heist



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NOVEMBER 30 – DECEMBER 20, 2025

ARIZONA THEATRE COMPANY

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KASSER FAMILY ARTISTIC DIRECTOR

ANA ROSE O'HALLORAN
EXECUTIVE DIRECTOR

HEIST

BY ARUN LAKRA

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CASTING
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DIRECTED BY
MATT AUGUST

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

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Heist was originally developed and commissioned by Constellation Stage & Screen (Chad Rabinovitz, Artistic Director), where it also received a workshop production in 2022 under the title Fortunato Heist (Bloomington, IN). *Heist* received additional development at the Citadel Theatre Playwright's Lab in 2022 (Edmonton, AB) and also received support from the Black List x Warby Parker Writer's Vision Grant.

Heist received its world premiere production with Vertigo Theatre (Jack Grinhaus, Artistic Director) in February of 2024 (Calgary, AB).

Heist is produced by permission of the Playwright and Marquis Literary (Colin Rivers) www.MQlit.ca

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SEASON SPONSOR **I. MICHAEL AND BETH KASSER**

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PRODUCTION PARTNER **THE STONEWALL FUND AT THE COMMUNITY FOUNDATION FOR SOUTHERN ARIZONA**

COMMUNITY NIGHT CONTRIBUTOR **DESERT DIAMOND CASINO**

CAST (IN ORDER OF APPEARANCE)

MARVIN ..... **MATTHEW FLOYD MILLER***
ANGIE ..... **JESSICA FISHENFELD***
KRUGER ..... **ETHAN HENRY***
RYAN ..... **BRANDON RUITER***
FIONA ..... **JYNX ZAVALA**
THE SPIDER ..... **VALERIE PERRI***

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

ADDITIONAL PERSONNEL

ASSOCIATE VIDEO DESIGNER/PROGRAMMER
DOSTER CHASTAIN

ASSISTANT VIDEO DESIGNER
REINA SHINOZAKI

DIALECT COACH
HAROLD DIXON

AERIAL MOVEMENT
JESSICA FISHENFELD

MOVEMENT CONSULTANT
BRENT GIBBS

INTIMACY COORDINATOR
CHRISTIE KERR

SETTING

NEW YORK

TIME

PRESENT DAY

THERE WILL BE ONE 15-MINUTE INTERMISSION

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

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

This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Scenic, Costume, Lighting, and Sound in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

LETTER FROM KASSER FAMILY ARTISTIC DIRECTOR MATT AUGUST

Drones, laser beams, gymnastics, boxing, and more – all on stage ... Welcome to HEIST!

This show inspired me to think, "What is possible for the theatre to be?" Not only will audiences witness an exhilarating, athletic event on stage, but this show also has a lot of heart, romance, and intrigue. It's a dazzling story filled with many fun layers.

As I was planning for the 25/26 season last year, I kept coming back to this script. I read Arun Lakra's incredibly complex manuscript and immediately started thinking of the people I could bring into the fold to do this project with. And now, here we are, elated to be giving *Heist* its U.S. premiere!

I've been lucky enough to assemble an incredible group of designers who bring a mix of the crème de la crème of both Tucson and Broadway: Tony-nominated scenic designer Jim Noone (ATC's *Dial M for Murder*), legendary local costume designer Kish Finnegan (ATC's *Bob & Jean: A Love Story*, *Barefoot in the Park*, *The Glass Menagerie*, *Justice*, *American Mariachi*, *King Charles III*, *Romeo and Juliet*, *Hair*, and many others), West End lighting designer Mike Billings (ATC's *Bob & Jean: A Love Story*), ATC's 2025/2026 Resident Artist and sound designer Daniel Perelstein Jaquette (ATC's *Blues in the Night*, *Dial M for Murder*, *Intimate Apparel*, *Private Lives*, and *Nina Simone: Four Women*), and international media and video wizard Sven Ortel, making his ATC debut.

In addition to the excitement that is this show, as a company we have the honor and privilege to introduce our new Executive Director, Ana Rose O'Halloran!

Ana Rose comes to us from Antaeus Theatre Company in Los Angeles, where she guided the organization through significant growth, produced more than 25 acclaimed shows, led a $3 million capital campaign, and expanded audiences over her 10 years first as Executive Director and then as Producing Executive Director. In total, she's built an impressive 17-year career as a nonprofit and performing arts executive. Her leadership in strategic planning, fundraising, programming, and operations has helped grow several organizations and strengthen their impact in their communities.

She is an artist- and community-centered leader who hails from one of the most robust and competitive metropolitan and international performing arts markets in the country. She is a formidable fundraiser, having led multi-million-dollar capital campaigns, and brings proven operational excellence and inspired vision-setting for professional theatres. The two of us will soar working together, taking ATC into a thrilling new era.

She and I share a vision for what ATC is and has the potential to grow into. We both started our careers at Center Theatre Group, the largest LORT theater in Los Angeles, which shaped our tastes and ambitions, and I found that our inherent shared common ground, values, and goals are deep. So, with that, please join me in welcoming Ana Rose!

Onward and upward,



Matt August
Kasser Family Artistic Director

LETTER FROM EXECUTIVE DIRECTOR ANA ROSE O'HALLORAN

It's a joy and privilege to welcome you to Arizona Theatre Company in my new role as Executive Director. Whether you're new to ATC, like me, or a longtime member of this community, I'm grateful that you're here.

Live theatre connects us in ways few other things can. It sparks joy, inspires conversations, reminds us of our shared humanity, and, at its best, builds community. Your presence here in the audience makes all of that possible – thank you.

I feel incredibly fortunate to join ATC at such an energizing moment. Under Matt August's artistic leadership, the company's creative momentum is undeniable: bold storytelling, thrilling productions, and a commitment to engaging audiences. I've been inspired by our staff's dedication and our board's steadfast support. My goal is to build on these strengths, inviting new audiences and donors into the conversation while deepening the impact for those who already know and love ATC.

Thank you for being here for this production and for supporting live theatre. As we look ahead, I'm excited to listen, learn, and dream big together about what's next for our company.

I look forward to meeting you, so please do say hello in the lobby or wherever our paths cross.

Ana Rose O'Halloran
Executive Director



Any amount makes an IMPACT ...

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

MISSION

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

VISION

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

ATC supports its vital mission with these key initiatives:

ATC Mainstage

Each season, ATC produces five mainstage productions, bringing together the best talent from across Arizona, the country, and the world. ATC playwrights, directors, designers, actors, and production teams represent the finest artists and technicians working today.

Engagement in Phoenix and Tucson ... and Beyond

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

New Play Development

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

Education and Outreach

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

Living Our Values (LOV) Initiative

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

heist

The perfect crime requires the perfect team to pull it off. Consider for a moment how you might plan such a job. What kind of crew would you assemble? How would you distract your target? How would you steal what you're after and make sure no one knew it was you? Very quickly, it becomes clear: the perfect crime isn't a solo act. You'd need people with different skills, perfect timing, and total trust. And when you're a team of thieves attempting the impossible, how do you know who you *can* trust?

This is the high-stakes world Arun Lakra brings to life in *Heist* – a theatrical thrill ride that explores not only the mechanics of a daring robbery, but the fragility of trust, the complexity of memory, and the power of performance itself.

Inspired by classic films like *Ocean's Eleven*, *The Italian Job*, and *The Sting*, *Heist* adapts the cinematic caper for the stage, creating a fast-paced charade that blends genre thrills with theatrical invention. *Heist* doesn't just borrow tropes, it retools them, transforming cinematic style into something that feels native to the stage: immediate, intimate, and impossible to predict.

We're met with a motley crew of professional thieves who have never worked with a team before. A failed first operation has left them on edge and doubting who they can confide in. But when the leader of the pack, Marvin, finds an opportunity to steal a valuable gem from a rival thief, it's too good to pass up. He reassembles his crew for this "one last job," targeting a figure known as "The Spider."

Beneath that familiar premise, however, lies a layered investigation into betrayal, perception, and the costs of ambition. The play's nonlinear structure shuttles between present action and revealing flashbacks, inviting the audience into detective mode. Audiences are not just watching a theft unfold, they are actively piecing it together, uncovering lies, half-truths, and buried motivations as the ensemble's shared past is exposed in fragments.

The characters in *Heist* follow the classic caper archetypes: the leader, the femme fatale, the hacker, the muscle, and the slippery confidant. But *Heist* avoids flattening them into cliché. Instead, it enriches these roles with emotional texture and psychological depth. Marvin, confident outwardly, harbors insecurities and a hunger for answers. Ryan's charm masks ambiguous loyalties and a growing crisis of conscience. Angie's athleticism and charisma conceal wounds that complicate her choices. Fiona's brilliance with tech is matched by social unease that keeps others at bay. Kruger, the muscle, is both comic relief and potential powder keg. Each character brings both skill and volatility to the job, ingredients for either success or disaster.

Heist explores how perfect plans are tainted by human weakness. Just when it seems that every wrinkle is ironed out, there's another crease hiding out of view. So lean in. Pay attention. The thrill lies not only in what's revealed, but in what's deliberately obscured. Every glance, every silence, every flicker of light might be part of the con or the truth struggling to break through. In a world built on illusion, discovery belongs to those who dare to look twice.

HEIST REHEARSAL PHOTOS



Jynz Zavala and Brandon Ruiter



Cast and Creative Team of *Heist*



Arun Lakra and Matt August



Jessica Fishenfeld



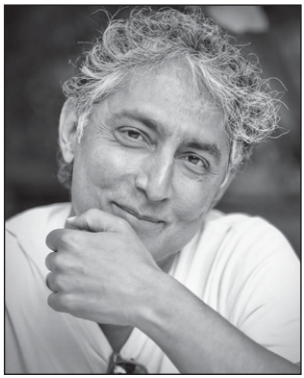
Ethan Henry and Matthew Floyd Miller



Cast and Creative Team of *Heist*

All Photography Tim Fuller

PLAYWRIGHT'S NOTES



Playwright Arun Lakra. Photo by John Shin.

When movie night arrives at the Lakra family home, it is a rare film that we all agree upon. Yet for some reason, my *Fast and Furious son* (Taro) and my *Pitch Perfect* daughter (Siya), my *Princess Bride* (Roopa) and her *Holy Grail* husband, all love watching fun heists movie like *Oceans 11*. Or 13. (Let's not talk about 12.) Now if only we could agree on the snacks.

A couple of years ago out of the blue, Chad Rabinovitz, the Artistic Director of a theatre company in Indiana (also a heist lover), knocked on my door wanting to commission me to write a 'heist' play. His goal was to create a fun, edge-of-your-seat, popcorn-munching, twisty-mystery-heist-whodunnit for the stage.

I said no.

While it was, of course, exciting and flattering to be asked, I soon understood *why* I had never seen a heist play on stage before. They were impossible to write!

In movies, we have the ability to use flashbacks, and cutaways, strategic camera angles, and sneaky perspectives to misdirect the audience. Not to mention Clooney and Pitt and Damon to distract from any plot holes with their charm and boyish good looks. But on stage, without those tricks, there's no way we could fool and surprise and satisfy the audience. Plus, writing a heist play, and particularly one for smart, sophisticated audiences who can spot a suspicious butler a mile away, was daunting. Surely the audience had seen it all. No thank you!

I was persuaded to give it a shot. By that I mean I sprawled on the sofa and watched every caper movie ever made (all the while trying to persuade my family that I was "working"). One day, I had an epiphany. While theatre gives us obstacles, it also provides intriguing opportunities. I started to wonder … could we actually pull off a heist … on stage?

I am grateful to Matt August for his belief in this show and for his directorial brilliance, to the cast for their perfect blend of talent and brainpower, and to the entire ATC team for all their hard work in bringing *Heist* to the stage for its U.S. Premiere.

I hope you have fun!



Arun Lakra with Cast and Creative Team of *Heist.* Photo Tim Fuller.

CAST (IN ALPHABETICAL ORDER)



Jessica Fishenfeld (Angie) – ATC debut. OFF-BROADWAY: Brunnhilde in *Das Barbecü,* New York: Leah in *Stonewall* (Lincoln Center), Clara in *The Light in the Piazza* (Skirball Center), and Jenny Lind in *Barnum's Bird* (Circle in the Square). REGIONAL: Joel Grey's *Fiddler on the Roof* in Yiddish (National Yiddish Theatre Folksbiene/The Soraya Center), Margot Bell in the L.A. premiere of *The Angel Next Door* (International City Theatre), and secret-agent themed comedy shows *Mission IMPROVable* and *Hit List: The Improvised Musical* (Westside Comedy Theatre). TV: *Panhandle* (SONY Pictures), *The Late Show with Stephen Colbert* and *America's Got Talent* as an opera-singing aerialist. RECENT COMMERCIAL WORK: Being a human slingshot for Little Caesars, a kickboxer for Cirkul Water, and an opera singer with Ken Jeong for AirAlo. Jessicafishenfeld.com | @jecafish



Ethan Henry (Kruger) – ATC debut. REGIONAL: *Fat Ham* (Old Globe Theater San Diego), *The Meeting* (Theater 68, The Odyssey Theater, and The Zephyr Theater – NAACP Award Winner), *Fences* (M-Ensemble Theater), *A Raisin in the Sun* (Palm Beach Dramaworks), *Sunset Baby* (Primal Forces Theater), and *The Piano Lesson* (M-Ensemble Theater). TV: *Big Shots*, *Criminal Minds*, and *Genius: Aretha*. EDUCATION: MFA, University of Iowa. Represented by Jacob Gallagher and Tony Martinez at Calliope West Artist Management. jacob@calliope-west.com | tony@calliopewest.com



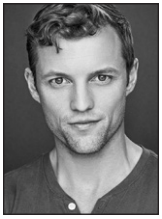
Matthew Floyd Miller (Marvin) – ATC: *Enchanted April.* BROADWAY: *The Cottage* dir. by Jason Alexander (Helen Hayes), *Not About Nightingales* dir. by Trevor Nunn (Circle in the Square), and *The Invention of Love* dir. by Jack O'Brien (Lincoln Center). OFF-BROADWAY: *Another Part of the Forest* (Peccadillo Theatre Co.) and *Letters From Cuba* (Signature Theatre Co.). REGIONAL (selected): *War of the Worlds, Sleuth, The 39 Steps* (Ensemble Theatre Co.); *Stupid Fucking Bird* (Theatre @ Boston Court, L.A. Drama Critics Circle Award); *Rock'n Roll* and *The Pillowman* (ACT-Seattle); and *Desire Under the Elms* (San Jose Rep., Dean Goodman Award). OTHER THEATRES: Laguna Playhouse, Theatre Squared, Pennsylvania Shakespeare, La Mirada, Chicago Shakespeare, L.A. Theatreworks, Geffen, Portland Center, Arena Stage, Old Globe, and many more. FILM/TV: *Queerbait* (producers Netflix and Cate Blanchett), Vince Foster in *American Crime Story: Impeachment* (FX), *Barry* (HBO), *Welcome to Chippendales* (Hulu), *Hand of God* (Amazon), *Major Crimes* (TNT), *Criminal Minds* (CBS), and *Law & Order* (NBC). EDUCATION: MFA, NYU Grad Acting.



Valerie Perri (The Spider) – ATC debut. BROADWAY/NATIONAL: Title role in *Evita*, *Jerome Robbins' Broadway,* and *Indecent*. OFF-BROADWAY: *Diamonds* (Circle in the Square), *Angry Housewives* (Minetta Lane), and *On the Swing Shift* (Manhattan Theater Club). REGIONAL: Ruth Bader Ginsburg in *JUSTICE* (Ensemble Theater Company), *If I Forget* (Fountain Theater – LA Drama Critics nom.), Golde in *Fiddler on the Roof* opposite

CAST (IN ALPHABETICAL ORDER)

Jason Alexander (McCoy-Rigby Entertainment), Dowager Empress in *Anastasia (*Moonlight Amphitheater), *Beautiful* (Cape Playhouse), *Ragtime* (Pasadena Playhouse), *The Graduate* (Laguna Playhouse), Title role in *Hello, Dolly!* (3D Theatricals), *Sunset Blvd* (Musical Theater West and Moonlight Amphitheater), *Closer than Ever* and *The Sweepers* (International City Theater), and *Fireflies* and *Admissions* (Good Theater, Maine). TV: *Monsters: The Lyle and Erik Menendez Story* (Netflix), *Truth Be Told* (Apple +), *Criminal Minds* (CBS), *ER* and *Another World* (NBC), *Who's the Boss and Geppetto* (ABC). FILM: *Grease, The Out of Towners,* and *Dickie Roberts* (Paramount), and *George of the Jungle* (Disney). RECORDING: "Valerie Perri: Sweet Conversation." AMT Artists; Momentum Talent Management. valerieperri.com



Brandon Ruiter (Ryan) – ATC debut. CHICAGO THEATRE (select): *Berlin* (Court Theatre), *Punk Rock* (Griffin Theatre), and *Rose and the Rime* (The House Theatre). L.A. THEATRE: *Lights Out: Nat "King" Cole* and *Sex with Strangers* (Geffen Playhouse), *Failure: A Love Story* (Center Theatre Group/Coeurage Theatre), and *Big River* (Rubicon Theatre Company). FILM/TV: *Gilmore Girls: A Year in the Life* (Netflix), *Into the Storm* (Warner Bros.), *Black AF* (Netflix), and *The Goldbergs* (ABC). EDUCATION/TRAINING: Originally from Grand Rapids, Mich., graduate of Hope College, and proud company member of The House Theatre of Chicago. Accomplished illustrator and character designer for animation. BrandonRuiter.com | IG: @BrandonRuiter



Jynz Zavala (Fiona) – ATC: Martha Cratchit in *Scrooge!* (2024). FAVORITE ROLES: Velma Kelly in *Chicago,* the Queen of Hearts in *Alice by Heart,* Narrator in *Joseph and the Amazing Technicolor Dreamcoat,* and Noel Gruber in *Ride the Cyclone*. AWARDS: Finalist in the 2024 Monte Awards and winner for Best Solo Musical at the International Thespian Festival for her performance of "I'm Breaking Down" from *Falsettos*. EDUCATION: Empire High School. IG: @ugotjynxed

THE CREATIVE TEAM

Arun Lakra (Playwright) – ATC debut. Arun's first play, SEQUENCE, won the Alberta Playwriting Competition Grand Prize, Joanne Woodward/Paul Newman Award, Betty Mitchell Award, and has been produced across North America. Arun is also the recipient of the Blacklist/Warby Parker Writer's Vision Grant (LA) and is appreciative of the support in developing HEIST. Arun is grateful to Chad Rabinovitz (Constellation Stage and Screen, Indiana) for making him write HEIST, to Matt August (ATC) for his belief and directorial brilliance, and to the incredible team at ATC for bringing this show to life. By day, Arun is a University of Toronto trained ophthalmologist and feels compelled to share embarrassing stories (from both worlds!) to medical students through his popular presentation, MEDISCENES: Moments, Mistakes, and Lessons Learned from a Life in Medicine and the Arts. Arun lives in Calgary, Canada, with his muses Roopa, Taro, Siya, and (woof) Zephy. www.arunlakra.com. IG: @alohalakra | X: @arunlakraOU.

THE CREATIVE TEAM

Matt August (Director) – See page 13.

James Noone (Scenic Designer) – ATC: *Dial M for Murder*. BROADWAY: *Sunset 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: *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, Three Tall Women,* Manhattan Theatre Club, Irish Rep, Playwrights Horizons, Lincoln Center Theatre, The Women's Project and Productions, and others. OPERA: 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. TV/FILM: Live from Lincoln Center, Great Performances, and HBO. AWARDS: American Theatre Wing Design, Drama Desk, Helen Hayes, and LA Ovation awards.

Kish Finnegan (Costume Designer) – ATC: *Bob & Jean: A Love Story, Barefoot in the Park, The Glass Menagerie, Justice, American Mariachi, King Charles III, Romeo and Juliet, Hair,* and many others. REGIONAL: *The Yellow Boat, Neverending Story,* and *Go Dog Go* (Childsplay); *Seussical* (Phoenix Theatre Company); *Million Dollar Quartet* and *Joan,* the world premiere story of comedian Joan Rivers (South Coast Repertory); *The Kite Runner* (San Jose Repertory); *The Tutor* (The Village Theatre Washington); and a one-woman version of *A Christmas Carol* (ATC/Childsplay). EDUCATION: California Institute for the Arts; began career designing costumes for Team USA Synchronized Swimming and aquatic shows in Las Vegas, Japan, Hong Kong, and Australia.

Mike Billings (Lighting Designer) – ATC: *Bob & Jean: A Love Story.* WEST END: Dreamworks' *The Prince of Egypt*. OFF-BROADWAY: *Vanities* and *Becoming Dr. Ruth*. REGIONAL: Bay Street Theater, Rubicon Theatre Company (three-time L.A. Ovation Award-nominee), Geva Theatre Center, Berkshire Theatre Group, CCAE Theatricals (San Diego Theatre Critics Circle Award), Ensemble Theatre Company, Laguna Playhouse, Flint Repertory Theatre, Bucks County Playhouse, TheatreWorks Silicon Valley, Pittsburgh Civic Light Opera, Ebony Theatre Company, Guild Hall, Quintessence Theatre Company, Connecticut Repertory Theatre, and Dorset Theatre Festival. THEMED ATTRACTIONS: Busch Gardens Williamsburg and Six Flags Over Texas. INTERNATIONAL TOURING EXHIBITIONS: *Harry Potter*, *Downton Abbey,* and *Titanic*. EDUCATION/AFFILIATIONS: BFA, University of Connecticut. and is a proud member of United Scenic Artists Local USA829. mikebillingsdesign.com | IG: @mikebillingsdesign

Daniel Perelstein Jaquette (Sound Designer and Original Music) – ATC: *Blues in the Night*, *Dial M for Murder*, *Intimate Apparel*, *Private Lives*, and *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

THE CREATIVE TEAM

Sven Ortel (Projection Designer) – ATC debut. Designs projections and imagery for immersive storytelling events in theatre, opera, dance, musicals, and beyond. BROADWAY (recent): *Thoughts of a Colored Man*, *Parade*, *Once Upon A One More Time*, and creative direction for *NHWK4220* at New York's Artechouse. AWARDS: TONY award nomination (Disney's *Newsies,* 2012) and Drama Desk Award nominations (Julie Taymor's *Midsummer,* 2014, and *Thoughts of a Colored Man,* 2021). AFFILIATIONS: Professor of Practice in Immersive and Entertainment at Arizona State University, where he teaches classes in media technology theory, motion capture, media design, and immersive experience design, along with the workflows and emerging tools that support these applications. Dedicated to nurturing the next generation of visual storytellers and XR designers and enjoys gardening and landscaping. svenortel.com

Amber R. Dettmers (Stage Manager) – ATC: *True West* (SM). THEATRE CREDITS (select): *Come From Away, Cats,* and *Peter and the Starcatcher* (SM, Paramount Theater); *Frozen* and *Charlie and the Chocolate Factory* (ASM, Paramount Theater); *Star Choir* (SM, The Industry LA); *Grownup* (SM, The Associates Theatre); *Cirque Dreams Holidaze* (SM, Cirque du Soleil); and *The Mountaintop* and *First Deep Breath* (ASM, Geffen Playhouse). EDUCATION: MFA in Stage Management from UC San Diego.

Mollie Heil (Assistant Stage Manager) – ATC: 10+ shows and five consecutive seasons. ATC FAVORITES: *Bob & Jean: A Love Story, Master Class, The Legend of Georgia McBride*, *Nina Simone: Four Women,* and *Erma Bombeck: At Wit's End*. REGIONAL (select): *Bonnie & Clyde, Top Hat, JCS, Newsies, Jersey Boys, A Chorus Line,* and *State Fair* (The REV Theatre Co.); *Dear Jack, Dear Louise* (Alabama Shakespeare Festival); *White Christmas* (Tuacahn); and *The Marvelous Wonderettes* (Repertory Theatre of St. Louis). TEACHING: Adjunct instructor at the University of Arizona teaching Advanced Stage Management. EDUCATION: BFA in Stage Management from The Sargent Conservatory of Theatre Arts at Webster University in St. Louis. Much love and thanks to her parents, her three younger siblings, and her best friends. Mollieheil.com | @mollieheil

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

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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

EXECUTIVE LEADERSHIP



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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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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Become 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/donate or call 520-463-7669.

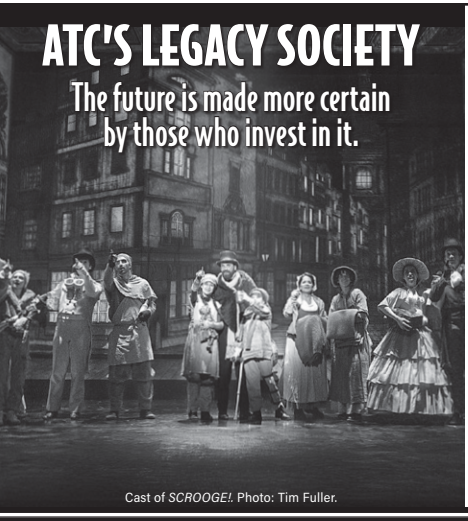
INDIVIDUAL DONORS

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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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.

To join the Legacy Society, or to learn more about ATC's planned giving program, please contact **Cami Cotton**, **Director of Development**, at **ccotton@atc.org** or **520-463-7675.**

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.



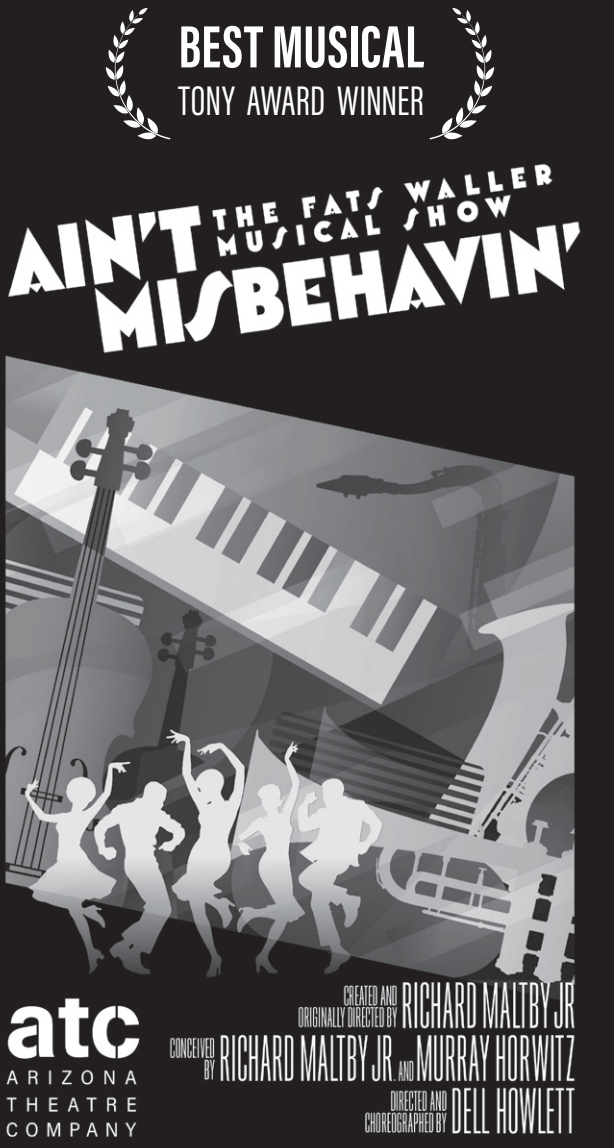
Why Partner with ATC?

- **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.

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

1/25/26 – 2/14/26



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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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.**



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.**

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

Join ATC's Board of Trustees in their **RISE ABOVE** fundraising campaign.

More than a fundraiser, **RISE ABOVE** is a commitment to professional live theatre's future and robust cultural landscape**.**

GIVE NOW and YOUR gift will be matched!

For a limited time, every $2 in new or increased donations, the Connie Hillman Family Foundation will contribute $1

Any amount makes an IMPACT ...

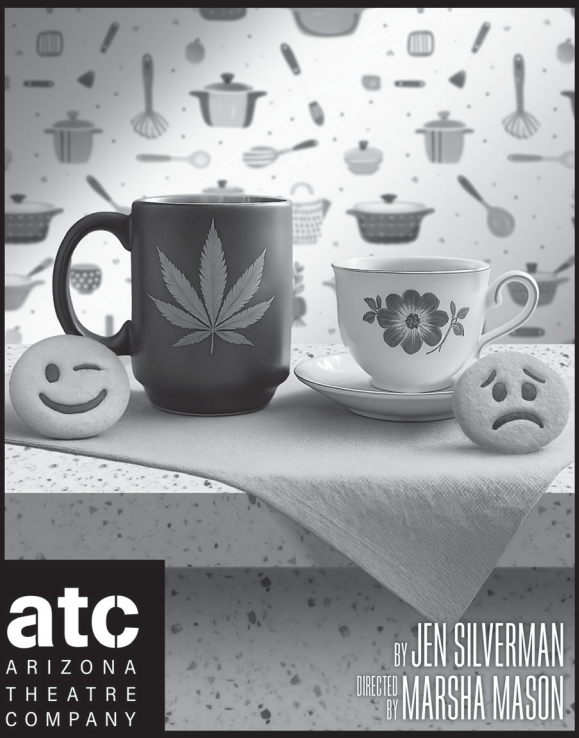
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3/15/26 – 4/4/26

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

The Roommate



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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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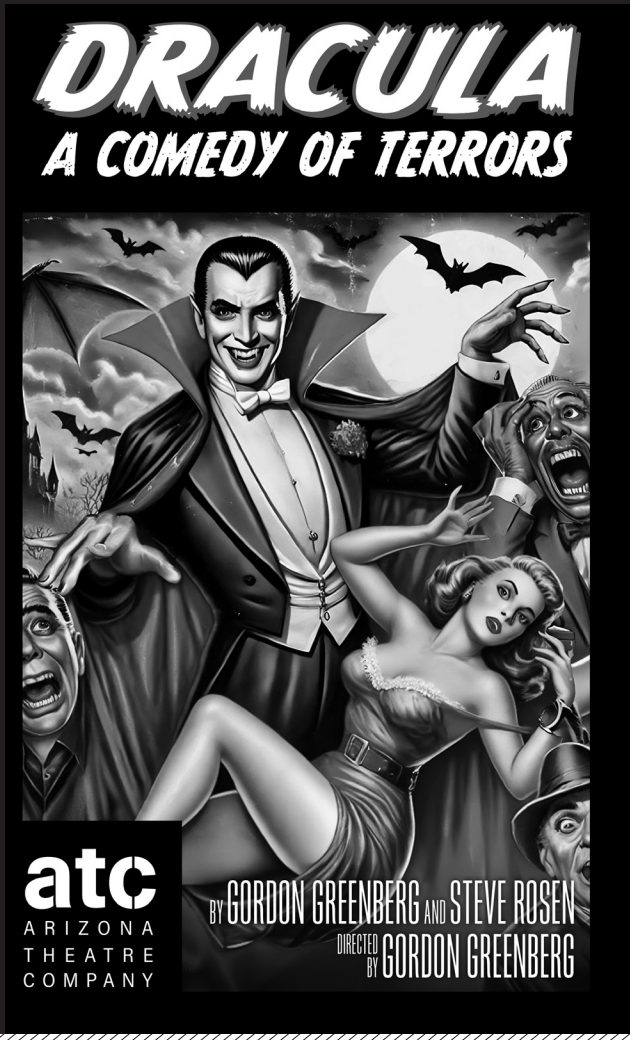
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4/26/26 – 5/16/26

"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



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!"

- ARTSHUB UK

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