

BAREFOOT IN THE PARK



atc

ARIZONA
THEATRE
COMPANY



OCTOBER 20 - NOVEMBER 5

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

PRESENTS

BAREFOOT IN THE PARK

BY
NEIL SIMON

SCENIC DESIGNER
TIM MACKABEE

COSTUME DESIGNER
KISH FINNEGAN

LIGHTING DESIGNER
ROBERT J. AGUILAR

SOUND DESIGNER
MATHEW DEVORE

STAGE MANAGERS
JAKOB W. PLUMMER*
GLENN BRUNER*

CASTING DIRECTOR
JZ CASTING
GEOFF JOSSELSOON, CSA
KATJA ZAROLINSKI, CSA

DIRECTED BY
MICHAEL BERRESSE

"Barefoot in the Park" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
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*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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CAST (IN ORDER OF APPEARANCE)

CORIE BRATTER KYRA KENNEDY*
TELEPHONE REPAIR MAN..... MATHEW ZIMMERER*
DELIVERY MAN MARSHALL F. GLASS
PAUL BRATTER TYLER LANSING WEAKS*
MOTHER [MRS. BANKS] GAYTON SCOTT*
VICTOR VELASCO HARRY BOUVY *

THERE WILL BE ONE 15-MINUTE,
AND ONE 10-MINUTE INTERMISSION

ADDITIONAL STAFF

ASSISTANT STAGE MANAGER STAGE MANAGER APPRENTICE
MYKEL MARIE HALL JESS O'CONNOR

UNDERSTUDIES

CORIE BRATTERHAIDEN PEDERSON
TELEPHONE REPAIR MAN..... MARSHALL F. GLASS
DELIVERY MAN JOE JONES
PAUL BRATTER MARSHALL F. GLASS
MOTHER [MRS. BANKS] GRETCHEN WIRGES
VICTOR VELASCO MATHEW ZIMMERER*

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

Cell phones and other devices that make a noise can greatly disturb your fellow audience members and the performers. PLEASE TURN THEM OFF before the performance.

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LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Welcome to ATC's 56th Season and my inaugural year of programming as your Kasser Family Artistic Director. I am honored to share this exhilarating journey with all of you, our esteemed Arizona audience. There is no better play to launch my tenure as AD with than Neil Simon's *Barefoot in the Park*, which I consider a perfect comedy on the 60th anniversary of its Broadway premiere. A quintessential American rom-com, this timeless classic celebrates love, laughter, and the beautiful idiosyncrasies of relationships.

Neil Simon's plays often explore themes of love, human foibles, and the dynamics of relationships. His ability to infuse humor into relatable scenarios has earned him a lasting place in the world of theatre as our premier American comic playwright.

Over the years, *Barefoot in the Park* has continued to be a popular choice for theatre companies and audiences alike. Its enduring popularity speaks to Neil Simon's talent for creating stories that resonate across generations, reminding us of the joy and laughter that can be found in the complexities of human relationships.

The play was met with critical acclaim for its ability to capture the essence of difficult relationships and the humor found in everyday situations. Simon's signature blend of situational comedy, ingenious plotting, and iconic characters resonates deeply with audiences across generations, making *Barefoot in the Park* an everlasting favorite, embedded in the pantheon of great comedies. With its witty banter and endearing characters, *Barefoot in the Park* promises an experience that will warm your hearts and leave you with a smile. It reminds us that despite our differences, love triumphs all.

A handwritten signature of Matt August, consisting of a stylized 'M' followed by a long horizontal line.

Matt August
Kasser Family Artistic Director

LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



"There is nothing in the world so irresistibly contagious as laughter and good humor." – Charles Dickens

We're taking that old saying "Laughter is the best medicine" to heart as we kick off Season 56 with *Barefoot in the Park*, one of the most beloved and longstanding comedies ever written. There's nothing like the belly laughs of an audience that ripple through the theatre, nothing like the feeling that contagious laughter adds to a joyous theatre experience. If you saw our final show of last season, *The Legend of Georgia McBride*, you know how good it feels to laugh with a crowd in the theatre.

Studies show that in a world of serious, laughter is good for us! It's good for our minds ... it's good for our hearts ... it's good for your souls. Children know this well; it's said they laugh as many as 400 times a day, while adults average about 15 daily laughs. We NEED excuses to laugh more!

At the end of the day, theatre is about FEELING. It's about creating memories. It transports us to another place and immerses us in another world for a few hours. It's about sharing experiences with strangers and friends.

While our professional staff, the cast, and crew create theatre for you, it's not complete without you in the audience. Your steadfast support of ATC makes all this possible. When you buy tickets, make charitable contributions, and encourage your friends to attend the theatre, you are contributing to a vital resource of humanity in our community.

So let's laugh. And cry. And feel. Together.

Neil Simon once said, "I was constantly being dragged out of movies for laughing too loud." Theatre is for ALL the emotions. ALL the feels. So don't miss a moment that only live theatre brings. And, we promise we'll never drag you out of the theatre for laughing too loud!

Enjoy!

Geri Wright
Executive Director

LETTER FROM BOARD CHAIR

PAT ENGELS



As your new Board Chair, it is with immense pleasure and excitement that I extend to you a warm and heartfelt welcome to the opening of our 56th season at ATC. As we gather once again, we are reminded of the magic, the wonder, and the power of live performances.

The stage is set, the curtains drawn, and the spotlight ready to illuminate the talents and passions of countless artists who have poured their hearts and souls into creating captivating stories, heart-stirring melodies, and breathtaking visual sets. This season promises to be a journey through time, emotion, and imagination, and we are honored to have you join us on this adventure.

In an age dominated by screens and digital experiences, the value of live performances cannot be overstated. There is a certain electric energy that fills the air when performers take to the stage, when audiences' collective breath holds in anticipation, and when the emotions shared between actors and viewers are tangible, unfiltered, and immediate. This shared experience creates a bond that transcends the ordinary.

As we embark on this new season, know that you are part of preserving our cultural heritage and contributing to the vibrant tapestry of creativity that enriches our community. Thank you for joining us in celebrating the indomitable spirit of imagination and the joy of shared experiences that remind us of our common humanity. Together, let us applaud the magic that unfolds tonight, creating memories that will linger in our hearts long after the final curtain call.

With deep appreciation,

Pat Engels

Pat Engels
Board Chair

ABOUT THE PLAY

It's the 1960s. You meet someone. You get swept off your feet. You fall in love. You marry them.

Boom. End of story. At least, that's what a majority of the films from that time look like. Audrey Hepburn falls in love with Fred Astaire. Debbie Reynolds falls in love with Gene Kelly. Actually ... a ton of ladies fall in love with Gene Kelly. But what happens after they fall in love?

Let's be real. Falling in love while dating is easy. Moving in together and staying in love is a whole new ball game. It's why so many people today decide to move-in together before getting married. They want a nice trial period before having to be together till death do them part. As you might already know, test runs weren't very common back then. So it was sink or swim. Could you accept the other person's flaws? Could you accept your own?



Barefoot in the Park is the epitome of two young lovers making that exact discovery. After a blissful week of honeymooning, the newlywed Bratters start to settle into real life in their very real, very small apartment. Goodbye niceties, hello reality. As they try to find the positive in their less than ideal

living situation, they begin to discover discrepancies in their personalities.

Still buzzing from their honeymoon, Corie's rose-colored glasses take away the sting of having to climb up to the top floor. Paul, on the other hand, has had a swift return to reality. His focus shifts as the potential to advance at his law firm looms. However, paying top dollar for a small apartment on the top floor of a building with no elevator, surrounded by curious characters on every floor of the building, begins to take a toll on Paul. While Corie sees a bedroom, Paul sees a closet. She sees a wonderful split level, he sees another flight of stairs. Corie sees a beautiful place to gaze at the stars, Paul sees a hole in the skylight. She wants to enjoy a night out on the town, he wants to buckle down and focus on his latest court case.

Eventually, Corie's spontaneous spirit wins out and leads them to a night full of foreign experiences choreographed by their new neighbor Mr. Velasco. And as if dragging Paul along for the ride wasn't enough, Corie finesses her mother, Ethel, into joining them as well.

Throughout the night, the disparity between the newlyweds becomes more evident. Their struggle to overcome their differences even drives them apart temporarily. However, by the end of the play, the two explore why their differences just might be the thing that brought them together in the first place. *Barefoot in the Park* honors the growing pains that many couples go through to reach a new level of love. The kind of love that enables them to see past the differences of their partner and even appreciate them.

This charming Neil Simon play was only the second play he had ever written. Simon had written for television for nearly 20 years before writing for the stage. He had wrestled with *Barefoot in the Park* for quite some time. The first act alone took more than



ABOUT THE PLAY



four months to write! Ultimately, he decided to put his foot on the gas to just finish it.

As with many artists, taking inspiration from his own life gave him a little boost. His relationship with dancer Joan Baim served as the foundation for *Barefoot in the Park*. While writing theatrical skits for a camping resort in the Poconos, Simon

met Baim, who was serving as a camp counselor at the time. That same year, they married and stayed married for 20 years.

What was originally a small tribute to his own love story turned out to be much more. Simon was in no way expecting *Barefoot in the Park* to gain the traction that it did, seeing that this was only his second play. And yet, that play followed by *The Odd Couple* earned him the title of “the hottest playwright on Broadway.” From then on, Simon was known for finding the funny in the frustrating.

Thanks to Corie and Paul, we can learn to do the same. And by doing so, we can better the relationships with those we love most. After all, it’s a lot easier to gain a little perspective on trivial problems when you don’t have to go through them yourself. Right?

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ABOUT THE PLAYWRIGHT



American playwright and screenwriter **Neil Simon** (1927-2018) is widely regarded as one of the most successful, prolific, and performed playwrights in theatre history. In addition to *Lost In Yonkers*, which won a Tony Award and Pulitzer Prize, his plays and musicals include *Come Blow Your Horn*, *Little Me*, *Barefoot in the Park*, *The Odd Couple*, *Sweet Charity*, *The Star-Spangled Girl*, *Plaza Suite*, *Promises, Promises*, *Last of the Red Hot Lovers*, *The Gingerbread Lady*, *The Prisoner of Second Avenue*, *The Sunshine Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song*, *I Ought to be in Pictures*, *Fools*, *Brighton Beach Memoirs*, *Biloxi Blues*, *The Odd Couple* (female version), *Broadway Bound*, *Rumors*, *Jake's Women*, *The Goodbye Girl*, *Laughter on the 23rd Floor*, *London Suite*, *Proposals*, *Hotel Suite*, *The Dinner Party*, *45 Seconds from Broadway*, *Oscar and Felix*, and *Rose's Dilemma*.

In addition to the film adaptations he wrote of many of his plays, his screenplay credits include *After the Fox*, *The Out-Of-Towners*, *The Heartbreak Kid* (original 1973 version), *Murder by Death*, *The Cheap Detective*, *Seems Like Old Times*, *Only When I Laugh*, *Max Dugan Returns*, *The Slugger's Wife*, *The Marrying Man* and *The Odd Couple II*. Other motion pictures based on stage plays include *Come Blow Your Horn*, *Sweet Charity* and *The Star-Spangled Girl*. For television, Simon wrote series, teleplays, and motion pictures including *The Tallulah Bankhead Show*, *The Sid Caesar Show*, *The Phil Silvers Arrow Show*, *The Phil Silvers Show*, *The Garry Moore Show*, *The Trouble with People*, ABC's *Broadway Bound*, and *Jake's Women*.

Books by Neil Simon include *Rewrites*, *A Memoir*, *The Play Goes On*, four omnibus collections of Neil Simon's plays (*The Comedy Of Neil Simon*, *The Collected Plays Of Neil Simon, Vol. II*, *The Collected Plays Of Neil Simon, Vol. 3*, *The Collected Plays Of Neil Simon, Vol. 4*), and *Lost In Yonkers* (screenplay).

Simon received more Academy and Tony Award nominations than any other writer. Awards he received include the Pulitzer Prize for *Lost In Yonkers*, Emmy Awards for *The Sid Caesar Show* and *The Phil Silvers Show*, Tony Awards for *The Odd Couple*, *Biloxi Blues*, and *Lost In Yonkers*, and a special Tony Award for Overall Contribution to the Theatre. His nominations include Tony Award Nominations for *Little Me*, *Barefoot in the Park*, *Plaza Suite*, *Promises, Promises*, *The Last of the Red Hot Lovers*, *Brighton Beach Memoirs*, *Broadway Bound*, *Lost in Yonkers*, and *The Goodbye Girl* (musical). Other nominations include a Writers Guild Screen Award for *The Odd Couple* and *The Out-Of-Towners*, a Writers Guild Laurel Award, an American Comedy Award for Lifetime Achievement, and a Writers Guild Screen Award Nomination for *Barefoot in the Park*, as well as an Oscar Nomination for *The Odd Couple*, an Evening Standard Award, a Sam S. Shubert Foundation Award, Kennedy Center Honors, a UCLA Medal, a Peggy V. Helmerich Distinguished Author Award, and a William Inge Theater Festival Award for Distinguished Achievement in the American Theater.

CAST



Harry Bouvy (Victor Velasco) is making his ATC debut. He most recently appeared on Broadway in *Parade*, which won the Tony Award for Best Musical Revival. National tour roles include Dr. Dillamond in *Wicked*, Carmen

Ghia in *The Producers*, and Sir Robin in the Las Vegas production of *Spamalot*. Off-Broadway credits include Dr. Chilton and Hannibal Lecter in *Silence! The Musical* (original cast recording), and The Common Man in *A Man for All Seasons*. Regional theater credits include Herbie in *Gypsy*, John Adams in *1776*, Wadsworth in *Clue*, the D'Ysquith Family in *Gentlemen's Guide*, Higgins in *My Fair Lady*, Nathan Detroit in *Guys & Dolls*, and Louis in *Angels in America*. Bouvy has also done four one-man shows: *I Am My Own Wife*, *Fully Committed*, *This Wonderful Life*, and *Chesapeake*. Film credits include the indie *God's Time*, and TV credits include *American Horror Story*, *New Amsterdam*, *Blacklist*, *Blue Bloods*, *Billions*, *Law & Order*, and *Sex & The City*. @harrybouvy
harrybouvy.com



Marshall F. Glass (Delivery Man, U/S Paul Bratter, Telephone Repairman) most recently appeared in ATC's *The Legend of Georgia McBride* in the Ensemble and as Casey U/S. Glass is an Arizona native who has been acting since he

was 10 years old. His theatrical credits include *The Rainmaker*, *Tribes*, *The Curious Incident of the Dog in the Night-time*, *Airness*, *Much Ado About Nothing*, *Wittenberg*, *Romeo and Juliet*, and *Two Gentlemen of Verona*. He is currently part of a group of actors that performs at various

children's hospitals in metropolitan Phoenix called Partners that Heal and a member of Patient Pending Sketch Comedy group. You can also catch him on most weekends as an event coordinator for the beautiful Wright House in Mesa. Glass would love to thank the beautiful friends and family who grace his life with joy, laughs, and love.



Kyra Kennedy (Corie Bratter) is making her ATC debut. A New York City-based actress and musician, she most recently originated the role of Monica Lewinsky in the world premiere play *When Monica Met Hillary* (Miami

New Drama). She originated the role of Kat Arujo in the World Premiere of *Mystic Pizza the Musical* and played Francine/Jenna and Dawn U/S in the first national tour of *Waitress*. Regional credits include Shelby in *Steel Magnolias* (Pittsburgh Public), Louise in *Gypsy* (Sharon Playhouse), Sara in *Murder Ballad* (Playhouse Square), and Wendla in *Spring Awakening* (Beck Center for the Arts). Endless love and thanks to her peeps.
@kyramkenedy | kyramkenedy.com



Gayton Scott (Mother [Mrs. Banks]) ATC debut. Broadway: *Gypsy* starring Bernadette Peters director Sam Mendes, *The Women* starring Cynthia Nixon, *Present Laughter* starring Frank Langella. National Tours:

My Fair Lady Lincoln Center Theater production director Bartlett Sher, *An American in Paris* director Christopher Wheeldon. European tour of *King Lear*. Off-Broadway: *Bunty Berman*

CAST

Presents, Abigail's Party both at The New Group directed by Scott Elliott, *Indecretions* at Phoenix Theater directed by Jonathan Silverstein, *The Tutor* Prospect Theater among many others. Regional work includes: Repertory Theater of St. Louis, Baltimore Center Stage, Pioneer Theater Company, Long Wharf Theater, Shakespeare Theater of NJ, Triad Stage, Gulfshore Playhouse, Williamstown Theater Festival among many others. Film/TV: *Forbidden Love*, *PS I Love You*, *As the World Turns*, *Guiding Light*, *Law and Order:CI*, *Great Performances PBS*. Gayton studied acting with the late William Esper.



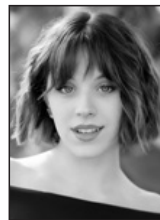
Tyler Lansing Weaks (Paul Bratter) is making his ATC debut. New York credits include Jason Chenier in *Take Me Out* (Second Stage, Schoenfeld; won Tony Award for Best Revival of a Play), *The New Yorkers* (Encores!), and

Macbeth (Lincoln Center). Select regional credits include Spike in *Vanya and Sonia and Masha and Spike* (Old Globe, Huntington), Syracuse in *Comedy of Errors* (Hartford Stage), Jim in *The Glass Menagerie* (Barrington Stage), and *Sparrowgrass* (Trinity Rep). TV credits include *The Good Wife* (CBS), *Elementary* (CBS), *NCIS: New Orleans* (CBS), and *The Equalizer* (CBS). Select film credits include *The Chaperone*, *A Rainy Day in New York*, and *Nighthawks*. Tyler has an MFA in Acting from Brown/Trinity and is repped by A3 Artists and Vanguard Management. As always, thanks Paige!



Mathew Zimmerer (Telephone Repair Man, U/S Victor Velasco) last performed with ATC many years ago as Gilley in *I'm Not Rappaport*. This past year, he appeared as Niels Bohr in *Copenhagen* with Actors Studio 66 in Albuquerque,

as several British villains in *The Victorian Ladies' Detective Collective* at The Public Theatre of Maine, and as Pompey, et al. in *Antony & Cleopatra* with Southwest Shakespeare. Selected credits include Gyp DeCarlo in *Jersey Boys* (Phoenix Theatre); Walt in *A Public Reading ... About the Death of Walt Disney* (iTheatre Collaborative); Stone in *City of Angels*, MacMurphy in *One Flew Over the Cuckoo's Nest*, Father in *Ragtime*, and Capulet in *Romeo and Juliet* (Theaterworks); Bill in *Lobby Hero* and Bruce in *Blue/Orange* (Actors Theatre); and Victor in *The Price* and Reuven in *The Chosen* (AZJTC). Thanks ATC! Abundant love (huff, huff) to Mary (huff, huff) and the fam (phew!).



Haiden Pederson (U/S Corie Bratter) is a Junior BFA Musical Theatre major at the University of Arizona making her ATC debut. Select previous theatrical credits include Rusty in *Footloose*, Abigail in *The*

Crucible, Wednesday in *The Addams Family*, and Tanya in *Mamma Mia!* She recently made her producer/performance debut at the popular New York City venue 54 Below. She is a winner of *Broadway World's Next on Stage*. Enjoy the show! @itsjusthaiden

CAST



Gretchen Wirges (U/S Mother [Mrs. Banks]) has appeared on many Tucson stages and directed for several of Tucson's theatre companies. Some of her favorite roles include Margery in *Hand to God* (Arizona Onstage Productions) and Rumpet (Scrooge) in *Sonoran Desert Carol* and Annabella in *Ada and the Engine* (Scoundrel and Scamp Theatre). As an accomplished playwright, her plays have been produced locally to great success. Wirges has served as a mentor/director for Live Theatre Workshop's Young Playwrights program for the last three years and for Scoundrel and Scamp's youth theatre classes for the last two years.



Joe Jones (U/S Delivery Man) is making his ATC debut. Select credits include Pierre in *Piaff* (West End/Peter Hall Co.) and Bernard in *Death of a Salesman* (Janet Suzzman Co.). TV/Film credits include Felix Manning in *Daredevil* (Disney+), Oppenheimer in *Nuclear Secret* (BBC), Jimmy Conway in *Locked Up Abroad* (Nat Geo), and Virgil Earp in *OK Corral* (BBC). He won Best Actor for *The Tunnel* at the Inwood Film Festival NYC. Thank you for keeping theatre alive ...!

THE CREATIVE TEAM

Neil Simon (Playwright) See Page 8.

Michael Berresse (Director) is making his ATC debut. Berresse is a Tony and Olivier Award-nominated actor and OBIE award-winning director. He has appeared in more than 6,000 performances in a dozen Broadway shows including *Kiss Me, Kate*, *The Light in the Piazza*, *A Chorus Line*, *Chicago*, *Guys & Dolls*, *Damn Yankees*, *Carousel*, and most recently as Bob Mackie in *The Cher Show*. As Director/Choreographer, Berresse's credits include the world premieres or NYC debuts of [title of show] (On and Off-Broadway), *Darling Grenadine* (Roundabout Theatre Company), *Now. Here. This.* (Vineyard Theatre), *Analog and Vinyl* (Weston Playhouse), *Call Fosse at the Minskoff* (Powerhouse Theatre), *The Golden Apple* (Encores!), *The Last Five Years* (ACT San Francisco), and *A Christmas Story* (Pittsburgh Public Theatre), as well as *Round*

and Round the Garden, *Once, Next to Normal*, *Million Dollar Quartet*, *Peter and the Starcatcher*, and others. On Film and TV, Michael can be seen rescuing Haley Joel Osment in Steven Spielberg's *A.I. Artificial Intelligence*, terrorizing Russell Crowe in Kevin McDonald's *State of Play*, and generally playing various ne'er-do-wells on shows from *Law & Order* and *Person of Interest* to *The Good Wife* and others.

Tim Mackabee (Scenic Designer) Broadway: *The Elephant Man*, *Mike Tyson: Undisputed Truth*. West End: *The Elephant Man*. Off-Broadway: *Heathers*, *Darling Grenadine*, *The Last Match* (Roundabout), *Poor Yella Rednecks*, *Vietgone*, *Important Hats of the Twentieth Century* (MTC), *Guards at the Taj*, *Describe The Night*, *The Penitent*, *Our New Girl* (Atlantic), *Luce* (LCT), *Gigantic* (Vineyard). Regional: *oh yeah lots*. Music Video: Carly Rae Jepsen's "Surrender My Heart". TV:

THE CREATIVE TEAM

Amy Schumer: Live at the Apollo (HBO), *Smash*. Education: NCSA, Yale School of Drama. @timmackabeedesign

Kish Finnegan (Costume Designer) happily calls Tucson her home of 35 years, where she is the resident costume designer for ATC. Her recent design credits include *The Glass Menagerie*, *Justice*, *Silent Sky*, *American Mariachi*, *Outside Mullingar*, *Low Down Dirty Blues*, *King Charles III*, *The Origins of Happiness in Latin*, *Hair*, and *Romeo and Juliet*. Other credits include *Million Dollar Quartet*, *You're a Good Man, Charlie Brown*, and *American Mariachi* at South Coast Repertory as well as the world premieres of *The Kite Runner* with The San Jose Repertory Theatre and *The Tutor* at Village Theatre in Washington. She also enjoys working with Tempe-based Childsplay including designs for *The Yellow Boat*, *Go Dog Go*, *Junie B. in Jingle Bells*, *Batman Smells*, *Seussical*, and *NeverEnding Story*. Finnegan is a graduate of California Institute for the Arts. She began her career designing costumes for Team USA Synchronized Swimming and for aquatic shows in Las Vegas, Japan, Hong Kong, and Australia.

Robert J. Aguilar (Lighting Designer) (LatinX) is making his debut at ATC. Credits include designs for Seattle Rep, Portland Center Stage, ACT, The 5th Avenue Theater, The Old Globe, Pittsburgh Public Theater, Denver Center for the Performing Arts, Intiman Theater, Utah Shakespeare Festival, Cincinnati Playhouse in the Park, Milwaukee Rep and Village Theatre, and others. Film credits include *The Jinx and Dela Holiday Special* and *Potato Dreams of America*. Aguilar is the Lighting Director at Seattle Rep and a member of USA829. robertjaguilar.com

Mathew DeVore (Sound Designer) made his ATC debut as the Sound Designer of *The Glass Menagerie* and most recently worked on *The Legend of Georgia McBride* as the Associate Sound Designer. DeVore is no stranger to the company – he first began working with ATC in Phoenix in 2006 when he was part of the Herberger Theater Center staff. He moved to Tucson in 2011 to become ATC's Production Sound Engineer and, in 2019, he took on the role of Sound Supervisor. Other sound design credits include *Noises Off*, *No Way to Treat a Lady*, *Nine*, and *Boeing Boeing* (Phoenix Theatre); *Fences*, *Crumbs from the Table of Joy*, *My Secret Language of Wishes*, and *Lady Day at Emerson's Bar & Grill* (Black Theatre Troupe); and *Charlotte's Web* and the world premiere of *Unstoppable Me* (Phoenix Theatre's former Cookie Company). As engineer for ATC, favorite shows he mixed include *Next To Normal*, *Xanadu*, and *American Mariachi*. DeVore is thrilled to be designing for this production of *Barefoot in the Park*.

Jakob W. Plummer (Stage Manager) is making his ATC debut. Originally from Galion, Ohio, his Broadway credits include *Oslo* (Tony Award Best Play), *Sunday in the Park with George*, *A View from the Bridge* (Tony Award Best Revival of a Play), *The Crucible*, and *Pretty Woman*. Additional credits include The MET Gala, Tiffany & Co., The GRAMMY Awards, The Kennedy Center, Lincoln Center, Juilliard, A.R.T., The U.S. Open, TEDTalks, The New Group, Primary Stages, Classic Stage, Weston Playhouse, The Junior Theatre Festival, and Heartbeat Opera. He is a Baldwin-Wallace Alum.

Glenn Bruner (Stage Manager) recently retired after 25 seasons as ATC's Production Stage Manager. During his career, he has worked at Kansas City Repertory Theatre, Alley Theatre, Pasadena

THE CREATIVE TEAM

Playhouse, Dallas Theater Center, Baltimore's Center Stage, Studio Arena Theatre, and Maine's Portland Stage Company. He was the Assistant Stage Manager for the world premiere stage production of *On the Waterfront* at the Cleveland PlayHouse, and he stage managed the Off-Broadway premiere of Alan Ayckbourn's *Season's Greetings*. Bruner has been the voice of many radio and television commercials, and he worked on-air for Texas Public Radio in his hometown of San Antonio. For 23 years, he was a member of the Entertainment Production Staff for Major League Baseball's All Star FanFest and Play Ball Park. Bruner was the 2012 recipient of Actors' Equity Association's Lucy Jordan Recognition Award, and he was ON Media's Tucson Arts Hero for October 2018. He has been a member of AEA since 1981.

Mykel Marie Hall (Assistant Stage Manager) is excited to be returning for her third season at Arizona Theatre Company. Her favorite credits include ASM for *Pirates of Penzance* and PA for *The Conclusion of Henry VI Parts 2 and 3* (Utah Shakespeare Festival) and PSM for *Legally*

Blonde, Assassins, and *42nd Street* (Southern Utah University). Hall received her BS in Theatre Arts and Psychology from Southern Utah University. All the love and gratitude to her friends and family for their endless support and encouragement.

JZ CASTING - Geoff Josselson, CSA and Katja Zarolinski, CSA (CASTING) are returning to ATC, where they cast *Cabaret*, *Chapter Two*, and *Man of La Mancha*. New York casting projects include *The Civilians*, Ensemble Studio Theatre, and Irish Repertory Theatre. They have provided casting for regional theatres including Alley Theatre, Arena Stage, Asolo Repertory Theatre, Baltimore Center Stage, Cape Playhouse, City Theatre Company, Kansas City Repertory Theatre, Kennedy Center, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, People's Light, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory, Signature Theatre, Theaterworks Hartford, Theatre Studio Theatre, Weston Theater, and Woolly Mammoth. jz-casting.com

EXECUTIVE LEADERSHIP

Matt August is the Kasser Family Artistic Director. He is a theatre, opera, and film director and educator whose productions have broken box-office records on Broadway (*Grinch*) and played in London, across the UK, Off-Broadway, in major Regional theatres, at festivals, on national tours, at the Grand Ole Opry, and for three holiday seasons at Madison Square Garden. His work has been featured on television talk shows and NPR and performed at the White House for President Bush, Cabinet Members, and military children.

He was the Associate Director to multi-Tony-winning director Jack O'Brien on the Broadway productions of *Henry IV*, *The Full Monty*, *The Invention of Love*, and *Imaginary Friends*. He was promoted to Resident Director on Tom Stoppard's *The Invention of Love*, for which both lead actors received Tony Awards, and on the Tony-winning *Henry IV* (Best Director and Best Revival). He also directed the Australia production of *The Full Monty*, earning a Helpmann Award co-nomination for Best Direction. He has directed World, American, and Regional Premieres including the

EXECUTIVE LEADERSHIP

record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Martin Landau), *In the Heights* (starring Anthony Ramos in his AEA debut), and *King Charles III* and *The Gospel According to Thomas Jefferson, Charles Dickens, and Count Leo Tolstoy: Discord* for Arizona Theatre Company.

His productions have been recognized with nominations and awards from LA's *Ovation*, Washington, D.C.'s *Helen Hayes*, Arizona's *Mac*, San Francisco's *Bay Area Critics, Broadway World*, Utah's *Audience Choice*, and Australia's Helpmann Awards. His work has appeared on Year End Top Ten lists for the *LA Times*, *San Francisco Chronicle*, *Huffington Post*, *Arizona Republic*, *Oakland Tribune*, *Arizona Daily Star*, *San Jose Mercury News*, and *NPR/KQED*. He has been awarded internships, fellowships, and residencies from the Old Globe Theatre, Drama League, Oregon Shakespeare Festival, The Acting Company, Robert Wilson's Watermill Center, the Juilliard School, The Wrestling School, and San Francisco's Zen Center. In addition to theatre, he was awarded the Panavision New Filmmakers Grant and directed the award-winning short family film *How to Get to Candybar*.

In 2006 and 2007, August directed the Broadway productions of *Dr. Seuss' How the Grinch Stole Christmas – The Musical*, which broke box office records and has been touring every year since 2008, including a UK production in 2019. His production of *A Christmas Carol* ran for five years at Ford's Theatre, and his Shakespeare productions include *Much Ado About Nothing* (Pioneer), *Two Gentlemen of Verona* (Old Globe and Acting Company), *Tempest* (Hanger), *Romeo and Juliet* (National Shakespeare Company), and *Merry Wives of Windsor* (Acting Company). He recently directed the opera *La Boheme* (starring

Marina Costa Jackson) and *Pirates of Penzance* at Noorda Center.

He served on panels and committees for the Society of Directors and Choreographers, and has mentored emerging directors through both the SDCF and Drama League as well have having taught directing as an Assistant Professor at Utah Valley University. MattAugust.com

Geri Wright, Executive Director, joined ATC in January 2020 and was Managing Director of the company through its most challenging time ever. While the COVID shutdown posed many challenges, it afforded the opportunity to reimagine the 55-year-old organization's structure from top to bottom to ensure sustainability into the future.

Geri brings more than 25 years of nonprofit leadership, management, and fundraising experience to ATC, including as CEO at Act One, where she more than doubled the organization's impact. She also served as Chief Development Officer at the American Red Cross for four years and Director of Development at the Heard Museum for more than 11 years.

Her love of theatre started at Radio City Music Hall in New York City on a school field trip and has grown into a passion for the arts today. Throughout her career, she has been a passionate advocate for the importance that the arts play in creating healthy and prosperous communities. She was recently recognized as a Titan 100 Phoenix CEO and was named one of the *Phoenix Business Journal's* 2019 Outstanding Women in Business. She also has been honored with an assortment of acknowledgments for her work in the charitable community. Wright and her family, along with two horses and an Australian cattle dog, reside at the base of the McDowell Mountains in North Scottsdale.

IN CONVERSATION WITH SCENIC DESIGNER TIM MACKABEE



Tim Mackabee's set design for *Barefoot in the Park*.

Kasser Family Artistic Director Matt August and *Barefoot in the Park* Scenic Designer Tim Mackabee sat down recently and discussed their careers, inspirations, and creativity.

MATT AUGUST: Tim, it seems like you and I had a very similar trajectory when we got out of graduate school. You went to a big program on the East Coast – Yale – and I went to CalArts on the West Coast. We both trained in the Ming Cho Lee lineage, although the designers at CalArts received that training second generation from Chris Barreca. We then both entered professional theater by way of assisting senior designers and directors. Tell me a little bit about those early formative years with Ming and other designers, and how they influenced the work that you then did independently.

TIM MACKABEE: It's interesting, because when I first moved to New York after undergrad, I felt like you could design a lot of shows for \$500, and they all looked the same. I have found that my experience is similar to many and, in order to make a living, I began assisting. Although those were some great and informative years, there was a fast ceiling.

Considering whether to pursue grad school, I hesitated. My mentor Neil Patel, with whom I'd

been working, advised me to take two or three years to mature as a designer outside of New York and focus intensely on improving my skills. I was feeling stuck and unable to progress to larger projects or major regional theaters.

His guidance led me to attend Yale. I had an OK time, there is no glamorizing grad school; I faced challenges, and taking criticism wasn't my strong suit. During that time, I didn't worry about problems like money and production staff; instead, I worried about what I wanted my design to be, which was actually quite helpful.

After I left grad school, I started doing associate work on Broadway, this is what I mostly did for five or six years. Grad school doesn't immediately flip a switch where everyone's knocking at your door, however, the associate work I was getting was better paying and had better hours. I eventually found myself at a point where I had another pivotal decision to make. The financial dynamics shift – designers receive fees, assistants and associates get weekly wages. Some opt for the comfortable associate route, sidestepping the additional responsibilities. However, I desired

MATT AUGUST IN CONVERSATION WITH SCENIC DESIGNER TIM MACKABEE

more. In time, my shift occurred. More personal design work, less assisting, until it became my primary focus.

Now, I rarely assist unless someone truly needs a favor – which is rare, fortunately. My journey has transformed into my own projects, a change requiring numerous shows. It's an all or nothing, so you have to be good at all, I have found.

MA: You and Director Michael Berresse have worked together extensively. Tell me a little bit about that relationship and how you guys came to be such close collaborators.

TM: Funny enough, we started working together when I was an associate set designer before grad school. It was a Neil Patel show called *[title of show]* that started Off-Broadway at the Vineyard Theatre, and it did a bunch of jumping around Off-Broadway before it went to Broadway.

In the role of an associate designer, directors might not always extend the warmest treatment – you're not in the lead position. Despite that, having the ability to assist and solve issues is key. Michael Berresse, though, never treated me as less. He treated me as an equal. Even back when I was a young associate, he'd ask for my input, genuinely valuing it. Few directors do that. After our collaboration on Broadway, we stayed connected. His directing career soared, and his approachable nature made our work pleasant.

He fights for his vision and admits when he's uncertain. We don't always agree, which I think is the best part of a collaboration. Everyone shouldn't agree all the time because that means you're probably making the same thing over and over. He's a great guy.

MA: You are no stranger to designing for Neil Simon. What is unique about the way to approach comedy in general, and Neil Simon specifically?

TM: You have to be very careful with Neil Simon's works. While many plays can receive revivals, Neil Simon's comedies require preservation. His

intended pacing, structure, and set design are crucial. There is a ground plan that you can make changes to, however, he's really got it all figured out. That is not to say I can't be creative. Altering the core can disrupt the mathematically precise comedic flow from Person A to Person B.

The play's foundation must remain intact – it's a specific formula. This was our initial discussion with Michael. We could be creative, but certain elements are essential. A comedy set in one room demands specific features that cannot be dismantled. These essential elements define the play's integrity. It's not a case of a simple white box with a chair; it necessitates a window, a sense of place, and spatial dynamics. While internal creativity thrives, the foundational structure remains unaltered.

MA: What has been your biggest inspiration as a designer?

TM: Though I do enjoy the opera from time to time, my passion lies in musical theater, particularly the grand productions of the '80s and '90s that influenced me. In the beginning, I imitated other designers, borrowing ideas and learning the difference between paper designs and stage realities. Assisting renowned designers like John Lee Beatty shaped my inspiration.

Interestingly, the trend has shifted away from those grand productions recently, possibly due to factors like the pandemic and economic changes. However, I sense a desire from the audience to reclaim that larger-than-life theatrical experience. The next 10 to 20 years should be interesting as we navigate this shift.

For the full
conversation,
scan here





ABOUT ATC



Recognized as the Official State Theatre of Arizona with a legacy started in 1966, ATC has an unwavering commitment to delivering exceptional theatrical experiences to the communities of Tucson and Phoenix. As the sole LORT (League of Resident Theatres) professional nonprofit regional theatre in Arizona, ATC proudly sets the gold standard for artistic excellence and innovation.

ATC is led by Executive Director Geri Wright and Kasser Family Artistic Director Matt August. Each season, ATC employs world-class artists to produce professional theatre, reaching an audience of over 130,000 patrons through mainstage productions, student matinees, and community outreach.

MISSION

Arizona Theatre Company's mission is to create world-class theatre about what it means to be alive today – inspiring curiosity and creativity, sparking empathy and joy – bringing all Arizonans together.

VISION

Arizona Theatre Company's vision is to transform the lives of every Arizonan through the power of theatre.

ATC supports its vital mission with these key initiatives:

ATC Mainstage

Each season, ATC produces five mainstage productions, bringing together the best talent from across Arizona, the country, and the world. ATC

playwrights, directors, designers, actors, and production teams represent the finest artists and technicians working today.

Engagement in Phoenix and Tucson ... and Beyond

ATC operates in two major cities, unlike any other LORT theatre in the country, providing a place for communities across Arizona to gather, share, and explore the art-making process, reaching beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for all.

New Play Development

ATC provides playwrights and theater makers, both locally and internationally, a place to develop their work. Through workshops and readings, we give artists a place to incubate and launch productions, both at ATC and beyond. ATC is also proud to support emerging voices with the annual National Latine Playwrights Award and Festival.

Education and Outreach

ATC delivers inspiring experiences in a number of ways, both connected to our stage and beyond our walls, in schools, and across the state. Core programs of our education efforts include Student Matinees, playguides, and post-show discussions.

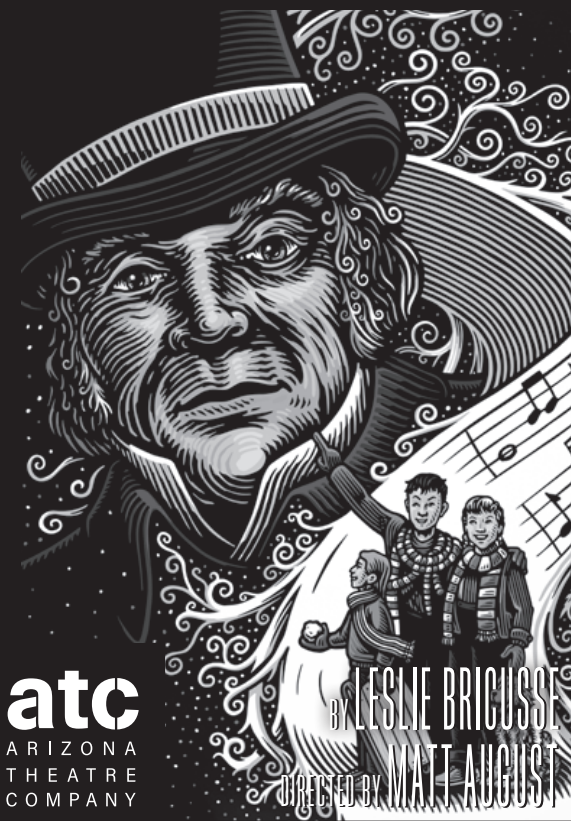
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We strive to put our values at the center of who we are and what we do – continuously connecting our audiences, artists, staff, and stakeholders to our core values, creating a true sense of belonging, equity, and diversity within the organization and the communities we serve. Nowhere is this more important than the work we build and perform on our stages.

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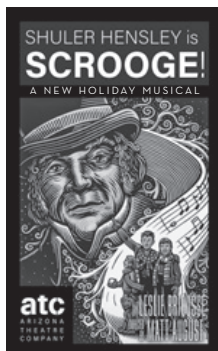
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PROFILE: MATT AUGUST



Named Arizona Theatre Company's Kasser Family Artistic Director in January 2023, Matt August brings experience as a theatre, opera, and film director as well as educator. His productions have broken Broadway box-office records (*Dr. Seuss' How the Grinch Stole Christmas*) and played in London,

across the UK, Off-Broadway, in major regional theatres, at festivals, on national tours, at the Grand Ole Opry, and for three holiday seasons at Madison Square Garden. His work has also been featured on television and radio including NPR, in many film festivals, and even at the White House.

Q: You are no stranger to ATC; what was your first involvement with the company?

A: In 2016, I directed *The Gospel According to Thomas Jefferson*, *Charles Dickens and Count Leo Tolstoy: Discord*, and we had our most sophisticated version of the show here. It was visually stunning. Then I was asked to do *King Charles III* in the fall. We took the approach of designing it like a big musical. During those back-to-back productions, I really admired ATC's robust and talented production department that enabled us to build two of the most visually astonishing shows that I've done in my career. It was pretty easy to fall in love with ATC, and from there I began the conversation with the board about coming in as the Artistic Director.

Q: What do you look for in a project?

A: I really enjoy the experiences where I get to deep dive into the script and culture that the stories come from. I have tried to only do projects that I feel very passionate about, so it

becomes something that I am deeply invested in on a personal level. I work to figure out methods to speak to the audience in a way that is going to both delight and emotionally move them, but also hopefully somehow change them.

Q: What are your peak professional experiences?

A: The first play that put me on the map was *Sixteen Wounded*. I directed its premiere, and I knew from the moment I read it that it was saying something very special; it had a message that the playwright and I really wanted to share and stand in front of. That play started in a small downtown venue, grew into a star vehicle with Martin Landau, and later ended up on Broadway.

Another peak experience for me was the premier of *Baby Taj*, which allowed me to immerse myself in South Asian culture. The play is about a young woman who travels to India in search of motherhood. With all the research I needed to do, it became a very expanding experience for me, and what we came up with was a beautiful bridge between the two cultures.

Similarly, I had an opportunity to direct Shakespeare's *The Two Gentleman of Verona*, and I asked a question that I had never seen asked of the play before, "What if you actually took it seriously?" What I learned was it's a perfect rough draft for some of Shakespeare's later characters. I found a production that worked that I was fortunate to do a couple times. Ultimately, we came up with a fantastical story that was unique, thrilling, and emotional.

Q: What excites you about the future of ATC?

A: We have a passionate core support community in Arizona made up of adventurous audience members who are very smart and love to

PROFILE: MATT AUGUST

laugh, and that is going to allow us to have some very exciting and ambitious programming as we return to larger-scale productions. We have a really interesting model with a two-city operation. We are building every single show we produce to essentially tour. There is huge potential to continue our theatre's reach

around the state and around the country. Our staff and production teams are fantastic. The level of talent and motivation in our infrastructure is very exciting because everyone is on board with the possibilities and how we're going to get there.



Cast of Arizona Theatre Company's *King Charles III*.
Photo by Tim Fuller.



Mark Gagliardi, Armin Shimerman, and Larry Cedar in Arizona Theatre Company's *The Gospel According to Thomas Jefferson, Charles Dickens and Count Leo Tolstoy: Discord*.
Photo by Tim Fuller.

Getting Personal with Matt August

Residence: I split my time evenly between Phoenix and Tucson.

Favorite food: Sunday night steaks barbecued by my dad when I was a kid.

Favorite play: That's tricky! One of my favorites is *Barefoot in the Park* by Neil Simon, which I actually consider to be the perfect comedy. In a completely different genre, I also love *Scenes from an Execution* by Howard Barker, which is a story of a female renaissance painter who stood up to politicians by painting a piece that reflected the horror of war rather than the romanticizing of it.

Favorite production that I saw: Watching a French-language version of Peter Brook's production of *The Tempest* at the Bouffes du Nord theatre in Paris. I sat on a pillow at the foot of the stage with a copy of *The Complete Works of William Shakespeare* on my lap so I could follow along. I remember the show in English not in French.

How I have fun: Fly fishing.

Something that might surprise you about me: As a kid, I was dyslexic. And not surprisingly, I kept getting thrown out of English class.



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Arizona Theatre Company recognizes the rich history of the 22 American Indian communities in Arizona.

It is important to understand the cultural history of the land and our place within that history.

We invite you to learn more by visiting local cultural sites like the **Heard Museum: [heard.org/education/arizona-indian-communities](https://www.heard.org/education/arizona-indian-communities)** or the **Amerind Museum: [amerind.org](https://www.amerind.org)**, among others.

Arizona Theatre Company operates under agreements between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists Local USA-829, IATSE.



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Cast of *Fiddler On The Roof*. Photo: Tim Fuller.

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Opened in 2007, Tempe Center for the Arts houses a state-of-the-art, 600-seat proscenium theater, a 200-seat studio theater and a 3,500-square-foot gallery. The following services and policies ensure your comfort and enhance your experience at the theater.

THEATRE POLICIES

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Cameras – As a courtesy to our patrons and the actors, the use of cameras and recording devices is not permitted within the theater during the show.

Cellphones, Smart Watches & Light/Sound-emitting Devices – Please silence or turn off all cellphones, digital watches, or any other noise-making or light-emitting devices for the courtesy of other patrons and the actors.

Children – Children under 5 are not permitted in the theater during performances.

Smoking – Smoking is strictly forbidden in City of Tempe facilities. Receptacles are located outside the main entrance.

THEATER SERVICES

Accessibility – Tempe Center for the Arts provides a variety of accessible services and accommodations including, but not limited to:

- Accessible parking
- Accessible /family restrooms
- Listening devices – Available on request at the Coat Check
- Accessible seating available on all levels
- Seating assistance – Please contact a TCA Experience Team member

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Captioning – Coordinated with the action on-stage, those in open-captioned seating will be able to read the play's dialogue displayed large letters on an LED screen. For open-captioned performance dates, contact the ATC Ticket and Information Office at 833-ATC-SEAT.

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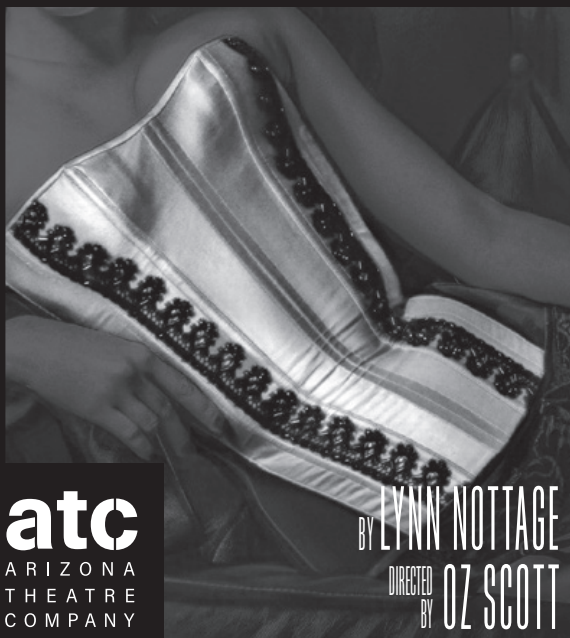
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INTIMATE APPAREL



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BY LYNN NOTTAGE
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Two-time Pulitzer Prize-winning author Lynn Nottage's play *Intimate Apparel* tells the story of a 1905 successful African American seamstress who makes revolutionary undergarments for an array of women – from high-society socialites to enterprising ladies of the night. Her business acumen, innovative skills, and utter discretion are much in demand, but at 35, her personal life has taken a backseat. *Intimate Apparel* explores her forbidden relationships with an Orthodox Jewish fabric vendor, her privileged and struggling clientele, and a long-distance suitor who will profoundly change her life.

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BY **TERRENCE McNALLY**
DIRECTED BY **MARCIA MILGROM-DODGE**

Master Class, the Tony-winning play by Terrence McNally, tells the story of the uncompromising opera diva Maria Callas as she delivers a life altering master class to students at an elite opera training program. During the class, she encounters three vastly different students who are by turns hilariously crushed, soulfully uplifted, and profoundly inspired by her singular artistry. Based on a series of real-life classes Callas delivered at Juilliard, *Master Class* inspires us, transports us, and transforms us by carving a window into the soul of one of the most complicated and celebrated artists of the 20th century who pushed the boundaries of artistic sacrifice and quality.

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- *New York Post*

TRUE WEST



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BY **SAM SHEPARD**
DIRECTED BY **JENN THOMPSON**

Sam Shepard's Pulitzer finalist and Tony-nominated play *True West* is a Cain and Abel story of brotherly love and sibling rivalry set against the Dreams of the American West. Successful screenwriter Austin settles in to house sit his mother's desert home to write his next screenplay, while his brother Lee, an alcoholic drifter, arrives to rob the neighborhood. A hysterically twisted story unfolds as the estranged brothers torment each other until they are forced to collaborate on a screenplay for Austin's producer with the promise of a huge Hollywood payday. Ultimately reversing roles and finding themselves in each other's shoes, the two brothers discover that this town ain't big enough for the both of them.

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