions, I have come to believe that saying we have "let our dreams go" or "outgrown them" is a greater fiction still. Our dreams (and that sublime never-future) remain the huge, lively, restless country inside us.

A big country needs a lot of roads. Long roads and vivid stars and some hard bop on the radio. And as we push on through the night to the "next crazy venture," it is likely the reach of our own headlights we are chasing.

– Steven Dietz
March 18, 2013
Austin, TX

About the Company



ERIN BARLOW (*Honey*) – joins ZACH Theatre for the first time with this production. REGIONAL THEATRE: *Sophocles: Seven Sicknesses, Woyzeck* and *No Exit* with The Hypocrites; *Red Angel, The Love of the Nightingale* and *Soldiers: The Desert Stand* with LiveWire Chicago Theatre. OTHER THEATRE: *The Cataract* and *The Chronicles of Badass Women* at the University of Texas-Austin, (ICU) at FronteraFest. ADDITIONAL CREDITS: B.A. in Drama from the University of Arkansas.



JON COOK (*Rich*) – joins ZACH Theatre for the first time with this production. THEATRE: *Tigers Be Still* and *The Aliens* with Hyde Park Theatre; *Emergency Prom, Blue Point, There's a Boy in the Girl's Bathroom* and *The Idiot* with The University of Texas Department of Theatre & Dance. OTHER CREDITS: B.A. in Acting from University of Texas at Austin Department of Theatre & Dance.



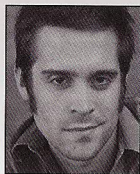
BABS GEORGE* (*Mrs. Fergus*) – AT ZACH THEATRE: *Becky's New Car* and *The Sisters Rosensweig*. REGIONAL THEATRE: *Gun Shy* at Portland Center Stage, *Night of the Iguana* and *Charley's Aunt* at Pioneer Theatre. FILM: *Sin City* and *Blue Sky*. OTHER THEATRE: *Other Desert Cities* at Austin Playhouse (just one of dozens of plays as a company member), *Much Ado About Nothing* at Austin Shakespeare, *Who's Afraid of Virginia Woolf* at St. Edward's, *Ghosts* at Penfold Theatre, *The Cherry Orchard* at Breaking String Theatre, *All My Sons* at Palindrome and *The Glass Menagerie* at TexArts. TELEVISION: *The Lying Game, Friday Night Lights* and *My Generation*. ADDITIONAL CREDITS: M.F.A. in Classical Acting from The Shakespeare Theatre and The George Washington University. Creator and director of The State Theatre School of Acting. She has instructed in Theatre Departments at Texas State, St. Edward's University, The University of Texas at Austin and Southwestern University.



RICK ROEMER* (*The Alberts*) – AT ZACH THEATRE: *Xanadu* (Danny Maguire/Zeus). REGIONAL THEATRE: Rick performs regularly with Austin Playhouse, where he is a company member, as well as in productions at the State Theater, Salvage Vanguard Theater, UT Austin and Austin Shakespeare. Rick has also worked Off-Broadway, in national tours and in regional theaters all across the country. INTERNATIONAL: *The Birds, The Virgin and the Unicorn*, as well as directing the premiere of *Durang, Durang* at the Rhodopi Drama Theatre in Smoylan, Bulgaria. TELEVISION: *Wildest Dreams, Santa Barbara*. ADDITIONAL CREDITS: Rick received his Ph.D. in Theatre from UCLA and is currently a Professor of Theatre at Southwestern University, where he regularly directs and teaches acting, directing and musical theatre. Rick is the author of *Charles Ludlam and the Ridiculous Theatrical Company*.

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

About the Company



JACOB TRUSSELL* (*Danny*) – joins ZACH Theatre for this first time with this production. REGIONAL THEATRE: *Other Desert Cities, Chess, The Fantasticks* and *A Funny Thing Happened...* with Austin Playhouse; *Jubilee* with Rubber Repertory, *Flying* with Breaking String Theatre, *Hillcountry Underbelly* and *Baal* with Paper Chairs, *Pattern Nation: Waves* and *The Family of Ree* with Pollyanna Theatre Company. OTHER THEATRE: *Assassins, Bat Boy* and *Sweeney Todd* with Summer Stock Austin; *Peer Gynt, Cloud 9, Parade, Cyrano De Bergerac, Ring Round the Moon, Kneeling Down at Noon, Macbeth, City of Angels* and *The Pajama Game* at Mary Moody Northen Theatre; *Adam Sultan* with Physical Plant at Fusebox Festival; *You Are Invited* with *Imploding Fictions* at Brisbane's Anywhere Theatre Festival; *Shift/Switch/Go* with Ariel Dance Theatre. AWARDS B. Iden Payne - Best Actor in Drama (2010), W.H. 'Deacon' Crain Award (2010). ADDITIONAL CREDITS: B.A. in Theatre with an Acting Emphasis from St. Edwards University.



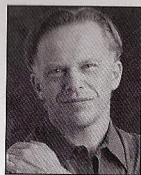
TOPAZ MCGARRIGLE (*The Sax*) - joins ZACH Theater for the first time with this production. He has released numerous albums and toured the country extensively. While living in New York City, he released *The Shrine, Listen!, The Zone* and *Afro-Dub Sessions*. After moving back to Austin, Topaz & Mudphonic released *Music for Dorothy* and Topaz formed Hellfire Social and produced and acted in Hellfire's short film *Running*. His music has appeared in *Sex in the City* and in many independent films. Topaz is also now co-owner of The Sahara Lounge here in Austin.

PLAYWRIGHT ACKNOWLEDGEMENTS:

Allison Gregory	Diana Small
Doug Dempster	Steve Wilson
Brant Pope	Connor Toms
James Magnuson	Anne Allgood
Kirk Lynn	Ben Harris
Steve Moore	Kirsten Potter
Ken Webster	Katie Forgette
Joey Hood	Bob Wright
Jason Loewith	

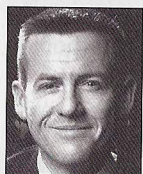
PLEASE TELL YOUR FRIENDS ABOUT
ZACH THEATRE ON FACEBOOK!

About the Artistic Staff

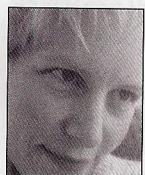


STEVEN DIETZ (*Playwright & Director*) – is pleased to return to ZACH Theatre, where he previously directed *Doubt* and *Dividing the Estate*, as well as his plays *Becky's New Car* and *Shooting Star* (world premiere). Mr. Dietz's 30-plus plays and adaptations have been seen at more than 100 regional theatres, as well as Off-Broadway and internationally. His work has been translated into 10 languages. Mr. Dietz is a two-time finalist for the American Theatre Critic's Association Steinberg New Play Award

for *Last of the Boys* and *Becky's New Car*. He received the Kennedy Center Fund for New American Plays Award for his plays *Fiction* and *Still Life with Iris*, the Edgar Award for "Best Mystery Play" for *Sherlock Holmes: The Final Adventure*, the PEN USA West Award in Drama for *Lonely Planet* and the Yomiuri Shimbun Award (the Japanese "Tony") for his adaptation of Shusku Endo's *Silence*. Recent work includes the widely-produced conspiracy thriller, *Yankee Tavern*, and the all-ages baseball adventure, *Jackie & Me* (adapted from Dan Gutman). He has directed premiere productions of new plays at Actors Theatre of Louisville's Humana Festival, Seattle Repertory Theatre, Denver Center Theatre Company, Northlight Theatre (Chicago), City Theatre Company (Pittsburgh), Westside Arts (Off-Broadway) and the Sundance Institute, among others. Mr. Dietz and his family divide their time between Seattle and Austin, where he teaches playwriting and directing at UT.



MICHAEL RAIFORD (*Scenic Design*) – is a Scenic and Costume designer based in Austin, TX. National/Regional Credits: Michael has designed 20 shows at Actors Theatre of Louisville including a dozen world premieres at *The Humana Festival of New American Plays*. Other regional credits include: GEVA, Cleveland Playhouse, Central City Opera, Kansas City Rep, The Maltz Jupiter Theatre, Ford's Theatre (Washington DC), Opera Boston and The New Victory Theatre (NYC). In Austin: Ballet Austin's *The Magic Flute* and *The Mozart Project*; Austin Lyric Opera's *Rigoletto*; Rude Mechanicals' *Tesla* and *Big Love*. AT ZACH THEATRE: 20 years and 100 productions including recent favorites: *Tru*, *Ragtime*, *God of Carnage*, *Spring Awakening*, *Hairspray*, and many more. In addition, Michael works as a Creative Consultant in many fields including architecture, advertising and, yes, even marching band and drum corps (The Cavaliers and The Academy). Michael received his M.F.A. from UT where he also taught design for 10 years and is a Member of United Scenic Artists. To see more of his work visit: flickr.com/photos/michaelraiford/sets.



MICHELLE HABECK (*Lighting Design*) – AT ZACH THEATRE: *33 Variations*, *Xanadu* and *Dividing The Estate*. BROADWAY: Slide Artist for *Thoroughly Modern Millie*; Associate Lighting Designer for *The Boy from Oz* and *King Hedley II*; Assistant Lighting Designer for *Movin' Out*. OPERA: Associate Lighting Designer for Julie Taymor's *Grendel*. OFF-BROADWAY: *Fifty Words*. REGIONAL: *An Enemy of the People*, *A Skull in Connemara*, *Let There Be Love*, *Things of Dry Hours* and *Elmina's Kitchen* for CenterStage; *WAS* (dir. Tina Landau) and *Dangerous Beauty* (dir. Sheryl Kaller) at AMTP; *A Raisin in the Sun* and *Gem of the Ocean* at The Guthrie; *Love Song*, *The Chosen* and *Ten Percent of Molly Snyder* for Steppenwolf Theatre Company. Michelle also designs for The Goodman, Alliance, Penumbra, Writer's, Lookingglass, among others. AWARDS: NEA/TCG for Design, The University of Texas Faculty Fine Arts Award.

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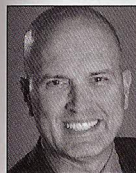
About the Artistic Staff



SUSAN E. MICKEY (*Costume Design*) – joins ZACH Theatre for the first time with this production. REGIONAL THEATRE: *School For Lies*, *Madness of George III* (Jeff Award) and many others at Chicago Shakespeare Theatre; *Henry VIII*, *The Visit* and 13 more productions at The Oregon Shakespeare Festival; productions at most major regional theatres, including The Guthrie Theatre, The Huntington Theatre, Arena Stage (Helen Hayes nomination for *Blues in The Night*), Baltimore Center Stage, Hartford Stage and Dallas Theater Center. TELEVISION: *The Catlin's*, *Mama Flora's Family*, *Miss Evers' Boys* (Cable Ace Nomination). FEATURE FILM: *The Adventures of Occee Nash*, *Driving Miss Daisy* (set costumer). ADDITIONAL CREDITS: Senior Associate Chair and Head of Design & Technology at The University of Texas.



SERRET JENSEN (*Hair & Makeup Design*) – AT ZACH THEATRE: *33 Variations* and *Spring Awakening*. Serret is the owner of Wig Witch Studios and currently serves as the resident wig, makeup and special effects designer for Divergence Voal Theater in Houston and BookPeople's Literacy Camps for Children in Austin. Since 1995, Serret has created wig and makeup work for numerous productions with the Alley Theatre, Houston Grand Opera, Austin Lyric Opera, Houston Ballet, Theater Under the Stars and the Society of Performing Arts, as well as several national touring shows.



COLIN LOWRY (*Projection Design*) – has designed video for ZACH Theatre since *Jouët* in 2001. Some other favorite design credits include *The Book of Grace*, *Rent*, *The Laramie Project*, *Ragtime* and *33 Variations* (ZACH Theatre); *My Favorite Year* (Zilker Theater Productions); *Gyre*, *Flush* and *Everything Between* (Ariel Dance Theatre); *Requiem for Tesla* and *How Late It Was How Late* - 2003-2004 Austin Critics' Table Award for "Video Design" (Rude Mechanicals). Colin also produces/project manages

live events/productions as well as designs/edits video/animated content for short subjects, advertising, live events, theatrical projection design and interactive museum installations. Extensive project profiles can be found at linedash.com.



CRAIG BROCK (*Sound Design*) – is ZACH Theatre's Resident Sound Designer, in addition to working as a recording engineer and music producer since 1989. AT ZACH THEATRE: *Tru*, *White Christmas*, *Ragtime*, *Xanadu*, *Dividing The Estate*, *The Laramie Project*, *The Laramie Project: 10 Years Later*, *Next to Normal*, *Rent*, *Metamorphoses*, *The Drowsy Chaperone*, *Becky's New Car*, *Our Town*, *Flaming Idiots*, *Spelling Bee*, *Love, Janis*, *The Grapes of Wrath*, *Let Me Down Easy*, *Shooting Star*, *Caroline*, or *Change*,

The Clean House, *Altar Boyz*, *Porgy and Bess*, *Speeding Motorcycle*, *High School Musical*, *Jesus Christ Superstar/Jesucristo Superestrella*, *Take Me Out*, *Rocky Horror*, *I Am My Own Wife*, *Urinetown*, *Hank Williams: Lost Highway*, *Rockin' Christmas Party* and *The Santaland Diaries*. REGIONAL THEATRE: *Evil Dead*, *City of Angels*, *Dream*, *Annie*, *The Music Man* and *Starlight Express*. Album credits include: El Tri, Mana, Luis Miguel, Michael Jackson, Ray Charles, Barbra Streisand, Guns & Roses, David Crosby, Stephen Stills.



JUSTIN COX (*Properties Design*) – AT ZACH THEATRE: Properties Design for *33 Variations* and *Tru*; Props Artisan for *White Christmas*, *Ragtime*, *Dividing the Estate*, *Hairspray* and *The Santaland Diaries*. OTHER THEATRE: *Pride and Prejudice*, *Twelfth Knight*, *Arcadia*, *Hamlet*, *Love's Labour's Lost* and *Man and Superman* at Austin Shakespeare; *Invisible Inc.* at Hidden Room Theatre; *Twelfth Labor* at Tutto Theatre;

About the Artistic Staff

Leonardo and His Flying Machine with Puppetrunk Theatre (Puppet Design Team). FILM: *The Legend of Hell's Gate* with 4Go West Productions (Set Dresser). TV: *Impaled* with Oxford Scientific Films for Discovery Channel US and Five UK (Special Effects Prop Design & Set Dress). OTHER CREDITS: Production team member at Looking for Shakespeare, an at-risk youth camp in New York.



TINA GRAMANN (*Fight Choreography*) has coached and choreographed numerous fights for ZACH Theatre - including *Ragtime*, *God of Carnage*, *Spring Awakening*, *August: Osage County*, *Book of Grace*, *Porgy and Bess*, *Take Me Out*, *Omnium Gatherum*, *Cabaret* and others - plus *Romeo & Juliet*, *Macbeth* and others for Austin Shakespeare; *Peter Pan* at the University of Texas; and she served as Fight Director for the Edward Albee New Playwright Workshops in Houston. She has taught Stage Combat to youth and adults at ZACH Theatre, Austin Community College, Austin Children's Theater and elsewhere for all ages. She is a member of the Society of American Fight Directors, an Actor Combatant in unarmed, single sword and broadsword. She earned her M.F.A. from the University of Houston, and recently served as a Young Master Panelist for Texas Commission on the Arts. She is a founding member of Austin's Creative Fund, and is a 2009 graduate of the Leadership Austin Essential Class. She is currently nominated by the State Board of Education to revise the Fine Arts Theatre TEKS.



JUSTIN J. SMITH (*Technical Director*) - is a recent addition to the ZACH Theatre family with this inaugural season of the Topfer Theatre. He has had the pleasure of working for the Heritage Theatre Festival in Charlottesville, VA, Summer Repertory Theatre in Santa Rosa, CA, and Trinity Repertory Company in Providence, RI. He earned his B.A. from Southwestern University and his M.F.A. from University of Virginia, Charlottesville, with a focus in Technical Direction.



PAUL FLINT (*Director of Production*) - joined ZACH Theatre in 2008. He earned his B.F.A. from Shorter College and M.F.A. from Southern Illinois University, Carbondale, with a focus on Technical Direction, Scenic Design and Arts Management. His theatre credits include the Alliance Theatre in Atlanta, Ga, Glimmerglass Opera in Cooperstown, NY, Vitalist Theatre Company in Chicago, Ill., and he is a founding member of Seaside Repertory Theatre in Seaside, FL. Paul is the author of *Managing the Creative Mind: A Technical Director's Process*.



BLAIR HURRY (*Costume Shop Manager*) - grew up in Austin and studied Costume Design & Technology at the University of Texas. Her costume design works at ZACH Theatre include *The Santaland Diaries*, *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*, *Metamorphoses*, *Shooting Star* (2009-2010 Season), *Farm to Market*, *Call It Courage*, *Brother's Boyfriends* and other *Criminals*, *Give a Mouse a Cookie*, *Sideways Stories* (ZACH's Performing Arts School). Other local designs include *Vampyress* (Vortex Theatre), *Parade: A Musical* (St. Edward's University), *The Famous Rio Grande*, *The Trojan Women* and *Cabaret* (University of Texas). Prior to ZACH, she built costumes for the Williamstown Theatre Festival, The Ohio Light Opera Company and STAGES: St. Louis. She also worked as Head of Wardrobe and Make-up for the national tour of Playhouse Disney's *The Doodlebops LIVE!* and the 2008 national tour of The Moscow Ballet's *The Great Russian Nutcracker*. She is currently an active member of the local 205 IATSE union.

About the Artistic Staff



VICTORIA S. COADY* (*Production Stage Manager*) - joined ZACH Theatre in July 2012. REGIONAL THEATRE: *The Rocky Horror Show* at American Repertory Theatre's OBERON, *Xanadu*, *The Drowsy Chaperone*, *Striking 12*, *Body Awareness*, *Adding Machine: A Musical*; [title of show] at SpeakEasy Stage Company; Producer for toUch Performance Art's *AcousticaElectronica* in Boston and New York. OFF-BROADWAY: *The Merchant Of Venice* in New York and the Royal Shakespeare Company, UK with Theatre for a New Audience, *The Jew Of Malta*, *Sore Throats* and *All's Well That Ends Well* with Theatre for a New Audience NYC. EVENT MANAGEMENT: Harvard Arts Medal 2012 presented to Tommy Lee Jones, Lady Gaga's Born This Way Foundation launch event at Harvard University.



JESSICA HUTCHINSON (*Assistant Director*) joins ZACH Theatre for the first time with this production. REGIONAL THEATRE: Assistant to the Director for *The Crowd You're In With* at Goodman Theatre. OTHER THEATRE: Director of *Arcadia*, *The Dining Room* and *The Man Who Was Thursday* at New Leaf Theatre and *Hideous Progeny* at LiveWire Chicago Theatre. ADDITIONAL CREDITS: M.F.A. Directing candidate at University of Texas at Austin.



CATHERINE ANNETUCKER* (*Stage Manager*) - AT ZACH THEATRE: Stage Management for *White Christmas*, *Ragtime*, *Dividing the Estate*, *Next to Normal*, *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*; *Metamorphoses*; *Beehive*; *Rockin' Christmas Party*; *Caroline, or Change*; *Porgy and Bess*; *Seussical the Musical*; *High School Musical* and various special events. REGIONAL THEATRE: *Red Hot Patriot: The Kick Ass Wit of Molly Ivins* at Geffen Playhouse, *Much Ado About Nothing* at Austin Shakespeare Festival and *Cyano de Bergerac* at Oregon Shakespeare Festival. OFF-BROADWAY: *Lapsburgh Layover* and *Be a Good Little Widow* with Ars Nova, *I Never Sang For My Father* with Keen Co. and *Sparkling Object* with CPP. OTHER CREDITS: Special Events Manager for NAAP and Dusty Film Festival NYC; Theatre Arts B.F.A. with an emphasis in Stage Management from Southern Oregon University.



TAYLOR NOVAK (*Assistant Stage Manager*) - Moved to Austin from San Angelo, Texas, almost two years ago and worked as an intern at ZACH Theatre under the Stage Management team for *August: Osage County*. She has run deck crew for *Hairspray*, *Spring Awakening*, *Next to Normal*, *Dividing the Estate*, *Xanadu*, *Ragtime*, *White Christmas*, *33 Variations*, *Goodnight Moon*, and many events and galas. Her other areas of interest at ZACH Theatre include electrician work and stage operations.

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

SPECIAL THANKS FOR ASSISTANCE WITH THIS PRODUCTION

Rich and Maggie Pyle

Kirk R. Tuck Photography