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2025/2026

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2025/2026 SEASON 58

9/28/25 - 10/18/25

DECEIVED

BASED ON THE PLAY
GASLIGHT
BY PATRICK HAMILTON



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STARRING JOHNNA WRIGHT and PATTY JAMIESON
DIRECTED BY JENN THOMPSON

11/30/25 - 12/20/25

heist



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ARIZONA
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BY ARUN LAKRA
DIRECTED BY MATT AUGUST

1/25/26 - 2/14/26

AIN'T THE FAT WALLER MUSICAL SHOW MISBEHAVIN'



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ARIZONA
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COMPANY

CREATED AND WRITTEN BY RICHARD MALTBY JR.
CONCEPTED BY RICHARD MALTBY JR. and MURRAY HORWITZ
DIRECTED BY DELL HOWLETT

3/15/26 - 4/4/26

The Roommate



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BY JEN SILVERMAN
DIRECTED BY MARSHA MASON

4/26/26 - 5/16/26

DRACULA A COMEDY OF TERRORS



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DIRECTED BY GORDON GREENBERG

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OCTOBER 25 - NOVEMBER 9, 2025

ARIZONA THEATRE COMPANY

MATT AUGUST

KASSER FAMILY ARTISTIC DIRECTOR

DECEIVED

BASED ON THE PLAY **GASLIGHT** BY PATRICK HAMILTON

ADAPTED BY **JOHNNA WRIGHT** AND **PATTY JAMIESON**

SCENIC DESIGNER
ALEXANDER DODGE

COSTUME DESIGNER
PATRICK HOLT

LIGHTING DESIGNER
PHILIP ROSENBERG

SOUND DESIGNER
JANE SHAW

FIGHT DIRECTOR
BRENT GIBBS

STAGE MANAGER
KEVIN JINGHONG ZHU

ASSISTANT STAGE MANAGER
MATTHEW ROHAN

CASTING
KELLY GILLESPIE, CSA

DIRECTED BY
JENN THOMPSON

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.

This adaptation based on Patrick Hamilton's *Gaslight* was originally produced at the Shaw Festival Theatre (Ontario, Canada) in 2022.
It received its U.S. premiere at the Maltz Jupiter Theatre (Florida) in 2024.

PRODUCTION SPONSOR: **KAY AND WALTER OLIVER**

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COMMUNITY NIGHT SPONSOR: **JEFF GULDNER AND SYDNEY REED**

COMMUNITY NIGHT CONTRIBUTOR: **AARP ARIZONA**



CAST (IN ORDER OF APPEARANCE)

BELLA..... LAAKAN MCHARDY
ELIZABETH..... AMELIA WHITE
JACK..... TONY ROACH
NANCY..... SARAH-ANNE MARTINEZ

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.

ADDITIONAL PERSONNEL

DIALECT COACH
HAROLD DIXON

ASSOCIATE LIGHTING DESIGNER
JOEL SHIER

SETTING

The sitting room of a middle-class house in a square in London.

TIME

1901

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.

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>

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.

LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST



Welcome to Arizona Theatre Company's production of *Deceived*, based on Patrick Hamilton's play *Gaslight*. First produced in 1938, *Gaslight* quickly became a Broadway and West End hit, and was then adapted into the iconic noir film that introduced the term "Gaslighting" into our everyday vocabulary. It is rare for a piece of theatre to embed itself so deeply into our cultural consciousness that it reshapes the way we talk about human behavior and relationship psychology.

This new adaptation brings Hamilton's chilling tale into vivid focus for contemporary audiences. While remaining a taut, suspenseful thriller in the best traditions of noir, *Deceived* heightens the play's resonance for today. By streamlining the cast to four characters and eliminating the inspector, the play places its heroine at the very center of the story. What emerges is not only a gripping mystery but also a narrative that insists on the importance of believing our own experiences and recognizing our strength in the face of manipulation, coercion, and doubt.

This production also offers our artists and designers the opportunity to shine. Set in the early 1900s, *Deceived* is a period piece alive with suspense, tension, and visual detail that resonates for the world today. To create this environment, we are fortunate to have assembled an extraordinary creative team: director Jenn Thompson (ATC's *True West* and national tour of *Annie*), Broadway scenic designer Alexander Dodge (ATC's *Intimate Apparel*, *True West*), Tucson's own costume designer Patrick Holt (ATC's *Dial M for Murder*, *The Legend of Georgia McBride*), Broadway and Tucsonan lighting designer Philip Rosenberg (ATC's *True West*, *Pru Payne*, *Nina Simone: Four Women*, *The Music Man*), and national regional theatre phenom sound designer Jane Shaw (making her ATC debut). Their artistry ensures that every detail of this production, from its evocative set to its haunting soundscape, draws you fully into every twist in the story.

At Arizona Theatre Company, we believe in theatre that entertains while speaking powerfully to our time. *Deceived* is both a thrilling mystery that will keep you on the edge of your seat and a searing reflection of a world in which individual truths too often go unheard. It is exactly the kind of play that embodies our mission – stories with deep social relevance wrapped in unforgettable theatricality.

As you watch this production, I hope you are enthralled by the mystery, delighted by its twists, and inspired by the resilience at its core. Thank you for joining us, for supporting the work we do, and for being part of this vibrant community.

Onward and Upward!

A stylized, handwritten signature in black ink, consisting of a large, flowing 'M' followed by a horizontal line.

Matt August
Kasser Family Artistic Director



LETTER FROM BOARD CHAIR PAT ENGELS



Our 2025/2026 58th Season is well underway! And we're delighted you've joined us for our first show of the season, *Deceived*. For 57 years, ATC has been at the forefront of live theatre in our community, bringing together outstanding national and local talent to tell captivating stories for audiences across Arizona.

As Arizona's premier live nonprofit professional theatre, ATC provides a fun night out for thousands who attend more than 195 performances annually, but our impact goes beyond the stage. ATC plays a leading role in providing live theatre for school children, partners with dozens of businesses and nonprofits throughout the state, and employs hundreds both on the stage and behind the scenes.

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. As a donor to our Rise Above campaign, every \$2 dollars you donate will be matched with \$1 by the Connie Hillman Family Foundation. Just visit atc.org/donate. **Every gift YOU make helps bring live theatre to more people in our community.**

On behalf of the Board of Trustees, my heartfelt thanks for taking this ride with ATC for another season of superb storytelling, spectacle, shared laughs, and stunning twists. We can't do it without YOU!

With gratitude,

Pat Engels

Chair, Arizona Theatre Company Board of Trustees



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01/10/26 - 01/25/26

"GLITZY, GLAMOROUS, EDGY, SEXY.

The only thing missing from *Heist* ...
was a high speed car chase!"

- *Entertain This Thought*

heist



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BY ARUN LAKRA
DIRECTED BY MATT AUGUST

Thriller.
Twists.
Intrigue.

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

"Heist ... is as fascinatingly loveable as any of the classic films in the heist genre itself. ... the kind of play that will keep the gears in your head turning long after you've left the theatre."

- *The Gauntlet*

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ABOUT THE PLAY

Memory is finicky, isn't it? What I remember is not what you remember. Is it? I'm sure I remember what happened. My version is right. Not yours. Isn't it?

If you've ever questioned your reality of a situation based off someone else's account of it, guess what? You may have been "gaslit." If that term strikes a nerve for you, you're not alone. In 2022, Merriam-Webster crowned "gaslighting" as the Word of the Year based on the significant increase of lookups on their website. It is defined as "the act or practice of grossly misleading someone especially for one's own advantage." While the term has only recently entered common conversation, its origin reaches back over 80 years to a tense stage thriller: *Gas Light*, written in 1938 by British novelist and playwright Patrick Hamilton.

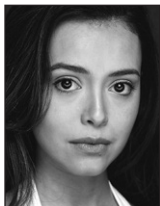
Set in a Victorian London home, the plot centers on a woman whose husband is subtly undermining her grasp on reality. He insists that the strange occurrences she notices – footsteps in the attic, missing items, the dimming of the gas lights – are all figments of her imagination. In truth, he is orchestrating them to conceal his ulterior motives. Thus, the term "gaslighting" was born out of the dimming of the home's gas lights whenever the husband went out, and his insistence to his wife that it must be part of her imagination.

The play was an immediate success in London, and later, on Broadway. Its suspenseful structure and intimate psychological stakes lent themselves perfectly to film, first in a 1940 British version that closely followed the play's plot and then followed by the more famous Hollywood blockbuster *Gaslight* in 1944. The latter starred Ingrid Bergman, who won her first Oscar for playing the lead role. This adaptation softened certain elements but preserved the essential dynamic of a charming, manipulative husband methodically convincing his wife that she is losing her mind.

Fast forward to the 21st century, where playwrights Johnna Wright and Patty Jamieson have revisited Hamilton's classic with a modern lens. While faithful to the suspense and period setting, *Deceived* makes deliberate changes to reflect contemporary conversations about believing lived experiences, relationship manipulation, self-sufficiency, and resilience. This adaptation focuses tightly on the psychological interplay. The protagonist's journey is one of self-discovery and self-defense. She is no longer a passive victim awaiting salvation; she's an active participant, navigating deception to reclaim her reality.

Deceived's immediacy shows audiences both the insidious nature of psychological control and the possibility of breaking free from it. The play invites us to recognize the subtle tactics that manipulators use: denying observable facts, projecting blame, isolating their target, and creating a false reality where the victim questions their every thought. It's in witnessing these tactics on stage that we begin to grasp just how fragile perception can be, and how quickly trust can erode when reality is under attack. *Deceived* challenges us to consider how easily one can turn against another, and how we reclaim our own perceptions. So, lean in, pay attention, and watch the gaslights. Are they dimming or are your eyes playing tricks on you?

CAST (IN ALPHABETICAL ORDER)



Sarah-Anne Martinez (Nancy) – ATC debut.

REGIONAL THEATRE: *The Light in the Piazza* (The Huntington); *POTUS* (Arena Stage, Helen Hayes Nom.); *Leaving Eden* (NYMF, Outstanding Performer in a

Leading Role Award); *Peter and The Starcatcher*; *The Addams Family*, and *A Midsummer Night's Dream* (Festival 56); *Hello Dolly!* (Tulane Summer Lyric). TELEVISION: *Pretty Little Liars*; *Original Sin* (HBO MAX); *The Marvelous Mrs. Maisel* (Amazon Prime); *Blue Bloods* (CBS); *Evil* (CBS). EDUCATION: Proud Ball State University Alum. Much love to Brent and La Familia! Insta: @Sarahmartinez



Laakan McHardy (Bella)

– ATC debut. OFF-BROADWAY: *The Wolves* (Lincoln Center Theater); *Chains* (Mint Theater). REGIONAL THEATRE: *the aves* (Berkeley Repertory Theatre, world premiere); *The Tempest*

(Guthrie Theater); *Mac Beth* (Seattle Rep); *The Many Deaths of Nathan Stubblefield* (Humana Festival, Actors Theatre of Louisville); *Macbeth* (ATL); *A Christmas Carol* (Repertory Theatre of St. Louis). FILM/TELEVISION: *Succession* (HBO); *The Equalizer* (CBS); *The Other Two* (HBO); *The Blacklist* (NBC); *FBI: Most Wanted* (CBS); *Madam Secretary* (CBS); *Tommy* (CBS); *16 BARS* (Independent Feature); *A Dresser* (short). EDUCATION: BA, Mount Holyoke College, Professional Training Company at Actors Theatre of Louisville.



Tony Roach (Jack) – ATC:

Enchanted April. BROADWAY: *The Cottage*; *Flying Over Sunset*; *My Fair Lady*; *Bright Star*. OFF-BROADWAY: *The Liar* (Classic Stage); *Arden of Faversham* (Red Bull); *She Stoops to*

Conquer and Salute to the Brave (TACT); *The Men* (Primary Stages). REGIONAL THEATRE (Select): Shakespeare Theatre of DC: Affiliated Artist, *The Importance of Being Earnest*, *All's Well That Ends Well*, *Mrs. Warren's Profession*, *The Imaginary Invalid*, and three world premiere plays by David Ives (*The Liar*, *The Metromaniacs*, *The Panties ...*); *Hamlet* (Hartford Stage); *Barefoot in the Park* and *The Mousetrap* (Dorset); *Guys & Dolls* (Goodspeed); *Rich Girl* (World Premiere, George St./Cleveland); *Crazy for You* (Ogunquit); *An Old-Fashioned Family Murder* (World Premiere, New Theater); *As You Like It* and *Romeo & Juliet* (Shakes & Co.); *Little Shop of Horrors* (Theatre Aspen). FILM/TELEVISION: *Elsbeth* (CBS), *Succession* (HBO), *The Affair* (SHO), *The Blacklist* (NBC), *Law & Order* (NBC), *Elementary* (CBS), *Walk the Line* (ITV). Former guitarist and singer with the rock band Catalytic. EDUCATION: ART/MXAT, Columbia University.



Amelia White (Elizabeth)

– ATC: *True West*; *The Wickhams: Christmas at Pemberley*; *Silent Sky*. BROADWAY: *The Heiress* directed by Jerry Gutierrez; *Crazy for You* directed by Mike Okrent; *Cat on a Hot Tin Roof* directed

by Rob Ashford. OFF-BROADWAY (Select): *Chains* (Mint Theatre); *Barefoot in the Park* (Ground UP Productions); *The Butter and Egg Man* (Atlantic Theatre Co.); *The Accrington Pals* (Hudson Guild Theatre, awarded Theatre World Award). REGIONAL THEATRE (Select): *The Music Man* (Goodspeed Musicals); *Angel Street*

CAST (IN ALPHABETICAL ORDER)

(Repertory Theatre of St. Louis); *Vanya and Sonia and Masha and Spike* (Denver Center Theatre Company); and many more. EDUCATION: Born in Nottingham, England, trained at the Central

School of Speech and Drama in London. She is delighted to be back at ATC and hopes that any young actor will write and let her know what shows they are doing! Thank you!

THE CREATIVE TEAM

Patrick Hamilton (Author) (1904-1962) was born in Hassocks, Sussex, in 1904. He and his parents moved a short while later to Hove, where he spent his early years. He published his first novel, *Craven House*, in 1926 and within a few years had established a wide readership for himself. Despite personal setbacks and an increasing problem with drink, he was still able to write some of his best work. His plays include the thrillers *Rope* (1929) – on which Alfred Hitchcock’s film *Rope* was based – and *Gas Light* (1939), also successfully adapted for screen in the same year. He also wrote the historical drama *The Duke in Darkness* (1943). Among his novels are *The Midnight Bell* (1929), *The Siege of Pleasure* (1932), *The Plains of Cement* (1934), a trilogy entitled *Twenty Thousand Streets Under the Sky* (1935), *Hangover Square* (1941), and *The Slaves of Solitude* (1947). *The Gorse Trilogy* is made up of *The West Pier*, *Mr. Stimpson and Mr. Gorse*, and *Unknown Assailant*, which were first published during the 1950s.

Johnna Wright (Adaptor) has always been drawn to theatre for the chance to tell a story that moves and connects people, both to each other and to the storytellers. The daughter of director John Wright and novelist L.R. “Bunny” Wright, she grew up and began her career in Western Canada. In 1990 she and her sister, actor/producer Katey Wright, were co-founders of Vancouver’s Bard on the Beach Shakespeare Festival (now Canada’s largest Shakespeare festival outside of Stratford). Johnna received her BA in Theatre from UBC, and MFA in Directing from the University of Alberta. With collaborator Aaron Bushkowsky, she then co-founded and ran

Vancouver’s Solo Collective Theatre, premiering more than 25 new works by Western Canadian playwrights over nine years. Johnna is a two-time recipient of Vancouver’s Jessie Richardson Awards for both Outstanding Direction and Outstanding Production, as well as other directing awards. Directing projects include *Much Ado About Nothing* for Bard on the Beach (2025), Sheridan’s *The Rivals* for Blackbird Theatre in Vancouver, and Tomson Highway’s *The (Post) Mistress*, with himself as Musical Director, for Gordon Tootoosis Nikānīwin Theatre. As a dramaturg, Johnna has supported the development of dozens of new Canadian plays and playwrights. She also works as an editor for writers of long-form fiction and memoir. *The Three Musketeers*, Patty and Johnna’s next play after *Deceived* (originally titled *Gaslight*), is now in development. Johnna also wrote *The Suspect*, an adaptation of her mother’s novel of the same name. After the many complex challenges faced by live performance in recent years, Johnna believes more than ever in the power of theatre to change the way we see the world, and in the need for audiences to have that experience together.

Patty Jamieson (Adaptor) is an actor/singer/dancer/musician and teacher whose career has taken her to theatres across Canada, the U.S., and Germany. Notably, she has been a member of the Acting Ensemble at the Shaw Festival, Canada’s second largest repertory theatre in Niagara-on-the-Lake, Ontario, for 26 seasons. There she has played roles in over 60 plays, including *Ragtime*, *The Importance of Being Earnest*, *The Light in the Piazza*, *The Sea*, *Sunday in the Park with George*, *Sweeney Todd*, *Rope*, *Happy End*, *Cabaret*, *The*

THE CREATIVE TEAM

Women, Major Barbara, and Pygmalion. Patty works with many local arts organizations in her hometown as producer, writer, and performer, and she teaches arts, music, and theatre for Brock University, Music Niagara, and Yellow Door Theatre Project. She received her M.Ed. in 2018 and has seen firsthand the power of supporting arts education for students at all levels, teaching in both of Canada's official languages. Patty and Johnna continue to collaborate on various writing projects with an interest in bringing out voices that have often not been heard. They are extremely grateful for the support of their families, Playwrights Guild of Canada, Shaw Festival Artistic Director Tim Carroll, and their hardworking literary agent, Colin Rivers.

Jenn Thompson (Director) – ATC: *True West*. Drama Desk-nominated director whose work has been acclaimed in New York City and at leading theaters nationwide. REGIONAL THEATRE: Chicago Shakespeare Theater, Denver Center Theatre, South Coast Repertory, Hartford Stage, Goodspeed Musicals, Hudson Valley Shakespeare Festival, Pioneer Theatre Company, Portland Stage, Barrington Stage Company, The Repertory Theatre of St. Louis, City Theater, Dorset Theatre Festival, Two River Theatre, among others. NEW YORK: New works for Abingdon Theatre Company, Rattlestick Playwrights Theater, New York Musical Festival (NYMF), American Musicals Project, FringeNYC, and multiple award-winning revivals for Off-Broadway's Mint Theater Company and TACT/The Actors Company Theatre, where she served as Co-Artistic Director. NATIONAL TOURS: *Annie*, which recently played Madison Square Garden starring Whoopi Goldberg. Jenn lives in New York with her husband, actor Stephen Kunken, and their daughter Naomi. jennthompsondirector.com

Alexander Dodge (Scenic Designer) – ATC: *True West*; *Intimate Apparel*. BROADWAY: *I Need That*; *Anastasia* (Outer Critics Nom.); *A Gentleman's Guide to Love and Murder* (Tony,

Drama Desk, and Outer Critics Noms.); *Present Laughter* (Tony Nom.); *Old Acquaintance*; *Butley*; and *Hedda Gabler*. OFF-BROADWAY: *Prosperous Fools*, *Russian Troll Farm*, *Harry Clarke*, *The Whisper House*, and *Observe the Sons of Ulster Marching Toward the Somme* (Lortel winner; Lincoln Center). REGIONAL THEATRE: *Disney's The Hunchback of Notre Dame* (La Jolla and Paper Mill Playhouses; Tours: Japan, Germany, Austria). LONDON WEST END: *Harry Clarke* and *All New People*. OPERA: *Samson et Dalila* (Metropolitan Opera); *The Thirteenth Child* (Santa Fe); *Ghosts of Versailles* (L.A. Opera); *Ukiyo-E* (Grand Théâtre de Genève); *Il trittico* (Deutsche Oper Berlin); and *Lohengrin* (Budapest). EDUCATION: MFA, Yale. UPCOMING NYC: *Messy White Gays* (The Duke on 42) and *Archduke* (Roundabout's Laura Pels Theatre). @alexanderdodgedesign

Patrick Holt (Costume Designer) – ATC: *Dial M for Murder*; *The Legend of Georgia McBride*. REGIONAL THEATRE: The Guthrie Theater, The Milwaukee Rep, The Kansas City Rep, Playmakers Rep, The Kennedy Center for the Performing Arts, The American Dance Festival, The Arizona Repertory Theatre, The Old Globe (San Diego), The NC School of the Arts, the Pioneer Theater Company, The Alabama Shakespeare Festival, the Colorado Shakespeare Festival, the Utah Shakespearean Festival, the John Houseman Theater, the Public Theater. FILM/TELEVISION: HBO, CBS, A7E Network, Bonneville Media, World of Wonder Productions. EDUCATION/ AFFILIATIONS: Professor at the University of Arizona where he heads the costume design program, proud member of United Scenic Artists, local 829.

Philip Rosenberg (Lighting Designer) – ATC: *True West*; *Pru Payne*; *Nina Simone*; *Four Women*, *The Music Man*. New York City-based lighting designer. BROADWAY AND WEST END: *Boop!*; *Mrs. Doubtfire*; *Pretty Woman*; *The Elephant Man*; *A Gentleman's Guide to*

THE CREATIVE TEAM

Love and Murder; It's Only a Play. REGIONAL THEATRE: Kennedy Center, La Jolla Playhouse, Ford's Theatre, The Guthrie Theater, The Old Globe, Asolo, TheatreWorks, Hartford Stage, Alliance, Huntington Theatre Company, Chicago Shakespeare Theatre, Shakespeare Theatre Company, Dallas Theatre Center, Denver Center Theatre, The Alley Theatre, Arena Stage, The McCarter Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Goodspeed Opera, Two River Theatre Company, George Street Playhouse, Westport Country Playhouse. EDUCATION: Theatre Arts Program, University of Arizona.

Jane Shaw (Sound Designer) – ATC debut. Previously with Jenn Thompson: *Dial M for Murder* (Two River); *Women Without Men* (Mint Theater); *All in the Timing* and *Boeing Boeing* (Dorset Theatre Festival). NEW YORK DESIGNS: Productions at Theatre for a New Audience, Playwrights Horizons, MTC, the Roundabout, and a special presentation at the United Nations (*Dedication*). REGIONAL THEATRE: Productions at Chicago Shakespeare Theatre, the Alley, the Guthrie, Cleveland Play House, Long Wharf, Hartford Stage, the Huntington, The Geffen, The Old Globe. AWARDS/HONORS: Drama Desk, Henry Award, Bessie Award, Premios ACE, NEA/TCG Career Development Grant, Meet the Composer Grant, several Connecticut Critics Circle awards, several Lortel nominations. EDUCATION/AFFILIATIONS: Harvard College and Yale School of Drama, proud member of United Scenic Artists, Local 829, and TSDCA (tsdca.org). janeshaw.com

Brent Gibbs (Fight Director) – ATC: *Ms. Holmes & Ms. Watson – Apt 2B; Dial M for Murder; True West; Master Harold and the Boys; American Mariachi; Man of La Mancha; River Bride; Fences*; and many more. REGIONAL THEATRE (Select): Kansas City Repertory

Theatre, Milwaukee Repertory Theater, San Jose Repertory Theatre, The Guthrie Theater. EDUCATION/AFFILIATIONS: Society of American Fight Directors, Certified Teacher and Certified Fight Director; Advanced Actor/Combatant with the Society of British Fight Directors and Fight Directors Canada; Tucson-based combat workshops instructor teaching around the country and internationally at International Theatre School Festival in Amsterdam, Istropoliana Project International Theatre Festival in Slovakia, Royal Academy of Dramatic Art in London; Professor Emeritus at the University of Arizona. AWARDS/HONORS: 2020 Arizona Arts Hero for his work as a director, fight director, and educator.

Kevin Jinghong Zhu (Stage Manager) – ATC: *Scrooge!* (2023, 2024). BROADWAY: *To Kill a Mockingbird*. OFF-BROADWAY: Classic Stage Company, Transport Group, National Asian American Theatre Company, Pan Asian Repertory Theatre, Yangtze Repertory Theatre, Heartbeat Opera, Perelman Performing Arts Center, Ma-Yi Theater Company, Manhattan Theatre Club, Soho Rep. REGIONAL THEATRE: Arizona Theatre Company, Westport Country Playhouse, the Eugene O'Neill Theater Center, Seattle Rep, McCarter Theatre Center, Signature Theatre (DC), Yale Repertory Theater, Long Wharf Theatre, Chester Theatre Company, WAM Theatre. EDUCATION: MFA, Yale School of Drama; New York-based. Bit.ly/kevinjzhu

Matthew Rohan (Assistant Stage Manager) – ATC: *Scrooge!* (2024). REGIONAL THEATRE (Select): *Jesus Christ Superstar; Ken Ludwig's The Three Musketeers; Chicken & Biscuits; Looking for Ithaca: An Odyssey* (Asolo Rep); *Highway Patrol* (Goodman Theatre); *The Turning, That Girl* (the O'Neill); *Our Town, King Lear*; and *The Virgin Queen Entertains Her Fool* (American Players Theatre). EDUCATION/AFFILIATIONS: BFA Stage Management, University of Illinois Urbana-Champaign; Proud member of AEA; NYC-metro based.

THE CREATIVE TEAM

Kelly Gillespie, CSA (Casting Director) – ATC: *True West*. Casting staff at Manhattan Theatre Club for 17 seasons. SELECT MTC PROJECTS: *Prayer for French Republic* (Broadway and Off-Broadway); *Mary Jane*; *Jaja's African Hair Braiding*; *The Best We Could*; *Skeleton Crew*; *Ink*; *Choir Boy*; *The Explorers Club*. OTHER CREDITS: *Bite Me*, *Sancocho*, *Our Dear Dead Drug Lord*, *What We're Up Against*, *Sundown Yellow Moon*, *Ironbound* (WP Theater); *Melancholy Play*, *A Map of Virtue*, *The Zero Hour*, and *Monstrosity* (13P); *Good Person of Szechwan*

(Foundry and Public Theater); *Photograph 51* (Ensemble Studio Theatre); *Exclusion*, *POTUS* (Arena Stage); *Age of Innocence*, *Trouble In Mind* (The Old Globe); *Two Sisters and a Piano* (Two River Theater); *The Curious Incident of the Dog in the Night-Time*, *Angels in America*, *Residence*, *Seven Guitars*, *4000 Miles*, *Dot*, *The Roommate*, *Eat Your Heart Out* (Actors Theatre of Louisville). Resident casting director for several seasons for the Off-Broadway companies TACT and Keen Company. EDUCATION: BA, University of Michigan. London.

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LAND ACKNOWLEDGMENT STATEMENT

Arizona Theatre Company recognizes the rich history of the 22 American Indian communities in Arizona. It is important to understand the cultural history of the land and our place within that history. We invite you to learn more by visiting local cultural sites like the Heard Museum: heard.org or the Amerind Museum: amerind.org, among others.

02/21/26 – 03/08/26



BEST MUSICAL
TONY AWARD WINNER

**AIN'T THE FATS WALLER
MUSICAL SHOW
MISBEHAVIN'**



atc
ARIZONA
THEATRE
COMPANY

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

***Energetic.
Swinging.
Nostalgic.***

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

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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) 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



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.

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

MISSION

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

VISION

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

ATC supports its vital mission with these key initiatives:

ATC Mainstage

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

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

Engagement in Phoenix and Tucson ... and Beyond

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

New Play Development

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

Education and Outreach

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

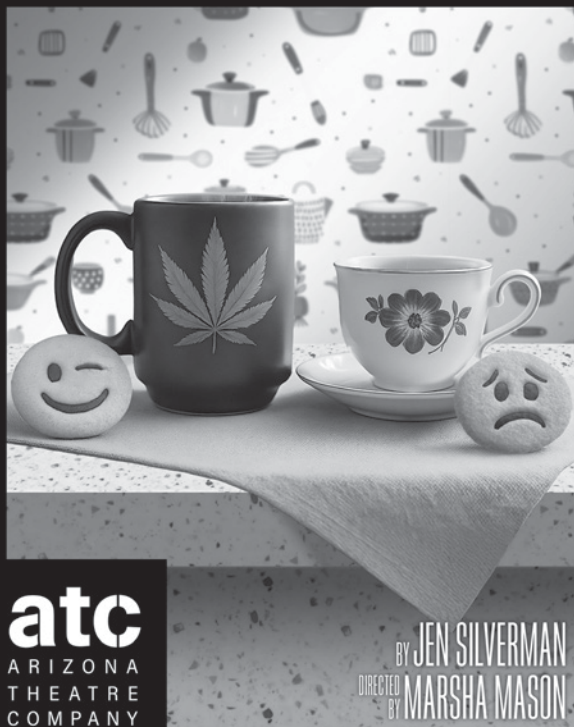
Living Our Values (LOV) Initiative

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

04/11/26 – 04/26/26

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

The Roommate



***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*).

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Cast of *SCROOGE!* Photo: Tim Fuller.

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

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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.

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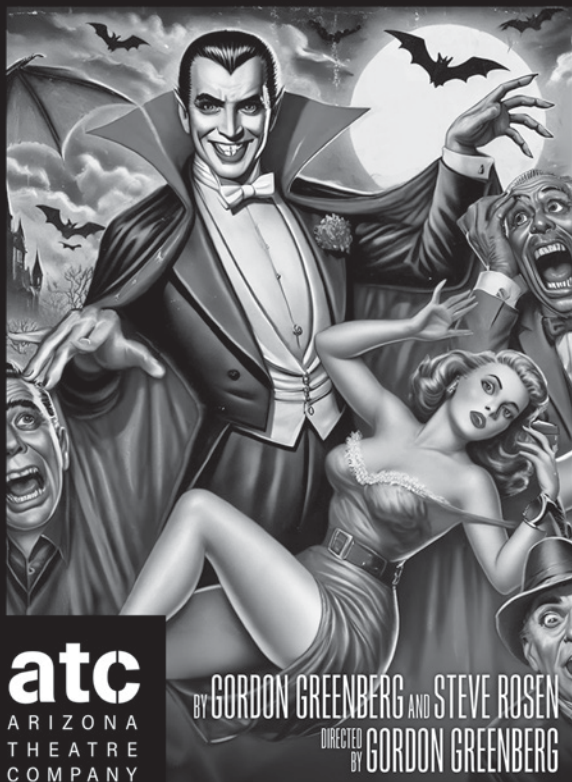
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TCA SERVICES & FACILITIES

THEATER INFORMATION

Opened in 2007, Tempe Center for the Arts houses a state-of-the-art, 600-seat proscenium theater, a 200-seat studio theater and a 3,500-square-foot gallery. The following services and policies ensure your comfort and enhance your experience at the theater.

THEATRE POLICIES

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

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

Cellphones, Smart Watches & Light/Sound-emitting Devices – Please silence or turn off all cellphones, digital watches, or any other noise-making or light-emitting devices for the courtesy of other patrons and the actors.

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

Smoking – Smoking is strictly forbidden in City of Tempe facilities. Receptacles are located outside the main entrance.

THEATER SERVICES

Accessibility – Tempe Center for the Arts provides a variety of accessible services in the lobby and accommodations including, but not limited to:

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

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

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

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

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

Captioning – Coordinated with the action on-stage, those in open-captioned seating will be able to read the play's dialogue displayed large letters on an LED screen. For open-captioned performance dates, contact the ATC Ticket and Information Office at 833-ATC-SEAT.

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



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Contact: Reese Shughart, Director of Development, 480-529-8251



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Ticket sales cover only **45%** of what is needed to bring these stories to life.

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