

AIN'T THE FATS WALLER
MUSICAL SHOW
MISBEHAVIN'



atc

ARIZONA
THEATRE
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2025/2026



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JANUARY 25 - FEBRUARY 14, 2026

A R I Z O N A T H E A T R E C O M P A N Y

AIN'T MISBEHAVIN'

THE FATS WALLER MUSICAL SHOW

CREATED AND ORIGINALLY DIRECTED BY **RICHARD MALTBY JR.**

CONCEIVED BY **RICHARD MALTBY JR. AND MURRAY HORWITZ**

ORIGINAL CHOREOGRAPHY AND MUSICAL STAGING BY **ARTHUR FARIA**

MUSICAL ADAPTATIONS, ORCHESTRATIONS & ARRANGEMENTS BY **LUTHER HENDERSON**

VOCAL & MUSICAL CONCEPTS BY
JEFFREY GUTCHEON

MUSICAL ARRANGEMENTS BY
JEFFREY GUTCHEON & WILLIAM ELLIOTT

ORIGINALLY PRODUCED BY THE MANHATTAN THEATRE CLUB
ORIGINALLY PRODUCED ON BROADWAY BY EMANUEL AZENBERG,
DASHA EPSTEIN, THE SHUBERT ORGANIZATION, JANE GAYNOR & RON DANTE

SCENIC DESIGNER
EDWARD E. HAYNES JR.

COSTUME DESIGNER
JAHISE LeBOUEF

LIGHTING DESIGNER
RUI RITA

SOUND DESIGNER
DANIEL PERELSTEIN JAQUETTE

STAGE MANAGER
DARLENE MIYAKAWA

ASSISTANT STAGE MANAGER
SUZANNE APICELLA

CASTING
THE TRC COMPANY
MERRI SUGARMAN, CSA

MUSIC DIRECTOR
ABDUL HAMID ROYAL

DIRECTOR AND CHOREOGRAPHER
DELL HOWLETT

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COMMUNITY NIGHT CONTRIBUTOR **DESERT DIAMOND CASINO**



CAST (IN ORDER OF APPEARANCE)

TAYLOR COLLETON ROLE ORIGINATED BY ARMELIA MCQUEEN
KEIRSTEN HODGENS ROLE ORIGINATED BY NELL CARTER
WILKIE FERGUSON III ROLE ORIGINATED BY ANDRE DESHIELDS
ANTHONY MURPHY ROLE ORIGINATED BY KEN PAGE
AERIE WILLIAMS ROLE ORIGINATED BY CHARLAINE WOODARD

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

BAND

PIANO/CONDUCTOR ABDUL HAMID ROYAL
DRUMS LAND RICHARDS
BASS JERVONNY COLLIER
REEDS MICHAEL WEISS
TRUMPET ROSS DANIELS
TROMBONE AIDEN SCHOFIELD

ADDITIONAL PERSONNEL

CASTING ASSOCIATE
SPENCER GUALDONI, CSA

DANCE CAPTAIN
TAYLOR COLLETON

SETTING TIME

A DREAM OF FATS WALLER

HARLEM AT MIDNIGHT

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.

ANY VIDEO AND/OR AUDIO RECORDING OF THIS PRODUCTION IS STRICTLY PROHIBITED.

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 United Scenic Artists Local USA-829, IATSE.

ACT ONE

AIN'T MISBEHAVIN' (1929)*

Music by Thomas Waller and Harry Brooks, Lyric by Andy Razaf

LOOKIN' GOOD BUT FEELIN' BAD (1929)

Lyric by Lester A. Santly

'T AIN'T NOBODY'S BIZ-NESS IF I DO (1922)*

(The first song recorded by Fats Waller)

Music and Lyric by Porter Grainger and Everett Robbins, Additional

Lyric by Richard Maltby Jr. and Murray Horwitz

HONEYSUCKLE ROSE (1939)

Lyric by Andy Razaf

SQUEEZE ME (1925)

Lyric by Clarence Williams

HANDFUL OF KEYS (1933)

Lyric by Richard Maltby Jr. and Murray Horwitz

(based on an idea by Marty Grosz)

I'VE GOT A FEELING I'M FALLING (1929)*

Music by Thomas Waller and Harry Link, Lyric by Billy Rose

HOW YA BABY (1938)

Lyric by J.C. Johnson

THE JITTERBUG WALTZ (1942)

Lyric by Richard Maltby Jr.

THE LADIES WHO SING WITH THE BAND

Lyric by George Marion Jr.

YACHT CLUB SWING (1938)*

Music by Thomas Waller and Herman Autry, Lyric by J.C. Johnson

WHEN THE NYLONS BLOOM AGAIN (1943)

Lyric by George Marion Jr.

CASH FOR YOUR TRASH (1942)

Lyric by Ed Kirkeby

OFF-TIME (1929)*

Music by Thomas Waller and Harry Brooks, Lyric by Andy Razaf

THE JOINT IS JUMPIN' (1938)

Lyric by Andy Razaf and J.C. Johnson

ACT TWO

SPREADIN' RHYTHM AROUND (1935)*

Music by Jimmy McHugh, Lyric by Ted Koehler,

Additional Lyric by Richard Maltby Jr.

LOUNGING AT THE WALDORF

Lyric by Richard Maltby Jr.

THE VIPER'S DRAG (1943)

"The Reefer Song" (Traditional)

MEAN TO ME (1929)*

Music and Lyric by Roy Turk and Fred E. Ahlert

YOUR FEET'S TOO BIG (1936)*

Music and Lyric by Ada Benson and Fred Fisher

THAT AIN'T RIGHT (1943)*

Music and Lyric by Nat "King" Cole, Additional Lyric by Richard Maltby Jr.

and Murray Horwitz

KEEPIN' OUT OF MISCHIEF NOW (1932)

Lyric by Andy Razaf

FIND OUT WHAT THEY LIKE (1929)

Lyric by Andy Razaf

FAT AND GREASY (1939)*

Music and Lyric by Porter Grainger and Charlie Johnson

BLACK AND BLUE (1929)*

Music by Thomas Waller and Harry Brooks, Lyric by Andy Razaf

FINALE

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (1933)*

Music by Fred E. Ahlert, Lyric by Joe Young

TWO SLEEPY PEOPLE (1938)*

Music by Hoagy Carmichael, Lyric by Frank Loesser

I'VE GOT MY FINGERS CROSSED (C. 1935)*

Music by Jimmy McHugh, Lyric by Ted Koehler

I CAN'T GIVE YOU ANYTHING BUT LOVE (1928)*

Music by Jimmy McHugh, Lyric by Dorothy Fields

IT'S A SIN TO TELL A LIE (1933)*

Music and Lyric by Billy Mayhew

HONEYSUCKLE ROSE (reprise)

Music by Thomas "Fats" Waller alone, except where (*) indicated.

Songs not written by Fats Waller were recorded by him.



LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST AND EXECUTIVE DIRECTOR ANA ROSE O'HALLORAN



Welcome to *Ain't Misbehavin'* – a joyful celebration of Fats Waller and the Harlem Renaissance. The brilliance that emerged from this era didn't simply shape jazz; it reshaped the trajectory of American music itself. Quite simply, the American musical would not exist as we know it without the artists and innovators of the Harlem Renaissance.

Continuing that legacy, we are excited to welcome the immensely talented Dell Howlett, a choreographer, director, and storyteller whose creativity moves effortlessly across disciplines. His approach invites us to experience this American classic through a fresh lens – one that honors the foundation built by Fats Waller while asking how the work resonates and entertains audiences of today.

In developing this production, Dell explores how Fats Waller himself looked both backward and forward – drawing inspiration from musical traditions that came before him while reaching toward a future he could only imagine. Dell and this remarkable creative team have built a world that captures the vitality of 1930s Harlem while also speaking clearly to our present moment.

For us, as co-leaders of Arizona Theatre Company, this production reflects the caliber of theatre we are committed to bringing to you. ATC is uniquely positioned to tell stories of this scale and significance – stories that move us, delight us, challenge us, and connect us across generations. As we look ahead, our vision for ATC is centered on you, our community, bringing you unparalleled experiences that you can take great pride in. We want our theatre to be a home for extraordinary artists, a platform for vivid storytelling, and a gathering place where Arizonans feel welcomed and inspired.

We invite you to experience this production of *Ain't Misbehavin'* not only as a tribute, but as a living, breathing reminder of how art connects us across time. This show honors the past, reflects the present, and looks toward the future – a rhythm that feels perfectly aligned with this moment for ATC.

Thank you for being here, for supporting live theatre, and for sharing this experience with us.

Matt August
Kasser Family Artistic Director

Ana Rose O'Halloran
Executive Director

NOTE FROM THE DIRECTOR



Director/Choreographer Dell Howlett

Ain't Misbehavin' is first and foremost a celebration of Harlem Renaissance icon Thomas "Fats" Waller, his astonishing body of work, and his singular genius as a stride pianist. Before the jokes, before the mythical appetites, there was always the music. Fats Waller's compositions swing with irrepressible vitality, marrying technical brilliance with emotional warmth. His stride piano style – athletic, orchestral, and endlessly inventive – was not merely accompaniment; it was storytelling. He could make the piano shout, whisper, laugh, and testify all within the same chorus. This production begins in admiration of that mastery and the era of American life that inspired it.

The Harlem Renaissance was a period of extraordinary artistic discovery. It was a moment when Black artists, writers, musicians, and performers reshaped American culture, claiming space for joy, intellect, and innovation in the face of systemic racism. Waller was a product of this movement and this Harlem – a vibrant, complex community alive with music, theater, nightlife, and creativity, but also marked by struggle, segregation, and economic challenge. Understanding the richness and complexity of that experience informs every choice in this production; the movement, the music, and the laughter all emerge from a deep engagement with the dissonant world Fats Waller inhabited and loved.

This production's heightened theatricality – its burlesque, vaudevillian flair – is not just stylistic; it is investigative. I am interested in how performers are shaped, framed, and sometimes trapped by the very applause they command. Inspired by Paul Laurence Dunbar's poem "We Wear the Mask," this production examines the smiles, humor, and showmanship that concealed labor, complexity, and strategy. In this staging, Waller's mask is made visible, interrogated, and at moments allowed to slip – revealing both the joy and the cost of performance.

Our fabulous five actors bring this music and movement to life with intelligence, wit, and irrepressible charm. Every nuance of timing, every wit, every dance step is grounded in authentic jazz dance values. We are thrilled to collaborate with music director and pianist Abdul Hamid Royal, whose uncompromising musicality is Waller worthy! As both director and choreographer, I have had the great privilege of shaping a piece that allows music, movement, and character to breathe together and that centers the big, bold humanity that lived within Waller's music.

We are beyond excited to bring this version of *Ain't Misbehavin'* to Arizona Theatre Company and to audiences across Arizona. *Ain't* invites you to revel in Waller's swing, virtuosity, and laughter – while also asking you to consider what lies beneath it. Get ready for a party to celebrate a legacy that continues to shape American culture today.

"To Fats!"

Yours in the art,

Dell Howlett

Director/Choreographer

ABOUT THE PLAY

Joy has a way of sticking around. Long after a melody fades or the lights go down, it lingers tapping its foot, daring you not to smile. Daring you not to think and remember. Welcome to *Ain't Misbehavin'*. When this revue premiered on Broadway in 1978, it wasn't just reviving the music of Thomas "Fats" Waller, it was throwing open the doors to a world bursting with rhythm, wit, and irresistible charm. Part tribute, part homecoming, *Ain't Misbehavin'* invited audiences to step into a 1930s Harlem nightclub and remember just how alive this music still is.

Born in New York City in 1904, Waller was a stride piano virtuoso with impeccable timing, embodying a larger-than-life personality with a gift for spontaneity. Like many Black musicians of his era, he was exploited by the industry, writing for every corner of the exploding entertainment industry, but unable to reap the rewards afforded to white entertainers. Yet with his staggering output, his influence on American jazz was immeasurable.

Conceived by Murray Horwitz and Richard Maltby Jr., *Ain't Misbehavin'* strings together dozens of Waller's songs into an evening that feels less like a traditional musical and more like a Great Night Out. Picture the smoky air, piano and brass blaring, voices blending, and a room buzzing with laughter and lust. But don't let that lighthearted vibe fool you. Beneath the sparkle is a portrait of Black artistry, survival, and self-expression in a world that didn't always make room for it.

Ain't Misbehavin' is a big, bold, unapologetic celebration with a conscience. It's a joy that demands space and a legacy that demands a lens. Songs like "This Joint Is Jumpin'" feel like an open invitation to the dance floor, capturing the energy of Harlem hotspots like the Savoy Ballroom, where music and movement offered brief but powerful escapes from segregation and limitation. Elsewhere, tunes like "Honeysuckle Rose" and the title number "Ain't Misbehavin'" playfully tangle with love, loyalty,

and temptation, winking at the audience while still probing for an honest examination. It's fun, curious, and deeply human.

What emerges over the course of the evening is a subtle push and pull between performance and truth. The singers shift moods and personas – mischievous one moment, vulnerable the next – echoing the reality many Black entertainers faced in the early 20th century. Onstage, they were expected to charm, joke, and delight. Offstage, the world was far less forgiving. Waller's music lives right in that tension. His songs make you laugh, then catch you off guard with a line that suddenly feels personal. The show leans into those contrasts, reminding us that entertainment has always carried more weight than it is often given credit for.



Fats Waller

Waller died at just 39, but his music never stopped having an impact. *Ain't Misbehavin'* gathers his music, letting it speak for itself, cementing his enduring legacy with focus and power. His humor, warmth, and emotional intelligence pulse through every note, resulting in a show that invites you to listen, laugh, and lean in. So, get comfy in that chair, lace up your shoes, open your heart, and see what happens when history swings!



The Arts are an essential part of a thriving community. Now, with funding cuts and rising costs, organizations like Arizona Theatre Company depend on the passion and generosity of donors like **YOU**.

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CAST (IN ALPHABETICAL ORDER)

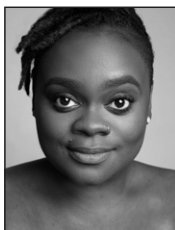


Taylor Colleton (Role Originated by Armelia McQueen) – ATC debut.

BROADWAY: *Water for Elephants* and *Hadestown*. OFF-BROADWAY: *Henry Box Brown: The Musical* (Children's Theater Company). REGIONAL: *Jesus*

Christ Superstar (Asolo Repertory Theatre), World Premiere of *Water for Elephants* (Alliance Theatre), *Beauty and the Beast* (Ordway Center for the Performing Arts), *Oklahoma* (Denver Center for the Performing Arts), *Drowsy Chaparrone* (Totem Pole Playhouse), and *Rock of Ages* (Norwegian Cruise Line). NATIONAL TOUR: *Beauty and the Beast*. CARNEGIE HALL: *Harmonic Convergence* Guest Artist. EDUCATION: Proud UArts alumni. Endless thanks and love to God, DGRW, family and friends. IG: @taylorcolleton

Boys' Choir of Harlem as assistant director/music theory instructor.



Keirsten Hodgens (Role Originated by Nell Carter) – ATC debut. BROADWAY: *SIX the Musical*. NATIONAL TOURS:

Jesus Christ Superstar: 50th Anniversary Tour. REGIONAL: Jenna in *Waitress*, Lorrell in *Dream-*

girls, Angie in *Prelude to a Kiss* (South Coast Repertory, Harris Theater at The Wilson Center), Sharon in *Master Class* (TimeLine Theatre Company), Dragon in *Shrek: The Musical*, and Sarah's Friend in *Ragtime* (Marriott Theatre). TV: *Goosebumps* (Hulu and Disney+). "Forget all of the rules, do you!" IG: @shespeaksmusic | @wholeartistmanagement



Wilkie Ferguson III (Role Originated by Andre De Shields) – ATC debut.

BROADWAY: *Porgy and Bess* (Original Broadway Cast), *Motown: The Musical* (Original Broadway Cast), and *Wonderland* (Original Broadway Cast).

NATIONAL TOURS: *In the Heights* and *Hairspray*. OFF-BROADWAY/REGIONAL: *Fetch Clay, Make Man* (Kirk Douglas Theatre), *Recorded In Hollywood* (Ovation nom.), and *Cotton Club Parade* (Encores). MUSIC DIRECTOR: *9 to 5* (Musical Theatre West), *Newsies* (5-Star Theatricals), and *Kinky Boots* (Moonlight Stage). COMPOSER/ORCHESTRATOR: *Show Way* (Kennedy Center) and *Parrotheads* (Netflix, Jimmy Buffet Documentary). EDUCATION: New World School of the Arts, Morehouse College (math and music), and Eastman School of Music (classical piano). Former faculty of the



Anthony Murphy (Role Originated by Ken Page) – ATC debut. BROADWAY: *The Wiz* as Lord

High Underling and understudy for The Lion and The Wiz; and *Diana The Musical* as Paul Burrell. NATIONAL TOUR: Originated the Genie in the First National Tour of *Disney's Aladdin* (2018). OFF-BROADWAY: *Titanique* as Victor Garber, *The Pirate La Dee Da* (Atlantic Theatre Company), and *Blue Plate Special* (Ars Nova). WORLD PREMIERE: *The Devil Wears Prada* musical written by Elton John.

EDUCATION: Directing and Choreography at Otterbein University, trained vocally under world-renowned opera tenor Brian Cheney. @stanthonysings | #blessedtobeablessing

CAST (IN ALPHABETICAL ORDER)



Aerie Williams (Role Originated by Charlaïne Woodward) – ATC debut. OFF-BROADWAY: *Trevor: The Musical* (Stage 42). REGIONAL: Shug Avery in *The Color Purple* (Goodman Theatre, most recent), *Oedipus Trilogy* – *Oedipus Rex* (Court Theatre), *Gospel at Colonus*

(Court Theatre, Getty Villa), *Antigone* (Court Theatre), *Nina Simone: Four Women* (Indiana Repertory Theatre), *Jersey Boys* (ACT of CT), *Memphis* (Porchlight Music Theatre), *Lena Horne* and *Josephine Baker* (Black Ensemble Theater), and productions at Drury Lane, Paramount, and Congo Square. TV: Recurring on *The Chi* (Showtime) and *Empire* (FOX). AWARDS: Black Theater.

THE CREATIVE TEAM

Thomas “Fats” Waller (Music) – Waller (May 21, 1904 - December 15, 1943) was an African-American jazz pianist, organist, composer, and comedic entertainer. Born Thomas Wright Waller in New York City, he studied classical piano and organ before apprenticing himself to legendary Harlem stride pianist James P. Johnson. Johnson introduced Waller to the world of rent parties (a party with a piano player, designed to help pay the rent by charging the guests), and soon he developed a performing career. Waller was an excellent pianist – now often considered one of the very best who ever played in the stride style – but his songwriting and his lovable, roguish stage personality (“One never knows, do one?”) overshadowed his playing. Before his solo career, he played with many performers, from Erskine Tate to Bessie Smith, but his greatest success came with his own five- or six-piece combo, Fats Waller and His Rhythm. Among his songs are “Squeeze Me” (1919), “Ain’t Misbehavin’” (1929), “Blue Turning Grey Over You” (1930), “Honeysuckle Rose” (1929), “I’ve Got a Feeling I’m Falling” (1929), and “Jitterbug Waltz” (1942). He collaborated with the Tin Pan Alley lyricist Andy Razaf and had a commercially successful career, which according to some music critics eclipsed his great musical talent. Waller also made a successful tour of the British Isles in the late 1930s and appeared in one of the earliest BBC Television

broadcasts. He also appeared in several feature films and short subject films, most notably *Stormy Weather* in 1943. With Razaf he wrote “What Did I Do (To Be So Black and Blue)?” (1929), which became a hit for Louis Armstrong. This song, a searing treatment of racism – black and white – calls into question the accusations of “shallow entertainment” leveled at both Armstrong and Waller. His nickname “Fats” came about because he weighed nearly 300 pounds. His weight and drinking are believed to have contributed to his death on December 15, 1943, at age 39, when he died aboard an eastbound train in the vicinity of Kansas City, Missouri, following a West Coast engagement.

Richard Malthby Jr. (Conceived) – BROADWAY: Conceived and directed two Tony Award-winning musicals, *Ain’t Misbehavin’* (1978, Tony, N.Y. Drama Critics, Outer Critics, Drama Desk Awards – also Tony Award for Best Director) and *Fosse* (1999, Tony, Outer Critics, Drama Desk Awards). Also conceived and directed *Ring of Fire* (2006). With composer David Shire: Director/lyricist for *Baby* (1983, seven Tony noms.); Lyricist for *Big* (1996, Tony nom. Best Score, also Dominion Theatre London, 2019). With Alain Boublil and Claude-Michel Schönberg: Co-lyricist for *Miss Saigon* (Evening Standard Award, London, 1990; Tony nom. Best Score, 1991); and Co-lyricist for *The Pirate*

THE CREATIVE TEAM

Queen (2007). Director for *The Story of My Life* (2009); Director/co-lyricist for Andrew Lloyd Webber's *Song & Dance* (1986, Tony Award for star Bernadette Peters). OFF-BROADWAY: With David Shire: Director/lyricist for *Starting Here, Starting Now* (1977, Grammy nom.) and *Closer Than Ever* (1989, two Outer Critics Circle Awards for Best Musical, Best Score; also Off-Broadway Alliance Award, Best Musical Revival, 2013; and London Jermyn Street Theatre, 2014). REGIONAL: Director for *Just Jim Dale* (Roundabout Theatre 2014, Vaudeville Theatre, London, 2015); Lyricist/conceiver for *Take Flight* (Menier Chocolate Factory, London, 2010; McCarter Theatre, 2012); Book and lyrics for *Waterfall* (2015, Pasadena Playhouse and Seattle's Fifth Avenue Theatre); and Lyricist for new musical *Sousatzka*, 2017, Toronto). FILM: Screenplay for *Miss Potter* (2007, Christopher Award Best Screenplay). Contributes cryptic crossword puzzles to *Harp-er's Magazine*. Son of well-known orchestra leader; Five children: Nicholas, David, Jordan, Emily, and Charlotte.

Murray Horwitz (Conceived) – American playwright, lyricist, NPR broadcaster, and arts administrator. BROADWAY: Tony Award-winning musical *Ain't Misbehavin'* (Plymouth/Belasco Theatres) and *André DeShields' Harlem Nocturne* (Latin Quarter). OFF-BROADWAY: *Half a World Away* (Jewish Repertory). Horwitz appeared in the one-man show *An Evening of Sholom Aleichem*, which he continues to perform at The Kennedy Center, The Manhattan Theatre Club, and The New York Shakespeare Festival/ Public Theater.

Dell Howlett (Director) – ATC: *Ain't Misbehavin'* assistant choreographer (2009). New York-based Virginia-born Director/Choreographer, Head of Dance for the New Studio on Broadway at the Tisch School of the Arts at NYU. REGIONAL (Most Recent): *Milo Imagines the World* (Alliance Theatre), *Millions* (World Premiere - Alliance Theatre), *Furlough's Paradise* (Geffen Playhouse), *Jelly's Last Jam* (Pasadena

Playhouse), *A Midsummer Night's Dream* (Classical Theatre of Harlem), *Billy Strayhorn: Something to Live For* (World Premiere - Pittsburgh Public Theater), *Sonnets & Soul* (World Premiere - Howard University), *Toni Stone* (Alliance Theatre and Milwaukee Repertory), *It Came From Outer Space* (World Premiere - Chicago Shakespeare Theater and TheatreSquared), *R&H Cinderella* (Alabama Shakespeare Festival), *Paradise Square* (World Premiere - Associate to Bill T. Jones, Berkeley Repertory Theatre), *Guys and Dolls* (Guthrie Theater), *The Wiz* (Ford's Theater), and *WigOut* (Studio Theater). Two-time Suzi Bass Award Winner in Directing and Choreography, proud member of the Stage Director and Choreographer's Union. IG: @aristotlejr

Abdul Hamid Royal (Music Director) – ATC debut. BROADWAY/INTERNATIONAL/ NATIONAL: Tony Award-nominated *Five Guys Named Moe*, *Sophisticated Ladies*, *Ain't Misbehavin'*, *Jelly's Last Jam*, *The Wiz*, *Truly Blessed*, *Sound of Music*, *Concerts for the Earth*, *Twist, Fiddler on the Roof*, *Betsy Brown*, *Colors of Christmas*, *Smokey Joe's Café*, and *The Life*. REGIONAL: *Alice in Wonderland*, *A Chorus Line*, *Songs of Nobodies*, *Lady Day*, *Big River*, *Black Pearl Sings*, *Sirens of Song*, *La Cage Aux Folles*, and *Blues in the Night*. COMPOSER/ARRANGER: *Five Guys Named Moe*, *Truly Blessed*, *Body and Soul*, *Twist*, *Colors of Christmas*, and *Cole Porter Festival*. RECORDING ARTISTS: Billy Porter, Chaka Khan, Natalie Cole, Liza Minelli, Jennifer Holliday, David Foster, Seidah Garrett, Brenda Russell, Melissa Manchester, the LA Philharmonic, Stevie Wonder, Lillias White, Dave Weckl, and Phil Collins. His one-man show *But Not For Me* received critical acclaim at the Gilmore Piano Festival. AWARDS: The Ovation, LA Drama Critics Circle, NAACP Image Award for *The Gospel at Colonus* and *Five Guys Named Moe*, Stage Scene LA Award for *Recorded in Hollywood*. Nominations for Best Music Direction and Jeff Award for *Lady Day* and the Barrymore Award for *Alice in Wonderland*.

THE CREATIVE TEAM

Edward E. Haynes Jr. (Scenic Designer) – ATC: *Blues in the Night*, *Master Class*. REGIONAL: The Pasadena Playhouse, Laguna Playhouse, La Jolla Playhouse, Geffen Playhouse, The Guthrie Theatre, Muny Opera, Kansas City Rep, Oregon Shakespeare Festival, Mark Taper Forum, Ebony Repertory Theatre Co., South Coast Rep, Kirk Douglas Theatre, Berkeley Rep, East West Players, Hollywood Bowl, Marin Theatre Co., TheatreWorks, Intiman Theatre, Trinity Rep, Pittsburg City Theater, Alley Theatre, Alliance Theatre, and many others. TV: MTV's *Spring Break* 2012 and 2011, *Hip Hop Harry*, *The Tony Rock Project*, and *Culture Clash*. edhaynes.carbonmade.com

Jahise LeBouef (Costume Designer) – ATC debut. REGIONAL: Hartford Stage (*Trouble in Mind*, *Hot Wing King*), Pittsburgh Public Theatre (*Billy Strayhorn: Something to Live For*), Bristol Riverside Theatre (*A Raisin in the Sun*), Baltimore Center Stage (*Hot Wing King*), Alliance Theatre (*Milo Imagines the World*). FILM/TV: Costume Coordinator for *Blue Bloods* (CBS) and *The Endgame* (NBC), Designing and Styling for *Dance for Me* (BET+), Nike x LEGO, and Anthropologie/BHLDN. Assisted Tony Award-winning designer Paul Tazewell on *MJ the Musical* and Academy Award-nominated designer Arianne Phillips on *The Devil Wears Prada* (Musical). Proud member of United Scenic Artists Local 829. IG: @jahise.lebouef | jahiselebouef.com.

Rui Rita (Lighting Designer) – BROADWAY (Selected): *Velocity of Autumn*, *Trip to Bountiful*, *Present Laughter*, *Dividing the Estate*, and *Enchanted April*. OFF-BROADWAY (Premieres): *A Sherlock Carol* (New World Stages), *Paradise Blue* (Signature), *Horton Foote's Old Friends & Orphans' Home Cycle* (Hewes Award, Signature), *Happiest Song Plays Last* (Second Stage), *Just Jim Dale* (Roundabout), *Nightingale* and *Moonlight and Magnolias* (Manhattan Theatre Club), and *Carpetbagger's Children* and *Far East* (Lincoln Center Theater). OFF-BROADWAY

(Revivals): *The Piano Lesson* (Signature), *Talley's Folly* (Roundabout), and *Engaged* (Obie Award, TFANA). REGIONAL (Recent): Alley, Bucks County, Center Theatre Group, Ford's, Guthrie, Huntington, Oregon Shakespeare, Old Globe, Pasadena Playhouse, and Signature DC. designbyrui.com

Daniel Perelstein Jaquette (Sound Designer) – ATC: *Heist*, *Blues in the Night*, *Dial M for Murder*, *Intimate Apparel*, *Private Lives*, *Nina Simone: Four Women*; Arizona Theatre Company's 2025-2026 Resident Artist. Freelance sound designer, composer, and musical director; professor of sound design (theatre) at Arizona State University since 2019. RECENT DESIGNS/ORIGINAL MUSIC: Opera Philadelphia, Cincinnati Playhouse, Cleveland Playhouse, McCarter Theatre, Actors' Theatre of Louisville, Geva Theatre, Wilma Theater, Arden Theatre, Roundabout Theatre, People's Light, and others. AWARDS: Two Barrymore Awards and 16 Barrymore Award noms. in three categories, finalist for the F. Otto Haas award; Independence Foundation Fellowship in the Arts in 2013 to explore the relationship between sound design and the visual arts. AFFILIATIONS: Theatrical Sound Designers and Composers Association and United Scenic Artists local 829. DanielPerelstein.com

Darlene Miyakawa (Stage Manager) – ATC: *Dial M for Murder* (SM). REGIONAL: Barrington Stage Company, California Symphony, East West Players, Fort Worth Opera, Geffen Playhouse, Getty Villa, Geva Theatre Company, LA Dance Company, LA Opera, LA Philharmonic, Long Beach Opera, New York City Opera, Opera San Antonio, Opera San Jose, Piedmont Opera, South Coast Repertory, Tri-Cities Opera, and Watermill Festival. Proud member of both AEA and AGMA.

Suzanne Apicella (Assistant Stage Manager) – ATC debut. BROADWAY/PRE-BROADWAY: *A Wonderful World*, *Fiddler on the Roof*, *Burn the Floor*. NATIONAL TOURS: *The Producers*,

THE CREATIVE TEAM

Sweeney Todd, Rock of Ages, The Addams Family, Jersey Boys, Spamalot, The Play That Goes Wrong. REGIONAL: *Good People, Plaza Suite* (Maltz Jupiter Theatre), *Nice Work...* (Ogunquit), *Rock of Ages* (Gateway), *Singing in the Rain* (Engeman), *Jersey Boys* (White Plains PAC), *Metamorphosis, The Goat* (Florida Studio Theatre). NYC: *Dr. Seuss's...Grinch Stole Christmas* (MSG).

THE TRC COMPANY/Merri Sugarman (Casting Director) – ATC: *Bob & Jean: A Love*

Story. 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. His ATC director credits are *Bob & Jean: A Love Story, Scrooge!, King Charles III, and Discord.*

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 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 directed the operas *La Boheme* (starring Marina Costa Jackson)

EXECUTIVE LEADERSHIP

and *Pirates of Penzance* at Noorda 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*.

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

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. Since arriving at ATC in Jan 2023, August has launched the National Latine Playwright's Award into a forward-facing festival, developing new plays and musicals by Tony winning artists, and is building partnerships with Univ of AZ, PCC and ASU. His portfolio can be found at MattAugust.com



Ana Rose O'Halloran is ATC's newly appointed Executive Director. She is a nonprofit arts executive with over 17 years of experience leading arts organizations in strategic planning, fundraising, and operations. From 2015 until November

2025, she served as Executive Director and then Producing Executive Director of Antaeus Theatre Company in Los Angeles, where she produced more than 25 acclaimed productions and guided the organization through significant growth, including a \$3 million capital campaign, record fundraising, expanded audiences, and innovative programming such as *The Zip Code Plays: Los Angeles*, which reached over 100,000 listeners worldwide.

Previously, O'Halloran held senior leadership roles at The Pablove Foundation, where she oversaw the expansion of national programs, and began her career at Center Theatre Group in development and communications.

O'Halloran holds an M.F.A. in Theatre Management from California State University, Long Beach, and dual B.F.A. degrees in Theatre Management and Performance from Ohio University. She is deeply committed to strengthening arts organizations and expanding access to live theater as a cornerstone of vibrant civic life.

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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/donate or call 520-463-7669.



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.

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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 SCROOGE! 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 event.

Join Us Center Stage with ATC Production Sponsorships

At Arizona Theatre Company, we're proud to offer sponsorship opportunities designed to meet your individual or organization's unique goals.



Why Partner with ATC?

- **Drive the Economy:** Live theatre fuels jobs, local businesses, and unforgettable experiences that attract audiences.
- **Inspire the Next Generation:** Sponsorship supports student matinees that cultivate future theatre-goers and creators.
- **Enhance your Corporate Social Responsibility:** Align your brand with education, inclusion, and economic growth through the arts.
- **Champion Live Theatre:** Show your commitment to the arts' power to enrich communities.
- **Reach Thousands:** Connect with diverse, engaged audiences across Arizona, including decision-makers and community leaders.



Contact: Cami Cotton, Director of Development, (520) 463-7675

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Kasser Family Artistic Director

Ana Rose O'Halloran
Executive Director

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ABOUT ATC



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

ATC is led by Kasser Family Artistic Director Matt August and Executive Director Ana Rose O'Halloran. 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.

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.



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

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**.

3/15/26 – 4/4/26

THEY'RE NOTHING ALIKE ... UNTIL THEY ARE.

The Roommate



atc
ARIZONA
THEATRE
COMPANY

Humor.
Friendship.
Reinvention.

An empty-nesting Midwestern woman takes in a mysterious East Coast lodger, igniting an unexpected, hilarious journey of reinvention, risk, and second chances. Straight off Broadway, *The Roommate* is a wickedly funny, deeply moving story of self-discovery reminiscent of *The Odd Couple* and *Grace and Frankie*.



Four-time Oscar-nominated actress and veteran director Marsha Mason, who was Associate Director of the Broadway production starring Patti LuPone and Mia Farrow, returns to ATC to direct (she previously directed ATC's *Chapter Two* and *An Act of God*).

ATC.ORG / 833-ATC-SEAT

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



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

4/26/26 – 5/16/26

"The lovechild of Mel Brooks and Monty Python, a side-splitting, rib-tickling, neck-biting, hysterically racy show. You'll be screaming with laughter."

- BroadwayWorld

DRACULA

A COMEDY OF TERRORS



atc
ARIZONA
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COMPANY

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.

"Unashamedly laugh-out-loud funny. The double standing ovation at this performance was indeed well-deserved. Book a ticket now and enjoy!"

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