

BLUES IN THE NIGHT



atc

ARIZONA
THEATRE
COMPANY

2024 / 2025

AN ONMEDIA PUBLICATION



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FEBRUARY 22 - MARCH 9, 2025

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

GERI WRIGHT
EXECUTIVE DIRECTOR

BLUES IN THE NIGHT
CONCEIVED AND ORIGINALLY DIRECTED BY
SHELDON EPPS

ORIGINAL VOCAL ARRANGEMENTS AND
MUSICAL DIRECTION BY
CHAPMAN ROBERTS

ORCHESTRATIONS AND
ADDITIONAL VOCAL ARRANGEMENTS BY
SY JOHNSON

SCENIC DESIGNER
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ASSISTANT STAGE MANAGER
MYKEL HALL*

ROLES OF THE WOMAN AND THE GIRL CAST BY
MICHAEL DONOVAN CASTING
MICHAEL DONOVAN, CSA
RICHIE FERRIS, CSA

MUSIC DIRECTOR
WILLIAM FOSTER MCDANIEL

CHOREOGRAPHER
HOPE CLARKE

DIRECTED BY
RICARDO KHAN

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CAST (IN ORDER OF APPEARANCE)

THE LADY FROM THE ROAD ROZ WHITE*
THE WOMAN OF THE WORLD APRIL NIXON*
THE GIRL WITH A DATE CAMRYN HAMM*
THE MAN IN THE SALOON DARRYL REUBEN HALL*

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BAND

PIANO/CONDUCTOR WILLIAM FOSTER MCDANIEL
BASS SEAN BROGAN
PERCUSSION LAND RICHARDS
TRUMPET KURT FINCHUM
WOODWINDS/REEDS ASHLEY BURROWS

UNDERSTUDIES (IN ALPHABETICAL ORDER)

BROOKE LEIGH DAVIS - THE WOMAN OF THE WORLD, THE LADY FROM THE ROAD;
JOHN HENDERSON - THE MAN IN THE SALOON; KRYSTAL POPE - GIRL WITH A DATE

ADDITIONAL STAFF

ASSOCIATE LIGHTING DESIGNER
OLIVIA LOVERDE

THERE WILL BE ONE 15-MINUTE INTERMISSION

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.



This Theatre operates under an agreement between the League of Resident Theatres and 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.

ACT ONE

- "BLUE BLUES"** **THE WOMEN**
by Bessie Smith; by permission of Frank Music Corp.
- "FOUR WALLS (AND ONE DIRTY WINDOW) BLUES"** **THE MAN AND THE LADY**
by Willard Robinson; by permission of The Jewel Music Publishing Co., Inc.
- "I'VE GOT A DATE WITH A DREAM"** **THE WOMEN**
by Mack Gordon and Harry Revel; by permission of SBK/Feist Catalog, Inc.
- "NEW ORLEANS HOP SCOP BLUES"** **THE LADY**
by George W. Thomas; by permission of Jerry Vogel Music Co., Inc.
- "STOMPIN' AT THE SAVOY"** **THE WOMAN**
by Benny Goodman, Razaf, Edgar Sampson, and Chick Webb; by permission of SBK Robbins, Catalogue, Inc. and RYTVOC, Inc.
- "TAKING A CHANCE ON LOVE"** **THE GIRL**
by Vernon Duke, John LaTouche, and Ted Fetter; by permission by SBK Miller Catalogue, Inc.
- "IT MAKES MY LOVE COME DOWN"** **THE WOMEN**
by Bessie Smith; used by permission of Frank Music Corp.
- "LUSH LIFE"** **THE WOMAN AND THE MAN**
by Billy Strayhorn; used by permission of Tempo Music, Inc.
- "I'M JUST A LUCKY SO-AND-SO"** **THE MAN**
by Duke Ellington and Mack David; used by permission by T.B. Harms Company, a Polygram International Music Publishing Company and Famous Music Publishing Company
- "TAKE ME FOR A BUGGY RIDE"** **THE LADY**
by Leola and Wesley Wilson; used by permission of Frank Music Corp.
- "WILD WOMEN DON'T HAVE THE BLUES"** **THE LADY AND THE MAN**
by Ida Cox; used by permission of Northern Music Company
- "LOVER MAN"** **THE WOMEN**
by Jimmy Davis, Jimmy Sherman, and Roger "Ram" Ramirez; used by permission of MCA Music Publishing
- "WILLOW WEEP FOR ME"** **THE GIRL**
by Ann Ronell; used by permission of the Bourne Company
- "KITCHEN MAN"** **THE LADY**
by Andy Razaf and Wesley Wilson; used by permission of MCA Music Publishing
- "WHEN YOUR LOVER HAS GONE"** **THE WOMAN AND THE GIRL**
by E.A. Swan; used by permission of Warner Bros., Inc.
- "TAKE IT RIGHT BACK"** **THE WOMEN**
by H. Grey



MUSICAL NUMBERS

ACT TWO

JAM SESSION (“WILD WOMEN DON’T HAVE THE BLUES”) **THE BAND**
by Ida Cox; by permission of Northern Music Company

“BLUES IN THE NIGHT” **THE COMPANY**
by Harold Arlen and Johnny Mercer; by permission of Warner Bros., Inc.

“DIRTY NO-GOODER’S BLUES” **THE WOMEN**
by Bessie Smith; used by permission of Frank Music Corp.

“WHEN A WOMAN LOVES A MAN/AM I BLUE?” **THE COMPANY**
by Johnny Mercer, Gordon Jenkins, and Bernard Hanighen/by Grand Clarke and Harry Akst; used by permission of Chappell & Co., used by permission of Warner Bros., Inc.

“ROUGH AND READY MAN” **THE WOMAN**
by Alberta Hunter; used by permission of Alberta Hunter Music Co.

“RECKLESS BLUES” **THE GIRL**
by Bessie Smith; used by permission of Frank Music Corp.

“WASTED LIFE BLUES” **THE LADY**
by Bessie Smith; used by permission of Frank Music Corp.

“BABY DOLL” **THE MAN**
by Bessie Smith; used by permission of Frank Music Corp.

“NOBODY KNOWS YOU WHEN YOU’RE DOWN AND OUT” **THE WOMEN**
by Jimmy Cox; used by permission of MCA Publishing

“I GOTTA RIGHT TO SING THE BLUES” **THE COMPANY**
by Harold Arlen and Ted Koehler; used by permission of Warner Bros., Inc.

4/19/25 - 5/4/25

A WORLD PREMIERE!

By Pulitzer Prize-winning playwright Robert Schenkkan

BOB & JEAN

A LOVE STORY



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BY ROBERT SCHENKKAN
DIRECTED BY MATT AUGUST

***Nostalgic.
Romantic.
Inspiring.***

In the heart of 1940s New York City, Bob and Jean's electric connection is abruptly severed by World War II. Bob becomes a bomb disposal officer in the Pacific, while Jean boosts troop morale as a USO actress. Through passionate and desperate letters, they navigate the trials of war, Broadway, and the human heart. Will their love withstand the chaos of battle and distance? 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.

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LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



It is my honor to share with you Sheldon Epps' *Blues in the Night*, directed by the legendary Ricardo Khan. Ricardo is a visionary artist who has had a huge impact on American theatre through his leadership of the Regional Theatre Tony Award-winning

Crossroads Theatre Company. I first encountered his work in 1994 as a young intern, working for peanuts, at a neighboring theatre company. I quickly found myself much more enamored of the work that was being done next door at Crossroads, so to have the opportunity to work with Ricardo, and get to know "Rick," through this process has been nothing short of exhilarating for me. And you'll see that thrill onstage tonight!

Ricardo co-founded Crossroads Theatre Company in 1978 with a mission to champion African American voices and celebrate the diversity of the African diaspora. Under his guidance, Crossroads has become a beacon for artists of color, a platform for stories that resonate across cultures and generations, and a vessel for some of the most impactful works in contemporary theatre. Crossroads was recognized with the 1999 Tony Award for Outstanding Regional Theatre, a testament to the vital role it plays in fostering storytelling that challenges, heals, and unites us.

In addition to its powerful influence on American theatre at large, Ricardo and Crossroads have been instrumental in launching the careers of many iconic Black artists, including August Wilson, Lynn Nottage, Viola Davis, George C. Wolfe, Ruby Dee and Ossie Davis, Gregory Hines, and Ntozake Shange.

Beyond his leadership, Ricardo's own artistry shines in the compelling narratives he directs, often exploring themes of history, identity, and resilience. Integral to many of his creative endeavors

is his collaboration with Hope Clarke, a force of nature in the world of dance and choreography. Hope's extensive experience spans Broadway, opera, and film, and her ability to marry movement with emotion has elevated countless productions, earning her a Tony Award nomination for her work in Broadway's *Jelly's Last Jam* and being the first Black woman to direct Gershwin's *Porgy and Bess*. Together, Ricardo and Hope have crafted a work here with *Blues in the Night* that blends the fluidity of dance with the power of storytelling. Featuring a stunning array of blues classics by icons like Duke Ellington, Bessie Smith, and Harold Arlen, the show captures the struggles, joys, and resilience of the human spirit through music, dance, and vivid characters.

In addition to Ricardo and Hope, this show has been brought together by a first-class design team: Ed Haynes returns this season as scenic designer, having last worked with ATC just last season on *Master Class*; Myrna Colley-Lee returns to ATC, where she designed *Seven Guitars* in the 1996/1997 Season and has designed exquisite costumes customized for each actor; Craig Stelzenmuller and *Scrooge's* Paul Miller join us for lighting; and Daniel Perelstein Jaquette returns to ATC again this season for sound.

ATC is so proud to bring this beautiful production to our stage, sharing the work of ALL these iconic artists as only ATC can – with top-shelf talent and production value. Their contributions to the theatre inspire us to continue telling stories of significance and to champion important voices in everything we do.

Thank you for joining us and for being part of this community!

Matt August
Kasser Family Artistic Director



LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



Happy 2025!

As we step into this fresh new year, we're reminded of the timeless magic of theatre and the integral role you, our cherished patrons, have played in shaping our journey. For 57 remarkable years, your unwavering support has allowed us to tell stories that resonate, inspire, and connect us all.

This year, we are thrilled to kick off the new year with *Blues in the Night*, a soulful celebration of resilience, passion, and the universal power of music. Set in 1930s Chicago, this musical revue weaves together 26 iconic blues songs that capture the trials and triumphs of the human spirit.

Blues in the Night speaks directly to our theatre's history – a story of perseverance, artistry, and community. Just as the blues echoes a deep, collective longing and hope, our 57-year legacy is a testament to the transformative power of storytelling, especially during challenging times.

The new year for ATC also means looking ahead and planning for the 2025/2026 Season. We're deep into the process of finalizing show titles, exploring contract options, developing show artwork and descriptions, creating budgets – all in anticipation of announcing our new season in March.

We invite you to join us for all our remaining 2024/2025 Season shows – *Bob & Jean: A Love Story* and *Ms. Holmes & Ms. Watson – Apt. 2B* – and to invest in ATC as a Season Tickets subscriber for the 2025/2026 season. We guarantee the journey will be filled with storytelling, deep emotion, laughter, and joy, proving rich personal and collective experiences that provide a powerful means of catharsis and connection.

Thank you for being a part of our story. Here's to another year of unforgettable performances and cherished memories.

Geri Wright
Executive Director



The music of *Blues in the Night* serves as the lifeblood of the production, weaving together the soulful, passionate, and often heartbreaking narratives of its characters. A jukebox musical at its core, *Blues in the Night* is a rich tapestry of blues and jazz standards from the early 20th century showcasing the timeless artistry of legends such as Bessie Smith, Duke Ellington, Johnny Mercer, and Harold Arlen. These songs transcend their original context, forming the emotional backbone of the story.

Set in the 1930s, the musical uses the blues to explore the lives, struggles, and desires of three women and a saloon singer. Each character's story unfolds through the music with a genre uniquely suited to express the depths of human emotion. With roots in African American history, blues brings authenticity and rawness, allowing audiences to connect deeply with the characters' journeys.

One defining feature of *Blues in the Night* is how music channels its characters' distinct voices. Director Ricardo Khan has said, "The strength of the show lies in the performances," which led ATC to an extensive casting process to make sure each performer could match the energy that *Blues in the Night* requires. The intimate orchestrations ensure that the emotional weight of each song is felt, while dynamic performances keep the energy alive.

What makes the music in *Blues in the Night* particularly striking is its ability to stand alone as a showcase of the blues tradition while seamlessly integrating into the production's fabric. Each song advances the narrative. Whether through the defiance of "Reckless Blues" or the haunting beauty of "I Gotta Right to Sing the Blues," every piece offers a glimpse into a character's soul.

Beyond its narrative role, the music celebrates cultural heritage. By featuring songs from some of the greatest African American composers and performers of the 20th century, the musical honors the blues' legacy and its influence on American music and culture. The production introduces these timeless songs to new audiences, ensuring their stories and emotions endure.

Ultimately, the music in *Blues in the Night* is more than a soundtrack – it is the soul of the show. It captures the blues as a form of storytelling, expressing the inexpressible. Through powerful performances and masterful arrangements, the music invites audiences to experience the characters' joys and sorrows as if they were their own. It's a testament to the enduring power of the blues to connect, heal, and transcend.



BLUES IN THE NIGHT

A Soulful Journey Through the Heart of American Blues

Blues in the Night is a powerful musical that celebrates the emotional depth and history of the American blues genre. Created by acclaimed director Sheldon Epps, this musical revue blends the raw sounds of blues with deeply human narratives, captivating audiences with evocative storytelling and timeless music. Working with musical director Sy Johnson, Epps curated a setlist that spanned the emotional range of blues, from sultry ballads to high-energy performances. The show features songs by blues legends like Bessie Smith, Duke Ellington, and Cab Calloway, highlighting the enduring connection between blues music and the African American experience.

Unlike traditional musicals, *Blues in the Night* is structured as a revue, using vignettes to tell the stories of three women and one man whose lives unfold through the emotional power of the blues. These heartfelt ballads and lively numbers explore themes of love, heartbreak, resilience, and hope.

Blues in the Night debuted on Broadway on June 2, 1982, at the Rialto Theatre. Prior to that, it enjoyed a successful off-Broadway run in 1980, originally staged by Epps and Gregory Hines under the direction of Norman René at Playhouse 46.

The Broadway production received widespread critical acclaim, particularly for its innovative blend of music and storytelling. The revue-style structure, which diverged from traditional musicals, resonated with both audiences and critics. Nominated for a Tony Award for Best Musical, the show secured its place in Broadway history.

Blues in the Night also enjoyed success internationally, with a West End production opening in London at the Donmar Warehouse in 1987. Directed by Steve Whately, this production earned several prestigious nominations, including a Laurence Olivier Award for Best New Musical. Carol Woods was nominated for Best Actress for her standout performance.

Since its debut, *Blues in the Night* has had numerous revivals around the world, resonating for its emotional authenticity and timeless themes. It remains a touchstone in musical theater – a celebration of the blues and the human essence. The musical’s continued relevance ensures that its legacy endures, introducing new generations to the genre’s raw emotional power and cultural significance.

Whether through its groundbreaking Broadway production, successful West End run, or ongoing revivals, *Blues in the Night* remains a defining moment in musical theater. Its lasting impact ensures that the soul of the blues will continue to resonate for years to come.

***Blues in the Night* shows that the blues, like the human spirit, never fades—
instead, it grows more powerful with time.**

10 Iconic Artists Whose Music Brings *Blues in the Night* to Life!



Bessie Smith

Bessie Smith: Known as the “Empress of the Blues,” Smith’s soulful voice and emotive performances defined the blues of the 1920s and 1930s. Her songs often told vivid stories of love and hardship, solidifying her legacy as a trailblazer in American music.

Duke Ellington: A legendary jazz composer, pianist, and bandleader, Ellington’s innovative style and vast repertoire – including classics like “Mood Indigo” – cemented his status as a cornerstone of jazz history.

Johnny Mercer: One of America’s greatest lyricists, Mercer wrote over 1,500 songs, blending humor, wit, and pathos in hits like “Moon River” and “Blues in the Night.”

Harold Arlen: Celebrated for his ability to weave jazz and blues into popular music, Arlen composed timeless standards, including “Over the Rainbow” and the titular “Blues in the Night.”

Billy Strayhorn: Best known for his collaboration with Duke Ellington, Strayhorn was a master composer and arranger whose works, including “Lush Life,” embody elegance and emotional depth.

Ida Cox: A pioneering blues singer and songwriter, Cox brought sophistication and defiance to her performances, earning her the title “Uncrowned Queen of the Blues.”

Benny Goodman: Dubbed the “King of Swing,” Goodman revolutionized jazz in the 1930s, blending precision with improvisation in iconic tunes like “Sing, Sing, Sing.”

Vernon Duke: A versatile composer known for jazz standards and Broadway hits, Duke wrote classics like “Autumn in New York,” showcasing his gift for evocative melodies.

Gordon Jenkins: A talented arranger, composer, and conductor, Jenkins is remembered for his lush orchestrations and collaborations with artists like Frank Sinatra and Louis Armstrong.

Alberta Hunter: A trailblazing blues singer and songwriter, Hunter’s rich voice and powerful lyrics spanned decades, from the 1920s to her remarkable comeback in the 1970s.



Duke Ellington

CAST (IN ALPHABETICAL ORDER)



Darryl Reuben Hall (**The Man in The Saloon**) is making his Arizona Theatre Company debut. He has appeared on stages across the globe including Lincoln Center, Carnegie Hall, Radio City Music Hall Christmas Spectacular, and Broadway in *Porgy and Bess*, *Godspell*, and *Cinderella*. He played the role of Paul in *Kiss Me Kate* (Music Theatre of Wichita, Alhambra Dinner Theatre, Repertory Theatre of St. Louis – Judy Award winner), Darryl in *The Civil War* (Ford’s Theatre, Helen Hayes nominated), The Wiz in *The Wiz* (American Stage, Stage Aurora Theatrical Company), *Man in Crowns* (Cincinnati Playhouse), John in *Miss Saigon* and Flick in *Violet* (Actor’s Playhouse), Pa and Ol’ Mister in *The Color Purple* (Milwaukee Rep), Four-Eyed Moe in *Five Guys Named Moe* (Winter Park Playhouse), Performer in *Don’t Bother Me, I Can’t Cope* (Crossroads Theatre), and Jim in *Big River* (Lyceum Theatre). Hall is Artistic Director/Founder of Stage Aurora Theatrical Company. His most recent TV credit is *Godfather of Harlem*. He sends a big shout out to Mom and Dad and is thankful to God for all Blessings. darrylreubenhall.biz



Camryn Hamm (**The Girl With A Date**) is so excited to be making her ATC debut! She was most recently seen as Beth March in the National Tour of *Little Women*. Other credits include Ella in *Cinderella* (5-Star Theatricals), Johanna in *Sweeney Todd* and Ariel in *The Little Mermaid* (OBCCT), and Minnie Tate in *Jubilee* (Alabama Shakespeare Festival). TV credits include CBS’s *The Young and the Restless* (Shauna Nelson) and ABC’s *Black-ish* (Hilary Montgomery). Hamm holds a B.A. from Cal Poly Pomona, where she

graduated valedictorian. Big thanks to everyone at ATC for the opportunity to be a part of this amazing company, Karim, Erick, Anitra, and the whole Polygon team, and her family and friends for their unwavering support. @camrynhamm | IMDb: Camryn Hamm | camrynhamm.com



April Nixon (**The Woman Of The World**) is returning to Arizona Theatre Company, where she played Jeanette in *Crowns*. Nixon is an Olivier, Elliot Norton, Audelco, and Ovation Award nominee. Broadway and National Tour credits include *Damn Yankees* (opposite Jerry Lewis), *The Dancer’s Life* (opposite Chita Rivera), *Smokey Joe’s Cafe, 9 to 5, FOSSE, The Wiz, Cats, Tommy, Mamma Mia, Sistas, Crowns, Sweet Charity, Caroline or Change, and Dreamgirls*. Television credits include *Law & Order SVU/Criminal Intent, The Dave Chapelle Show, and The Wire*. Film credits include *Malcom X, Man On The Moon, The Perfect Find* (opposite Gabrielle Union-Netflix), and *Two Degrees* (opposite Vanessa E. Williams). Nixon has worked with Anna Deveare Smith, Spike Lee, Regina Taylor, Gwen Verdon, Walter Bobbie, Sheldon Epps, Jack O’ Brien, Jerry Zaks, Des McAnuff, Graciela Daniel, Ann Reinking, George Faison, and Michael Peters. She has sung (opposite Grammy winner Anjelique Kidjo) in *Yemandja*. Stay tuned for Nixon’s new web series “Black-StageStories & FindingMyLola’s” on YouTube. @maggiehunter51 | FB: April L Nixon



Roz White (**The Lady From The Road**) is making her debut with Arizona Theatre Company. White is celebrating 40 years as an arts professional and educator, with a BFA in Theatre from Howard University and an M.Ed. in Curriculum from

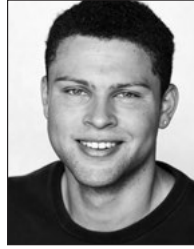
CAST (IN ALPHABETICAL ORDER)

Northcentral University. She recently starred as Billie Holiday in *Lady Day at Emerson's Bar and Grill* at Mosaic Theater Company in Washington, D.C. White is a graduate of Duke Ellington School of the Arts, where she also served for over 10 years as a faculty member. She has performed as a featured vocalist with Yolanda Adams, Gerald Levert, Stevie Wonder, and more. She spent two years on the road as Zelma Bullock in the Broadway tour of *TINA – The Tina Turner Musical*. Other theatre credits include *Dreamgirls*, *Once On This Island*, *Ain't Misbehavin'*, *Seven Guitars*, *Violet*, *Bessie's Blues*, *Anne and Emmett*, *The Amen Corner*, and her self-penned cabaret *Pearl Bailey by Request*. She is currently starring as Sybrina Fulton in the recently released award-winning film *Veils – Requiem for Trayvon*. Love to Anthony, King, Messiah, and MaKari.



Brooke Leigh Davis (The Woman Of The World, The Lady From The Road Understudy) is grateful for this opportunity to return to Arizona Theatre Company, where she previously was Vera understudy in *Justice* and was swing understudy for

Sarah, Sephronia, and Sweet Thing in *Nina Simone: Four Women*. Davis is a versatile performer with credits in Opera, Jazz, Blues, R&B, and the Theatre stage. Some of her favorite roles include *Caroline, or Change* (Caroline), *Brooklyn the Musical*, (Paradise), *The Light In The Piazza* (Signora Naccarelli), and *A Raisin In The Sun* (Lena Younger), and she originated the role of Senator Kelsey Tate in George Mabry's chamber opera production of *An Elegant Obsession*. With a secret love for background singing, Davis' all-time favorite role is that of Pit Singer for the musical *The Wiz*. brookeleighdavis.com | IG: @msbrookeleigh



John Henderson (The Man in The Saloon Understudy) is making his Arizona Theatre Company debut. He is a current student at the University of Arizona and has appeared in several of their productions. He recently played the role

of Scarecrow/Hunk in Saguaro City Music Theatre's production of *The Wizard of Oz*. Other credits include Billy Cane in *Bright Star*, Judge Turpin in *Sweeney Todd*, and High Priest in *Jesus Christ Superstar* (Arizona Repertory Theatre). He also trained with American Conservatory Theatre's prestigious Summer Training Congress. @Johnhenduu



Krystal Pope (The Girl With A Date Understudy) is excited to be in her first Arizona Theatre Company performance! She is an accomplished actress from Arizona who enjoys traveling for work, and she is actively involved in a variety of

entertainment ventures. Recent credits include Hugs/Mrs. Crenshaw in *Hugs & Kisses*, *Showdown At Dry Gulch* with the National Theater For Children, Biondello in *The Taming of the Shrew*, Marley in *Escape to Margaritaville*, and Polly Ann in *The Legend of John Henry*. She is profoundly grateful for her family members who always encourage her to pursue her dreams, even when they take her far from home. She hopes you take away valuable information as you make musical memories with her! Cheers! @kaypeazz

////// THE CREATIVE TEAM //////////////

Sheldon Epps (Conceived and Originally Directed) the highly acclaimed musical revue *Blues in the Night*. The Broadway production was nominated for a Tony Award as Best Musical of the Year, and the London production, which he also directed, was nominated for two Laurence Olivier Awards and ran for over a year on the West End before being broadcast in Europe by Thames Television. Epps also conceived and directed the Duke Ellington musical *Play On!*, which received three Tony Award nominations and was produced at Seattle Repertory Theatre and the Goodman Theatre in Chicago, where it received four Jefferson Awards including Best Musical. The Pasadena Playhouse production was taped by PBS for broadcast as part of the Great Performances series. Epps was a co-founder and the associate artistic director of the off-Broadway theater The Production Company. His directorial assignments for that company included *A Midsummer Night's Dream*, *Incandescent Tones*, and *Scenes and Revelations*, which he also directed on Broadway at the Circle In The Square Theatre. Epps has directed plays and musicals for many of the country's major theatres including the Guthrie, the Old Globe Theatre, Manhattan Theatre Club, Seattle Repertory Theatre, Playwrights Horizons, Crossroads Theatre, Cleveland Play House, Arizona Theatre Company, Goodspeed Opera House, Coconut Grove Playhouse, Walnut St. Theatre, George Street Playhouse, and Asolo State Theatre. For television, he has directed episodes of *Frasier*, *Friends*, *Girlfriends*, *My Wife and Kids*, *Veronica's Closet*, *Evening Shade*, and *Sister, Sister*. He is currently a member of the executive board of the Society of Stage Directors and Choreographers. Epps is a two-time recipient of the Theatre Communications Group/Pew Charitable Trust National Theatre Artists Residency Grant, which supported his four-year tenure at the Old Globe Theatre as associate artistic director. Epps was pleased to join the Pasadena Playhouse as artistic director in 1997. His directing credits at this theater include *Blue*, *Play On!*, *Les Liaisons Dangereuses*, *The Importance of Being Earnest*, *The Old Settler*, *The Real Thing*, *On Borrowed Time*, *Mr. Rickey Calls a Meeting*, and *Blues in the Night*, and he was production consultant for the musical

Sisterella. He directed the world premiere of *Blue* at Arena Stage Theatre, which was also produced off-Broadway at the Roundabout Theatre. Following its record-breaking engagement in Pasadena, *Blue* began a national tour co-produced by the Pasadena Playhouse.

Ricardo Khan (Director) is a director, writer, educator, and Tony Award-winning Artistic Director. He cofounded the Crossroads Theatre Company, one of history's few African American theatres to ever rise to both national and international prominence as a major professional arts institution. He was also Associate Producer for a number of Crossroads productions at the New York Public Theatre for the late Joseph Papp. In 2005, with co-producer Woodie King Jr., he presented the Broadway tribute to August Wilson in the New York theatre that now bears Mr. Wilson's name. Khan's major directing credits include Crossroads, the Oregon Shakespeare Festival, Hartford Stage, the Market Theatre in South Africa, Ford's Theatre, the Negro Ensemble Company, Manhattan Theatre Club, Lincoln Center, the Kennedy Center, Repertory Theatre of St. Louis, Cincinnati Playhouse, Florida Studio Theatre, Alabama Shakespeare Festival, and the world famous Apollo Theatre in Harlem. As a writer, he co-wrote the NAACP award-winning *FLY* with Trey Ellis about the esteemed Tuskegee Airmen of World War II, *Satchel Paige and the Kansas City Swing*, also with Ellis, *Freedom Rider*, and *When Day Comes*, starring the internationally acclaimed singing group Sweet Honey in the Rock. Most recently, at the request of international film and theatre icon Sir John Kani, he travelled to Johannesburg to serve as director of South Africa's first ever production of August Wilson's *Fences* at the Joburg Theatre. He was also the producer of the 2016 opening night gala ceremonies for the Smithsonian's new National Museum of African American History and Culture in Washington, D.C., and he currently serves as the show director for Sweet Honey in the Rock's 50th anniversary tour.

Hope Clarke (Choreographer) is an actress, dancer, vocalist, choreographer, and director. Broadway: *Jelly's Last Jam* (Tony nomination best

////// **THE CREATIVE TEAM** ////

choreography), *The Tempest*, *Caroline or Change*, and *A Free Man of Color*. Regional: *A Christmas Carol* (Hartford Stage, Ailey Theatre), *Fly* (Alabama Shakespeare Festival, Pasadena Playhouse, Florida Studio Theatre, St. Louis Rep, Cincinnati Playhouse, Ford's Theatre, Vineyard Playhouse, Crossroads Theatre), *The Roads to Home* (Primary Stages), *Grey Gardens* (Center Theatre Group, Bay Street Theatre), *Resurrection* (Philadelphia Theatre, Hartford Stage), *The Dreams of Sarah Breedlove* (Goodman Theatre), *South Pacific* (Pioneer Theatre), and *The Learned Ladies of Park Avenue* (Hartford Stage). Clarke began her career as a dancer and performed on Broadway in *West Side Story*, *Don't Bother Me, I Can't Cope*, and *Grind*, among others. She was the first African American and first African American woman to direct and choreograph a major staging of *Porgy and Bess* (for the Houston Grand Opera).

William Foster McDaniel (Music Director, Conductor-Pianist) began his career in musical theatre as pianist-conductor of off-Broadway's long-running *The Fantasticks*. He has since served as conductor for Broadway and National Touring companies of *Timbuktu!*, *Bubbling Brown Sugar*, and *Ain't Misbehavin'*. He has conducted several European productions of Duke Ellington's *Sophisticated Ladies*. In addition to conducting and arranging for many popular performers and theatrical productions, McDaniel's own compositions have received performances by the Yonkers Civic Philharmonic Orchestra, the New Symphony of New York, the Mozart Society Orchestra at Harvard, the Brooklyn Philharmonic, the Topanga Symphony, and the BBC Concert Orchestra in London. McDaniel is a graduate of Capital University and Boston University, and has studied as a Fulbright Scholar in Paris, France.

Edward E. Haynes Jr. (Scenic Designer) is happy to be returning to Arizona Theatre Company, where he last designed *Master Class*. Regional credits include projects at The Pasadena Playhouse, Laguna Playhouse, La Jolla Playhouse, Geffen Playhouse, Muny Opera, Kansas City Rep, Oregon Shakespeare Festival, Mark Taper Forum, Ebony Repertory Theatre Co., South Coast Rep, Kirk

Douglas Theatre, Berkeley Rep, East West Players, Hollywood Bowl, Marin Theatre Co., TheatreWorks, Intiman Theatre, Trinity Rep, Pittsburg City Theater, Alley Theatre, Alliance Theatre, and many he can no longer remember. Television credits include MTV's *Spring Break 2012 and 2011*, *Hip Hop Harry*, *The Tony Rock Project*, and *Culture Clash*. edhaynes.carbonmade.com

Myrna Colley-Lee (Costume Designer) is returning to Arizona Theatre Company, where she designed *Seven Guitars* in the 1996/1997 Season. This is her third collaboration with Director Ricardo Khan; Colley-Lee designed August Wilson's *Fences* (her fourth career production of the show) with him at Crossroads earlier this year, as well as *Freedom Riders* (Ricardo Khan, et al) at Crossroads and Alabama Shakespeare Festival. Actively designing for decades, she developed her career during the resurgence of Black Theatre in the late '60s, '70s, and '80s. Her more recent works are *Trouble in Mind* (Alice Childress) at Utah Shakespeare Festival and *Ma Rainey's Black Bottom* (August Wilson) at Writer's Theatre in Illinois. Colley-Lee has designed costumes for more than 70 productions and two films at 50 different theatres and venues. In 2022, Colley-Lee was awarded the Mississippi Governor's Award for Excellence in Costume Design. She has received numerous awards over the years including Outstanding Costume Design from the National Black Theatre Festival.

Craig Stelzenmuller (Lighting Designer) is a New York-based Lighting Designer. Broadway Associate credits include *Hell's Kitchen*, *Sweeney Todd*, *Grey House*, *Almost Famous*, *MJ: The Musical*, *A Christmas Carol*, *Springsteen*, *The Minutes*, *Hillary & Clinton*, *Boys in the Band*, *Pretty Woman*, *Charlie and the Chocolate Factory*, *Cats*, *School of Rock*, *An Act of God*, *Gigi*, *A Gentleman's Guide to Love and Murder*, *I'll Eat You Last...*, and *Wonderland*. Recent projects include *The Queen of Versailles*, *How the Grinch Stole Christmas* (U.S. Tours), *Real Women Have Curves* (ART), *Here We Are* (The Shed), and *Beauty and the Beast* (International Tour). Stelzenmuller is faculty at The Studio School of Design and a graduate of the University of North Carolina School of the Arts.

////// THE CREATIVE TEAM //////////////

Paul Miller (Lighting Designer) returns to ATC, where he designed the lighting for *Scrooge!* and *King Charles III*. Miller's Broadway credits include five shows as Lighting Designer and 22 shows as Associate/Assistant. He has designed over 20 Off-Broadway shows including favorites *Desperate Measures*, *Clinton!*, *Pageant*, *Vanities – the Musical*, *Waiting for Godot*, *Nunsense*, and *Encores!* National Tours include *Hairspray*, *Elf*, *Wizard of Oz*, *Sweeney Todd*, *The Producers*, and *Rent*. He has worked with Regional Theatres including The Old Globe, Dallas Theatre Center, Chicago Shakespeare, Idaho Shakespeare, Asolo Rep, ACT, Cleveland Playhouse, Pasadena Playhouse, Goodspeed, Cape Playhouse and others. Television credits include *Evil* (CBS & Paramount+), *Live from Lincoln Center*, 23 Netflix specials, and New Year's Eve/Times Square (25 years and 100+ performances). He has worked internationally in Stratford, West End, Vienna, Milan (Teatro alla Scala), Brazil, The Philippines, South Africa, Iceland, and China.

Daniel Perelstein Jaquette (Sound Designer) is a freelance sound designer, composer, and musical director. Jaquette has been the professor of sound design for theatre at Arizona State University since 2019. ATC projects include *Dial M for Murder*, *Intimate Apparel*, *Private Lives*, and *Nina Simone: Four Women*. Other recent designs and original music projects include at Opera Philadelphia, Cincinnati Playhouse, Cleveland Playhouse, McCarter Theatre, Actors Theatre of Louisville, Geva Theatre, Phoenix Theatre, Wilma Theater, Arden Theatre, Roundabout Theatre, People's Light, and others. Jaquette has received two Barrymore Awards and 16 Barrymore Award nominations in three categories, including recognition as a finalist for the F. Otto Haas award. He received an Independence Foundation Fellowship in the Arts in 2013 to explore the relationship between sound design and the visual arts. He is a proud member of the Theatrical Sound Designers and Composers Association, and United Scenic Artists local 829.

Timothy Toothman (Stage Manager) is thrilled to return to Arizona Theatre Company, where he spent 15 seasons as the Artistic Associate to Artistic Director David Ira Goldstein. He was also a

member of the Stage Management staff and stage managed more than 20 ATC productions (including Artistic Director Matt August's *King Charles III*). His other regional theatre credits include San Jose Repertory Theatre, Kansas City Repertory Theatre, Geva Theatre Center, and Cleveland Play House as well as Park Square Theatre and Penumbra Theatre in St. Paul, Minnesota. He has spent the past 20 summers as Production Stage Manager of the Martha's Vineyard Playhouse. In addition to his stage management work, he also spent 10 years as an Arts Grants Program Director for the State Arts Agencies of Maryland and Connecticut. Timothy has been a member of Actors' Equity since 1974.

MyKel Marie Hall (Assistant Stage Manager) is thrilled to be back for her fourth season at Arizona Theatre Company. Her favorite past credits at ATC include *The Glass Menagerie*, *True West*, and *The Legend of Georgia McBride*. 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.

Michael Donovan Casting (Casting Director) principal Michael Donovan is the recipient of nine Artios awards, presented by the Casting Society of America for Outstanding Achievement in casting; his colleague Richie Ferris has three Artios awards. They have cast more than 1,000 shows produced at such venues as the Hollywood Bowl, the Ahmanson Theatre, the Mark Taper Forum, Pasadena Playhouse, the Kirk Douglas Theatre, Walt Disney Concert Hall, Laguna Playhouse, International City Theatre, Ebony Repertory Theatre, the El Portal Theatre, La Jolla Playhouse, the Getty Villa, the Garry Marshall Theatre, the Theatre @ Boston Court, the Soraya Performing Arts Center, the 24th St. Theatre, San Francisco Symphony, the Palazzo and Paris in Las Vegas, Arkansas Rep, Kentucky Shakespeare Festival, Indiana Rep, and the Troubadour Wembley Park in London – as well as several national tours, numerous films, TV series, and commercials. Donovan is also the President of the Board for the Foundation for New American Musicals.

THE MUSICIANS



William Foster McDaniel (Music Director, Conductor-Pianist) see page 14 for McDaniel's bio.



Sean Brogan (Bass) is an Arizona native and graduate of ASU's Herberger School of Music. As one of Arizona's most in-demand bassists, Brogan has had the pleasure of performing with many local legends including Margo Reed, Dennis

Rowland, and Lewis Nash. Being well-versed in many styles has led to performances all across the country including in Alaska and Hawaii.



Land Richards (Percussion/Drums) is an independent artist who plays a wide variety of music in various performance, recording, and live settings including with Gladys Knight and the Pips, Stevie Nicks, Peabo Bryson, George Benson,

Patti Austin, Bobby Caldwell, Cab Calloway, James Darren, Ben Vereen, Jose Carreras, Placido Domingo, Hubert Laws, Al Jarreau, Diana Ross, Michael Bolton, Lee Ritenour, Larry Carlton, Bruce Hornsby, Melissa Manchester, Joe Sample, and Exile of Japan. He is a current member of the group Hiroshima. Stage Musicals include *Swan*, *Five Guys Named Moe*, *Recorded in Hollywood* the *John Dolphin Story*, and *Ain't Misbehavin'*. TV shows include *The Tonight Show*, *Rick Dees Into The Night*, *The Paul Rodriguez show*, the *Byron Allen*

Show, *The Arsenio Hall Show*, *Good Morning America*, *Soul Train*, *Dick Clark's Rocking New Year's Eve*, *Sesame Street*, *VH1*, *UNCF*, *ALMA*, *NAACP*, *Motown Live*, and *TV Land Awards*. Also, appearing at a club near you!



Kurt Finchum (Trumpet) is a longtime veteran of the Phoenix music scene, having started his career in Phoenix with Arizona Theater Company's 1992 production of *All Night Strut*. More recently Finchum performed for the national

tour of *Chicago* starring Christie Brinkley. Along the way, he has performed with many artists including Lou Rawls, Billy Preston, Wayne Newton, Linda Ronstadt, Percy Sledge, Johnny Mathis, Bob Newhart, Don Rickles, Heatwave, Don McLean, Steve Lawrence & Eydie Gorme, Little Anthony & the Imperials, The Manhattans, Debby Boone, Jane Russell, Shirley Jones, and Tim Conway. From 1998 to 2003, Finchum performed across the Western United States with Sam Moore (of Sam & Dave). He has also worked with several of the legendary big bands including the Smithsonian Jazz Masterworks Orchestra, the Harry James and Jimmy Dorsey Orchestras, as well as locally with the Dennis Rowland Big Band, the New Guard Big Band, and Arizona Jazz Masterworks Orchestra.



Ashley Burrows (Woodwinds/Reeds) moved to Arizona in Fall 2014 upon winning a Fellowship to Arizona State University, where she pursued her Master's Degree in Bassoon Performance. As a woodwind specialist, she found a home teaching woodwinds and jazz studies at Arizona School for the Arts and quickly became part of the

THE MUSICIANS

Phoenix theater scene. Her recent shows include *The Color Purple* (The Black Theater Troupe), *West Side Story* (Scottsdale Community College), and *Elf* (The Phoenix Theater Company). Performing a variety of musical styles, Burrows plays

saxophone, clarinet, flute, and bassoon in The Superstition Jazz Orchestra directed by Mike Crotty, the Adam Roberts Little Big Band, and the Paradise Valley Community College Faculty Rock Band.

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), starring Kevin Kline and Ethan Hawke. 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 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 the largest university in Utah. MattAugust.com

EXECUTIVE LEADERSHIP

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, her husband, two horses, an Australian Cattle Dog, and a Great Pyrenees puppy reside at the base of the McDowell Mountains in North Scottsdale.

Check Out ATC's Social Pages and Connect With Other Theatre Fans!

					
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LAND ACKNOWLEDGMENT STATEMENT

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



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 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 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.

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.

BOB & JEAN: A LOVE STORY

Arizona Theatre Company Presents
The World Premiere of
Robert Schenkkan's
Bob & Jean: A Love Story

**An Intimate and Poignant Exploration
of Wartime Romance**



Arizona Theatre Company is set to unveil a powerful new play this spring – *Bob & Jean: A Love Story*, written by Pulitzer Prize and Tony Award-winning playwright Robert Schenkkan. This deeply personal work offers a rare glimpse into the real-life courtship of Schenkkan’s parents, Bob and Jean, whose romance flourishes amidst the turbulence of World War II.

Bob & Jean: A Love Story marks a bold continuation of ATC’s commitment to developing new works that explore engaging and compelling stories. Schenkkan, whose illustrious career spans across theater, television, and film, brings a raw and intimate perspective to this world-premiere production.

A Play of the Heart: Schenkkan’s Most Personal Story

Best known for his sweeping historical dramas such as *The Kentucky Cycle* – which earned him the Pulitzer Prize for Drama – Schenkkan’s work often delves into the intersection of history, politics, and personal resilience. His critically acclaimed play *All the Way*, which chronicles Lyndon B. Johnson’s fight for civil rights, won the Tony Award for Best Play and was later adapted into an HBO film starring Bryan Cranston.

Schenkkan’s screenwriting achievements are equally notable, with credits such as the Academy Award-nominated *Hacksaw Ridge* and the hauntingly beautiful *The Quiet American*. With *Bob & Jean: A Love Story*, however, Schenkkan steps into new emotional territory, drawing inspiration



BOB & JEAN: A LOVE STORY

from the lives of his own parents. In this poignant drama, he explores the enduring power of love and duty against the backdrop of wartime sacrifice.

The Love Story Behind the Play

Set in 1941, *Bob & Jean: A Love Story* follows the whirlwind romance between Bob, a Bomb Disposal Officer in the Pacific, and Jean, a talented USO actress touring the nation to boost troop morale. The play opens with the couple's electric first meeting in New York City, where their budding friendship blossoms into something more. Yet, the deep connection they share is soon tested as the war separates them across thousands of miles.

Despite the distance, their correspondence becomes a lifeline, connecting them emotionally through letters, poems, and dreams of reunion. Through their passionate and sometimes desperate letters, Schenkkan weaves a love story that triumphs over time and distance, navigating the horrors of war and the complexities of the human heart.

A Love Transcending a Lifetime

Kasser Family Artistic Director Matt August describes the play as a testament to enduring love: "This play is a demonstration of love transcending a lifetime. It is poetic, it is nostalgic, and it is Schenkkan's most personal story – that of his parents' courtship."

Bob & Jean: A Love Story represents not only the enduring power of love and the human spirit but the undying artistry of theatre. Arizona Theatre Company is proud to continue that vital energy with *Bob & Jean: A Love Story*. This world-premiere production promises to be an unforgettable theatrical event. Whether you're a longtime fan of Schenkkan's work or discovering his storytelling genius for the first time, this play is sure to captivate, inspire, and leave a lasting impression.

*Don't miss this remarkable new play –
a love story for the ages.*

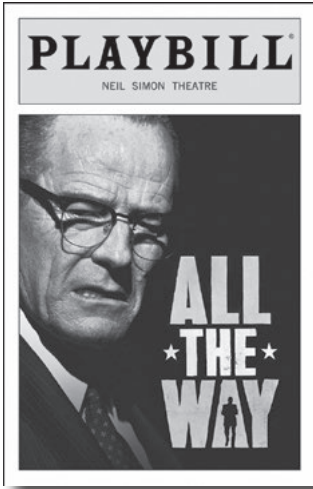


Performance Details and Tickets

Bob & Jean: A Love Story will have its world premiere at Arizona Theatre Company in 2025. Performances run from March 23 to April 12, 2025, at the Temple of Music and Art in Tucson, followed by a run from April 19 to May 4, 2025, at Tempe Center for the Arts in Greater Phoenix.

Tickets are on sale now, with prices starting at \$33. To purchase tickets and learn more about the production, visit atc.org or call 1-833-ATC-SEAT.

BOB & JEAN: A LOVE STORY



10 fun facts about Robert Schenkkan:

Pulitzer History-Maker: Schenkkan's *The Kentucky Cycle* was the first play to win the Pulitzer Prize for Drama without having a Broadway production at the time.

Broadway Triumph: His Tony-winning play *All the Way* set a Broadway box office record when it opened in 2014.

Actor-Turned-Playwright: Before becoming a playwright, Schenkkan was a professional actor, appearing in TV shows like *Star Trek: The Next Generation* and *The Twilight Zone*.

Family Legacy: He comes from a family steeped in the arts – his brother, Steven Schenkkan, is a well-known TV producer.

Hollywood Success: He co-wrote the screenplay for *Hacksaw Ridge*, which received six Oscar nominations, including Best Picture.

Shakespeare Buff: Schenkkan has often cited Shakespeare's epic storytelling as a major influence on his writing style.

Historical Inspiration: He's drawn to stories based on American history and politics, believing in the power of theater to engage civic conversations.

Record-Breaker: When *The Kentucky Cycle* premiered in Seattle, it ran over six hours, spanning two parts performed across multiple days.

Teacher and Mentor: He's been a visiting professor and mentor at several universities, nurturing the next generation of playwrights and screenwriters.

Award Magnet: In addition to the Pulitzer and Tony, Schenkkan has won the Writers Guild Award and been nominated for an Emmy, cementing his legacy in both theater and film.



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PATRON SERVICES MANAGER
Richard Ragsdale

**ASSISTANT BOX
OFFICE MANAGERS**
Carrie Luker
Keith LaSpaluto

**PATRON SERVICES
ASSOCIATES**
Katelin Andrews
Sophia Nagore
Sarah Smiley
Gadija Samie
Wendy Sander

HOUSE MANAGER
Bill Bethel

FACILITIES

FACILITIES MANAGER
Horace Ashley

MAINTENANCE SUPERVISOR
Dean Morgan

MAINTENANCE TECHNICIAN
Jose Varela
Andrew Pearson

BAR STAFF
Xia Monet
Caitlin Pepe
Zoe Soleil
Fran Greer
Heather Glenn



TCA SERVICES & FACILITIES

THEATER INFORMATION

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

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 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 in the lobby and accommodations including, but not limited to:

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

Elevators – Elevators are located on the west end of the lobby and serve all three patron levels.

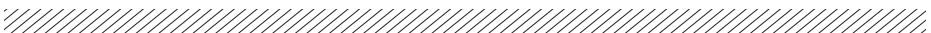
Restrooms – Restrooms are located on the first and second levels and are accessible to patrons with disabilities.

Eat & Drink – Food and beverages are available in the lounge through intermission. Please use trash and recycling receptacles at all entrances.

Lost & Found – For assistance, see an Experience Team member or call 480-350-2883 the following day.

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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enjoy drinks
in the lounge,
and visit the
rooftop
terrace.

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Ms. Holmes & Ms. Watson - Apt. 2B



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