

# DIAL M FOR MURDER



**atc**

ARIZONA  
THEATRE  
COMPANY

2024/2025



SEPTEMBER 22 - OCTOBER 12, 2024

## ARIZONA THEATRE COMPANY

**MATT AUGUST**  
KASSER FAMILY ARTISTIC DIRECTOR

**GERI WRIGHT**  
EXECUTIVE DIRECTOR

# DIAL M FOR MURDER

ADAPTED BY  
**JEFFREY HATCHER**

FROM THE ORIGINAL BY  
**FREDERICK KNOTT**

CO-PRODUCED WITH  
**PIONEER THEATRE COMPANY**

**KAREN AZENBERG**, ARTISTIC DIRECTOR | **ADRIAN BUDHU**, MANAGING DIRECTOR

SCENIC DESIGNER  
**JAMES NOONE**

COSTUME DESIGNER  
**PATRICK HOLT**

LIGHTING DESIGNER  
**TOM ONTIVEROS**

SOUND DESIGNER  
**DANIEL PERELSTEIN JAQUETTE**

FIGHT DIRECTOR  
**BRENT GIBBS**

STAGE MANAGER  
**DARLENE MIYAKAWA\***

ASSISTANT STAGE MANAGER  
**MYKEL MARIE HALL\***

CASTING DIRECTOR  
**JUDY BOWMAN**

DIRECTED BY  
**MICHAEL JOHN GARCÉS**

Originally commissioned and produced at The Old Globe, Barry Edelstein, Erna Finci Viterbi Artistic Director, Timothy J. Shields, Managing Director

"Dial M For Murder (Hatcher)" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

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

2024/2025 SEASON SPONSOR: **I. MICHAEL AND BETH KASSER**



## CAST (IN ORDER OF APPEARANCE)

MARGOT WENDICE .....	AWESTA ZARIF*
MAXINE HADLEY .....	LUCY LAVELY*
TONY WENDICE .....	DAN DOMINGUES*
LESGATE .....	AARON CAMMACK*
INSPECTOR HUBBARD .....	PETER HOWARD*

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

**Setting: The living room of the Wendice flat in London, 1952**

**Time:**

### Act One

**Scene One - A Friday evening in September.**

**Scene Two - Saturday evening.**

**Scene Three - Later that night.**

### Act Two

**Scene One - The next morning.**

**Scene Two - A few months later. Afternoon.**

**THERE WILL BE ONE 15-MINUTE INTERMISSION**

## UNDERSTUDIES

TONY WENDICE - **AARON CAMMACK**; MAXINE HADLEY - **ANA DRAGOVICH**;  
LESGATE / INSPECTOR HUBBARD - **SAM MCINERNEY**; MARGOT WENDICE - **CHELSEY JEAN SMITH**

## ADDITIONAL PERSONNEL

**DIALECT COACH  
HAROLD DIXON**

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

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

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

# LETTER FROM BOARD CHAIR

## PAT ENGELS

As Chair of the Board, it is my absolute pleasure to welcome you back for the start of our 57th season! We are thrilled to open this new season with a new take on a classic thriller, *Dial M For Murder*.

This season marks over 56 years of bringing world-class theatre to Arizona. ATC has been a cornerstone of our community for generations, offering captivating stories and providing a platform where both national and local talent can shine. As a nonprofit, our success relies on the unwavering support and generosity of individuals like YOU, who believe in the transformative power of the arts.

Thanks to your support, we are able to create exceptional theatrical experiences that inspire audiences, reach thousands of students each year, and engage with our communities in meaningful ways. Your commitment makes a tangible difference, allowing us to continue delivering the kind of top-quality theatre that has become synonymous with ATC.

*Dial M For Murder* promises to deliver the suspense, intrigue, and edge-of-your-seat thrills that have made it a beloved classic of stage and screen. Our talented team of artists and staff, led by our extraordinary Kasser Family Artistic Director Matt August and Executive Director Geri Wright, has been hard at work to ensure that this production is nothing short of spectacular.

As we embark on this new season, our steadfast commitment to enriching our community



through the power of live theatre remains. Whether you're a longtime supporter or joining us for the first time, we are honored to have you with us as we bring these stories to life.

Thank you for being part of the ATC family. Here's to another season of unforgettable performances, shared experiences, and the magic of live theatre. Enjoy the show!

With deep appreciation,

*Pat Engels*

Pat Engels  
Board Chair

# LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST

Welcome Back!

As we launch into a new season filled with plays that excite the imagination, that move to the rhythms of our dreams, that will let us love and laugh together, it's important that we take stock of where we are ... as a company, as a community, and as a country.

The Temple of Music and Art has stood for 97 years as the anchor of culture and community for Tucson. In 1990, the city of Tucson shared this building with ATC to be our home to bring essential storytelling to the community, to be a place where tough ideas could be wrestled with, where emotions could be vicariously experienced and purged through visceral performances, and where imaginations could be ignited through the magic of illuminated darkness and stage illusion. The experience inside the theatre made for more emotionally aware, more compassionate, and more verbally articulate citizens. Audiences felt things TOGETHER, they thought things TOGETHER, and they laughed TOGETHER.

I have never left a theatre after a good show willingly. When the lights come up after a transfixing, transporting play, I want to stay and share that experience with those strangers who went through it with me. I want to talk about it. I want to capture the fever dream of the last two hours and sear it into my memory. I want to leave, somehow changed, somehow smarter, somehow more connected.

This is what this season is going to strive to do – connect us. Heaven knows there are so many forces seeking to divide us ... from each other, from our community, and from ourselves. ATC wants to bring our community together with stories of suspense, joy, love, and laughter. We want to spark your fantasies, your philosophies, and your hearts.

The health of a community is measured by the health of its' arts and culture. At this moment in time, the arts and cultures are being sidelined by the financial bodies that they depend on to survive. There is almost no state funding for the Arts this year. Corporations, the ones that are



left in Arizona, have stopped giving the way they once did. And even though ATC dramatically increased its ticket sales and donations last season, we are still on the razors edge of sustainability. Without state support, how can the Official State Theatre survive?

The answer is you. We need your help. We need you to talk about ATC and the shows we produce. We need you to see that we are different and talk about that difference. We need you to help sponsor programming, to help us sustain our artists, crews and staff, so that we can continue to be that cultural anchor that Tucson needs and deserves.

Please give what you can, tweet and post on your social media, and tell ALL your friends and family that we are here, bigger, better, and bolder than ever.

Onward and Upward!

Matt August  
Kasser Family Artistic Director

# LETTER FROM EXECUTIVE DIRECTOR GERI WRIGHT

With every moment, we have an opportunity to make a little magic in a world that desperately needs it. No matter who you are or what you do, there are always opportunities to share a kindness, hold a door, flash a smile, or send a note that may bring a little glimmer to someone's day. At ATC, we aim to provide moments of magic ... from your first conversation with our Box Office professionals to the art created by our amazing Production Teams on our stages that transport you while with us.

We are excited (like the first day of school excited) to present a lineup of productions that promise to entertain, inspire, and provoke thought in our 57th Season. As we venture forth, we are reminded of the importance of your support in ensuring the success and sustainability of our state theatre. Your support is crucial in so many ways. Not only do patrons play a vital role in filling our seats, but donors also provide the financial support necessary to bring our productions to life.

The arts – and Arizona Theatre Company particularly – make a significant impact on our economy, build stronger communities, enhance academic performance, and help bridge society's divisions. And yet, arts are the least funded of all nonprofit organizations. Arts funding has been reduced – and more often than not, eliminated – from federal, state, corporate, and foundation philanthropic budgets.

In response, we are launching the Rise Above fundraising campaign. This campaign aims to support Arizona Theatre Company as we continue to adapt and evolve in the ever-changing landscape we find ourselves in today. By making a



donation at [ATC.org](http://ATC.org), you can help ensure that we can continue to bring exceptional theatre to our communities, support local artists, and provide magical moments that unite us.

We are grateful for your continued support and dedication to Arizona Theatre Company. Together, we can rise above any challenges that come our way and continue to inspire, engage, and unite our community through the power of the theatre.

Thank you for being a part of our theatre family.

Fondly,

Geri Wright  
Executive Director

## CAST (IN ALPHABETICAL ORDER)



### **Aaron Cammack (Lesgate, Tony Wendice Understudy)**

is over the moon to be back at ATC, and to be serving as the 2024/2025 Resident Artist. You may recognize him from the last couple seasons: *Intimate Apparel* as Mr. Marks, *Scrooge!* as Tom Jenkins, and *The Glass Menagerie*

as Tom Wingfield. Cammack trained with the illustrious Kathryn Gately and studied acting as a graduate student at the University of Washington. Regional and other theatre credits include *Fiddler on the Roof* as Mordcha (The Phoenix Theatre Company), *Sex with Strangers* as Ethan (12th Avenue Arts), *Love's Labour's Lost* as Berowne (Seattle Shakespeare Company), *Lungs* as M (Live Theatre Workshop), *Venus in Fur* as Thomas (Live Theatre Workshop), *Skies Over Seattle* directed and devised by Lisa D'Amour (Jones Playhouse), and others. Cammack was nominated for an Excellence in Teaching Award at the University of Washington. He would like to thank his family, Michael Garcés, this wickedly talented cast, and the recovery community for the unending support. @Aaron.Cammack | AaronCammack.com



### **Dan Domingues (Tony Wendice)**

is making his ATC debut. He most recently appeared in *Dial M for Murder* at Virginia Stage Company and *A Sherlock Carol* at Westport Country Playhouse. His Off-Broadway credits include Mark Shanahan's *A Sherlock Carol*

at New World Stages and *The Tempest*, *Wild Goose Dreams*, *Fidelis*, and *The Great Immensity* at The Public Theater, as well as shows at 59E59, Rattlestick, Abingdon, BAM, INTAR, Atlantic, Sheen Center, and Cherry Lane. Other major regional work includes roles at Bay Street Theater, George Street Playhouse, Barrington Stage,

Alley Theatre, Arena Stage, Guthrie, Goodman, New York Stage & Film, Repertory Theatre of St. Louis, Pioneer Theatre, Long Wharf, and Portland Stage. Film and Television credits includes *Zoo*, *Run All Night*, *Future '38*, *In Stereo*, *New Amsterdam*, *West 40s*, *Blacklist*, *Royal Pains*, and *Law & Order*. Domingues holds an MFA from the A.R.T. Institute at Harvard, is an associate artist with The Civilians, and is co-host of the movie podcast Hot Date (hotdatepod.com).

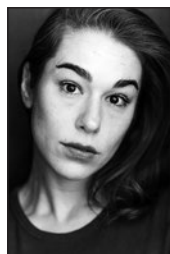


### **Peter Howard (Inspector Hubbard)**

is delighted to return to ATC after playing Max in *The Royale* in 2019.

As a performer, his regional theatre credits include the Mark Taper Forum, Long Wharf, Yale Rep, Pasadena Playhouse, the Guthrie, South Coast Repertory, and

Woolly Mammoth. Howard is a founding member of the Los Angeles-based Cornerstone Theater Company – a leader in the field of community-engaged artmaking – working as an actor, playwright, and director in collaboration with dozens of urban and rural communities across the U.S. since 1986. With Cornerstone, he has appeared in world premieres by Luis Alfaro, Sarah Ruhl, Erik Ehn, Naomi Iizuka, Larissa FastHorse, and Michael John Garcés, among many others. Howard is a recipient of a Fox Foundation Resident Actor Fellowship. Born and raised in Massachusetts, he currently lives in Los Angeles.



### **Lucy Lavelly (Maxine Hadley)**

is thrilled to make her Arizona Theatre Company debut! She loves Shakespeare, Sondheim, sunshine, salsa, chips, and all the cool plays she's done. Favorite theatre around the country includes Lady Macbeth in *Macbeth* at Orlando Shakes

## CAST (IN ALPHABETICAL ORDER)

and Theatre at Monmouth, New York Classical Stage, Pioneer Theatre Company, Syracuse Stage, Baltimore Center Stage, Asolo Repertory Theatre, Florida Studio Theatre, Maltz Jupiter Theatre, and more! Lately runs the Night Shift Theatre Company and is a licensed NYC tour guide. She is a proud SAG/AFTRA/AEA Union member and is a graduate of the University of Notre Dame (BA) and the Asolo Conservatory for Actor Training. Awards include the Catherine Hicks Award. Love to cast, crew, mom, dad, Vern, family, and Karen Azenberg. For Barry. Thank YOU for joining us tonight. @rainbowdaylucy



**Awesta Zarif (Margot Wendice)** is happily making her Arizona Theatre Company debut! She just finished traveling the country in the national Broadway tour of *The Kite Runner*, in which she played Soraya. Recent credits include Afia in *Selling Kabul* (Signature Theatre,

Seattle Repertory Theatre, InterAct Theatre Company), Stephanie Rahn in *Ink* (Round House Theatre/Olney Theatre Center co-production), Grace Poole/Blance Ingram/Bessie in *Jane Eyre* (Geva Theatre), and Margot in *Dial M for Murder* (Geva Theatre). Awesta has lived, trained, and performed internationally, including a several-year stint in Shanghai, China, a residency with UNESCO's International Theatre Institute in Croatia, and a fellowship at Accademia dell'Arte's Collaborative Arts Lab in Italy. She's a proud immigrant from Kabul, Afghanistan, and was primarily raised in San Diego, California. She holds a B.F.A. from Boston University's School of Theatre. Thank you to Sebastian, Judy Bowman, ATC, and YOU for being in the audience! Awestazarif.com | @awestaz | #letafghangirlslearn



**Ana Dragovich (Maxine Hadley Understudy)** is happy to be back working with Arizona Theatre Company! She is a Tucson-raised, LA-based singer and actor with experience in theatre, film/TV, and opera. Credits include Kit Kat Girl Fritzie/Fräulein Kost in *Cabaret* (Breckenridge Backstage Theatre), Mrs. Van Buren Understudy in *Intimate Apparel* (Arizona Theatre Company), Cannibal Queen in *Airness* (Breckenridge Backstage Theatre), Sibella Understudy/Lady Eugenia/Ensemble in *A Gentleman's Guide to Love and Murder* (Breckenridge Backstage Theatre), and Taylor in *Haunt Season* (First Fright LLC). Dragovich is a graduate of Loyola University Chicago (B.A. Theatre) and Roosevelt University Chicago College of Performing Arts (M.M. Voice). She would like to thank her amazing parents for their continuous encouragement and support!



**Sam McInerney (Lesgate Understudy, Inspector Hubbard Understudy)** is pleased to be making his Arizona Theatre Company debut. He has previously performed with Heartwood Regional Theater Company in Maine and Southwest Shakespeare Company here in Arizona. Some of his favorite roles have included Octavius Caesar in *Antony and Cleopatra*, Banquo in *Macbeth*, and Claudio in *Much Ado About Nothing*. He holds a B.F.A. from Carnegie Mellon University and has studied at the Royal Conservatoire of Scotland.

## CAST (IN ALPHABETICAL ORDER)



**Chelsey Jean Smith (Margot Wendice Understudy)** is a Tucson newcomer and thrilled to make her Arizona Theatre Company debut. A Jersey native, she's appeared on East Coast stages such as Walnut Street Theatre, Bristol Riverside Theatre, and the

Majorie S. Dean Little Theater in NYC. Credits include Evelyn Nesbit in *Ragtime*, Amy in *Company*, Beth March in *Little Women*, and Catherine in *The Foreigner*. Smith proudly holds her B.F.A. in Musical Theatre from Shenandoah Conservatory. She is grateful to be back at it after a brief hiatus, during which she's fulfilled her greatest role yet: "Mama." Sincerest thanks to ATC for the opportunity.

## THE CREATIVE TEAM

**Jeffrey Hatcher (Adaptor)** Broadway: *Never Gonna Dance* (Book). Off-Broadway: *Three Viewings* and *A Picasso* at Manhattan Theatre Club; *Scotland Road* and *The Turn of the Screw* at Primary Stages; *Tuesdays with Morrie* (with Mitch Albom) at The Minetta Lane; *Murder By Poe*, *The Turn of the Screw*, and *The Spy* at The Acting Company; *Neddy* at American Place; and *Fellow Travelers* at Manhattan Punchline. Other Plays/Theaters: *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Mercy of a Storm*, *Smash*, *Armada*, *Korczak's Children*, *To Fool the Eye*, *The Falls*, *A Piece of the Rope*, *All the Way with LBJ*, *The Government Inspector*, *Dr. Jekyll and Mr. Hyde*, and others at The Guthrie, Old Globe, Yale Rep, The Geffen, Seattle Rep, Cincinnati Playhouse, Cleveland Playhouse, South Coast Rep, Arizona Theatre Company, San Jose Rep, The Empty Space, Indiana Rep, Children's Theater Company, History Theater, Madison Rep, Intiman, Illusion, Denver Center, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Milwaukee Rep, Repertory Theater of St. Louis, Actors Theater of Louisville, Philadelphia Theater Company, Asolo, City Theater, Studio Arena, and dozens more in the U.S. and abroad. Film/TV: *Stage Beauty*, *Casanova*, *The Duchess*, and episodes of *Columbo*. Grants/Awards: NEA, TCG, Lila Wallace Fund, Rosenthal New Play Prize, Frankel Award, Charles MacArthur Fellowship Award, McKnight Foundation, Jerome

Foundation, and Barrymore Award Best New Play. He is a member and/or alumnus of The Playwrights Center, the Dramatists Guild, the Writers Guild, and New Dramatists.

**Michael John Garcés (Director)** previously directed *The Royale* at Arizona Theatre Company. Regional credits include *For the People* by Ty Defoe and Larissa FastHorse (The Guthrie Theatre), *Native Nation* by Larissa FastHorse (ASU Gammage), *Seize the King* by Will Power (The Alliance Theatre), *the just and the blind* by Marc Bamuthi Joseph and Daniel Bernard Roumain (Carnegie Hall and The Kennedy Center), *The Play You Want* by Bernardo Cubrias (The Road Theatre Company), and *The Rivers Don't Know* by James McManus (City Theatre). He is the former artistic director of Cornerstone Theater Company, where he directed many projects including *Highland Park is Here* by Mark Valdez, *California: The Tempest* by Alison Carey, and *Café Vida* by Lisa Loomer. Plays he has written include *TOWN* (Theatre Horizon) and *36 Yesses* and *Magic Fruit* (Cornerstone). Garcés is a professor of practice at Arizona State University. He is the recipient of the Doris Duke Artist Award and the Princess Grace Statue Award.

**James Noone (Scenic Designer)** has designed for Broadway productions including *Sunset*

## THE CREATIVE TEAM

*Boulevard, Lady Day at Emerson's Bar and Grill, A Time to Kill, Match, A Bronx Tale* (play), *A Class Act, Jekyll and Hyde, The Rainmaker, The Sunshine Boys, The Gin Game, Inherit the Wind*, and many others. Off-Broadway productions designed include *The Boys In The Band, In Masks Outrageous and Austere, White Chocolate, Frankie and Johnny in The Clair de Lune, Ruthless!, Full Gallop, Fully Committed*, and *Three Tall Women* at theatres including Manhattan Theatre Club, Irish Rep, Playwrights Horizons, Lincoln Center Theatre, The Women's Project and Productions, and others. Opera Companies he has designed for are The English National Opera, Glimmerglass Festival, Washington National Opera, Los Angeles Opera, Lyric Opera of Chicago, Atlanta Opera, Houston Grand Opera, Boston Lyric Opera, and others. For TV and Film, his work has appeared on Live from Lincoln Center, Great Performances, and HBO. Awards include the American Theatre Wing Design, Drama Desk, Helen Hayes, and LA Ovation awards.

**Patrick Holt (Costume Designer)**'s costume design work has been seen on stages across the country including The Guthrie Theater, The Milwaukee Rep, The Kansas City Rep, Playmakers Rep, Pioneer Theater Company, The Arizona Repertory Theater, The Colorado Shakespeare Festival, The Alabama Shakespeare Festival, The Moscow State Theater, The Old Globe Theater, The Kennedy Center for the Performing Arts, and The American Dance Festival. He has also worked both on Broadway and Off-Broadway productions for the Public Theater and The John Houseman Theater in NYC. Film and Television work includes projects with HBO, CBS, The A&E Network, World of Wonder, and CBS. Holt is also a professor at the University of Arizona, where he heads the costume design program.

**Tom Ontiveros (Lighting Designer)** consistently contributes to productions affecting themes of social justice, diversity, and equity for

underrepresented communities. He has received numerous awards and nominations for his work including *The Exonerated* (Lucille Lortel Award), *My Barking Dog* (L.A. Drama Critics), *The House in Scarsdale* (nominated Best Projection Design, LA Drama Critics), *Shiv* (nominated, Best Projection Design, StageRaw), *Lady Day at Emerson's Bar & Grill* (Ovation! nomination), and *Completeness* (Ovation! nomination). Ontiveros is an Associate Professor of Design and Chair of the Theatre Arts Department at the University of La Verne. Credits include design at Oregon Shakespeare Festival, Utah Shakespeare Festival, Center Theatre Group, American Repertory Theatre, Berkeley Repertory, Cornerstone, Opera Theatre of St. Louis, Perseverance Theatre, Native Voices, East West Players, South Coast Repertory, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Hong Kong Cultural Centre, Hungarian National Theatre, Brooklyn Academy of Music, Kennedy Center, and L.A. Opera. [cargocollective.com/tomontiveros](http://cargocollective.com/tomontiveros)

**Daniel Perelstein Jaquette (Sound Designer)** is a freelance sound designer, composer, and musical director. He has been the professor of sound design for theatre at Arizona State University since 2019. Projects with ATC include *Intimate Apparel, Private Lives*, and *Nina Simone: Four Women*, and he also is the sound designer for this season's *Blues in the Night*. Other recent designs and original music include projects at Opera Philadelphia, Cincinnati Playhouse, Cleveland Playhouse, McCarter Theatre, Actors' Theatre of Louisville, Geva Theatre, Phoenix Theater, 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

## THE CREATIVE TEAM

of the Theatrical Sound Designers and Composers Association, and United Scenic Artists local 829.

**Brent Gibbs (Fight Director)** returns to ATC, where he choreographed violence for last year's *True West*. A Professor Emeritus at the University of Arizona, for many years he headed the professional actor training program and served as Artistic Director for The Arizona Repertory Theatre, where he directed over 50 productions including 21 different Shakespeare titles. A certified teacher and fight director with the Society of American Fight Directors, he also gained recognition as an Advanced Actor/Combatant by the Society of British Fight Directors and Fight Directors Canada. He taught stage combat workshops around the world including the International Theatre School Festival in Amsterdam and the Royal Academy of Dramatic Art in London. In Arizona, he garnered an ariZoni Award for his fights in the Southwest Shakespeare Company's production of *Henry V*. In 2020, he was named an Arizona Arts Hero for his work as a director, fight director, and educator.

**Darlene Miyakawa (Stage Manager)** is making her ATC debut. Recent regional theater experience includes Geffen Playhouse, South Coast Repertory, The Old Globe, Geva Theatre Center, Barrington Stage Company, East West Players, and Getty Villa. Opera and Symphony credits include Long Beach Opera, Piedmont Opera, Opera San Jose, California Symphony, Fort Worth Opera, Opera Memphis, Tri-Cities Opera, New York City Opera, OPERA San Antonio, LA Opera, and LA Philharmonic. Recent dance involvement includes LA Dance Project (in Qatar) and The Watermill Center Festival. Thank you to ATC for this opportunity!

**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 B.S. 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.

**Judy Bowman (Casting Director)** is excited to return to ATC! Past credits with the company include work on *The Lion*, *Justice*, *Nina Simone: Four Women*, *Pru Payne*, and *The Royale* (dir. Michael John Garcés). Recent regional credits include *Native Gardens* (Dorset Theatre Festival), *A Christmas Carol* (McCarter), *Sanctuary City* (Kitchen Theatre/Geva), *The Great Leap* (Cleveland Play House), and *Incendiary* (Woolly Mammoth). Upcoming projects include *Mrs. Stern...* (59e59 Off-Bway), *Steel Magnolias* (Sharon Playhouse), *The Humans* (Palm Beach Drama Works), and *Summer, 1976* (Wellfleet Harbor Actors Theatre). She has numerous film and television credits as well as musicals. Bowman is excited to be back at ATC and working with Michael again, as well as with Pioneer. judybowmancasting.com

**Harold Dixon (Dialect Coach)** has acted and directed Off-Broadway, at the Kennedy Center, and at over 20 regional theatres across the USA, including the Guthrie, Arena Stage, Long Wharf, Pittsburgh Public, Cincinnati Playhouse, Actors Theatre of Louisville, Arizona Theatre Company, Gloucester Stage, Chamber Music Northwest, and Invisible Theatre, Tucson, among others. He played Norman Granz in the national tour of *Ella*. He was head of acting/musical theatre at the University of Arizona School of Theatre, Film, and Television for many years and is now Distinguished Professor Emeritus. He was founding artistic director of the Arizona Repertory Theatre. The Harold Dixon Directing Studio is named for him. Last year, he served as the dialect coach for *Scrooge!* at ATC.

## THE CREATIVE TEAM

**Pioneer Theatre Company (PTC)** Now celebrating its 63rd season, the award-winning PTC is Utah's premiere professional theatre company and a leading arts organization of the West. Led by Artistic Director Karen Azenberg and Managing Director Adrian Budhu, PTC presents world-class productions that celebrate diversity in culture and society, and serve as the connecting bridge between art and scholarship as an affiliate of the

University of Utah. Notable productions include the regional premieres of *Les Misérables*, Sting's *The Last Ship*, and Frank Wildhorn's *The Count of Monte Cristo*, as well as the world premieres of *Shucked* (the first-ever Broadway tryout in Utah), *A Distinct Society* by Kareem Fahmy, *Alabama Story* by Kenneth Jones, *The Messenger* by Jeff Talbott, and *AS* by Ellen Simon. For more information, visit [PioneerTheatre.org](http://PioneerTheatre.org).

## EXECUTIVE LEADERSHIP

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

He was the Associate Director to multi-Tony-winning director Jack O'Brien on the Broadway productions of *Henry IV*, *The Full Monty*, *The Invention of Love*, and *Imaginary Friends*. He was promoted to Resident Director on Tom Stoppard's *The Invention of Love*, for which both lead actors received Tony Awards, and on the Tony-winning *Henry IV* (Best Director and Best Revival). He also directed the Australia production of *The Full Monty*, earning a Helpmann Award co-nomination for Best Direction. August directed World, American, and Regional Premieres including the record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Martin Landau), *In the Heights* (starring Anthony Ramos in his AEA debut), and *King Charles III* and *The Gospel According to Thomas Jefferson*, *Charles Dickens*, and *Count Leo Tolstoy: Discord* for Arizona Theatre Company.



Geri Wright & Matt August. Photo: Tim Fuller

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*,

## EXECUTIVE LEADERSHIP

*Huffington Post, Arizona Republic, Oakland Tribune, Arizona Daily Star, San Jose Mercury News, and NPR/KQED.* He has been awarded internships, fellowships, and residencies from the Old Globe Theatre, Drama League, Oregon Shakespeare Festival, The Acting Company, Robert Wilson's Watermill Center, the Juilliard School, The Wrestling School, and San Francisco's Zen Center. In addition to theatre, he was awarded the Panavision New Filmmakers Grant and directed the award-winning short family film *How to Get to Candybar*.

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

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

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

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

Her love of theatre started at Radio City Music Hall in New York City on a school field trip and has grown into a passion for the arts today. Throughout her career, she has been a passionate advocate for the importance that the arts play in creating healthy and prosperous communities.

She was recently recognized as a Titan 100 Phoenix CEO and was named one of the *Phoenix Business Journal's* 2019 Outstanding Women in Business. She also has been honored with an assortment of acknowledgments for her work in the charitable community.

Wright and her family – including two horses, an Australian cattle dog, and a Great Pyrenees mix puppy – reside at the base of the McDowell Mountains in North Scottsdale.

# DIAL M FOR MURDER

*Dear Patron,*

*Why are you here tonight?*

*If you are here to try to figure out the killer in this play, we have news for you.*

*This is not a Murder Mystery. This is not a Whodunit. This is the apex of stage Thrillers.*

*We know almost immediately who the murderer is and what their motives are: Love, Money, Revenge ... The old standards.*

*What you don't know is how it's all going to unfold. And just when you think you might know what is going to happen next ... think again!*

Following his service in the British Royal Artillery during World War II, playwright Frederick Knott found himself fascinated by what would drive the average person to commit the heinous act of murder. And while he was noted to have hated writing – doing so only to pay the bills – there was no doubt he had the talent to conjure up chilling stories of passion, deceit, and justice.

*Dial M For Murder* depicts what happens when secrets, desires, and reputations are threatened. As the complications settle in, the characters increasingly panic. Should they fight to protect what is theirs? Should they face the consequences of humiliation, loss, or even death? Most importantly, who can they trust? Knott's exploration of the mind of a murderer uncovers that even the best laid plans sometimes require improvisation because control is only an illusion.

When he initially wrote the play, *Dial M* struggled to get its wheels off the ground. It was rejected by several unwitting British producers. Eventually, the BBC picked it up as a 90-minute teleplay for an episode of Sunday Night Theatre. *Dial M* proved to be an enthralling, audience-pleasing story, and subsequently the play made it to Broadway later that year.

Shortly after its success on the Great White Way, Knott sold the rights to Alexander Korda for about \$1,300. Korda then sold the rights to Warner Brothers for upwards of \$200,000. Imagine Knott's frustration! Writing to earn a paycheck and then getting swindled out of an even bigger one ... when you don't even like writing in the first place! Or better yet, turn the table: imagine conning a man (who just wrote a piece about a masterminding murderer) out of his rightfully deserved fortune. Pretty audacious of Korda, don't you think?

Knott later had the opportunity to team up with Alfred Hitchcock to create the box office-busting film adaptation starring Grace Kelly and Ray Milland. He was now one of the hottest scribes in town,

## ABOUT THE PLAY

and followed that success with *Write Me a Murder* (1961) and *Wait Until Dark* (1966). After that, he retired from writing despite the countless requests from fans and producers for more.

Fast forward to 2022, when playwright Jeffrey Hatcher adapted this masterful piece of theatre into something fresh and new. Hatcher was commissioned by The Old Globe, but was initially hesitant because, in his opinion, *Dial M* was already “the perfect play.” Yet, he was convinced that updating some of the relationships and tightening the plot was an interesting challenge and worthy endeavor.

In this adaptation, Hatcher seamlessly blends modern ideas to fit within the 1950s era and effectively uses them to his advantage. With deeper secrets, higher stakes, and new thrills, Hatcher’s adaptation has gone on to be one of the most-produced plays in the last couple of theatre seasons. This production marks its Arizona debut.

When asked why he thought this particular piece was gaining popularity, Hatcher said, “After six or seven hard years of politics, and pandemic, and everything – where facts are hard to nail down and truth is malleable – people like the idea of a thriller that promises we are going to nail down the facts ... we are going to catch the killer and that killer will be punished in one way or another. In one sense, it’s a reaction to these very queasy times that we live in. And also, it’s comfort food. So, I think the job of an adaptation like this is to be comfort food with some twists and turns that are new.”

So, by all means, sit back and relax as long as you are able while the tension builds. But don’t be surprised when you find you’ve been on the edge of your seat for nearly 90 minutes. We live for the thrill!

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Edwin Zimmermann

## 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](http://heard.org)  
or the Amerind Museum: [amerind.org](http://amerind.org), among others.

# INDIVIDUAL DONORS

List reflects donations made July 1, 2023 to August 12, 2024

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## Continue ATC's Legacy by Becoming a Donor Today!

Join others in ensuring that ATC continues to play a vital role in the cultural vibrancy of our community ... engaging and inspiring thousands of students, employing professional theatre artists, and providing abundant outreach programs across the state.

**Donate at [atc.org/give](https://atc.org/give) or call 520-463-7669.**



# INDIVIDUAL DONORS

## LEGACY SOCIETY

Honors those friends of ATC who have established a gift through a bequest, trust arrangement, or other estate plan provision.

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## ATC'S LEGACY SOCIETY

The future is made more certain  
by those who invest in it.



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

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

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

### LEGACY SOCIETY BENEFITS:

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

The logo for the Arizona Theatre Company (ATC) is a white rounded rectangle containing the text 'atc' in a large, bold, lowercase sans-serif font. Below 'atc', the words 'ARIZONA', 'THEATRE', and 'COMPANY' are stacked vertically in a smaller, all-caps, spaced-out sans-serif font.

**atc**

ARIZONA  
THEATRE  
COMPANY

# Inspiring Greatness One Gift at a Time

Support Arizona Theatre Company today and be the driving force behind unforgettable performances, student matinees, and community outreach. Your donation propels us into a new era of creativity and impact.

**DONATE NOW AND  
LET'S CREATE EXTRAORDINARY  
MOMENTS TOGETHER!**

Lillie Langston, Karmine Alers, Danny Bass, & Shuler Hensley in ATC's 2023/2024 production of *Scrooge!*. Photo: Tim Fuller.



## WAYS TO GIVE

SNAP: **CODE ON THE RIGHT**

CALL: **520-463-7669**

ONLINE: **ATC.ORG/GIVE**

POST: **PO BOX 1631, TUCSON, ARIZONA 85702**





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

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

## MISSION

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

## VISION

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

**ATC supports its vital mission with these key initiatives:**

### ATC Mainstage

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

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

### Engagement in Phoenix and Tucson ... and Beyond

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

### New Play Development

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

### Education and Outreach

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

### Living Our Values (LOV) Initiative

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

**Geri Wright**  
Executive Director

**Matt August**  
Kasser Family Artistic Director

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**2024/2025  
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Zoe Soleil  
Fran Greer



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.

**atc**ARIZONA  
THEATRE  
COMPANY**11/3/24 - 11/30/24**

# SCROOGE!

ATC'S HOLIDAY MUSICAL

**atc**ARIZONA  
THEATRE  
COMPANY**"This is a joyous production."**– Kathleen Allen, *Arizona Daily Star*

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

**ATC.ORG / 833-ATC-SEAT**

ATC AT THE TEMPLE OF MUSIC AND ARTS 330 S. SCOTT AVE., TUCSON

Scan QR Code  
for more details  
or visit **atc.org**



## BOARD OFFICERS

Pat Engels, *Chair*  
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1/26/25 - 2/15/25

"Honoring legends of the past with contemporary panache, *Blues in the Night* is a wonderful night out."

— Stage and Cinema

# BLUES IN THE NIGHT

FEATURING THE MUSIC OF  
BESSIE SMITH, DUKE ELLINGTON, JOHNNY MERCER, HAROLD ARLEN,  
ALBERTA HUNTER, JIMMY COX, IDA COX, AND MORE!



**atc**  
ARIZONA  
THEATRE  
COMPANY

CONCEIVED AND  
ORIGINALLY DIRECTED BY **SHELDON EPPS**  
ORIGINAL VOCAL ARRANGEMENTS  
AND MUSICAL DIRECTION BY **CHAPMAN ROBERTS**  
ORCHESTRATIONS AND ADDITIONAL  
VOCAL ARRANGEMENTS BY **SY JOHNSON**  
DIRECTED BY **RICARDO KHAN**

***Soulful.  
Evocative.  
Timeless.***

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

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3/23/25 - 4/12/25

A WORLD PREMIERE!

# BOB & JEAN

A LOVE STORY



**atc**  
ARIZONA  
THEATRE  
COMPANY

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.

**ATC.ORG / 833-ATC-SEAT**

ATC AT THE TEMPLE OF MUSIC AND ARTS 330 S. SCOTT AVE., TUCSON



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# GIVING IS AS EASY AS

1

## GIVE TODAY

Support ATC with a gift and help keep professional theatre thriving in Arizona.

2

## GIVE MONTHLY

Monthly giving is quick and easy, providing crucial support for ATC's daily operations.

3

## LEAVE A LEGACY

A planned gift ensures ATC's future for countless generations of theatre lovers to come.

**atc**

ARIZONA  
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CALL: **520-463-7669**

ONLINE: **ATC.ORG/GIVE**

POST: **PO BOX 1631, TUCSON, AZ 85702**

As a nonprofit organization, ATC depends on the generosity of donors who help support our mission to create world-class theatre. We appreciate your support!

5/18/25 – 6/7/25

“...delightful and entertaining,  
and a good reason to venture out ...”

— BroadwayWorld

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



**atc**  
ARIZONA  
THEATRE  
COMPANY

BY KATE HAMILL  
DIRECTED BY MARCIA MILGROM DODGE

***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**

ATC AT THE TEMPLE OF MUSIC AND ART 330 S. SCOTT AVE. TUCSON



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# THE TEMPLE OF MUSIC AND ART

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

## THEATRE POLICIES

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

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

**Cellphones, Smart Watches & Light/Sound-emitting Devices** – Please silence or turn off all cellphones, digital watches, or any other noise-

making or light-emitting devices for the courtesy of other patrons and the actors.

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

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

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

## ACCESSIBILITY SERVICES

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

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

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

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



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

