

greasepaint
for youth | for theater



built by the
community
for the community

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welcome to a theater tale ...



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Welcome to a theater tale ... not quite as old as time, but one that started 71 years ago on a plot of land where our Scottsdale City Hall now sits! That story continued without pause on the corner of 2nd Street and Goldwater Blvd. in Old Town Scottsdale in 1968 and continues today through generations of artists and audiences who have grown up enjoying shows in the historic Stagebrush Theatre. A never-ending tale.

First, let me introduce myself. I am Maureen Watson, the Executive and Artistic Director of Scottsdale Community Players and Greasepaint Youtheatre.

I have been involved with this organization for nearly 20 years, in my current position for the last 14. In that time, I've seen a lot of theatre magic, the most remarkable being the community we have created together and its impact for a greater good.

A recent article in *The New York Times* proclaimed, "Grown-Up Theater Kids Run the World," and from my vantage point, that statement is spot on.

It has been my privilege to work with literally thousands of kids, immersing them in the performing arts, whether for one or two shows or many over the years. Our goal always has been to instill a love for this craft, so they learn what the arts teach — self-expression, collaboration and empathy — enriching their lives and, in turn, enriching their families, friend circles, schools and greater communities throughout their lives. These kids grow into adults with the traits of leaders who can — and should — run the world.

In theater, nothing is created alone. Kids and adults learn that combined efforts produce incredible results — not only the sold-out shows, great reviews and that magic I mentioned but also fond memories, lifetime friendships and a chance to be a part of something bigger than themselves. That endures, always.

One of the most frequent sentiments I hear from current and former Greasepaint kids is that Stagebrush Theatre became their second home. It makes me happy because I feel the exact same way.

My own children grew up in this theatre. As toddlers, they slept in piles of curtains backstage while mom directed. As 5-year-olds, they started summer camps, graduating to be "big" kids at camp and performing in mainstage show ensembles. As teens, they landed their first leads, eventually going out into the world, but coming home from college and beyond to teach and direct here as adults.

We wish that experience for all. That every kid finds a safe and welcoming second home. That they stay with us for all time – if not as alumni working here, then as enthusiastic supporters and lovers of theatre – here and everywhere!

We hope that the information, stories, and photos within will inspire you to become part of our community. Whether you share your time, talent, and/or your money, we welcome you. Your interest, care and enthusiasm are what the world (and SCP/Greasepaint) needs to build a brighter future here in Scottsdale with lasting impact beyond.



Performing in "The Wiz" at Greasepaint in 2010 was my first time doing a musical.

Growing up as a dancer but loving acting, I had a sense that musical theater might be up my alley, but I wasn't able to exercise that theory until Greasepaint. It was such a safe environment to learn and to grow, as well as foster a love for the craft! I now live in New York City and am building a sustainable career as a dancer in musical theatre while still maintaining friendships and connections I made at Greasepaint all those years ago. It's a core belief of mine that the arts are a vital part of development in adolescence, and I owe part of mine to this theatre.

— Betty Weinberger appeared in national tours and on "The Marvelous Mrs. Maisel" and worked as associate choreographer for the national tour of "Six: The Musical." While at home for a visit, Betty conducted a workshop featuring numbers from "Six: The Musical" for Greasepaint kids.

our history^{is} part of scottsdale

Greasepaint Youtheatre is much more than a stellar youth theatre that provides child-centered programming founded in proven arts curriculum and national standards for performing arts.

It's a safe place, a second home and an extended family. Every child needs a strong social niche outside the home: another place they feel safe and supported, and truly feel they belong. Someplace that builds their self-esteem and encourages them to dream. For almost 40 years, Greasepaint has been that place. Its history is steeped in the community.



LEFT: Thomas Mastronardi as Dr. Frankenstein and Steven Mastroieni as Henry in “Frankenstein” in 1975 at Stagebrush Theatre (photo from the collection of Steven Mastroieni). **MIDDLE:** Martha Welty as Elizabeth and Thomas Mastronardi as Dr. Frankenstein in “Frankenstein” at Stagebrush Theatre in 1975 (photo from the collection of Martha Welty). **RIGHT:** Program for “The Boys in the Band” at Stagebrush Theatre in 1978 (From the collection of Steven Mastroieni).

Scottsdale Community Players’ and Greasepaint Youtheatre’s history starts in 1952 with the founding of Scottsdale Community Players, a grassroots theater troupe that would tap into the enthusiasm and generosity of the community to build Greasepaint Youtheatre’s home, the now historic Stagebrush Theatre in Scottsdale.

While performing in what was then Scottsdale Community Center Park, the Scottsdale Community Players’ auxiliary group, the Stagebelles, began raising money for a new theater.

The Stagebelles raised about half the cost by holding fashion shows,

luncheons, swim parties, teas and coffees and an annual Mardi Gras ball at the Hotel Westwood Ho before — for the first time — turning to the community for help.

The community rallied. The honorary board for the fund drive was a who’s who of prominent citizens including then-Gov. Jack Williams, then-Scottsdale Mayor B.L. Tims, then-Phoenix Mayor Milton Graham, and Arizona Sen. Barry Goldwater.

Notable donors included auto dealer Jack Ross and his wife, Acquanetta, an author, model and actor best known for her role in the 1946 film “Tarzan and the Leopard Woman.”

The couple, prolific philanthropists who contributed to numerous institutions, including the Heard Museum and Phoenix Symphony, are credited with founding Stagebrush Theatre.

Stagebrush Theatre opened on Oct. 7, 1968, with a black-tie opening night party and performance of Moss Hart’s “Light Up the Sky.”

That community support extended to Greasepaint Youtheatre, founded in 1984 by Wendy Leonard, who served as artistic director until 1999.

When a weak economy brought an end to Scottsdale Community Players in 2007, Greasepaint Youtheatre, with its varied programming offerings, held on. Since then, Greasepaint (having merged with Scottsdale Community Players in 2007) has been the sole tenant of the Stagebrush Theatre,

In 2013, Greasepaint’s executive and artistic director and board of directors revived Scottsdale Community Players programming, bringing shows with adult actors back to the stage, starting with “Fiddler on the Roof,” which played to sold-out houses, followed by “Steel Magnolias” the next year and other SCP shows annually ever since.



Most of my onstage experience as a youth performer has taken place at Greasepaint.

I started at Greasepaint when I was 9 as Gavroche in “Les Misérables.” I loved my experience of being in that show so much that I returned to do multiple camps and five more shows there before I turned 18. I have learned so much and made so many lifelong friends and memories inside the Stagebrush Theatre doors. Getting to play so many different roles in a wide variety of shows directed by industry professionals, at such a young age was so special.

— **Casey Likes** led the Broadway cast of “Almost Famous, The Musical,” as William Miller and now stars on Broadway as Marty McFly in “Back to The Future.” Casey also recently appeared in two film projects, “Spinning Gold,” playing legendary rocker Gene Simmons of KISS, and “Dark Harvest,” in the lead role of Richie.



Casey Likes as Jack Kelley with the cast of “Newsies” and as Buddy in “Elf” at Greasepaint.

greasepaint today



Greasepaint produces six or more mainstage shows each season, most of them musicals.

Kids who'd rather work behind the scenes can help on tech crews, assist directors or stage managers, operate lights and sound, build sets or intern.

Greasepaint features an annual "Bare Bones Production" for high schoolers, an intensive program in which they cast, direct, design and perform works of their choosing within a designated budget.

In addition, Greasepaint offers summer, winter and spring camps and numerous workshops. To ensure accessibility, scholarships are available to families in need. Greasepaint also provides free programs to underserved communities and schools.

Each season at Greasepaint includes at least one summer production for adult actors under the banner of Scottsdale Community Players, often cast with college-age alumni.

Greasepaint does all that with one and sometimes two full-time employees, relying instead on dedicated volunteers. Maureen Dias Watson, currently Greasepaint's only full-time employee, served as artistic director for Greasepaint's 2003-2005 seasons and returned in 2010. Lance

Ross, president of Ross Property Advisors and son of Stagebrush Theatre founders Jack and Acquannetta Ross, is chairperson of Greasepaint's board of directors.

Greasepaint is unique in that it hires professionals for shows, workshops and camps, contracting each year with more than 80 directors, choreographers, set designers, stage managers, musical directors and musicians, costume and make-up artists, set designers and lighting and sound experts. Not only do Greasepaint kids get the chance to work with the best the Valley has to offer, helping them grow and adapt as people and performers, but Greasepaint also supports local artists.

Greasepaint is an integral part of the Scottsdale arts scene, bringing affordable children's theater to more than 500 kids who grace Greasepaint's stage each year and thousands more who delight in our shows from the audience.

Over the years, Greasepaint productions have garnered rave reviews and hundreds of awards and nominations for excellence in theater. Season after season, Greasepaint

shows sell out, contributing to the fiscal vibrancy of downtown Scottsdale.

Greasepaint trains actors. More importantly, in Greasepaint classes, workshops and productions, kids learn to think creatively, communicate and collaborate. They see for themselves how practice, hard work and perseverance pay off. At Greasepaint, kids learn about other cultures and perspectives, walking in worlds they might otherwise not, developing empathy and tolerance.

Those life skills prepare them for whatever paths they choose.

Greasepaint boasts alumni in Broadway shows, major motion pictures, TV shows and in Netflix and Apple TV+ projects. Others work professionally in the arts. But many more apply what they've learned at Greasepaint in all sorts of professions, from doctors and lawyers to engineers and teachers.

As Shakespeare said, "All the world's a stage." At Greasepaint, kids learn to take that stage by storm.



The first step onstage I ever had was at Greasepaint Youtheatre before I was even 4 years old.

In the following years, I performed too many times to count – summer camps, mainstage shows, workshops – and grew from every experience. Greasepaint cultivated my drive and love for the arts, and I cherish my time there even now (yes, even those 12-hour tech-week days). Not to mention, I worked with incredible professionals and made some of the best friends of my life there. Their support got me where I am today.

— **Johnna Dias-Watson** was featured in the Netflix hit show, “Wednesday,” as Divina, directed by Tim Burton and starring Jenna Ortega, Catherine Zeta Jones, Rikki Lindholme, Gwendoline Christie, among many more. She also was seen in the Hallmark Channel’s movie, “A Pinch of Portugal.” Her original play, “Hot as Hell,” was chosen for The Edinburgh Fringe Festival and was performed by Johnna and friends in August.



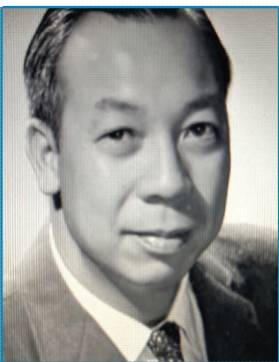
Johnna Dias-Watson as Sandy with the cast of “Grease” and as Elmira in “Nevermore” at Greasepaint.

about our building ...



If Greasepaint Youtheatre is a family – and it is – Stagebrush Theatre is its home.

Stagebrush Theatre features a homey front porch-styled entrance edged with four pillars, wooden double doors that open into the lobby, and tiered seating for 192. Pull back the heavy red velvet curtains, and on stage find a fountained courtyard in Messina, the Beast's castle, or a barricade on Rue de la Chanvriere.



Stagebrush Theatre was designed by Asian-American architect Joe Wong, an Arizona native born in 1921 in the copper mining town

of Clifton. One of eight children, he worked in his family's general store and restaurant until 1940 when the family moved to California.

Wong attended the University of California, Berkeley, earning a degree from the School of Fine Arts. He worked as a ship conversion engineer, provided architectural

services in the U.S. Army during World War II, and then at firms Palo Alto and San Jose.

In 1952, Wong returned to Arizona with his wife, Lili, and their two children, Judy and Jeffrey, settling in Scottsdale, where he worked with Hiram Hudson Benedict, a protégée of Frank Lloyd Wright. Wong established his own firm, Wong Associates, Architects, in 1954.

He designed more than 550 homes, offices, banks, restaurants and schools, almost all in Scottsdale, including Scottsdale's Fifth Avenue, Boys Club, El Dorado Park Community Center, Hopi School and additions to the Hotel Valley Ho and Camelback Inn. He also designed the Carefree Sundial and Native American housing projects across Arizona.

Wong believed the strength of a community was its people, and he and his wife, Lili, were steadfast volunteers.

He was a force in shaping the present Scottsdale skyline, serving on

Lili and Joe Wong in costume.



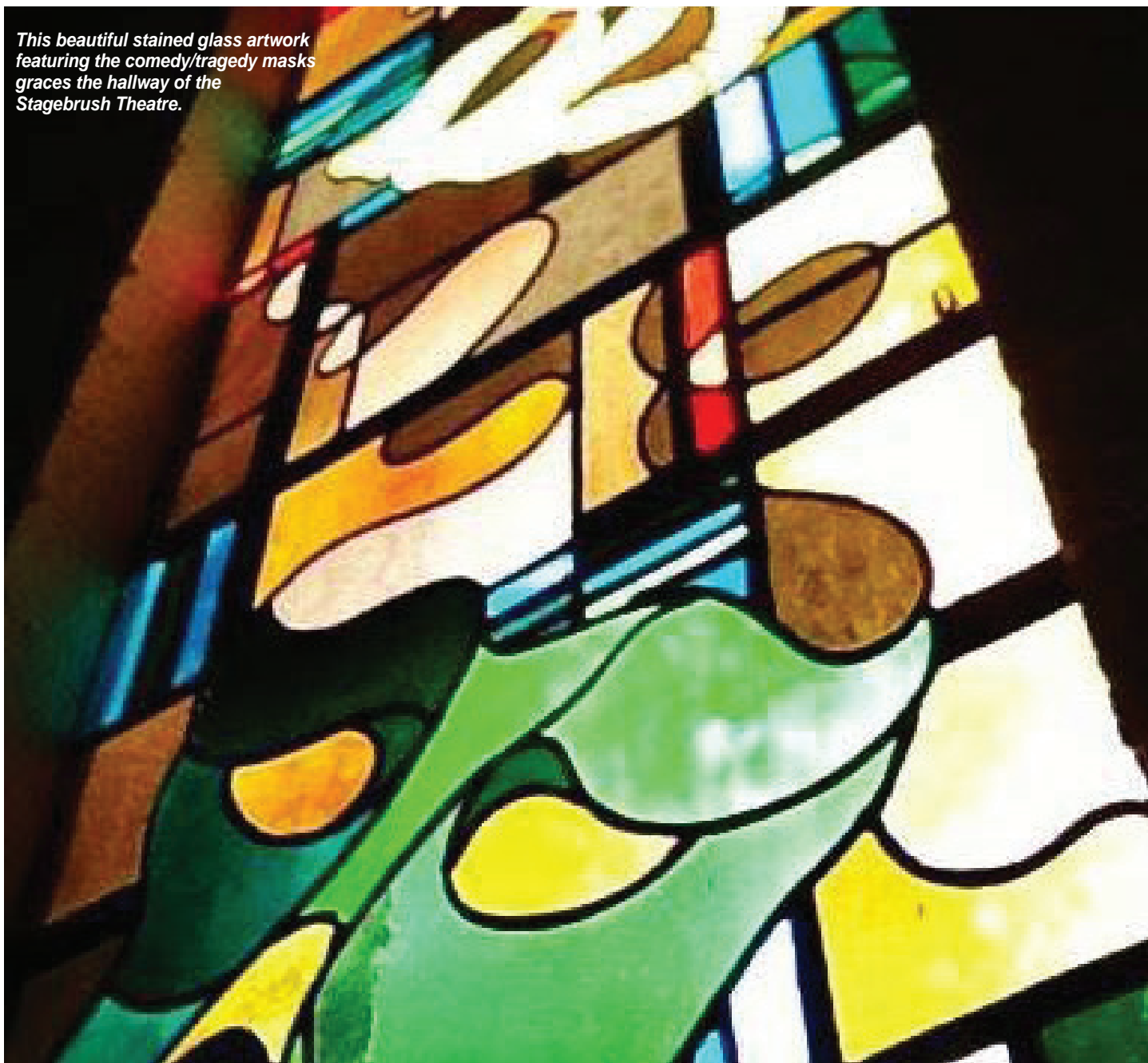
the city's design review, building and fire advisory, and appeals boards. He volunteered on the library board and was a member of the Lions Club, Rotary Club and Scottsdale Charros.

Lili, an artist who ran her own interior design business, was founding president of the Scottsdale branch of the National League of American Pen Women and raised money for Planned Parenthood, the Phoenix Symphony and Phoenix Art Museum.

Both were avid patrons of the arts. Wong and his family performed with Scottsdale Community Players, a theater troupe founded in 1952. Lili would volunteer as the make-up director for 20 years.

When Scottsdale Community Players outgrew its venue and raised the money through a community fund drive to build a new one, it was Wong that designed it.

This beautiful stained glass artwork featuring the comedy/tragedy masks graces the hallway of the Stagebrush Theatre.



The now historic Stagebrush Theatre on Second Street in downtown Scottsdale opened Oct. 7, 1968.

Its architectural style is utilitarian, practical for its purpose, the facing stone locally sourced, illustrative of Wong's philosophy that buildings should blend in with the surrounding desert landscape.

Stagebrush Theatre has been home only to Scottsdale Community Players and Greasepaint Youthatre since it was constructed. The

organization's continued residency honors Joe Wong's legacy.

After 55 years, Stagebrush Theatre is showing its age.

Greasepaint Youthatre recently made about \$150,000 worth of upgrades, including new seating, flooring in the house, new stage curtains and electrical work. Still much needed improvements include updating electrical, plumbing and air conditioning systems, painting and landscaping.

Stagebrush Theatre soon will be

renovated as part of Scottsdale's Museum Square Project. Greasepaint and The City of Scottsdale intend to preserve its history by working with architectural firm, Weddle Gilmore. These renovations will improve the theater and expand its use as a community gathering place.

Because, built by the community for the community, Stagebrush Theatre is the very heart of Greasepaint Youthatre.



Greasepaint helped open my eyes to the world of theatre and very quickly showed me that this is what I want to do with my life. After doing my first musical playing the Genie in “Aladdin,” I quickly fell in love and returned to do “Newsies” and “RENT” before heading off to college. Now I’ve graduated with a BFA in Acting from the University of Northern Colorado and am a Denver-based actor. I’ve been a part of the “Motones vs. Jerseys” first national tour, helped lead the company of Big Top 2 at Lagoon Amusement Park, and most recently made a return to regional theatre as Wayne/CC White understudy in “Dreamgirls” at Lone Tree Arts Center. I gained my foundation and love for the arts at Greasepaint and have made lifelong friends and family here. I’m just so grateful that this community has continued to be a part of my life. There’s no me without Greasepaint.

— **Micah J. Lawrence**, currently appearing in *DreamGirls*, *LTAC*



Micah Lawrence as The Genie in “Aladdin” and Tom Collins in “Rent” at Greasepaint.



We are so impressed with the way Greasepaint has helped to shape the character of the kids who walk through their doors. Our daughter, Olivia, has gained confidence and pride through her experiences at Greasepaint. Participating in productions has taught her about teamwork, challenging herself, finding the silver lining when things don't go as expected, and being a supportive castmate. It's taught her about acceptance and inclusivity and formed her into a compassionate and caring young lady.

Artistic Director Maureen Dias Watson is constantly hard at work to make Greasepaint Youtheatre a safe space for kids and teens to fully explore their creativity and to challenge themselves. Whether it is learning the responsibilities of being a tech backstage for a show, helping to build a set, or exploring new roles, Maureen is always there for these kids and teens. We are absolutely grateful to Maureen and everyone involved at Greasepaint Youtheatre that these kids and teens have this safe, creative space they happily call their second home.

— **The Feldman Family**



Olivia Feldman in Greasepaint's "Sweeney Todd."



The first time we went to Greasepaint Youtheatre was truly love at first sight. After the show, my daughter, then-8, declared, "This is what I want to do." That changed her life because she found her true passion: musical theater. Her happiest moments started with summer camps and then she had the opportunity to perform in the amazing shows. Four years later, and now a teenager, Greasepaint still is her happy place. It is special, magical even. The venue has the small theater charm that you find in big cities. The staff is top class — professional and nurturing. They truly become a family. Most important are the lessons that youth learn at Greasepaint: teamwork, work ethic, discipline, empathy, kindness, responsibility, respect and acceptance. All of these are instigated by a fabulous team of professional educators who teach by uplifting kids with positive energy. We are thankful to have found Greasepaint and the world of theater.

— **The Scales Family**



Anna Scales and friends in "Beauty and the Beast" at Greasepaint.



Greasepaint understands how to not just create flashy song-and-dance numbers and spectacular musicals (they do) but actors and artists. It has been instrumental in our daughter, Nora, and helped her grow from a baby belter to a serious actor. Her time at Greasepaint has opened many opportunities for her to experiment and socialize while challenging her to develop her skills as a theater artist. The outdoor plays produced in 2020 were a game changer. It gave an outlet to so many creative kids to keep creating and made better performers out of all of them. It is important to say that my performer child likes just hanging out at Greasepaint, organizing plays, wrangling kids and working in the box office. I can't think of a better place for her to be.

— **The Palermo Family**



Nora Palermo as Natalie in the Scottsdale Community Players' production of "Next to Normal."

greasepaint is a community treasure

As chair of the Scottsdale Community Players and Greasepaint Youtheatre Board of Directors, I want to share why Greasepaint is a performing arts treasure.



Lance Ross

Theater, in the broad sense, is Art (with a capital “A”). As we all know, Art is widely considered “the easy subject” at school,

insignificant to some in our society, and a waste of time to others. This misconception may exist because most of what we see is craft, and we rarely recognize the importance of Art in society. So, it is relevant that everyone better understand what goes on behind the curtain at Greasepaint.

Each program is designed to develop the life skills and aesthetic knowledge our youth will carry with them throughout life. We provide unique and compelling theatre experiences that educate and challenge young people to stretch the boundaries of imagination and awareness and achieve a positive sense of self.

Our philosophy has always been to provide youth-centered programs while incorporating national standards for the performing arts. We create an environment that provides a safe and open forum for students interested in experiencing the Arts to personally explore, learn, and challenge themselves while building positive life skills.

Each program has a purpose, a focus, and serves the community as a whole while also providing

Greasepaint with a population of eager and talented student-performers who will demonstrate those skills by helping create live theatre.

Every Greasepaint production is expertly produced with guidance from the Valley’s most talented professional directors, stage managers, choreographers, set, lighting and sound designers.

At Greasepaint, we strive to give back to the community as we grow the promise and potential of Arizona youth. Students who participate in our workshops, camps and productions emerge with enhanced artistic skills, an exceptional work ethic, and a love for the performing arts.

An often-overlooked ancillary benefit derived from youth theater is the overall improvement in school performance. Research shows that students exposed to the arts are more likely to be involved in community service and are less likely to drop out of school. Studies by neuroscientists have shown that both the left and right hemispheres of the brain need to be fully stimulated for the brain to utilize its true potential. Therefore, children exposed to performance arts work toward a more effective thought process, and they are more creative, imaginative, better communicators and problem-solvers, and more open-minded and empathetic. Collaboration to reach a goal is theater.

The challenges of performing during the pandemic dramatically impacted theaters — and Greasepaint was no different. We put our creative

minds to work and figured out how to continue doing what we do best while adhering to all health and safety protocols. We invested in an outdoor stage, and, with the City of Scottsdale’s approval, we were the first in Arizona to do a drive-in and streamed performances and the first to take theater outside. The results exceeded our expectations. Between September 2020 and November 2021, we staged five plays with 50 performers, five showcases and more than 80 performances by soloists and duets on that same outdoor stage. Over a 75-day period, Greasepaint produced 28 dates with live performances. Because in times of crisis, it was important that we came together — safely.

Our mission, hope, and commitment for the board of directors is to build upon our legacy and sustain the foundations of our organization. We are excited to be physically updating our theater, which will open new opportunities to expand our programming and visibility. We soon will introduce our largest fundraising program since building Stagebrush Theatre. We are excited about the future and appreciate our relationship with Atlas 9 and The Virginia G. Piper Charitable Trust.

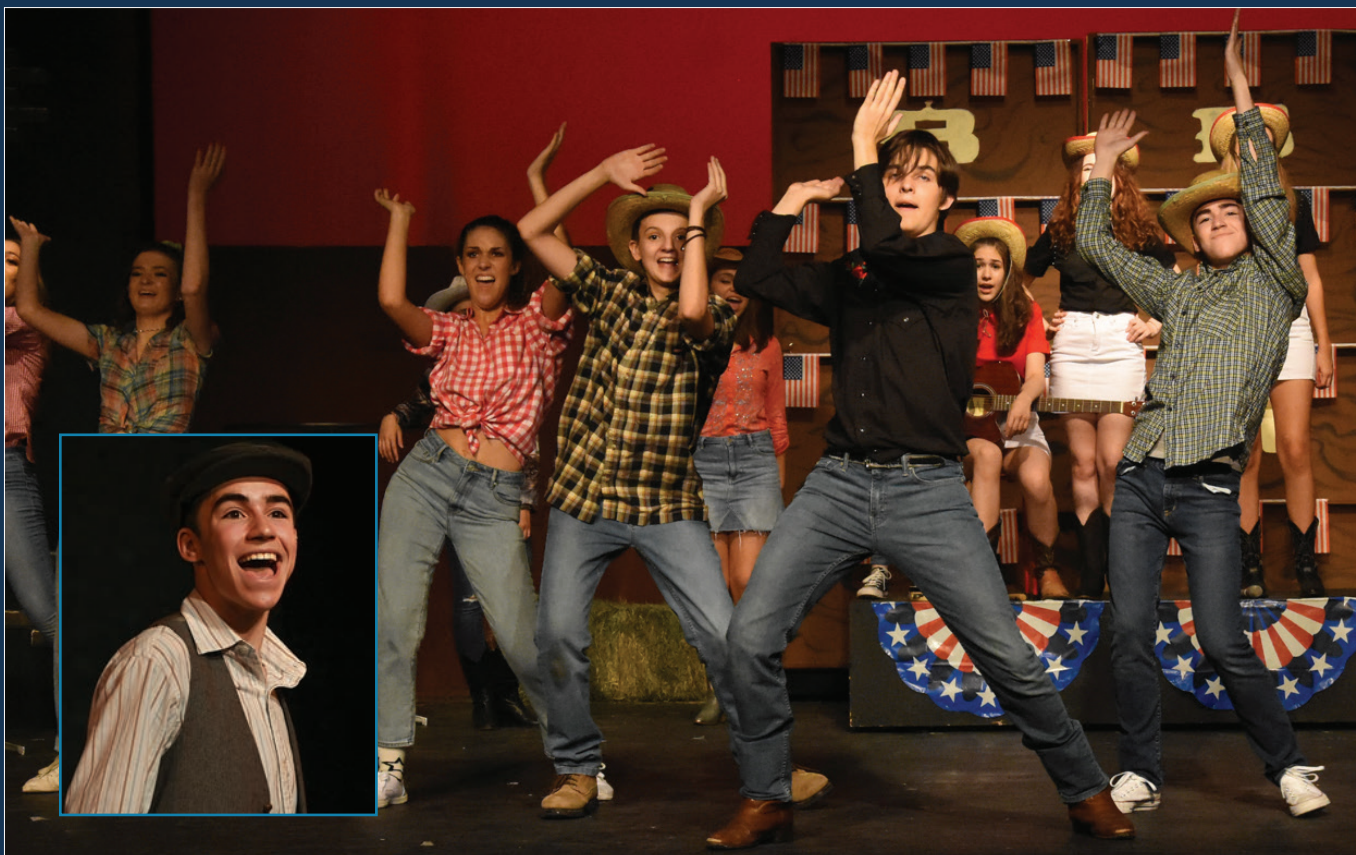
I welcome you to our Greasepaint community. Please come see a show and bring your children, grandchildren and friends. I guarantee you an enjoyable experience, and you’ll leave with a real understanding of why Greasepaint is a treasure for us all.



Greasepaint gave me some of my best memories and the confidence to pursue acting professionally. Throughout high school, I was fortunate to perform in multiple Greasepaint productions, including “Newsies,” “Urinetown” and “Footloose.” Working on these shows at Greasepaint, I became fully immersed in the creative process, collaborating with directors and learning how to work with actors to create magic on stage.

Today, I have movie and television credits, starring in “Scare Us,” “Krampus Origins” and most recently the feature film, “Camp Hideout,” where I star alongside Corbin Bleu and Christopher Lloyd. With more than 10 commercials and a guest star role on Nickelodeon’s “Danger Force,” I have to give a tremendous thank you to everything Greasepaint has done for me both as a performer and a person.

— **Ethan Drew, SAG actor, LA based**



Ethan Drew in “Newsies” and “Footloose” at Greasepaint.



Greasepaint became my theatre home and gave me a safe place to make mistakes, experiment, and truly grow as a performer.

When I was a sophomore in high school, Greasepaint was casting “Hairspray.” I was terrified, but I wanted to prove that my past failures did not define me. That show changed everything for me! I joined Greasepaint’s Bare Bones Acting Company, a student-run production team, and then was referred to the Herberger Young Artists Competition, which helped pay for my college education. I recently graduated from New York University, finished my first Union Off-Broadway production and am looking forward to what the future holds for my career. But it all starts somewhere and, for me, that somewhere was Greasepaint!

— **Arianna Williams** is best known for her series regular role in the Amazon Prime pilot, “Once Upon A Time In Aztlan,” starring George Lopez, originating the starring role of Robin in the Off-Broadway world premiere, “Eco Village,” at the St. Clements Theatre in New York City in 2019 and other notable theater credits, including Mattie Campbell in the Black Arts Institute X Billie Holiday production of “Joe Turner’s Come and Gone” by August Wilson.



Arianna Williams (blue dress) as a Dynamite in Greasepaint’s production of “Hairspray.”



Greasepaint played a HUGE role in my life and helped shape my success in the arts.

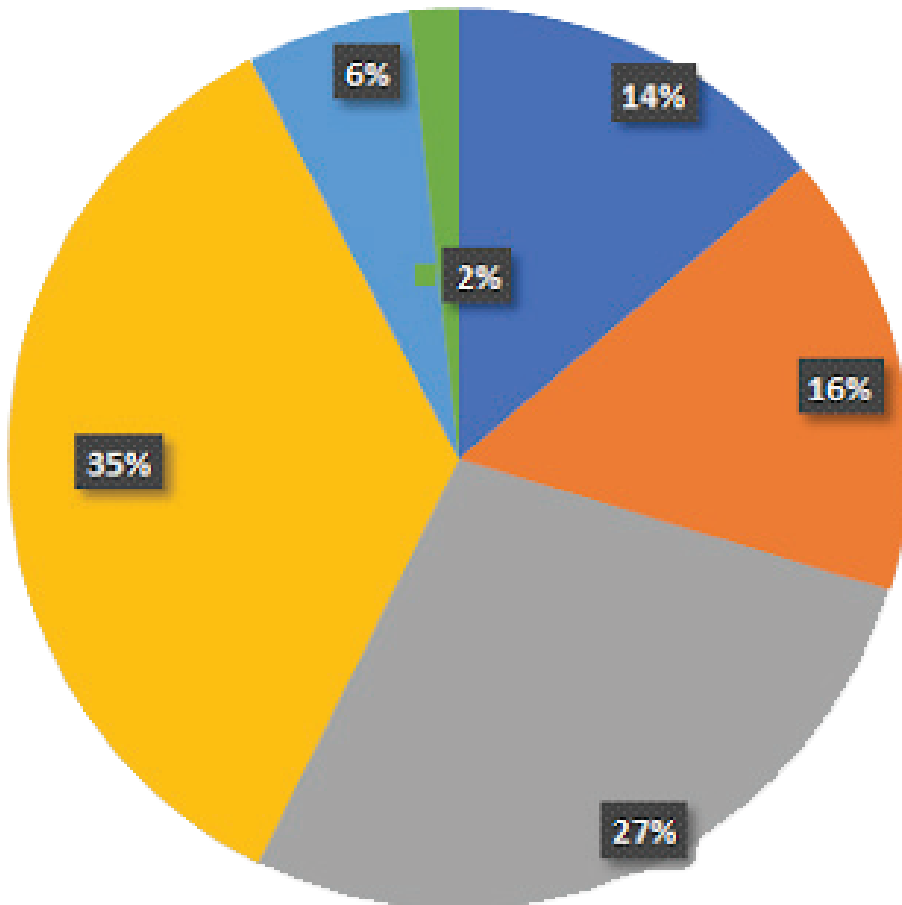
I spent a short amount of time there, but I feel I was born there. It all started with a few small workshops, when I was prompted to audition for "Cinderella" and then BOOM! I came back to bend and snap for "Legally Blonde." Now, thanks to Greasepaint, I hope to touch hearts with the gift of performing and making people laugh for years to come!

— **Rachel Redleaf** appeared as *Beth* in Netflix's series, "Atypical," as *Mama Cass* in Quentin Tarantino's film, "Once Upon A Time in Hollywood," and as *Young Alma* in the Paramount+ series, "Why Women Kill."



Rachel Redleaf as Paulette with the cast of "Legally Blonde" at Greasepaint.

invest in our youth



Fiscal Year 2023 Revenues

- Donations - 14%
- Fundraising, net - 16%
- Grants - 27%
- Show Revenue - 35%
- Education, net - 6%
- Miscellaneous Income - 2%

Our Current Financial State:

Greasepaint, over many years, has been able to produce consistently high quality shows and attract top talent with very limited resources.

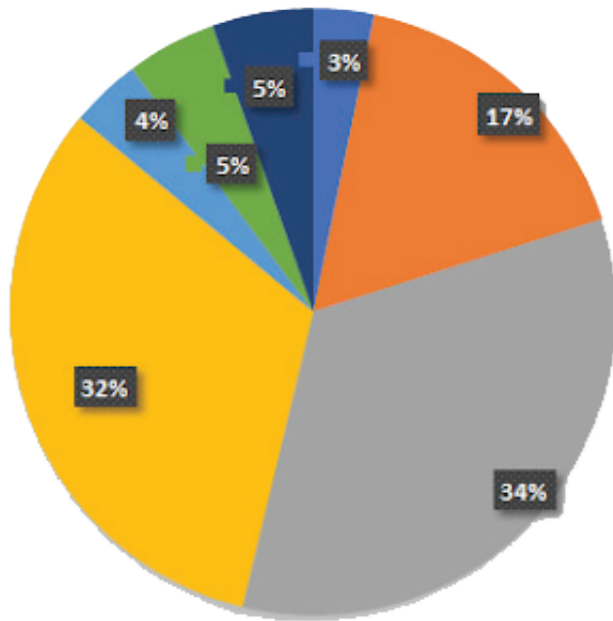
For our fiscal year end 2023 our revenues were \$340,000, while our expenses were \$279,000.

We were able to support our programming and administrative costs with our existing revenue sources as shown above for this past fiscal year. This has been fairly constant over the past several years, while we also have been able to save a modest amount of funds, building a small rainy day fund. However, our ability to add additional services to further serve our community, update our technology and systems, as well as service the needs of our aging building, not to mention a larger facilities

investment which will be required once the Museum Square Project kicks off, is severely limited.

We also have been fortunate over the past several years to receive grant funding from the Arts community. One of our largest grants was awarded in FY 22 for \$150,000 from the Virginia Piper Foundation, which is being funded over a three-year period beginning in FY 22.

invest in our future



Fiscal Year 2023 Expenses

- Advertising - 3%
- Facility Costs - 17%
- Production Staffing and Costs - 34%
- Salary Costs - 32%
- Insurance - 4%
- Technology and Communication - 5%
- Other Admin Costs - 5%

Sustaining Excellence in the Performing Arts Through Additional Investment

Stage productions require a great deal of manpower. The time to conduct auditions, rehearsals, and multi-night productions is demanding. Currently, that demand is being met with only one full-time employee, our Artistic Director, who handles all administrative, facilities, and grant writing functions. Manpower requirements to produce shows as well as educational programs are outsourced on an as needed basis. This has allowed us to leverage the starts and stops of production and seasonal activities. While that has worked well for many years, it does not allow for growth in programming or any additional form of community outreach and engagement, which in order to achieve that, we are hoping to add the following:

Expand staff capacity.

Either through part-time or contract work initially, we would add staff resources to help with increased community and corporate engagement, as well as identifying more grant opportunities. Ultimately we would like to scale to an additional full time professional employee and would set an annual budget of approximately \$80,000. We would hope that over time this additional resource would “pay for itself” through increased revenues.

Modernize the workplace.

Leverage technology to improve patron experience and to collect and manage day-to-day operations in a more efficient way. Creating opportunities to collect key data which tells the story of our impact, can support our marketing and outreach efforts. This includes a revamping of our

website and a donor management and ticket sales system. The cost to implement this initiative is estimated at \$40,000, plus monthly recurring costs.

Improve and bring facilities into compliance.

We have daily needs with the state of our aging facility, which is owned by the City of Scottsdale, for which we have the responsibility of maintaining. In addition to this ongoing maintenance, we expect to undertake a facilities remodel as part of the Museum Square project. The City of Scottsdale, through developer fees, is responsible for the exterior remodeling costs, while Greasepaint will be responsible for the interior costs. This is expected to be in the range of \$750K-\$1MM, and will require a major fundraising campaign sometime in the future.



My time at Greasepaint is some of the fondest memories of theatre I have as a teenager. I learned so much, not only about theatre and becoming a better performer, but also about camaraderie and working as a team. I made lifelong friends and truly wouldn't trade that time for the world. I also got to teach for the first time at summer camps as an older teenager, which taught me leadership skills I still carry with me today. I felt supported there, guided by the creative team and staff, and experienced playing a leading role for the first time. It was a huge moment that propelled me to choose doing theatre for a living!

— **Krystina Alabado** appeared on Broadway as Vanden in “American Psycho,” Gretchen in “Mean Girls,” in the CBS series “God Friended Me,” and Disney+ film, “Better Nate Than Ever.”



Performing at Greasepaint Youtheatre during my high school years was a transformative experience that laid the foundation for my career as an actor who has had the pleasure of performing on multiple Broadway national tours. As I prepare for my

upcoming gig as Shrek on the “Shrek” Broadway National Tour, I think back to my early days in “Sweeney Todd” at Greasepaint. A bunch of kids being given a chance to perform one of Sondheim’s most challenging shows, and joining the Greasepaint family along the way. The lessons I learned on that humble stage in high school, combined with hard work and dedication, prepared me for the incredible journey that led me to my life on tour.

— **Nicholas Hambruch** played Pilate in the 50th Anniversary Tour of “Jesus Christ Superstar,” and is currently appearing as Shrek in the National Touring Company



I had always been afraid to audition for community theater.

I had friends that were so talented I simply never thought I had a shot. I was in shock when Moe gave me my first ever named character role after my first audition at 14 years old. Since that moment, I knew I wanted to dedicate my life to performance, thanks to Greasepaint. Greasepaint gave me confidence as a performer and opportunities to explore as a teenager that I will forever be grateful for. Now, I have many different creative ambitions, including directing. I credit that to being one of the lucky ones who grew up with an incredible female director to look up to. Moe said something once that I have never forgotten. She was on stage directing, and she looked at all of us and said, “One of the reasons women make the best directors? Because they grew up playing with dolls.”

— **Kyra Klonoski**, already performing professionally as she looks forward to graduating in May from one of our county’s most prestigious theatre programs at Carnegie Mellon.



Kyra Klonoski in “Footloose” at Greasepaint.

please support greasepaint!

As you have gathered from our history and testimonials, we have served thousands of professionals and young actors, as well as providing a community arts theater experience that enriches the residents of our great City. We are excited about continuing to provide these experiences and meeting greater needs in the future.

Your investment in the Arts has a ripple effect permeating into the community as well as the lives of those working and performing in this creative industry. We appreciate you considering us a “landing point” for your precious dollars!



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