

BOB & JEAN

A LOVE STORY



atc

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THEATRE
COMPANY

2024/2025



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MARCH 23 - APRIL 12, 2025

ARIZONA THEATRE COMPANY

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR

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BOB & JEAN: A LOVE STORY

BY
ROBERT SCHENKKAN

IN ASSOCIATION WITH
BAY STREET THEATRE

SCENIC DESIGNER
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COSTUME DESIGNER
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SOUND DESIGN AND
ORIGINAL MUSIC
JOHN GROMADA

STAGE MANAGER
MOLLIE HEIL*

ASSISTANT STAGE MANAGER
DELANEY CLARE DUNSTER*

CASTING
THE TRC COMPANY
TARA RUBIN, CSA
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DIRECTED BY
MATT AUGUST

WORLD PREMIERE PRODUCTION

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

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CORPORATE SEASON SPONSOR: **LAVIDGE**

ARTISTIC SPONSOR: **JEAN AND FRED SHAULIS**



CAST (IN ORDER OF SPEAKING)

JEAN MARY MATTISON*
BOB..... JAKE BENTLEY YOUNG*
NARRATOR..... SCOTT WENTWORTH*

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

UNDERSTUDIES (IN ALPHABETICAL ORDER)

BEAR MCDONALD - BOB; STEVE MCKEE - NARRATOR; HAIDEN PEDERSON - JEAN

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, 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.

LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Matt August, Mary Mattison, Robert Schenkkan, Scott Wentworth, and Jake Bentley Young. Photo: Tim Fuller.

It is my great pleasure to welcome you to Arizona Theatre Company's production of *Bob & Jean: A Love Story*, written by the Pulitzer Prize-winning playwright Robert Schenkkan. Robert's body of work has long been a cornerstone of American theatre, shaping the landscape with plays that challenge, illuminate, and inspire. It is an honor to bring his latest piece to life on our stage, a story that so beautifully reminds us of the power of personal connection in the face of overwhelming odds.

Bob & Jean: A Love Story is a deeply intimate exploration of love forged through letters, set against the backdrop of a world at war. At its heart, this play is a testament to the resilience of the human spirit – two young people, coming from different backgrounds, navigating the uncertainty of a rapidly changing world, and discovering each other through the vulnerability and eloquence of written words. It is a rare kind of storytelling, one that transports us into the past while speaking so urgently to the present moment. In an era where communication is often reduced to fleeting digital interactions, *Bob & Jean* reminds us of the depth and authenticity that language can hold when we take the time to truly connect.

Robert Schenkkan's work has always carried the weight of history while making it strikingly personal. His past works, such as the Pulitzer Prize-winning play *The Kentucky Cycle* and Tony Award-winning *All the Way*, have tackled defining moments in American history with a keen understanding of the people who lived through them. With *Bob & Jean*, he writes his most personal play

to date. Taken from letters exchanged between his own parents, he grounds this sweeping historical moment in a profoundly intimate narrative. This is the kind of theatre we strive to create – stories that resonate across time, revealing the past not as a distant memory but as a mirror to our own struggles, dreams, and hopes.

At Arizona Theatre Company, we believe in the importance of producing new work by playwrights of consequence. The theatre is not merely a place to revisit familiar stories; it is a space for discovery, for pushing boundaries, and for presenting narratives that challenge us to see the world anew. Supporting new work is not just an artistic endeavor – it is a commitment to ensuring that the voices shaping the future of American theatre continue to be heard. *Bob & Jean: A Love Story* is a perfect embodiment of that mission.

As you watch this production, I hope you find yourself transported – not just to another time, but to a deeper understanding of what it means to love, to endure, and to communicate in ways that truly matter. Thank you for being a part of this experience and for supporting the kind of theatre that moves us forward.

Onward and Upward!

Matt August
Kasser Family Artistic Director

LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT



Love letters – and, truly, handwritten letters in general – feel like a relic of bygone days. It's so infrequent that a handwritten anything shows up in our mailboxes. Digital communications via text, email, or social media are instant and convenient but, ultimately, very utilitarian and fleeting. *Bob & Jean: A Love Story* has me thinking a lot about the timelessness and deeply personal nature of putting pen to paper, and especially the impact of telling another person how much we love them in a slower, more thoughtful, and potentially permanent way.

I'm not going to lie. I love to both send and receive handwritten cards in which I can convey my deeper feelings for and heartfelt gratitude to the people around me. The act of pausing long enough to compose a letter sends a deeper message of caring that uttered words simply don't carry. And I love to save these special expressions of deliberate and thoughtful emotion to remind me of those who mean the most to me.

Love letters like those shared by Bob and Jean, and discovered by their son, the accomplished playwright Robert Shenkkan, hearken to a time when letters were declarations, confessions, and whispers across distance, carrying longing and devotion through time and space. And I wonder, what might we say to others if we knew that the vessel carrying our deepest thoughts and feelings may be cherished for years, and perhaps outlive any of us?

Season 58 is Just Ahead!

Speaking of love ... I love when we announce our new season and am delighted to finally unveil what we've been working on for the last several months! Get ready for an adventurous, mystery-filled journey packed with humor, friendship, and intrigue in the five shows slated for 2025/2026 Season 58. Read about all the titles on page 20.

Now is the perfect time to secure your seats for the entire season by purchasing **Season Tickets**. As a subscriber, you'll enjoy exclusive benefits, including:

- **Savings up to 47% Off** single ticket prices
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Visit atc.org/subscribe or call 833-ATC-SEAT, where Patron Services staff will be happy to walk you through the options and help get your season tickets set up. And if you prefer more flexibility, Flex Passes are a great way to save AND see the shows you want.

Thank you for being part of the Arizona Theatre Company family. We can't wait to share another incredible season with you!

With gratitude,

Geri Wright
Executive Director

ABOUT THE PLAY

We live in a day and age where instant gratification is no longer a privilege but an expectation. We get irritated when our DoorDash doesn't arrive at the expected time. We get anxious when our internet stops in the middle of our Netflix binge. We squirm at the idea of having to wait in line for a coffee. Even dating has become as easy as online shopping. Time and location are obstacles that aren't as difficult to navigate anymore. And in an era where we just can't wait, it's hard to imagine a time when relationships were earned over time.

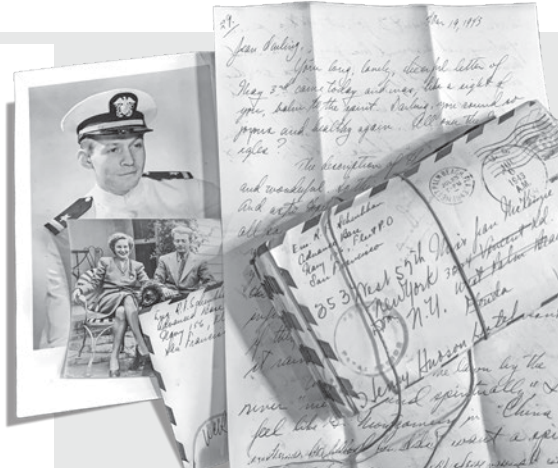
Bob & Jean: A Love Story is the telling of a young couple doing just that, set against the backdrop of one of the most defining global conflicts in history.

After discovering a series of letters between his parents during World War II, Pulitzer Prize- and Tony Award-winning, Emmy-nominated playwright Robert Schenkkan was inspired to write his most personal story yet—the love story of his parents.

Their story unfolds at the start of World War II, a conflict that spanned continents, with young men and women like Bob and Jean answering the call to serve. In the Pacific, the U.S. Navy and Marines fought against Japan, while in Europe, Allied forces battled Nazi Germany. For many, enlisting was not just a duty but a necessity—a fight to protect their country, their families, and the future.

And though Bob and Jean were just realizing their feelings for each other, the world was calling them to be a part of something bigger. Bob becomes a Navy Bomb Disposal Officer, tasked with defusing deadly threats, while Jean travels as a USO actress, lifting the spirits of soldiers with performances designed to distract them from war and remind them of home. Separated by duty and distance, the two cling to their love through handwritten letters, sent across hundreds of miles over months and years of uncertainty.

With every letter, they capture moments that define their relationship—moments of longing, reassurance, and the quiet ache of missing one another. The waiting was excruciating, but each



Photos and letters of Bob and Jean Schenkkan.

word became a thread in the tapestry of their love. Unlike today, when a simple text can be edited, deleted, or instantly regretted, Bob and Jean had to commit to every sentence they wrote. Their words mattered because they didn't know if their next letter would ever reach its destination. Each letter was a promise, a piece of themselves, an anchor in a chaotic world.

What makes this play even more extraordinary is that every word Bob and Jean speak is taken directly from their actual letters. Schenkkan undertook the remarkable challenge of crafting the play so that once the characters are introduced, everything they say is text from their real correspondence. He carefully sifted through and assembled their letters, shaping them into a deeply personal yet universally resonant story that captures both the reality of war and the resilience of love.

A slow burn that builds to a roaring fire rather than a fleeting spark, their love story stands in stark contrast to modern romance, where relationships often begin with a swipe and fizzle at the first sign of inconvenience. *Bob & Jean: A Love Story* is about love that is earned over time, tested by distance, and strengthened through perseverance.

Beyond its intimate romance, the play also highlights the vastly different yet equally crucial roles Bob and Jean played in the war. Bob's work in bomb disposal placed him in constant, mortal

ABOUT THE PLAY

danger, his steady hands the only thing between life and disaster.

Jean, meanwhile, carried the weight of keeping morale high, bringing laughter and light to those who desperately needed it. The war was fought in trenches and battlefields, but it was also fought in the quiet moments between, in letters filled with love and longing, in the resilience of those who kept hope alive.

Schenkkan's ability to blend the personal with the historical is what makes *Bob & Jean: A Love Story* such a powerful theatrical event. His signature craftsmanship—sharp dialogue, immersive world-building, and a deep understanding of human emotion—is on full display. The play oscillates between the quiet introspection of letter-writing and the intensity of wartime realities, creating a narrative that is both intimate and epic in scope.

Despite its historical setting, *Bob & Jean: A Love Story* resonates profoundly with modern

audiences. While our modes of communication have evolved, the fundamental desire to connect, to be heard, and to feel close to the ones we love remains unchanged. The play serves as a poignant reminder of what we have gained with instant communication—but also what we may have lost. There is something deeply meaningful about taking the time to write, to carefully choose one's words, knowing they will be read and reread over time.

For Schenkkan, this is not just a play—it is a tribute. A love letter to his parents, yes, but also to an era when love had to be patient, when words carried weight, and when letters had the power to keep hearts beating across oceans and battlefields.

Bob & Jean: A Love Story reminds us to reflect on the ways we communicate, the things we might take for granted, and the endurance of love in the face of impossible circumstances. So, sit back and fall in love with Bob and Jean.

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Built in 1927, the Temple of Music and Art is an historical cultural arts venue. Constructed in a Southwestern style, the Temple breathes grace and class with its beautiful surroundings of cobble stone and quiet tree-lined street. Now the home of Arizona Theatre Company, the Temple has been called "one of this city's most elegant buildings" by the *Tucson Weekly*.

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CAST (IN ALPHABETICAL ORDER)



Mary Mattison (Jean) ATC debut. Originated the role of Elizabeth Bennet in the world premiere of *Pride and Prejudice*, for which she won the Best Principal Actress in a Musical 2020 San Francisco Bay Area Theatre Critics Circle Award. Regional credits include *Cabaret* (Sally Bowles), *Cinderella* (Ella), *The Little Mermaid* (Ariel), *Mamma Mia!* (Sophie), and *GYPSEY* (Louise). TV credits include *Blue Bloods* (Leah Brandt). Notable readings include *Mystic Pizza* (Lorna), *Clueless The Musical* (Cher), and *Superhero* (Vee) at the Eugene O'Neill Theatre Center. Mattison is a proud graduate of the University of North Carolina School of the Arts. mary-mattison.com



Scott Wentworth (Narrator) ATC debut. Broadway: *Lost in Yonkers*, *Anna Karenina*, *Getting Married*, and *Welcome to the Club*, for which he was nominated for a Tony Award. Regional credits include 27 seasons at the Stratford Festival, playing such roles as Iago in *Othello*, Shylock in *The Merchant of Venice*, the title role in *Macbeth*, Borkman in *John Gabriel Borkman*, and James Tyrone in *Long Day's Journey Into Night*. He recently played Henry in *The Lehman Trilogy* for the Repertory Theatre of St. Louis and King Lear for Toronto's Shakespeare BASH'd.



Jake Bentley Young (Bob) ATC debut. Select credits include the Pre-Broadway engagement of *The Karate Kid* at Stages St. Louis, *Jersey Boys* at Paper Mill Playhouse, *RENT* at Sacramento Music Circus, and *Beautiful: The Carole King Musical* at North Shore Music Theatre. Feature film debut in Darren Aronofsky's upcoming film *Caught Stealing* opposite Austin Butler. He holds a BFA from Texas State University. For Mom, Dad, and Ana. jakebentleyyoung.com | [@jakebentleyyoung](https://twitter.com/jakebentleyyoung)



Bear McDonald (Bob Understudy) ATC debut. Recent Tucson credits include *Grease* at Arts Express, *Into The Woods* at Shoestring Players, and *Dracula* at Pima Community College. He is a graduate of the American Musical and Dramatic Academy in Hollywood, California. He thanks his family and girlfriend for their never-ending love and support.

CAST (IN ALPHABETICAL ORDER)



Steve McKee (Narrator Understudy) ATC debut. Tucson stages include Arizona Onstage Productions, Arts Express Theatre, Invisible Theatre, Live Theatre Workshop, The Rogue Theatre, Scoundrel and Scamp Theatre, and Gaslight Theatre. Favorite roles include Roger Debris in *The Producers* and Alan in *God of Carnage*.



Haiden Pederson (Jean Understudy) ATC *Barefoot in the Park* (Corie u/s). Select credits include Shelby in *John Proctor is the Villain*, Heather Duke in *Heathers: The Musical*, Abigail Williams in *The Crucible*, and Ensemble/Bird Keeper in *Sweeney Todd: The Demon Barber of Fleet Street*. Pederson holds a BFA in Musical Theatre from the University of Arizona. For Gram, always for you. @itsjusthaiden | haidenpederson.com

THE CREATIVE TEAM

Robert Schenkkan (Playwright) is a Pulitzer Prize, Tony, WGA, and Humanitas Award winner and three-time Emmy nominated writer. Author of 20 plays: *All The Way* (Tony, Drama Desk, Outer Critics, Steinberg, and Edward Kennedy Awards); *The Kentucky Cycle* (Pulitzer Prize); *The Great Society*; *Old Cock*; *ReCON\$truxion*; *The Trojan Women at Sandy Hook*; *The Investigation*; *A Search for the Truth in Ten Acts*; *Building the Wall*; *Hanussen*; *Shadowplay*; *By the Waters of Babylon*; *Handler*; *A Single Shard*; *Devil and Daniel Webster*; *Lewis and Clark Reach the Euphrates*; *Final Passages*; *The Marriage of Miss Hollywood and King Neptune*; *Heaven on Earth*; *Tachinoki*; *The Dream Thief*; and a musical, *The 12*. Films: *Hacksaw Ridge*, *The Quiet American*. TV: *All the Way*, *The Pacific*, *The Andromeda Strain*, *Crazy Horse*, and *Spartacus*. He is a board member of the Orchard Project, a member of the Dramatists Guild National Council, National Theater Conference, and a New Dramatists Alumnus.

Matt August (Director) See bio on Page 11.

Stephen Gifford (Scenic Designer) ATC debut. His designs have been seen on stages across the country and internationally including at The Grand Ole Opry, The Chicago Theatre, Madison Square Garden, The El Sett & Abdel Halim Theaters (Riyadh), Sacramento Music Circus, The Walnut Street Theatre, 5th Avenue Theatre, The Phoenix Theatre Company, Juneau Lyric Opera, La Mirada Theatre for the Performing Arts/MRE, and many more. He has garnered many awards and nominations for his work and was awarded *The Bob Z Award for Career Achievement in Set Design* by the LADCC, has been awarded the *Scenic Award for LA Scenic Designer of the Year* every year since 2008, and was awarded Broadwayworld.com's *Scenic Design of the Decade* for *Cabaret*. Gifford also designs for

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

live immersive events, themed interiors, nightclubs, and cabarets. He is a proud member of United Scenic Artists, Local 829. IG: @swgifford1 | stephengifforddesign.com

Kish Finnegan (Costume Designer) has spent 35 years at ATC as a costume craftsperson, design assistant, and resident costume designer. Her ATC design credits include *Barefoot in the Park*, *The Glass Menagerie*, *American Mariachi*, *King Charles III*, *Romeo and Juliet*, *Hair*, and many others. She has also designed shows for Tempe-based Childsplay including *The Yellow Boat*, *Neverending Story*, *Go Dog Go*, and most recently, *Seussical* with Phoenix Theatre Company. Other design credits include world premieres of *Joan*, the story of comedian Joan Rivers (South Coast Repertory); *Justice* (Arizona Theatre Company), *The Kite Runner* (San Jose Repertory), *The Tutor* (The Village Theatre Washington), and a one-woman version of *A Christmas Carol* (ATC/Childsplay). Finnegan is a graduate of California Institute for the Arts. She began her career designing costumes for Team USA Synchronized Swimming and for aquatic shows in Las Vegas, Japan, Hong Kong, and Australia.

Mike Billings (Lighting Designer) ATC design debut. West End projects include Dreamworks' *The Prince of Egypt*. Off-Broadway shows include *Vanities* and *Becoming Dr. Ruth*. He has worked regionally with Bay Street Theater, Rubicon Theatre Company (three-time LA Ovation Award-nominee), Geva Theatre Center, Berkshire Theatre Group, CCAE Theatricals, Laguna Playhouse, Flint Repertory Theatre, Bucks County Playhouse, TheatreWorks Silicon Valley, Pittsburgh Civic Light Opera, Ebony Theatre Company, Guild Hall, Quintessence Theatre Company, Connecticut Repertory Theatre, and Dorset Theatre Festival. Themed attractions projects include Busch Gardens Williamsburg and Six Flags Over Texas, as well as the international touring exhibitions of *Harry Potter*, *Downton Abbey*, and *Titanic*. Billings has a BFA from the University of Connecticut and is a proud member of United Scenic Artists Local USA829. mikebillingsdesign.com | IG: @mikebillingsdesign

John Gromada (Sound Designer and Original Music) is a composer and sound designer for theater, film, and radio. ATC Debut. NY: 40+ Broadway productions as composer/sound designer, including *Birthday Candles*, *All My Sons*, *Torch Song*, *The Elephant Man*, *Trip to Bountiful* (Tony nomination), *The Best Man* (Drama Desk Award), *Clybourne Park*, *Rabbit Hole*, *Prelude to a Kiss*, *Proof*, *Twelve Angry Men*, *A Few Good Men*. Off-Broadway credits include *Brooklyn Laundry*, *A Sherlock Carol*, *Drinking in America*, *The Cake*, *Old Hats*, *Orphans' Home Cycle* (Drama Desk Award, Henry Hewes Award), *Shipwrecked!* (Lucille Lortel Award), *The Skriker* (Drama Desk Award), *Machinal* (OBIE). Regional: hundreds of productions. Touring: Fellowship for the Performing Arts's *Screwtape Letters*, *The Great Divorce*, and more. Film and television credits include scores for Chazz Palminteri's *A Bronx Tale* and the Emmy nominated *Trip to Bountiful* with Cicely Tyson. Radio dramas include The White Heron Radio Ghost Light Series, and several dramas for Audible.com including *Bob & Jean*. Other awards and honors include an NEA Opera/Music Theatre Fellowship, Connecticut Critics Circle Awards, Eddy Awards, and grants from the NJ State Council on the Arts and Meet the Composer. Proud member of United Scenic Artists Local 829 and ASCAP. johngromada.net

Mollie Heil (Stage Manager) *shelher*. Ten productions and four seasons with ATC including *Scrooge!*, *Master Class*, *The Legend of Georgia McBride*, *Pru Payne*, *The Wickhams: Christmas at Pemberley*, *how to make an American Son*, *Nina Simone: Four Women*, *Miss Bennet: Christmas at Pemberley*, and *Erma Bombeck: At Wit's End*. Selected regional credits include PSM for *Dear Jack*, *Dear Louise* at Alabama Shakespeare Festival, ASM for *Newsies*, *Jersey Boys*, *A Chorus Line*, and *State Fair* at The REV Theatre Co, ASM for *White Christmas* at Tuacahn, and PA for *The Marvelous Wonderettes* at Repertory Theatre of St. Louis. BFA in Stage Management from the Conservatory of Theatre Arts at Webster

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

University. Much love to her parents, late grandmother Mimi, three younger siblings, and best friends. mollieheil.com | [@mollieheil](https://twitter.com/mollieheil)

Delaney Clare Dunster (Assistant Stage Manager) *she/her*. ATC debut. Her recent productions include *Downstate*, *Exception to the Rule*, *Love Love Love*, *Fat Ham*, *Good Bones*, *English*, and *People Places and Things* (ASM) at Studio Theatre; *Prayer for the French Republic* (PSM replacement) and *Hester Street* (ASM) at Theater J; *Moriarty* (ASM) at Arrow Rock Lyceum Theatre; *Joseph and the Amazing Technicolor Dreamcoat*, *American Mariachi*, and *Marvelous Wonderettes* (ASM) at Alabama Shakespeare Festival; and *Happy, Proof*, *Lady Day at Emerson's Bar and Grill*, and *Four Seasons* (PSM) at Centre Stage SC. She holds a BFA in Stage Management from Webster University. Passion project: takefiveopportunities.org | [@delaneyclardunster](https://twitter.com/delaneyclardunster)

The TRC Company (Casting) Led by partners Claire Burke, Kevin Metzger-Timson, Xavier Rubiano, and Peter Van Dam. Broadway: *Dead Outlaw*, *BOOP! The Musical*, *Stephen Sondheim's Old Friends*, *Buena Vista Social Club*, *Death Becomes Her*, *Left on Tenth*, *The Outsiders*, *SIX*, *Aladdin*. National Tours: *The Phantom Of The Opera*, *Water for Elephants*, *Beauty & The Beast*, *The Wiz*, *Back To The Future*, *Mamma Mia!*, *Les Misérables*. The TRC Company is proud to continue the casting legacy of Tara Rubin Casting and Johnson-Liff Casting.

////// **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,

////// **EXECUTIVE LEADERSHIP** ////

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



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 57-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, reside at the base of the McDowell Mountains in North Scottsdale.

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.



CORPORATE, FOUNDATION, AND GOVERNMENT PARTNERS

Our work is made possible due to the generosity of many corporations, foundations, and government supporters. Through these partnerships, we can maintain a standard of artistic excellence while providing greater access to all.

List reflects donations made July 1, 2023 to February 6, 2025

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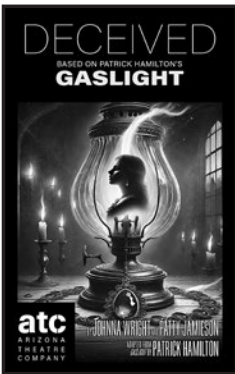
- Recognition in the ATC program book for the entire season.
- Exclusive updates from our Artistic department throughout the season.
- Exclusive invitation to our annual Legacy Society Luncheon event.



JOIN THE INTRODUCING OUR

Arizona Theatre Company's electrifying 58th season is an adventurous, mystery-filled journey packed with humor, friendship, and intrigue. Get ready for bold storytelling, unexpected twists, toe-tapping songs, and unforgettable characters that will keep you on the edge of your seat.

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



9/28/25 - 10/18/25

DECEIVED ADAPTED FROM PATRICK HAMILTON'S GASLIGHT

BY JOHNNA WRIGHT AND PATTY JAMIESON ADAPTED FROM GASLIGHT BY PATRICK HAMILTON

Manipulation. Paranoia. Power.

This gripping, suspense-filled new adaptation of 1938's tense psychological thriller *Gaslight* follows a young wife as she struggles to make sense of strange occurrences in her home. Is she losing her grip on reason, or is it being loosened for her? In an atmosphere of growing paranoia, manipulation, dark secrets, and distrust, she fights to discover the truth. Shocking plot-twists-and-turns abound in this new take on an old classic.



11/30/25 - 12/20/25

HEIST

BY ARUN LAKRA

Thriller. Twists. Intrigue.

Inspired by caper films like *Ocean's Eleven*, *The Italian Job*, and *The Sting*, this fast-paced, high-stakes thriller is packed with double crosses, disguises, and daring escapes. When a team of professional thieves assembles to steal the world's rarest jewels, the plan seems foolproof - until it goes spectacularly wrong. Tensions rise, betrayals mount, and *Heist* becomes a rollercoaster of adrenaline that will keep you guessing far beyond the final curtain.

atc.org/subscribe

ATC FAMILY

2025/2026 SEASON



1/25/26 - 2/14/26

AIN'T MISBEHAVIN' THE FATS WALLER MUSICAL SHOW

CREATED AND ORIGINALLY DIRECTED BY RICHARD MALTBY JR. CONCEIVED BY RICHARD MALTBY JR. AND MURRAY HORWITZ

Energetic. Swinging. Nostalgic.

The Joint is Jumpin'! This award-winning revue is a jubilant tribute to Fats Waller's lasting legacy and the enduring charm of swing and jazz. Get ready to jump, jive, and groove as a cast of extraordinary performers brings Waller's timeless music of the golden age of jazz to life. From the sassy to the soulful, you'll be swept away by iconic hits in this unforgettable three-time Tony Award-winning musical revue. Experience joyful rhythms, sultry melodies, and breathtaking beauty in this dazzling tribute to the music of the Harlem Renaissance.



3/15/26 - 4/4/26

THE ROOMMATE

BY JEN SILVERMAN

Humor. Friendship. Reinvention.

This comedy follows an empty-nesting Midwestern woman who takes on a lodger to help with expenses. But when the East Coast stranger arrives with a past shrouded in mystery, their unlikely friendship turns into a hilarious journey of reinvention, risk, and unexpected consequences. Reminiscent of *The Odd Couple* and Netflix's *Grace and Frankie*, *The Roommate* is a wickedly funny and deeply moving story about second chances and self-discovery.

Directed by four time Oscar-nominated actress and veteran director Marsha Mason, who was the Associate Director of the Broadway production and has proven to be comedy gold for ATC with her two prior productions, *Chapter Two* and *An Act of God*.



4/26/26 - 5/16/26

DRACULA: A COMEDY OF TERRORS

BY GORDON GREENBERG AND STEVE ROSEN

Blood-curdling. Zany. Reimagined.

Bram Stoker's legendary vampire gets a side-splitting makeover in this fast-paced, madcap reimagining of *Dracula*. Five actors take on dozens of roles in a whirlwind of quick wit and quick changes. Part Mel Brooks, part Monty Python, and completely outrageous, *Dracula: A Comedy of Terrors* is a crazy spin on the classic horror tale that will have you howling with laughter. Perfect for audiences of all blood types.

2025 / 2026 SEASON

As an ATC subscriber, you have the best seats ... the best pricing ... and the most ticket flexibility!

Save an average of 47% off single tickets. Plus, pay one \$18 fee for your subscription package vs. \$8 per single ticket.

	Season Tickets	Premium Flex Pass Advantage	Standard Flex Pass Advantage	Single Tickets
Your Tickets	1 ticket for each of the season's 5 shows	8, 6, or 4 vouchers to exchange for tickets to shows/ performances of your choice	8, 6, or 4 vouchers to exchange for tickets to shows/performances of your choice	Go on sale after Season Tickets and Flex Passes are seated
Your Pricing*	47% LESS than single tickets	21% LESS than single tickets	36% LESS than single tickets	47% MORE than Season Tickets same seats; prices increase based on demand
Your Fees	\$18 per package (\$3/ticket) savings of \$22 over singles	\$18 per package (\$2.25-\$4.50/ticket depending on package)	\$18 per package (\$2.25-\$4.50/ticket depending on package)	\$8 per ticket
Your Seats	Lock in your current seats NOW, or make series/ seating changes before single tickets go on sale	Choose your seats after Season Tickets are seated and before single tickets go on sale, or anytime up to show dates	Choose your seats after Season Tickets are seated and before single tickets go on sale, or anytime up to show dates	Choose your seats when single tickets go on sale on sale in late July (after Subscribers are seated)
Seating Sections	Premium, Section 1, Section 2, Section 3	Premium	Best Available at time of booking in Section 1, 2, or 3	Premium, Section 1, Section 2, Section 3
Ticket Exchanges	FREE - Unlimited for same show Ticket Exchanges**	One FREE after tickets are issued	\$5 per ticket exchanged after issued	\$5 per ticket
Bring a Friend	50% off single tickets, plus \$8 fee waived	Flex Pass per ticket price, plus \$8 fee waived	Flex Pass per ticket price, plus \$8 fee waived	No discount
Guest Pass	1 FREE Guest Pass per package purchased by May 16	No	No	No

*Average savings across all sections **Free exchanges for same time of day, same section; additional charge may apply for upgrades

For more information atc.org/subscribe



Already a Season Tickets or Flex Pass subscriber? Return your 2025/2026 personalized subscriber form or call the box office at 833-ATC-SEAT to renew.

5/18/25 – 6/7/25

“*Ms. Holmes & Ms. Watson - Apt. 2B* simultaneously plays homage to and flips on its head the detective story tropes to show what happens when women are in charge.”

- BroadwayWorld

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



atc
ARIZONA
THEATRE
COMPANY

**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 and 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 Doyle's cherished Sherlock Holmes characters delivers non-stop laughter inside a rollicking murder mystery that promises fun for everyone.

ATC.ORG / 833-ATC-SEAT

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Executive Director

Matt August
Kasser Family Artistic Director

ARTISTIC & PRODUCTION

ASSOCIATE PRODUCER
Matthew Wiener

PLAYWRIGHT-IN-RESIDENCE
Elaine Romero

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Aaron Cammack

PRODUCTION MANAGER
Jamie S. Lara

**ASSOCIATE
PRODUCTION MANAGER**
Sheldon Lane

**ASSISTANT
PRODUCTION MANAGER**
Emma Prange

SCENERY

TECHNICAL DIRECTOR
Arthur Potts

**ASSISTANT TECHNICAL
DIRECTOR**
Jared Strickland

LEAD CARPENTER
John Crain

CARPENTERS
Larry McDonald
Cory Walters

PAINTS

CHARGE SCENIC ARTIST
Charlotte Alcorn

**ASSISTANT CHARGE
SCENIC ARTIST**
Sammie Nickel

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PROPERTIES SUPERVISOR
Faith Boucher

PROPERTIES ARTISAN
Aidyn Corkell

**PROPERTIES & SCENIC
CARPENTER**
Miguel Barragan

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Shelly Williams

**ASSISTANT
COSTUME DESIGNER**
Lindsay McDonald

LEAD DRAPER
Phyllis Davies

STITCHER
Sarah Willwater

**WIG & MAKE-UP
SUPERVISOR**
Becca McCullough

COSTUME CRAFTS ARTISAN
Sandahl Tremel

WARDROBE SUPERVISOR
Jacob Miller

**TEMPE/PHOENIX
WARDROBE SUPERVISOR**
Cameo Gustafson

**ELECTRICS &
PROJECTIONS**

**LIGHTING & PROJECTIONS
SUPERVISOR**
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Allison Gammons

STAFF ELECTRICIAN
Ryan Darland

**TEMPE/PHOENIX
LIGHT BOARD OPERATOR**
Wade Yorke

SOUND

SOUND SUPERVISOR
Mathew DeVore

TUCSON SOUND ENGINEER
Alexis Glas

**TEMPE/PHOENIX SOUND
ENGINEER**
Sirajj Ghori

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PRODUCTION ASSISTANT
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Xia Monet

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**CHIEF DEVELOPMENT
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HOUSE MANAGEMENT**

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**ASSISTANT DIRECTOR OF
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**PATRON SERVICES
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Richard Ragsdale

**ASSISTANT BOX
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Keith LaSpaluto

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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



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.



RISE

Did you know ATC produces more than 225 performances each season? In our 57-year history, that's more than 13,200 performances in front of live audiences like you! Yet ticket sales only cover 45% of our expenses.

RISE UP by donating today.

Be the driving force behind unforgettable performances, student matinees, and community outreach. Your donation propels us into a new era of creativity and impact.

ABOVE



Any amount makes an IMPACT ...
DONATE TODAY



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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**.



- 1) Join the Wifi
- 2) Download the app
- 3) Select your audio channel or scan the QR Code