

What *the* Constitution Means *to Me*

by Heidi Schreck

Directed By
Ann-Marie Pereth

CLARK COUNTY LIBRARY

Friday, July 3 at 7 p.m.

WINDMILL LIBRARY

Saturday, July 11 at 2 p.m.

The
Library
District
Las Vegas-Clark County



FREE TO BE

A PUBLIC fit
THEATRE COMPANY



2026–2027 Season

You Will Get Sick*

by Noah Diaz

Friday, September 25, 2026

Saturday, September 26, 2026

Talk Show

by Alistair McDowall

October 23 – November 16, 2026

Cloud Tectonics

by José Rivera

Saturday, January 23, 2027

Friday, January 29, 2027

Saturday, January 30, 2027

Liberation

by Bess Wohl

February 5 – March 1, 2027

The Thin Place

by Lucas Hnath

Friday, March 26, 2027

Saturday, March 27, 2027

Saturday, April 3, 2027

Eureka Day

by Jonathan Spector

May 7 – 31, 2027

Waiting for Godot

by Samuel Beckett

Saturday, June 12, 2027

Friday, June 25, 2027

Saturday, June 26, 2027

A PUBLIC fit
THEATRE COMPANY
COMPELLING STORIES & CONTINUING CONVERSATIONS

TICKET & LOCATION INFORMATION
AVAILABLE AT

Apublicfit.org

Cast photos by Audrey Tarris.

* Proposed title

Artistic Director
Ann-Marie Pereth

Producing Director
Joseph D. Kucan

A PUBLIC FIT THEATRE COMPANY PRESENTS

What *the* Constitution Means *to* Me by Heidi Schreck

Directed by
Ann-Marie Pereth

Production Stage Managers
Martin Hackett

Costume Designer
Kendra Faith

Lighting Designer
Johanna Caley

Scenic Designer
Eric A. Koger

Sound Designer
Arles Estes

Master Carpenter
Benjamin Ashton

This performance was made possible in part by a generous donation from
Indigenous Voices of Nevada.

What the Constitution Means to Me is presented by arrangement with Concord
Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

A Note From The Director



Let's talk about our country.

No. No, let's listen.

The theatre is an art form of words – words that present character and plot, exposition and conflict. With very few exceptions, a play is meant to be heard. Sure, dynamic visuals can be important: a chandelier crashes into the crowd during *The Phantom of the Opera*; a helicopter rises into the sky at the climax of Act One of *Miss Saigon*; in *She Kills Monsters*, a coterie of imagined D&D monsters are vanquished with elaborate stage violence. But beneath the spectacle, theatre remains, at its heart, a place for words.

It is striking, then, that as a nation, we sometimes forget to listen. Especially to views and perspectives that differ significantly from our own.

What the Constitution Means to Me is a politically charged play. Heidi Schreck's personal investment and interest in the history of America's founding document and its real-life effect on our lives is not shy about its emotional perspective. As a teenager, Heidi loved this document; now, she's not so sure. How she gets from there to here... well, just listen and you'll find out. She doesn't present this perspective as abstract talking points, pieced together from policy lectures and political stump speeches. No. Heidi's stories are drawn from the lived reality of the women in her family – their values and fears; their hopes and challenges; their suffering and their triumphs. Her stories resonate because they are true. And, for so many of us, joyfully, painfully familiar.

But in the theatre, listening is not a passive activity – it is an act of engagement. And by opening oneself up to perspectives that one might not share forces a person to truly consider the humanity behind them – an experience that we so often fail to manage in real-world

political conversations. Active listening creates space for reflection and introspection rather than immediate judgment. The result is not simply “entertainment”; the result is a carefully curated education in empathy. Because listening is much more than simply hearing the words – it is a choice we make to wrestle with uncomfortable truths, recognizing the validity of multiple perspectives. And hopefully – *hopefully* – carrying those revelations back into the wider, messier, thornier conversations of everyday life.

Let’s listen now. We’ll talk later.

– A-MP and JDK, October 2025



Original Broadway Production Produced by Diana DiMenna, Aaron Glick, Matt Ross, Madeleine Foster Bersin, Myla Lerner/ Jon Bierman, Jenna Segal/Catherine Markowitz, Jana Shea/ Maley-Stolbun-Sussman, Rebecca Gold/Jose Antonio Vargas, Level Forward Cornice Productions, Lassen Wyse Balsam Nederlander Productions/Kate Lear.

What the Constitution Means to Me was commissioned by True Love Productions.

This production originated as part of Summerworks in June and July 2017, produced by Clubbed Thumb in partnership with True Love Productions.

West Coast premiere produced by Berkeley Repertory Theatre, Berkeley, CA, Tony Taccone, Artistic Director/Susan Medak, Managing Director.

What the Constitution Means to Me had its Off-Broadway premiere in New York City at New York Theatre Workshop, Jim Nicola, Artistic Director, Jeremy Blocker, Managing Director, 2018

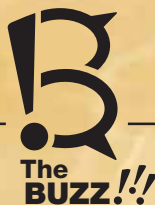
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Dramaturg's Note



Genghis Khan built the biggest Empire the world had ever seen. Building an empire during the lifetime of a single man is impressive enough, but that it had been the biggest, and is now still second biggest in history is extraordinary. Khan had many sexual conquests, yes, but he still championed women – defending his wife against slander, and appointing mothers, daughters, and granddaughters to positions of leadership. Then, during the few decades following his death, the Mongolian Empire completely collapsed, never to stand up again. Why? Scholar Jack Weatherford posits that the rapid fall of that nation was most likely due to women being ousted from positions of leadership. Even the royal court records had the words of women ripped out of them. Professor Valerie Hudson says, “The surest way to curse a nation is to subjugate its women.” With the current attack on women’s rights – particularly access to abortion care and no-fault divorce – we are seeing a rapid backsliding of safety, freedom, and social progress for all people in the US. One Texas A&M study found that the more sexist a country is, the more fragile it is. The US has never been perfect, and Schreck’s play will give you plenty of examples of dark spots in our history; but whether or not the US progresses toward peace and prosperity depends on you. Everyone – women, men, non-binary people, native-born citizens, immigrants – everyone needs to come together, or risk living through the fall of the Pax Americana.

– LF, Oct 2025



Please join us after the performance for The Buzz!!!

– a short, moderated discussion and Q/A session with cast and crew members.

Characters

Heidi Betsy Norton
Legionnaire/Danny Brian David Sloan
Debater Adonia Marion-Brathwaite

Appearing as themselves, in order of appearance:

Justice Potter Stewart, William I. Emerson, Justice Earl Warren,
Justice Antonin Scalia, John C. Eastman, Justice Stephen Breyer, and
Justice Ruth Bader Ginsberg

Production Crew

Properties Master Diane Walton
Dramaturg Leah Flowers

Special Thanks

Dave Charron; The Usual Place; Super Summer Theatre; Kelly Hawes
and Las Vegas Academy; Library District and BZ and NW; Ken
Chapman; Eleos Marso; Alex Rector; Jillian Lupinacci; Michelle Hall
Stowers; Gabriel Soetan; Breon Jenay; Rosalie Miletich

**The performance will run approximately 110 minutes with
no intermission.**

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Who's Who In The Cast



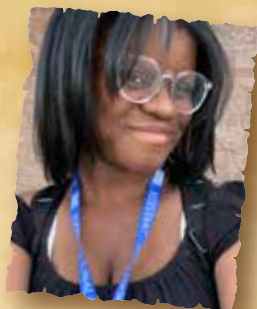
Betsy Norton (Heidi) previously performed with APf in *Indecent*, *Things I Know to Be True*, and *Gloria*. An Indianapolis native, Betsy has been performing since she was just a kid. Some of her professional credits include *The Hotel Nepenthe*, Margo in *Bright Star*, Dyanne in *Million Dollar Quartet*, Hermia in *A Midsummer Night's Dream*, and Janet in

The Rocky Horror Show. She also has been a featured singer in the IPL Yuletide Celebration with the Indianapolis Symphony Orchestra for several holiday seasons. Much love to Ryan and their pups for all the support, and many thanks to APf for the opportunity.

Brian David Sloan (Danny) returns to the stage with A Public Fit after his appearances in *The Minutes* and *August: Osage County*. Having moved to Vegas from NYC in 2016 for a run of Matt Morgan's *Shakespeare* at Planet Hollywood, Brian decided to stick around after making so many great friends in our burgeoning LV arts scene.

Locally, Brian has been seen as Bertozzo in *Accidental Death of an Anarchist* at Cockroach Theatre, directed by the inimitable Allegra Libonati, as well as Duke Frederick/Oliver/Silvius in *As You Like It* at LVLt under the flawless direction of TJ Larsen. Most recently, Brian had the privilege of working with Vegas legend Charlene Sher in her production of *Kindertransport*, directed by all-around genius Jeanmarie Bishop Simpson.





Adonia "Nick" Marion-Brathwaite (Debater) is a senior at Las Vegas Academy and thrilled to make her first official stage debut in *What the Constitution Means to Me*. Although she has performed in classroom productions over the years, she considers this her first true experience on stage, and she could not be more excited to share it with an audience. Her journey with theater began in 8th grade, when she enrolled in

a drama elective. What started as school assignments quickly grew into a passion for performance and writing. Adonia discovered she enjoyed not only being on stage but also creating stories of her own. Writing plays and developing characters gave her a deeper appreciation for the collaborative art of theater, and it has remained an important part of her creative expression throughout high school. Outside of the theater, Nick has a wide range of interests that continue to inspire her artistry. She is a writer and visual artist, often sketching and drawing when she is not working on scripts. She also has a love for music, especially jazz, and often finds inspiration in the work of artists like Laufey. Adonia also enjoys sitcoms like *The Office*, one of her favorite shows of all time. Looking ahead, Nick plans to pursue a career as a therapist, where she hopes to combine empathy, creativity, and communication in meaningful ways. She would like to thank her parents for never doubting her, even during the times when she wasn't cast in anything.

Who's Who In Production



Ann-Marie Pereth (Co-Director) received her MFA in directing from UNLV and is a theatre professor for her alma mater. Directing credits include: *The Minutes*, *The Pavilion*, *Indecent*, *The Piano Lesson*, *An Oak Tree*, *Things I Know to Be True*, *Heroes of the Fourth Turning*, *The Elephant Man*, *Small Mouth Sounds*, *Incognito*, *Wit*, *The Glass Menagerie*, *Foxfinder*, *When the Rain Stops Falling*, *A Summons from the*

Tinker..., *Becky Shaw*, *The Beauty Queen of Leenane*, *A Steady Rain*, *Red Light Winter*, *August: Osage County*, *Belleville*, and *The Trip to Bountiful* for APf; *The Flick* and *Compleat Female Stage Beauty* for CSN; and *The Diary of Anne Frank* at The Smith Center. Ann-Marie also worked with Nevada Conservatory Theatre, directing *The Learned Ladies*, *Rabbit Hole*, *Miss Julie*, *27 Wagons Full of Cotton* and *Glory in the Flower*. She has acted, danced, directed, and choreographed with several renowned theatre training programs and community organizations throughout the country including the Utah Shakespeare Festival, Disney Musicals in the Schools, Pacific Conservatory of the Performing Arts, and American Girl in New York City. Ann-Marie is a co-founder and the Artistic Director of A Public Fit Theatre Company.

Benjamin Ashton (Master Carpenter) is a versatile professional with a BFA in technical theatre from Midwestern State University in Texas. His journey into theatre began after earning a BA in history when he discovered his passion for the performing arts. Inspired by his childhood experiences watching his parents build houses, Benjamin found a natural fit in technical theatre. Since graduating, Benjamin has made his mark with Red River Lyric Opera, local community theatres, and both



local and traveling ballet companies. His expertise extends to event spaces where his technical skills have been instrumental. In addition to his theatre work, Benjamin runs Metavichi Endeavors, a company focused on house building and construction. This venture reflects his early influences and allows him to blend his technical skills with his entrepreneurial spirit. Balancing his time between the stage and construction projects, Benjamin exemplifies a unique fusion of artistic and practical expertise.



Jody (Johannah) Caley (Lighting Design) is a Production Technician with the Las Vegas-Clark County Library District (24 years). For the past 19 years, she has been the Lighting Designer for *Dance in the Desert* at the Summerlin Library Theatre as well as for Nannette Brodie Dance Theatre and the Golden West College Dance Program based in Huntington Beach. She has also worked with

Cirque du Soliel, MGM/Mirage, Imperial Palace, Super Summer Theatre, Signature Productions, Majestic Repertory Theatre, and Rainbow Company here in Vegas. She's also had great fun in Chicago at the Organic Theatre, Steppenwolf Theatre, and Marriott's Lincolnshire Theatre. Her collaborations with APf includes the lighting design on *The Minutes*, *Dancing at Lughnasa* and *Three Days of Rain* in addition to the staged readings presented at Clark County Library. Thanks to APf for the ongoing opportunity to get her toes wet in traditional/non-traditional theatre again after so many years of dance.

Arles Estes (Sound Design) is a composer and sound designer here in Las Vegas, NV. Last season's *The Minutes* marked his return to theatre after a four-year hiatus. Let's see how we've all grown, shall we? #VegasStrong #VegasBeautiful.





Kendra Faith (Costume Design) moved to Las Vegas five years ago after being recruited for the graduate program at UNLV. She earned her bachelor's degree in technical theatre from the University of Omaha with an emphasis in costume design in 2020 and her MFA in costume design from UNLV in May 2023. While living in Omaha, Nebraska, Kendra worked with community theatres The

BlueBarn Theatre and American Midwest Ballet. She also received Outstanding Costume Design for Omaha Entertainment and Arts for her costume design on the world premiere show at the BlueBarn Theatre, *Red Summer*, written by Beaufield Berry. At UNLV, she worked as a graduate assistant, designed 2-3 mainstage shows a year, and became the resident costume designer for A Public Fit. She also taught at the Rainbow Theatre Company, designed a show for them, and worked for a local event coordinating group, Belluscious. Between semesters, she traveled to Utah as a costume assistant for the Utah Festival Opera and spent another summer in Nebraska working for the Nebraska Shakespeare Festival. Kendra now stays busy working all over Las Vegas. She helped build the costumes and was the head of wardrobe for the Spice Girls Tribute show at Excalibur, worked in multiple roles for *Illuminate* at the Strat, and worked full-time in wardrobe for *Awakening* at the Wynn. Currently, she is teaching as an adjunct professor at UNLV and freelances as a tailor.

Leah Flowers (Dramaturg) is a production dramaturg who is proud to be working with A Public Fit Theatre Company again this season. She graduated as a technical theatre major from the Las Vegas Academy of the Arts, earned her Bachelor of Arts in theatre studies from the University of Nevada, Las Vegas, and recently graduated with her Master of Arts in theatre practice from University College Dublin & the Gaiety School of Acting. She currently works as a new development dramaturg, director, and writer, and lives in Dublin, Ireland with her



husband, their daughter, and their cat. Her previous credits with APF include: *The Minutes*, *Dancing at Lughnasa*, *X*, and *Indecent*. She sends love and gratitude to: APF's audience members, Ann-Marie Pereth, Joe Kucan, Jake Staley, Breon Jenay, Josh Berg, Ryan Ruckman, Wilam Fleming, Nicole Unger, Timothy Cummings, Tim Burris, Annette Verdolino, Sabrina Christensen, Brandi Blackman, Lisa Chapman, Kym Mellen, Marcus Weiss; and Kelly, Eugene, Kristen, Kaia, and Katie.

Martin Hackett (Production Stage Manager)

is an emerging theatre professional whose practice emphasizes dynamic collaboration, diversity, and storytelling. As a director, he debuted the premiere performed reading of *Pua'rinkan*, a musical by a new Las Vegas playwright. Previous directing credits include the world stage premiere of Albert Szukalski's *America* as part of the Goldwell Open Air Museum's 40th Anniversary celebrations, and *William Shakespeare's Long Lost First Play (Abridged)* for UNLV's Second Stage. He was assistant director for Nevada Conservatory Theatre's *Mr. Burns, a post-electric play*, and *Mud*. As a writer, his play, *Sometimes You Never Know*, was the centerpiece of the second annual *Parking Lot Plays*. Martin was an original member of the creative devising team behind Nevada Conservatory Theatre's *Cinderella: A Pantomime for Las Vegas* and continued as script supervisor for the production. As an actor, Martin originated the role of Jeff in *The Van Plan*, one of the inaugural *Parking Lot Plays*. Additional acting credits include Willie in *Happy Days* and Pischik in *The Cherry Orchard*, both for Nevada Conservatory Theatre. As a designer, he was the sound designer for Nevada Conservatory Theatre's production of *The Merry Wives of Windsor*. His previous stage management credits include *Cold Buffet* and *ASM on Heroes of the Fourth Turning* with APF. Martin holds a BA in theatre studies from UNLV.





Eric A. Koger (Scenic Design) has designed scenery and lighting all over the country and serves as Resident Scenic Designer for A Public Fit, having designed the majority of APF sets since *A Summons from the Tinker...* in the fall of 2015. This list includes: *The Minutes*, *An Oak Tree*, *Three Days of Rain*, *Things I Know to Be True*, *Recent Tragic Events*, *Foxfinder* (2021), *A Steady Rain*, *August: Osage County*,

The Elephant Man, *Small Mouth Sounds*, *Other Desert Cities*, *The Glass Menagerie*, *Wit*, *The Realistic Joneses*, *The Beauty Queen of Leenane*, *When the Rain Stops Falling*, and *Becky Shaw*. Other accomplishments include designs for upwards of 300 productions, serving as chair of a department of communications studies and theatre, 30 years as a professor of design in the collegiate system and production manager for Freeman Audio Visual.

Diane Walton (Properties), a UNLV graduate with a BA in theatre technology and design, continues to bring her creative expertise to the stage. Currently serving as APF's Associate Production Manager, Diane has showcased her versatility in various roles including scenic designer (*Gloria*, *Keely & Du*, *Brilliant Adventures*, *Lydia*, *Alabaster*, *Lifespan of a Fact*, *Native Gardens*, *True West*, and *Cold Buffet*), properties master (*Foxfinder*, *August: Osage County*, *Indecent*, *X*, *Dancing at Lughnasa*, *The Minutes*, *Silent Sky*, *References to Salvador Dalí...*, and *Cold Buffet*), and stage manager (*Lydia*, *Recent Tragic Events*, *Things I Know to Be True*, and *Cry It Out*). She was part of the technical team for the Nevada Conservatory Theatre's productions of *Fun Home*, *The Flick*, *The Lion*, *Witch*, and *the Wardrobe*, and *Marcus: or the Secret of Sweet*. Diane's passion extends beyond the stage, having worked in community outreach at The Ronald McDonald House Charity. When not immersed in the world of theatre, she enjoys exploring hiking trails, cooking from scratch, and, fun fact, appeared as a contestant on *The Price Is Right* with Bob Barker in the 1980s.





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*whole or partial in-kind donation

**on behalf of the cast of *Indecent*

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Amanda Zommick

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Evan Clary
Michael Connolly
Lily Dang
Susan Danielewicz
Kathryn Dotson
Kathleen Drylie
Toni & Robert
Fahnestock
Iris Fieldman
Amy Fields
Staci Flowers
Laura & Robert
Frankenberg
Monika Grigonis
Corrine Grover
Joanne Grubbs

Taylor Hanes
Joan Israel
Melissa Jacobowitz
Breon Jenay
Adam Johnson
Mary Jones
Glenn Kalaf
Lynn Kantor
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Norm Kresge
Elaine Lutz
Carmen Maher
Gayle J. Mazursky
Michael McKenna
Jacob Moore

Karyne Morris
Joan Mullaney
Bob Toni Nelson
Andy Rogow
Michael Ross
Betsy & Ryan
Ruckman
Jeff & Jenny Scheid
Heidi Spencer
Eva Stowers
Winifred Tang &
Floyd Gibson
Gregg &
Sonia Vermeys

In Loving Memory Of

Debra Block Adler
Jenny Kucan

Toni Malloy-Tudor
Gail Romero

Joe Rossi
Roe Jo Schooler

APUBLICfit

THEATRE COMPANY

APf Mission

In an age where the notion of “neighborhood” is fast evolving into a series of intangible online social media webpages, A Public Fit aims to reinvigorate the tangible community by working with emerging Las Vegas artists to create exciting, innovative, and provocative professional theater. APf believes strongly in the communal power of great stories, dramatic ideas, and the sincere engagement that audiences find in challenging theatrical events. A Public Fit genuinely hopes to unite professional artists and audiences through the most effective form of human connection, treating each production as the beginning of an unending conversation.

APf Staff

Artistic Director	Ann-Marie Pereth
Producing Director	Joseph Kucan
Associate Artistic Director	Jake Staley
Associate Producing Director	Breon Jenay
Production Manager	Brandi Blackman
Assoc. Production Manager	Diane Walton
Director of Advertising	David Adler
Director of Social Media	Frankie Bernstein
Dramaturg	Leah Flowers
Production Assistant	Thaisa Monteiro
Resident Costume Designer	Kendra Faith
Resident Lighting Designer	Josh Wroblewski
Resident Scenic Designer	Eric A. Koger
Resident Sound Designer	Constance Taschner
Chief Financial Officer	Tina Rice

Board of Directors

Andrew Calvert, Dina Emerson, Russell Gollard, Mark Hennes,
Ken Kucan, Elsa Roe, Jack Sawyer, Michael Sharon,
and Kirk Stowers (emeritus)