

TRUE WEST



atc

ARIZONA
THEATRE
COMPANY

2023 / 2024

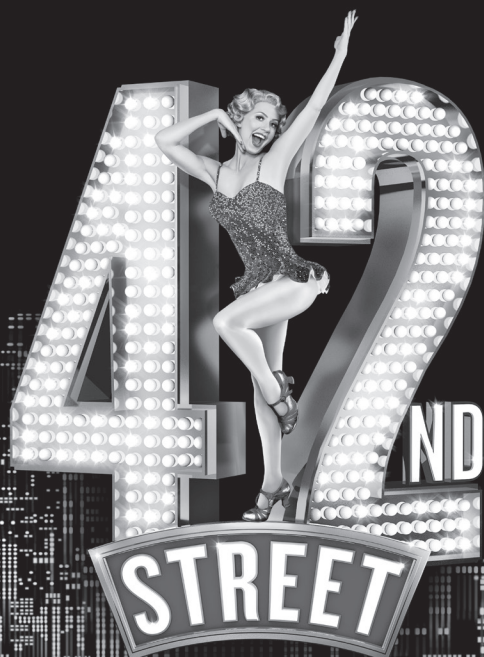
ATC CINEMA SERIES



SATURDAY, MAY 25, 2024 – 2PM AND 7:30 PM

One of Broadway's most classic and beloved tales is told in this largest-ever production of the breathtaking musical, filmed in 2018 at London's Theatre Royal and directed by Mark Bramble.

THE LEGENDARY BROADWAY MUSICAL COMES TO THE BIG SCREEN



Book by
MICHAEL STEWART
& MARK BRAMBLE

Music & Lyrics by
HARRY WARREN
& AL DUBIN

Directed for the Screen by
ROSS MACGIBBON

Original Direction & Dances by
GOWER CHAMPION

Directed by
MARK BRAMBLE



ATC.ORG / 833-ATC-SEAT
ATC AT THE TEMPLE OF MUSIC AND ART

APRIL 27 – MAY 18, 2024

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

TRUE WEST

BY
SAM SHEPARD

SCENIC DESIGNER
ALEXANDER DODGE

COSTUME DESIGNER
ALEJO VIETTI

LIGHTING DESIGNER
PHILIP ROSENBERG

SOUND DESIGNER
KEN TRAVIS

FIGHT DIRECTOR
BRENT GIBBS

ORIGINAL MUSIC
ANGELA STEINER

STAGE MANAGER
AMBER R. DETMERS*

ASSISTANT STAGE MANAGER
MYKEL MARIE HALL*

CASTING DIRECTOR
KELLY GILLEPSIE

DIRECTED BY
JENN THOMPSON

*"True West" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com*

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

CORPORATE PRODUCTION SPONSOR: **RBC WEALTH MANAGEMENT**

2023/2024 SEASON SPONSOR: **I. MICHAEL AND BETH KASSER**

2023/2024 CORPORATE SEASON SPONSOR: **LAVIDGE**



LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST

CAST (IN ORDER OF APPEARANCE)

AUSTIN RHETT GUTER*
 LEE ZACK FINE*
 SAUL KIMMER GEOFFREY WADE*
 MOM AMELIA WHITE*

THERE WILL BE ONE 15-MINUTE INTERMISSION

UNDERSTUDIES

AUSTIN, SAUL KIMMER - DENNIS TAMBLYN; LEE - CARLOS LEE HALL;
 MOM - CYNTHIA MEIER

ADDITIONAL PERSONNEL

ASSOCIATE SCENIC DESIGNER
 CLAYTON DOMBACH

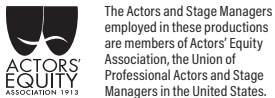
On this original Arizona Theatre Company production, the ATC Production Staff is responsible for scenic construction, costume construction, lighting, projections, sound, props, furniture, wigs, scene painting, and special effects.

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

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW. FOR MORE INFORMATION, PLEASE VISIT:
<https://concordtheatricals.com/resources/protecting-artists>

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

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.



The Actors and Stage Managers employed in these productions are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



Scenic, Costume, Lighting, and Sound in LORT Theatres are represented by Union Scenic Artists Local USA-829, IATSE.



Thank you for joining us as we close our 56th Season with Sam Shepard's Pulitzer finalist and Tony-nominated play *True West*, directed by the brilliant Jenn Thompson. Jenn is a Drama Desk-nominated director whose work has been seen and praised in New York City and in theatres across the country. She directed the National Tour of *Annie*, which is currently touring North America, and she served as the Co-Artistic Director of Off-Broadway's acclaimed TACT/The Actors Company Theatre, where she did incredible work. The synthesis of raw emotion and show-business spectacle of her aesthetic was exactly what I felt *True West* needed so it would have a larger resonance.

True West is a magnet for modern actors, as it holds two of the great roles in the American canon – Austin and Lee. These roles are comparable to Stanley Kowalski in Tennessee Williams' *A*

Streetcar Named Desire and James Tyrone in Eugene O'Neill's *Long Day's Journey into Night*. In fact, John Malkovich and Gary Sinise's careers were launched from Steppenwolf's legendary production in 1982. Philip Seymour Hoffman and John C. Reilly starred in the Broadway revival in 2000, where they not only alternated roles nightly, but each received a Tony nomination for Best Actor, and the production was also nominated for Best Play and Director. Additional notable actors who have taken these roles on include Bruce Willis, Tommy Lee Jones, Peter Boyle, James Belushi, Dennis and Randy Quaid, Ethan Hawke, Paul Dano, and Kit Harington.

Sam Shepard was a towering figure in American theatre and film who left an indelible mark on the industry through his groundbreaking works such as the Pulitzer winner *Buried Child*, *Curse of the Starving Class*, *Fool for Love*, and the genre bending Rock-n-Roll play *Cowboy Mouth*. He challenged conventions and broke barriers with his fearless exploration of the human condition, the myth of the American Family, and the form of theatre itself. He was known for redefining the landscape of the American West and capturing the dark side of the American family, and while he is no longer with us, his voice lives on as one of the most influential writers of his generation. Before there was Quentin Tarantino and Robert Rodriguez, before *Breaking Bad*, *Deadwood*, and edgy cable television, Sam Shepherd was cutting the trail.

Enjoy this last show of our 2023/2024 Season, and get ready for a whole new adventure this fall with our lineup of five mainstage shows that include a World Premiere, a Zany Comedy, a new take on a Classic Thriller, a Tony- and Olivier-nominated musical, and the return of our Holiday Spectacular. It's a season filled with humor, intrigue, nostalgia, and lots of love ... with a dose of the blues and holiday magic mixed in.

We'll see you in the fall!

Matt August
 Kasser Family Artistic Director



As I reflect on this year of stellar shows and look ahead to our 57th Season, I think about the art of storytelling and the myriad ways we tell stories in everything we do. The final product you see on stage is the most visible way we interpret a story through the playwright's dialogue and intentions, but we add our own unique layer to the story through the sets, costumes and wigs, lighting, staging, and sound. This is what makes each and every production a unique experience you'll only see at ATC.

We also work to bring you "behind-the-scenes" stories that offer a glimpse into the lives of the actors and crew during rehearsals and when they're off stage. If you haven't signed up for our emails or aren't already following us on Facebook, Instagram, or TikTok, you're missing some fun glimpses into the world of theatre-making!

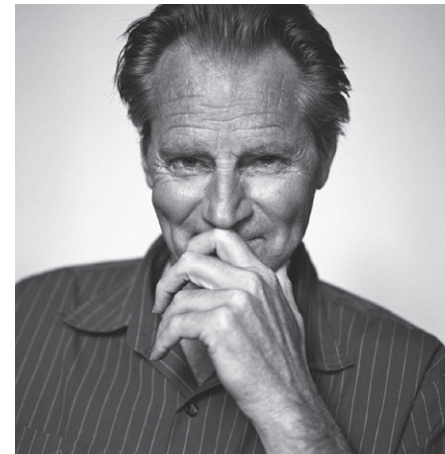
Beyond the stage, we hear incredible stories about how theatre has touched our patrons and donors, leaving an indelible mark that has impacted – and continues to impact – their lives. Their commitment to support ATC reinforces their beliefs in the power of theatre and its importance in our community. It's their generosity that allows us to continue on this storytelling journey.

We hear stories from teachers about how their students continue to talk about a student matinee they attended days and even weeks after the show. The impact is profound. We hear from patrons who share how their conversations continue long after the final bows. That's the power of theatre.

Our storytelling continues next season with an array of shows to appeal to a breadth of audiences. Check out the lineup on page 26. We invite you to join us as a Season Tickets subscriber and see all five shows. You can exchange tickets for another same-show performance for free, plus purchase additional tickets at 50% off the single ticket price ... and we waive the \$8 fee for subscribers! If you're only able to see a few plays, Flex Passes offer you flexibility at a great price. Single tickets are set to go on sale in late July.

We're pleased that you are part of ATC's story, and that together we are continuing the legacy of Arizona's State Theatre. Enjoy your summer, stay cool, and we'll see you back in your seats in the fall!

Geri Wright
Executive Director



Sam Shepard has been described by *New York Magazine* as "the greatest American playwright of his generation," a description earned as a result of several successful works he created. Gruff, gritty, and bold, Shepard's work stands out amongst the peers of his time. "He was Tarantino, before Tarantino," said Kasser Family Artistic Director Matt August. It's almost hard to believe that this was not always the path for him.

Born in 1943, Shepard became the first of three children in what would become a dysfunctional family unit. His father, a former bomber pilot in World War II and an army officer, was an aggressive alcoholic, while his mother was a mild teacher. The family, like many other military families, moved from place to place based on assignments. This shaky foundation laid the groundwork for Shepard's dark and abstract plays.

As he grew into adolescence, he took to farming and worked on a ranch during his teenage years. He had also gained an interest in acting and writing, although they were more hobbies than pursuits. As college quickly approached, Shepard set his sights on studying animal husbandry – the general care and raising of livestock. Yet, the creative forces of jazz, expressionism, and Samuel Beckett enticed him to explore new horizons. So, when a touring company came through town, he up and left with them.

Eventually, Shepard made his way to New York and, like so many struggling artists, served as a busboy at a diner. He dug his heels in and got to work. The rest is history.

In 1966, he received a grant from the University of Minnesota and went on to make history as the first person to earn three Obie Awards in one year. The following year, Shepard earned yet another Obie Award for his play *La Turista*. And by 1968, he would hold six Obie Awards under his belt.

His career progressed and his creative genius expanded beyond the theatre world and into the film and television industry, when he starred as the lead in Terrence Malick's *Days of Heaven*. From then on, Shepard cleverly navigated the grand expanse of the entertainment industry, both writing and starring in productions. Some notable appearances include *Steel Magnolias* (1989), *The Pelican Brief* (1993), *The Notebook* (2004), and *August: Osage County* (2013).

Shepard went on to win the Pulitzer Prize for Best Play in 1978 for *Buried Child* and was nominated for an Academy Award for his work as an actor in *The Right Stuff* in 1983.

Despite the demand for Shepard as an actor, he continued to deliver thrilling and edgy plays such as *1980's True West*, considered by some to be the final component of Shepard's "Family Trilogy" of tragedies. However, unlike many of his other works, *True West* follows a more traditional narrative to emphasize the rivalry between brothers.

True West received Drama Desk Award nominations for Outstanding Play and Outstanding Revival of a Play. Additionally, it has been nominated for the Pulitzer Prize for Drama and a Tony for Best Play.

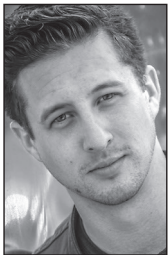
Sam Shepard passed away on July 27, 2017, but his legacy lives on through his timeless works, which continue to be performed and studied by theater artists and audiences alike. Throughout his career, Shepard continued to push the boundaries of theatre and explore new forms and styles. His impact on American theater is undeniable, and he will be remembered as one of the most important playwrights of the 20th century.

CAST (IN ALPHABETICAL ORDER)



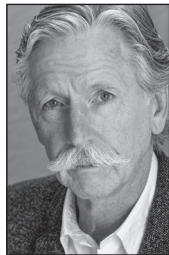
Zack Fine (Lee) is thrilled to be making his debut at Arizona Theatre Company. He is an actor, director, playwright, and teacher originally from Chicago now living in Brooklyn. As an actor, he's appeared on Broadway in *China Doll* with Al Pacino. He also has

performed Off-Broadway with The Acting Company, Mint Theater Company, Fiasco, Red Bull, TFANA, Pearl, and Bedlam. Regionally, he has performed with the Alley Theatre, Guthrie Theatre, McCarter Theatre, Folger Theatre (Helen Hayes Award), Shakespeare Theater DC, Asolo, and PlayMakers Repertory Company. TV/Film credits include *Person of Interest*, *Blackbox* (recurring), and *New Amsterdam*. When not making theatre, Fine teaches clowning at NYU and Fiasco Conservatory, and he holds workshops and seminars around the world with his company Recess (letsgotorecess.com), using the power of play to help build community and spread joy whenever possible.



Rhett Guter (Austin) is making his Arizona Theatre Company debut. He has been seen on stages throughout the country including The Goodman Theatre, Chicago Shakespeare Theatre, PCPA, St. Louis Rep, The Paramount, Hudson Valley Shakespeare Festival, Pioneer Theatre Company, Arena Stage, and Carnegie Hall. He played the role of Action on the international tour of *West Side Story* and received a Joseph Jefferson nomination for his choreography of the musical at Drury Lane Theatre. Other credits include Don Lockwood in *Singin' In the Rain* (Helen Hayes nominated), Bert in *Mary Poppins*, and Gabey in *On the Town* at the Olney

Theatre Center. At Goodspeed Opera House, the Roles of Conrad in *Bye Bye Birdie* and Curly in *Oklahoma!* earned him a win and a nomination from Connecticut Critic's Circle. Guter spent nine seasons at the Utah Shakespeare Festival and played roles including Chris in *The Play That Goes Wrong*, Mr. Knightly in *Emma: The Musical*, The Pirate King in *The Pirates of Penzance*, The Boy in *Peter and the Starcatcher*, and Houdini in *Ragtime*. Guter is also a professional magician. RhettMagic.com | @rhettmagic



Geoffrey Wade (Saul Kimmer) is making his ATC debut. Wade portrayed Snape and Lord Voldemort in the original San Francisco company of *Harry Potter and the Cursed Child*. He has appeared on Broadway and Off-Broadway, and he did the National Tours of *Crazy for You* and *The Curious Incident of the Dog in the Nighttime*. His extensive regional theater appearances include at The Old Globe, La Jolla Playhouse, South Coast Repertory, Center Stage, Geva Theatre Center, Guthrie Theater, Denver Center Theatre Company, Cincinnati Playhouse, Repertory Theatre of St. Louis, and Philadelphia Drama Guild, as well as a long association with Vermont's Weston Theater Company. Most recently, he performed in *Gypsy* at Goodspeed. Los Angeles work includes projects at La Mirada, the Odyssey, LA Theater Works, and *Henry IV* with Tom Hanks, directed by Daniel Sullivan. TV credits include *NCIS*, *Mad Men*, *Brothers and Sisters*, *Numb3rs*, *ER*, and four *Law & Orders*, etc. Film credits include *City Hall*, *The Divide*, and Steven Spielberg's *The BFG*. Wade directed acclaimed productions of *A Walk in the Woods* and *The Crucible*. He has taught for many years at the Antaeus Academy. He was trained at Central in London where he met his

CAST (IN ALPHABETICAL ORDER)

wife, the poet and actress Amelia White. He is an avid photographer.



Amelia White (Mom) returns to ATC after roles in *The Wickhams: Christmas at Pemberley* and *Silent Sky*. Born in Nottingham, England, she was trained at the Central School of Speech and Drama in London. White has worked on Broadway in *The Heiress* directed by Jerry

Gutierrez, *Crazy for You* directed by Mike Okrent, and *Cat on a Hot Tin Roof* directed by Rob Ashford. Select Off-Broadway plays include *Chains* (Mint Theatre), *Barefoot in the Park* (Ground UP Productions), *The Butter and Egg Man* (Atlantic Theatre Co.), and *The Accrington Pals* (Hudson Guild Theatre), for which she was awarded the Theatre World Award. Most of White's work has been regional, all over the great United States, from *The Music Man* (Goodspeed Musicals), *Angel Street* (Repertory Theatre of St. Louis), *Vanya and Sonia and Masha and Spike* (Denver Center Theatre Company), and many more. She is delighted to be back at ATC and hopes that any young actor will write and let her know what shows they are doing! Thank you!



Carlos Lee Hall (Understudy Lee) is excited to be back at ATC, where he was Carlson Understudy in 2016's *Of Mice and Men*. A Tucson native, his recent credits include starring as both Dr. Jekyll and Mr. Hyde in Arts Express Theatre's *Jekyll & Hyde* and as Seth Koenig in the West Coast debut of *Sabbath Girl* at The Invisible Theatre. Hall holds a BFA in Musical Theatre from the UA (*Full Monty*, *Cabaret*,

Tempest, *Evita*) and double minors in Film Production and Music. From teaching Musical Theatre with OMA to captivating crowds at The Gaslight Theatre over the last 18 years, his impact on the local arts scene is undeniable. Currently lending his voice to various musical projects, "Charlie" (Carlos in English) is deeply rooted in the community, co-founding Magdalena Productions to foster collaboration among local talents. He is very grateful for the guidance of Director Jenn Thompson, both Zack Fine and Rhett Guter, the unwavering support of his mother, Dora Emilia, and his friend and scene partner, Dennis Tamblyn. @MrCharlieHall | facebook.com/MagdalenaProductions



Dennis Tamblyn (Understudy Austin / Understudy Saul Kimmer) performed in ATC's *Scrooge!* as Punch and Judy Man, as Stagehand Understudy in *Master Class*, and as Eddie Understudy in *The Legend of Georgia McBride*. He has recently been seen with The Rogue

Theatre as Papin in *Babette's Feast* and with Invisible Theatre as Ned in *Small Mouth Sounds*. He is also a classically trained singer and has appeared with The Arizona Opera Company for the past 20 seasons in various comprimario and chorus roles. Tamblyn has a BS in Biochemistry and Molecular Biophysics from the University of Arizona, and then decided to pursue a career in opera and musical theater. He has a master's from the University of Northern Colorado. Some of his favorite roles include Max Bialystock in *The Producers*, for which he was nominated for a MAC award, and Quasimodo in *The Hunchback of Notre Dame*. Tamblyn was also honored to sing the National Anthem in 2011 for Barack Obama at the Together We Thrive event in Tucson.



Cynthia Meier (Understudy Mom) is Co-Founder and Managing/Associate Artistic Director of The Rogue Theatre in Tucson, for which she has directed or acted in over 80 plays. She has acted with Arizona Theatre Company, Borderlands Theatre, Arizona Repertory Theatre, and Michigan Repertory Theatre, and she has been nominated nine times for *Arizona Daily Star* Mac Best Actress Awards for Stevie in *The Goat* (winner), Solange in *The*

Maids, Big Mama in *Cat on a Hot Tin Roof*, A in *Three Tall Women*, Mrs. Alving in *Ghosts*, Anna Fierling in *Mother Courage*, Ma Joad in *The Grapes of Wrath*, Bolla in *The Night Heron*, and Mrs. Drudge in *The Real Inspector Hound*. Most recently, she played Mrs. Ogmores-Pritchard in The Rogue Theatre's *Under Milk Wood*. She was also co-founder of Bloodhug Productions, a women's theater company performing original monologues and comedy improvisation, which toured throughout the western United States and was published by St. Martin's Press. Meier holds a Ph.D. in Performance Studies from the University of Arizona.

THE CREATIVE TEAM

Sam Shepard's (Playwright) first New York plays, *Cowboys* and *The Rock Garden*, were produced by Theatre Genesis in 1964. For several seasons, he worked with Off-Off-Broadway theatre groups including La MaMa and Caffe Cino. Eleven of his plays won Obie Awards, including *Chicago*, *The Tooth of the Crime*, and *Curse of the Starving Class*. Other award-winning plays include *Fool for Love*, *True West*, *A Lie of the Mind*, and *Buried Child*, for which he won a Pulitzer Prize in 1979.

In 1986, Shepard was inducted into the American Academy of Arts and Letters, and he received the Gold Medal for Drama from the Academy in 1992. He was inducted into the Theater Hall of Fame two years later. As a writer and director, he filmed *Far North* and *Silent Tongue*. As an actor, he appeared in numerous films including *The Right Stuff*, *Days of Heaven*, and *Resurrection*. His final works of prose, *The One Inside* and *Spy of the First Person*, were published in 2017, the year of his death.

Jenn Thompson (Director) is a NYC-based and Drama Desk-nominated director whose work has been seen in NYC and at theaters across the

country including Chicago Shakespeare Theatre, The Denver Center, Hartford Stage, Goodspeed Musicals, St. Louis Rep, Hudson Valley Shakespeare Festival, CTC, City Theatre, Portland Stage Company, Pioneer Theatre Company, Barrington Stage, Theatre Aspen, Hartford TheatreWorks, and Dorset Theatre Festival, among others. Recent productions include the current National Tour of *Annie* as well as the critically acclaimed Off-Broadway productions of *Chains*, *Conflict*, and *Women Without Men* (The Mint Theatre Company), which garnered Lortel and Off-Broadway Alliance Award nominations for Outstanding Revival as well as five Drama Desk Award nominations including Outstanding Director and Revival. NYC credits include work at Rattlestick, Barrow Group, The York Theatre Company, Abingdon, MCC, NAMT, NYMF, Primary Stages, and FringeNYC, as well as serving as Co-Artistic Director of Off-Broadway's TACT/The Actors Company Theatre, where her directing credits for the company earned a Drama Desk nomination for her revised revival of Neil Simon's *Lost in Yonkers* as well as an Off-Broadway Alliance Award for her production of Beth Henley's play *Abundance*.

THE CREATIVE TEAM

She is married to actor Stephen Kunken. They live in Brooklyn and Connecticut with their daughter, Naomi. jenthompsondirector.com

Alexander Dodge (Scenic Designer) designed *Intimate Apparel* for ATC. Broadway credits include *I Need That*, *Anastasia* (Outer Critics Nomination), *A Gentleman's Guide to Love and Murder* (Tony, Drama Desk, and Outer Critics Nominations), *Present Laughter* (Tony Nomination), *Old Acquaintance*, *Butley*, and *Hedda Gabler*. Off-Broadway credits include *Russian Troll Farm*, *Harry Clarke*, *The Whisper House*, *The Understudy*, and *Observe the Sons of Ulster ...* (Lortel Winner). Other projects include *Disney's Hunchback of Notre Dame* (La Jolla and Paper Mill Playhouses/Japan/Germany/Austria). London West End credits include *Harry Clarke* and *All New People*. Opera projects include *Samson et Dalila* (Metropolitan Opera), *The Thirteenth Child* (Santa Fe), *Ghosts of Versailles* (L.A. Opera), *Ukiyo-E* (Grand Théâtre de Genève), *Il trittico* (Deutsche Oper Berlin), and *Lohengrin* (Budapest). Dodge, who holds an MFA from Yale and resides in New York City, grew up at Taliesin West in Scottsdale. alexanderdodgedesign.com | [alexanderdodgedesign](http://alexanderdodgedesign.com)

Alejo Vietti (Costume Designer) is an Argentine native who immigrated to the U.S. in the late 1990s. New York credits include Broadway's *Holiday Inn*, *The New Irving Berlin Musical*, *Allegiance* (Drama Desk Award nomination), *Beautiful: The Carole King Musical* (also national tour, West End-Olivier Award nomination, Australia, Japan, and UK tour), *Titanique* (Lucille Lortel Award), *Smokey Joe's Café*, *Amy and the Orphans*, *The Dance of Death*, and *The Last Sunday in June*, among others. He has designed for the Radio City Rockettes, Roundabout Theatre Company, Manhattan Theatre Club, New York City Opera, Second Stage, Atlantic Theater Company, NY Theatre Workshop, and Primary Stages, among others. Other credits include *West Side Story* world tour, *Disney's The Hunchback of Notre Dame* (Japan, Germany,

and Austria), Lyric Opera of Chicago, Minnesota Opera, Donesk Opera (Ukraine), Colorado Ballet, and the Ringling Brothers and Barnum & Bailey Circus. Regional credits include projects at Alley Theatre, Goodspeed Opera, Guthrie, Hartford Stage, Paper Mill, Shakespeare Theatre, La Jolla Playhouse, Williamstown Theatre Festival, and The Old Globe, among others. Vietti is recipient of the 2010 TDF Irene Sharaff Young Master Award. [@alejo_vietti_costume_design](http://alejo_vietti_costume_design)

Philip Rosenberg (Lighting Designer) has designed lighting throughout the country, including many shows at ATC. Broadway credits include *Mrs. Doubtfire*, *Pretty Woman*, *The Elephant Man*, *A Gentleman's Guide to Love and Murder*, and *It's Only a Play*. Regional credits include shows at Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, The Old Globe, TheatreWorks, Hartford Stage, Alliance, Huntington Theatre Company, Chicago Shakespeare Theatre, Shakespeare Theatre Company, Dallas Theatre Center, Denver Center Theatre, Alley Theatre, Arena Stage, McCarter Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Goodspeed Opera, Two River Theatre Company, George Street Playhouse, and Westport Country Playhouse.

Ken Travis (Sound Designer) is making his ATC debut. Broadway credits include *Aladdin*, *In Transit*, *Jekyll and Hyde*, *A Christmas Story the Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Three Penny Opera*, *Barefoot in the Park*, and *Steel Magnolias*. Travis has worked with numerous New York and regional theaters and companies including DCPA, The Old Globe, The 5th Avenue Theater, McCarter Theater, Seattle Rep, La Jolla Playhouse, LA Center Theater Group, ACT Seattle, Guthrie Theater, KC Rep, Dallas Theater Center, Playwrights Horizons, The New Group, NYSF Public Theater, CSC, Signature Theater NYC, SoHo

THE CREATIVE TEAM

Rep, Vineyard Theater, The Civilians, and Mabou Mines. He also has worked on several national and international festivals and tours. Travis has won Helen Hayes and NAACP Awards for his sound design work. ken-travis.squarespace.com

Angela Steiner (Original Music) has arranged and composed for multiple new musicals including *Ghost Girl*, *Influence/Her*, *Amelia's Big Idea*, and *Rattlesnake Kate* (Denver Center for the Performing Arts). She has arranged and composed numerous choral pieces that have been performed across the United States. Along with her compositional credits, she is a music director/conductor and orchestrator. Select regional theater credits include *Beautiful*, *Crazy for You*, *Cabaret*, and *Sweeney Todd* (Asolo Repertory Theatre); *La Cage*, *Cabaret*, and *Next to Normal* (Barrington Stage Company); *Hair!* (The Old Globe); *Rodger and Hammerstein's Cinderella* (Alabama Shakespeare Festival and Geva Theatre); and *A Little Night Music*, *Rattlesnake Kate*, *The Who's Tommy*, *Oklahoma*, *Indecent*, and *Twelfth Night* (Denver Center for the Performing Arts). Steiner holds a bachelor's degree in piano from Wichita State University and a master's in collaborative piano from the University of Northern Colorado. She specializes in creating and collaborating on new musicals. angelasteiner.com

Amber R. Dettmers (Stage Manager) (she/her) is making her debut at Arizona Theatre Company with *True West*. Selected previous credits include *Charlie & The Chocolate Factory* (ASM, Paramount Theater), *Star Choir* (SM, The Industry LA), *The First Deep Breath* and *The Mountaintop* (ASM, Geffen Playhouse), *Grownup* (SM, The Associates Theater Ensemble), *Cirque Dreams Holidayze* (SM, Cirque du Soleil/VStar Entertainment), *The Great Jheri Curl Debate* (SM, East West Players), *HI, SOLO* (SM, MOCA), *All's Well That Ends Well* (ASM, A Noise Within), *Noel Noel* (SM, San Diego Symphony), *Fly* (SM Resident, La Jolla Playhouse), *A Number* and *Scenes From an Execu-*

tion (SM, Runcible Theatre Company), *Seminar*, *A Walk in the Woods*, *Jake's Women*, and *A Bright Room Called Day* (SM, Spartan Theatre), and *Ghost Gardens* (PSM, Pegasus Theatre). Dettmers has also served as Production Manager on various projects at MOCA (LA), Runcible Theatre, and The Poor Theatre (Chicago). She holds an MFA in Stage Management from UC San Diego.

MyKel Marie Hall (Asst. Stage Manager) has worked with ATC for three seasons and was ASM for this season's *Barefoot in the Park* and *Intimate Apparel*. She also was ASM for *The Lion* (2022), *The Glass Menagerie* (2023), and *Private Lives* (2023) at ATC. Some of 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.

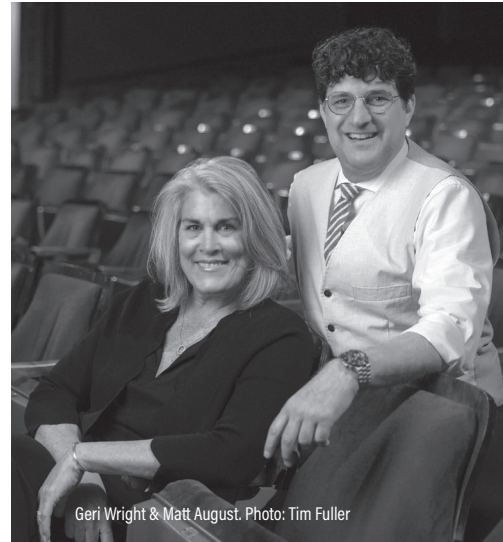
Kelly Gillespie, CSA (Casting Director) has been on the casting staff at Manhattan Theatre Club for 17 seasons. Favorite MTC projects include *Prayer for French Republic* (Broadway and Off-Broadway), *Mary Jane*, *Jaja's African Hair Braiding*, *The Best We Could*, *Skeleton Crew*, *Ink*, *Choir Boy*, and *The Explorers Club*. Other credits include *Bite Me*, *Sancocho*, *Our Dear Dead Drug Lord*, *What We're Up Against*, *Sundown Yellow Moon*, and *Ironbound* (WP Theater); *Melancholy Play*, *A Map of Virtue*, *The Zero Hour*, and *Monstrosity* (13P); *Good Person of Szechwan* (Foundry and Public Theater); *Photograph 51* (Ensemble Studio Theatre); *Exclusion* and *POTUS* (Arena Stage); *Age of Innocence* and *Trouble In Mind* (The Old Globe); *Two Sisters and a Piano* (Two River Theater); and *The Curious Incident of the Dog in the Night-Time*, *Angels in America*, *Residence*, *Seven Guitars*, *4000 Miles*, *Dot*, *The Roommate*, and *Eat Your Heart Out* (Actors Theatre of Louisville).

Gillespie also was resident casting director for several seasons for the Off-Broadway companies TACT and Keen Company. She holds a BA from the University of Michigan.

Brent Gibbs (Fight Director) is very happy to return to ATC, where he has choreographed violence for many productions over the years including *Romeo and Juliet*, *Disgraced*, and *Fences*, to name just a few. He is a Professor Emeritus at the University of Arizona, where he headed the professional actor training program and served as Artistic Director for The Arizona Repertory Theatre. At ART, he directed more than 50 productions including 21 different Shakespeare titles.

A certified teacher and fight director with the Society of American Fight Directors, he has gained recognition as an Advanced Actor/Combatant by the Society of British Fight Directors and Fight Directors Canada. He has taught stage combat workshops around the country and at the International Theatre School Festival in Amsterdam as well as at the Royal Academy of Dramatic Art in London. In Arizona, he garnered an ariZoni Award for his fight direction in the Southwest Shakespeare Company's production of *Henry V*, and in 2020 he was named an Arizona Arts Hero for his work as a director, fight director, and educator.

EXECUTIVE LEADERSHIP



Geri Wright & Matt August. Photo: Tim Fuller

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. August directed World, American, and Regional Premieres including the 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

EXECUTIVE LEADERSHIP

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.

Wright 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.



Left to Right: Rhett Guter, Zack Fine, Amelia White



Geoffrey Wade



Jenn Thompson



Rhett Guter



Left to Right: Rhett Guter, Zack Fine

All photography by Tim Fuller

TRUE WEST

**"SHEPARD'S MASTERWORK...
IT TELLS US A TRUTH, AS GLIMPSED BY
A 37-YEAR-OLD GENIUS."**

- NEW YORK POST

Consider the American Dream. Consider the promise that hard work breeds success. Nothing is off the table. As long as you are willing to put in the hours to make it happen, the world is at your fingertips. So, you put your head down and you get to work. You do the best you can to optimize your chances of achieving your goals. You go to a good school. You put yourself out there. You network with the right crowd. Greatness is on the horizon. Then suddenly, your sibling, with practically no effort whatsoever, swoops in, tries their hand, and wins. Poof. Your ambition crumbles and now you start from square one.

Envy. Loathing. Animosity. They are all bubbling at the surface, and it isn't long before they break through. Enlisted to tend to the plants at his mother's home while she's away on vacation, Austin uses house sitting as an opportunity to focus on his next screenplay. The one that has the potential to set him apart from his peers. His concentration is broken when his older brother Lee waltzes in drunk and up to no good. And just like that, after years of living their own lives, the boys are back home.

Ever the opposites, Austin and Lee greet each other with small talk and acquaint themselves with one another. An Ivy League graduate, Austin's career in screenwriting has taken off and he is on the cusp of something great with his latest project. Meanwhile, Lee only happened upon their mother's house because he was making plans to rob the neighborhood. While this is disappointing, Austin is not at all surprised and makes little effort to hinder him. Austin welcomes Lee to stay with him at their mother's house as long as he is in town and immediately touches a nerve.

Austin's attempt at kindness is misunderstood for pity. His invitation implies he has been given the upper hand. Mom asked him to watch the house, not Lee. Yet, Lee rejects the need for permission to stay at his own mother's house. He rejects the need for permission to do anything he wants. Let alone permission from his little brother. Austin, needing time alone in the house, bites his tongue and does his best to restore peace. He's scored a meeting with big-time Hollywood producer Saul Kimmer and can't afford for anything to go wrong. Lee agrees to leave, but they remain on shaky ground.

Austin gets his win with Saul after pitching a romantic period piece. His hard work continues to pay off, and the future couldn't be brighter based on Saul's response. Just as they begin to finish their meeting, Lee walks in holding a television set. Austin reluctantly introduces the two while simultaneously ushering Saul out. But Lee's outgoing and bold nature propels the conversation to something more.

After inviting himself to go golfing with Saul, Lee coolly pitches him an idea for a movie. Saul agrees to hear him out, but nothing more. He's a busy man with many other, more established clients to tend to. And yet, one short golf match later, Saul is undeniably impressed with Lee. So much so that Austin pays the price.

Saul drops Austin's project and trades it for Lee's. This small switch pushes Austin over the edge. He drowns himself in alcohol. He resolves to fulfill a true role reversal with his brother by taking a stab at *his* occupation – robbery.

He is no longer calm and composed. He is no longer reasonable and levelheaded. He is no longer willing to try. But Lee, who is now in over his head, needs him. His success completely relies on Austin. He desperately tries to get Austin to write the script for him. He's never been so close to greatness, and he can't let it slip through his fingers. He wants the life that Austin has.

A torrent of emotions rips through the brothers as their struggle escalates beyond a few harsh words. They tear into each other with years of resentment surfacing with each blow. All the while their mother's home falls victim to their reckless rage.

As the two finally come to an understanding, they frantically join forces to bring Lee's vision to fruition. They work tirelessly through the night. They couldn't be closer to finishing when suddenly ... Mom returns. Her presence brings them back to reality for a moment. Lee's actions and words start to suggest that he's backing out of the deal he made with Austin.

Enraged, Austin attacks. It's Lee's turn to bend to his needs. And Mom elects to leave them to their own devices, rather than interfering.

In the play's final moments, Austin and Lee find themselves alone, facing off to confront the harsh reality that only one of them can survive here. Like two vipers ready to strike, the brothers embrace the true primal nature of their relationship and the inevitability of their shared destiny.

True West explores themes of family, opportunity, and the American Dreams. It examines how siblings compete with and use each other for their own benefits. It illustrates how even two people raised in the same household can become so vastly different from each other. It gives a vivid image to the rivalry that siblings can hold that parents often neglect to acknowledge. As we witness this onstage dynamic power struggle of one family, we are invited to recognize in ourselves the terrible consequences of extreme emotions in our own families and communities. It's a profound metaphor.

ATC CINEMA SERIES

NATIONAL THEATRE LIVE

Don't miss the best of British theatre right here in Tucson!

Arizona Theatre Company has exclusive rights in Tucson to share the best plays in British theatre available exclusively on cinema screens presented by National Theatre Live. ATC Cinema Series presentations occur on select days at the Temple of Music and Art.

National Theatre Live is the National Theatre's groundbreaking project to broadcast the best of British theatre live from the London stage to cinemas across the UK and around the world. Plays are filmed in front of a live theatre audience at the National Theatre in London, optimizing everything for the big screen so it's the next best thing to being there. The actors on stage deliver their performances as they normally would any other night. NTL tailors the position of cameras to capture each production and works closely with technical teams to make sure every element on stage such as lighting, hair, and makeup looks fantastic on the big screen.



TICKETS

General Admission tickets are available online at atc.org for \$15. Doors open 30 minutes before showtime and seating is first-come, first-served. Bar service and snacks will be available.

atc.org/ntl

SATURDAY, MAY 25, 2 PM AND 7:30 PM

42nd STREET - THE MUSICAL

Book by Michael Stewart & Mark Bramble
Music & Lyrics by Harry Warren & Al Dubin

One of Broadway's most classic and beloved tales, *42nd Street* comes to cinema screens in the largest-ever production of the breathtaking musical. Set in 1933, the musical tells the story of Peggy Sawyer, a talented young performer with stars in her eyes who gets her big break on Broadway.

Peggy arrives in New York City from her hometown of Allentown, Pennsylvania, and her talent catches the eye of legendary Broadway director Julian Marsh. She gets a spot in the chorus of the musical-within-the-musical *Pretty Lady*. Dorothy Brock, the classic Broadway diva and star of the show, takes a dislike to the new girl. When Dorothy is injured, *Pretty Lady* looks like it will have to close, unless a new girl talented enough to lead the show can be found — someone like Peggy Sawyer!

Filmed in 2018 at London's Theatre Royal, the production is directed by the original author of the show, Mark Bramble. This eye-watering extravaganza is full of crowd-pleasing tap dances, popular musical theatre standards ("Lullaby of Broadway," "We're in the Money (the gold digger's song)," "42nd Street," and more), and show-stopping ensemble production numbers.

SATURDAY, JUNE 15, 2024, 2 PM AND 5 PM

KINKY BOOTS

Book by Harvey Fierstein
Music & Lyrics by Cyndi Lauper

With songs by Grammy- and Tony-winning pop icon Cyndi Lauper, direction and choreography by Jerry Mitchell (*Legally Blonde*, *Hairspray*), and book by Broadway legend Harvey Fierstein (*La Cage Aux Folles*), this "dazzling, fabulously sassy and uplifting" (*Time Out*) award-winning musical celebrates a joyous story of Brit grit to high-heeled hit, as it takes you from the factory floor of Northampton to the glamorous catwalks of Milan!

Don't miss the "freshest, most fabulous, feel-good musical of the decade" (*The Hollywood News*) as it arrives on ATC's cinema screen. It's the ultimate fun night out, so book now and experience the energy, joy, and laughter of this dazzling show.

SATURDAY, JULY 27, 2024, 2 PM

DEAR ENGLAND

A New Play by James Graham
Directed by Rupert Goold

Joseph Fiennes (*The Handmaid's Tale*, *Shakespeare In Love*) plays Gareth Southgate in James Graham's (*Sherwood*, *Finding Neverland*) gripping examination of nation and game. The country that gave the world football (soccer) has since delivered a painful pattern of loss. Why can't England's men win at their own game?

With the worst track record for penalties in the world, Gareth Southgate knows he needs to open his mind and face up to the years of hurt to take team and country back to the promised land. Filmed live on stage at the National Theatre, Rupert Goold (*Judy*) directs this spectacular new play.

FRIDAY, AUGUST 30, 2 PM AND 5 PM
SATURDAY, AUGUST 31, 2 PM AND 5 PM

FRANKENSTEIN

By Nick Dear, based on the novel by Mary Shelley

Directed by Academy Award®-winner Danny Boyle (*Trainspotting*, *Slumdog Millionaire*), *Frankenstein* features Benedict Cumberbatch (*Hamlet*, *BBC's Sherlock*) and Jonny Lee Miller (*Elementary*, *Trainspotting*) alternating between the roles of Victor Frankenstein and his creation.

Childlike in his innocence but grotesque in form, Frankenstein's bewildered creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the increasingly desperate and vengeful Creature determines to track down his creator and strike a terrifying deal. Scientific responsibility, parental neglect, cognitive development and the nature of good and evil are embedded within this thrilling and deeply disturbing classic tale.

Captured live on stage in 2011, this thrilling, sold-out production became an international sensation, experienced by almost half a million people in cinemas around the world. Catch Cumberbatch as Creature & Miller as Victor Frankenstein on Friday August 30, 2:00 pm & Saturday August 31, 5:00 pm and Miller as Creature & Cumberbatch as Victor Frankenstein on Friday August 30, 5:00 pm & Saturday August 31, 2:00 pm.



23/24 SEASON ARTISTS

PLAYWRIGHTS • LESLIE BRICUSSE ^(S) • TERRENCE MCNALLY ^(MC) • LYNN NOTTAGE ^(IA) • SAM SHEPARD ^(TW) • NEIL SIMON ^(BIP) • **DIRECTORS/CHOREOGRAPHERS** • MATT AUGUST ^(S) • MICHAEL BERRESSE ^(BIP) • MARCIA MILGROM DODGE "MMD" ^(MC) • BRENT GIBBS ^(TW) • SPENCER LIFF ^(S) • WALTER "BOBBY" MCCOY ^(MC) • ALAN J. PLADO ^(S) • OZ SCOTT ^(IA) • JENN THOMPSON ^(TW) • **DESIGNERS** • ROBERT J. AGUILAR ^(BIP) • JASON ARDIZZONE-WEST ^(S) • ELIZABETH CAITLIN WARD ^(S) • MATHEW DEVORE ^{(BIP) (MC)} • ALEXANDER DODGE ^{(IA) (TW)} • KISH FINNEGAN ^(BIP) • EDWARD E. HAYNES, JR. ^(MC) • DANIEL PERELSTEIN JAQUETTE ^(IA) • KAREN PERRY ^(IA) • BRAD PETERSON ^(S) • YAEL LUBETZKY ^(MC) • TIM MACKABEE ^(BIP) • PAUL MILLER ^(S) • CRICKET S. MYERS ^(S) • DAVID O ^(S) • PHILIP ROSENBERG ^(TW) • ANGELA STEINER ^(TW) • VICTOR EN YU TAN ^(IA) • FABIO TOBLINI ^(MC) • KEN TRAVIS ^(TW) • ALEJO VIETTI ^(TW) • **STAGE MANAGERS** • WESLEY APFEL ^(IA) • GLENN BRUNER ^(BIP) • ASHLEIGH DAVID ^(MC) • AMBER R. DETMERS ^(TW) • DONAVAN DOLAN ^(S) • MYKEL MARIE HALL ^{(BIP) (IA) (TW)} • MOLLIE HEIL ^(MC) • KEVIN JINGHONG ZHU ^(S) • RAFI LEVAVY ^(S) • JAKOB W. PLUMMER ^(BIP) • **OTHER CREATIVE TEAM/ ADDITIONAL STAFF** • CLAYTON DOMBACH ^(IA) • HAROLD DIXON ^(S) • BROOKE FORD ^(S) • CHRISTIE KERR ^(IA) • LINDSAY MCDONALD ^(IA) • SEAN SANFORD ^(S) • AMY SUTTON ^(S) • AVA SPANIER ^(S) • **ACTORS** • KARMINE ALERS ^(S) • DANNY BASS ^{(S) (IA)} • GEOFFREY F. BELLISTON ^(S) • BENI BERMUDEZ ^(S) • TRACEY N. BONNER ^(IA) • HARRY BOUVY ^(BIP) • AARON CAMMACK ^{(S) (IA)} • DAWN CANTWELL ^(IA) • TONY CASTELLANOS ^(S) • LYDIA CORBIN ^(IA) • DANIELA DELAHUERTA ^(S) • TRISHA DITSWORTH ^(S) • ANA DRAGOVICH ^(IA) • MATHEW FEDOREK ^(S) • KANISHA MARIE FELICIANO ^(MC) • ZACK FINE ^(TW) • BRENDA JEAN FOLEY ^(S) • JACQUELYN FUCHS ^(S) • MARSHALL F. GLASS ^(BIP) • RACHEL GOLD ^(MC) • STEWART GREGORY ^(S) • RHETT GUTER ^(TW) • SHULER HENSLEY ^(S) • SARAH HOLLIS ^(IA) • JOE JONES ^(BIP) • ALEXANDRIA JOY ^(S) • COREY JONES ^(IA) • HOLDEN JONES ^(S) • JOHN KATZ ^(S) • KYRA KENNEDY ^(BIP) • KATHRYN KELLNER BROWN ^(MC) • LILLIE LANGSTON ^(S) • VICKI LEWIS ^(MC) • BROOKLYN MARTIN ^(S) • SAUNDRA MCCLAIN ^(IA) • WALTER "BOBBY" MCCOY ^(MC) • JESSE MERLIN ^(S) • CYNTHIA MEIER ^(TW) • TRENT MILLS ^(MC) • MAX MORGAN ^(S) • GEMMA PEDERSEN ^(S) • HAIDEN PEDERSON ^(BIP) • ALAN J. PLADO ^(MC) • TANISHA J. RAY ^(IA) • VICTOR RYAN ROBERTSON ^(MC) • J SAVAGE ^(S) • GAYTON SCOTT ^(BIP) • DENNIS TAMBLYN ^{(S) (MC) (TW)} • ALISON THOMAS-VISGAR ^(S) • GEOFFREY WADE ^(TW) • ANNALISE WEBB ^(MC) • TYLER LANSING WEAKS ^(BIP) • AMELIA WHITE ^(TW) • MADELYN WHITEHEAD ^(S) • SARAH WIECHMAN ^(S) • CHRIS WILL ^(S) • GRETCHEN WIRGES ^(BIP) • MATHEW ZIMMERER ^(BIP) • **MUSICIANS** • GREG ARMSTRONG ^(S) • MEGHAN CARAMELLA ^(S) • MELL D. CSICSILA ^(S) • ANDRIA FENNIG ^(S) • LEE GARDNER ^(S) • ALEX GUTIERREZ ^(S) • MIKE PADILLA ^(S) • RUSSELL RONNEBAUM ^(S) • LIZ SPENCER ^(S) • **CASTING DIRECTORS** • RICHIE FERRIS ^{(IA) (MC)} • GEOFF JOSSELSO ^(BIP) • KATJA ZAROLINSKI ^(BIP) • MICHAEL DONOVAN ^{(IA) (MC)} • KELLY GILLESPIE ^(TW) • **OVERHIRE** • TORI ADAM • CHENOA BAKER • CRYSTAL BOLES* • MARIAH BOWERS • CALEB BROWN • MARCELLA CABRERA-FLORES • SHELBY CANTRELL • EMILY CARTAGINE • KOLETON COX • EMMA DEVORE • JILL ELIEL • TOBIAS FALTER* • KISH FINNEGAN • LISA GOERING • NIK GOOD • KYRA JONES-WILLIAMS • LUIS LOZA • LEO MARTINEZ • BOBBY MAYWEATHER* • ANTHONY MULDROW • BECCA MCCULLOUGH • ASHLEIGH MCGILL • AMBER MOLDREM • TONY NEEDHAM • CAROLINE PRICE • NANALEE RAPHAEL • JUDY SHIVACK • BENJAMIN SMITH* • ARIEL STEINBERG* • RAQUEL STEWART • BARBARA TANZILLO • EMA VALENCIA • SHANE WALTZ • SARAH WILLWATER

BIP = Barefoot in the Park S = Scrooge IA = Intimate Apparel MC = Master Class TW = True West

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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** or the **Amerind Museum: amerind.org**, among others.

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Get ready for ATC's magnificent 57th Season filled with suspense, intrigue, nostalgia, and abiding love ... with a dose of holiday magic and bluesy soul mixed in.

For the best seats and prices, Season Tickets and Flex Pass Advantage subscriptions are available now. Single tickets go on sale in late July.

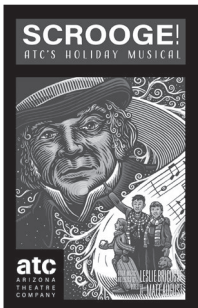


9/22/24 - 10/12/24 DIAL M FOR MURDER

ADAPTED BY JEFFREY HATCHER FROM THE ORIGINAL BY FREDERICK KNOTT

Suspense. Deception. Betrayal.

Passion runs high in this classic revenge thriller, newly adapted for a modern audience by ATC favorite playwright Jeffrey Hatcher (*Wait Until Dark, Holmes and Watson, Tuesdays with Morrie, Jekyll and Hyde*). Frederick Knott's nail-biting 1952 play was later adapted by Alfred Hitchcock into the 1954 film. This clever, fast-paced adaptation, which has had box office-busting runs at theatres across the country, adds extra layers of intrigue and emotion to the iconic cat-and-mouse story. Filled with vivid characters, sharp dialogue, and lethal amounts of intrigue, *Dial M* will keep you on the edge of your seat.



11/3/24 - 11/30/24 SCROOGE!

BOOK, MUSIC AND LYRICS BY LESLIE BRICUSSE DIRECTED BY MATT AUGUST

Spectacular. Transformation. Redemption.

Returning from its blockbuster first season for an encore, ATC's holiday musical extravaganza *Scrooge!* celebrates the season with the beloved story of Ebenezer Scrooge joined by a distinguished cast of more than 24 actors, live musicians, and an all-star creative team. With songs by the illustrious Oscar-, Grammy-, and Tony-nominated composer Leslie Bricusse (*Willy Wonka and the Chocolate Factory*), this unique rendition exclusively brought to life by ATC is quickly becoming a cherished holiday tradition to share with your entire family.

"This is a joyous production." – Kathleen Allen, *Arizona Daily Star*

atc.org/subscribe



1/26/25 - 2/15/25 BLUES IN THE NIGHT

CONCEIVED AND ORIGINALY DIRECTED BY SHELDON EPPS ORIGINAL VOCAL ARRANGEMENTS AND MUSICAL DIRECTION BY CHAPMAN ROBERTS ORCHESTRATIONS AND ADDITIONAL VOCAL ARRANGEMENTS BY SY JOHNSON

Soulful. Evocative. Timeless.

A musical celebration of the blues and its influence on American music, this toe-tapping revue weaves the stories of three women and one man as they navigate love, heartbreak, and rebirth. Set in a swanky 1930s Chicago hotel, this emotionally uplifting story features 26 of the hottest torch numbers by blues and jazz icons like Bessie Smith, Johnny Mercer, Harold Arlen, Duke Ellington, Billy Strayhorn, Ida Cox, and Benny Goodman, to name a few. Come celebrate a uniquely American music genre through this powerful and uplifting journey through the hearts of four of the country's best crooners and a dozen of America's best composers.

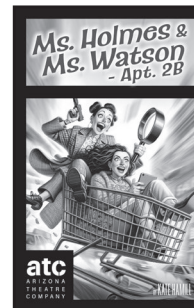


3/23/25 - 4/12/25 BOB & JEAN: A LOVE STORY

BY ROBERT SCHENKKAN

Nostalgic. Romantic. Inspiring.

Lightning strikes and sparks fly when Bob and Jean meet in New York City, 1941. But their instant attraction is cut short as World War II drives the pair thousands of miles apart. While Bob is off to the Pacific as a bomb disposal officer, Jean is headed to boost troop morale as a USO actress. Is their connection strong enough to withstand the winds of war? Travel through their passionate, funny, sometimes desperate correspondence as they navigate battle, Broadway, and the complexities of the human heart. A new play written by Pulitzer Prize- and Tony Award-winning and Emmy-nominated playwright Robert Schenkkan, *Bob & Jean: A Love Story* is a stirring and romantic world premiere that tells the remarkable story of an exhilarating courtship.



5/18/25 - 6/7/25 MS. HOLMES & MS. WATSON - APT. 2B

BY KATE HAMILL

Fast-Paced. Hilarious. Mysterious.

Modern-day adventure awaits with the most iconic detective duo of all time reimagined as a gal-pal comedy in *Ms. Holmes & Ms. Watson - Apt. 2B*. Set in present-day London, depressed American divorcee Dr. Joan Watson moves in with the carefree and eccentric Shirley Holmes, only to find themselves entangled in a series of mysteries, all related to a cunning supervillain who remains one step ahead of them. This twist on Sir Arthur Conan Doyle's cherished Sherlock Holmes characters delivers non-stop laughter inside a rollicking murder mystery that promises fun for the whole family.



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Bring a Friend	50% off single tickets, plus \$8 fee waived	50% off single tickets, plus \$8 fee waived (excluding <i>Scrooge!</i>)	Flex Pass per ticket price, plus \$8 fee waived	Flex Pass per ticket price, plus \$8 fee waived
Guest Pass	1 FREE Guest Pass per package purchased by May 15	No	No	No

For more information atc.org/subscribe

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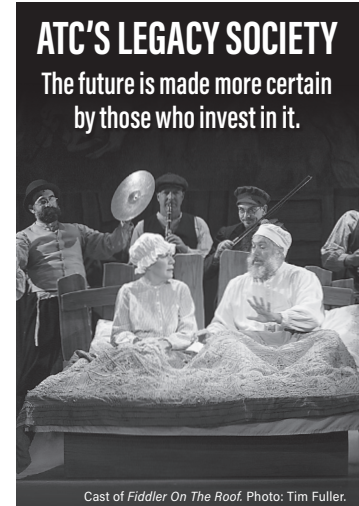
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*deceased



ATC's Legacy Society was established to recognize individuals who have made a planned gift to ensure the Company's vision lives on well into the future.

Whether you contribute through a bequest in a will or trust, or a beneficiary designation on your retirement account, life insurance, or other estate-planning vehicle, your legacy gift ensures that ATC continues to bring world-class theatrical productions to our stages, reaching generations for years to come.

LEGACY SOCIETY BENEFITS:

- Recognition in the ATC program book for the entire season.
- Exclusive updates from our Artistic department throughout the season.
- Exclusive invitation to our annual Legacy Society Luncheon event.



To join the Legacy Society, or to learn more about ATC's planned giving program, please contact **Cami Cotton, Director of Donor Relations**, at ccotton@atc.org or 520-463-7675.



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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, and enriching the theatre learning experience for all.

New Play Development

ATC provides playwrights and theater makers, both locally and nationally, 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 stages and beyond our walls, in schools, and across the state. Core programs of our education efforts include Student Matinees, playguides, and post-show discussions.

Living Our Values (LOV) Initiative

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.

THE TEMPLE OF MUSIC AND ART

The Temple of Music and Art is a beautifully refurbished 1927 theatre, built in the Spanish Colonial style that flavors so much of our city. The following services and policies ensure your comfort and enhance your experience at the theatre.

THEATRE POLICIES

Latecomers – Latecomers will be seated only at an appropriate and predetermined break in action. In order not to disturb patrons who are already enjoying the performance, latecomers may be seated in alternate locations until intermission.

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 theatre during performances.

Emergency calls – Emergency calls may be made to the House Manager’s cell phone directly: 520-547-3981.

Smoking – Smoking is not permitted anywhere within the building. Look for designated smoking area signage. In the event of smoking onstage, a sign will be posted in the lobby.

ACCESSIBILITY SERVICES

Assisted Listening Services – The theatre is equipped with the Sennheiser Mobile Connect listening system for use by patrons with partial hearing loss or limited range of hearing. An Ambassador Usher or our House Manager can assist you with connecting hearing aids to the system. Additionally, devices may be checked out in the Lobby to access the system. Please be prepared to leave a driver’s license or other form of identification while using your headset.

American Sign Language – Many productions have a performance available in American Sign Language (ASL). For information about the dates of our ASL performances, please contact the Box Office.

Captioning – Coordinated with the action onstage, those in open-captioned seating will be able to read the play’s dialogue displayed in large letters on an LED screen. For open-captioned performance dates, contact the Box Office.

Accessible Seating – is available via the Box Office for all performances. If you would like seating assistance at the theatre, please contact the House Manager at **520-547-3981**.



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