

The Roommate



atc

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MARCH 15 - APRIL 4, 2026

ARIZONA THEATRE COMPANY

THE ROOMMATE

BY **JEN SILVERMAN**

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MARSHA MASON

The Roommate was produced by Williamstown Theatre Festival in July 2017 Mandy Greenfield, Artistic Director
World premiere in the 2015 Humana Festival of New American Plays at ACTORS THEATRE OF LOUISVILLE
The Roommate was developed in part with assistance from SPACE on Ryder Farm (www.spaceonryderfarm.com)

***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.**

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TIME

NOW

SUMMER

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LETTER FROM ATC LEADERSHIP



Welcome to *The Roommate*, a story full of humor and heart about second chances, unexpected friendship, and the courage it takes to begin again. At its core, this play reminds us that meaningful connections can help us transform at any stage of life.

We are delighted to welcome back the extraordinary Marsha Mason to direct this production. A four-time Academy Award nominee and two-time Golden Globe winner, Marsha is also a trusted artistic partner for Arizona Theatre Company audiences. Her profound compassion and long relationship with this play, together with her success on previous ATC productions, make her an ideal collaborator for this story's distinctive blend of comedy and humanity.

This production also shines a light on the work of Jen Silverman, one of the most compelling voices in contemporary American playwriting. Jen's writing is incisive, character-driven, and unafraid to explore the complexities of modern life. These qualities reflect the enduring strength of the American regional theatre tradition that ATC is proud to help sustain.

For us, as co-leaders of Arizona Theatre Company, *The Roommate* reflects our commitment to deeply human storytelling. We are drawn to plays that invite us to see ourselves and one another a little more clearly. This kind of intimate, actor-driven work sits at the heart of what ATC does best, bringing together exceptional artists to illuminate the moments that shape who we are and who we might yet become.

As we look ahead, our vision for ATC remains centered on you, our community. We are committed to creating a theatre that is welcoming, vibrant, and alive with possibility, where every visit offers the chance to reflect, connect and leave inspired.



Matt August
Kasser Family Artistic Director



Ana Rose O'Halloran
Executive Director



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ABOUT THE PLAY



When you reach a “Certain Age,” you’re faced with the challenge of defining your identity. Your foundational values are put on trial as you take control of your life’s reins. You say goodbye to some people, but you welcome new ones. Nothing is off limits now except for the limits you set upon yourself. Your decisions are yours, and you alone own them. It’s all exciting. Fresh. New. And a little scary.

Now, if we were to ask you to picture what that “Certain Age” might be, you might think we were talking about the teenage years, or the college years, or even the “single in the city” years. But, what if it wasn’t a defined moment in time? What if it is the only constant through the span of our lives? People may say that they are “set in their ways,” yet when their environment changes, there is little they can do to stop changing with it.

Such is the case for the two heroines in our story. As one traditional Midwestern woman invites another nomadic urbanite into her home as a roommate, the ordinary rhythms of daily life begin to shift in unexpected ways. What starts as a practical arrangement quickly transforms into something more complicated and illuminating. In *The Roommate*, Jen Silverman introduces us to two women bound by proximity, curiosity, and the possibility of change.

Sharon defines her life as routine, responsibility, and restraint. Robyn, by contrast, arrives carrying the residue of a life lived on the edge. She’s rootless, impulsive, and unapologetically unconventional. And when they collide under one roof, routine is thrown out the window and replaced by reinvention.

ABOUT THE PLAY

Silverman’s writing thrives in this space of contrast. The play is frequently funny, often surprising, and quietly profound. Scenes shift from awkward small talk to moments of raw vulnerability, revealing how easily we underestimate ourselves and others. Sharon and Robyn are not opposites in the way we might expect; instead, they are mirrors, reflecting versions of the selves they once were, and the selves they might still become.

The inspiration for *The Roommate* is rooted in real life. Silverman has spoken about how the play grew out of her future mother-in-law’s experience, sometime before Silverman officially became part of her family. Her partner would come home and recount stories of how his mother’s new roommate has shaken up her routine and introduced her to new hobbies. Watching a woman later in life make a bold, unexpected change, one that challenged assumptions about age, stability, and identity, sparked Silverman’s imagination. That real-world act of reinvention became the seed for a story that insists it is never too late to want something different, and never too late to act on that desire.

That belief pulses through every moment of the play. *The Roommate* rejects the idea that growth belongs only to the young. Instead, it suggests that life only stops if you do. Purpose can be renewed. Curiosity can be reignited. The future can still surprise you, no matter how carefully you’ve organized your present.

Importantly, Silverman does not romanticize reinvention. Change comes with risk. It asks us to confront fear, regret, and the stories we tell ourselves about who we are allowed to be. Sharon and Robyn both discover that stepping into a new version of yourself often requires letting go. Not just of people or habits, but of the safety found in staying exactly the same.

The Roommate doesn’t offer easy answers, but it does offer an invitation: to believe in the possibility of renewed purpose, to embrace the idea that reinvention is not a failure of the past but a commitment to the future. Because no matter where you are in life, the door isn’t closed unless you decide to close it yourself.

“That real-world act of reinvention became the seed for a story that insists it is never too late to want something different, and never too late to act on that desire.”



CAST (IN ALPHABETICAL ORDER)



Sara Gettelfinger (Robyn) – ATC debut. BROADWAY: Most recently as Barbara in the Tony Award-winning *Water for Elephants*. OFF-BROADWAY: Most recently as Mother! in the critically acclaimed world premiere of *The Last Bimbo of the Apocalypse* (The New Group). OTHER BROADWAY/NATIONAL TOURS: Morticia in *The Addams Family*, Dona Athene in *A Free Man of Color*, Cruella de Vil in *The 101 Dalmatians Musical*, Jolene Oakes in *Dirty Rotten Scoundrels*, Carla in *Nine*, *The Boys from Syracuse*, *Seussical*, and *Fosse*. OTHER NYC/REGIONAL (highlights): *The Cher Show*, *Carnival!*, *Tenderloin*, *Chicago*, *Grey Gardens*, and *Pippin*. TV/FILM: *Guiding Light*, *Ed*, *Without a Trace*, *Georgetown*, *The Big C*, *Forbidden Love*, *Sex and the City: The Movie*, and most recently, *The Man With The Bag*, coming to theaters and streaming on PRIME later this year.



Angela Pierce (Sharon) – ATC: Catherine in *Proof* (2002). TV/FILM: Most recently *Law & Order – Crossover*, *Manifest*, *The Blacklist*, *NCIS New Orleans*, *Love Life*, *The Deuce*, *Blue Bloods*, *Forever*, *Criminal Minds*, *Lie To Me*, *Law & Order* along with *SVU* and *Criminal Intent*, *30 Rock*, *Private Practice*, *Medium*, *Delinquent*, and *You Don't Know Jack*. BROADWAY/OFF-BROADWAY: Lincoln Center Theater, Manhattan Theatre Club, Roundabout, Circle In The Square, The Public, The Flea, The Mint, and Irish Rep, along with several Tony Award-winning regional theaters. AWARDS: Obie Award winner, Boston Film Festival, *Seattle Times* and Arizona Theatre Award winner, Connecticut Critics Circle for Best Lead Actress and Outstanding Leading Actress, and Drama Desk Award. VOICE PROJECTS: Numerous voice projects including Grand Theft Auto for RockStar Video Games. PODCAST: Producer, co-creator, and co-host of *Someone's Thunder* (someonesthunder.com | @someonesthunderpodcast). EDUCATION: BFA graduate of The Juilliard School Drama Division and Alumni Board Member of The Acting Company. SAG-AFTRA/AEA. Represented by CGF Talent, BBR Talent, and J. Berger Mgmt. "I'm thrilled to be working with the brilliant Marsha Mason!" angelapierce.com | @angelapierceny.

THE CREATIVE TEAM

Jen Silverman (Playwright) (they/them) – Playwright, novelist, and screenwriter. PLAYS: *The Roommate* (Broadway: The Booth Theatre; Regionally: Williamstown Theatre Festival, Actor's Theatre of Louisville Humana Festival, Steppenwolf, South Coast Repertory Theatre, etc.); *Highway Patrol* (The Goodman); *Spain* (Second Stage Theater); *Collective Rage: A Play in 5 Betties* (Woolly Mammoth, MCC, Southwark Playhouse London); *The Moors* (Yale Repertory Theatre, The Playwrights Realm); and *Witch* (Writer's Theatre, The Geffen, The Huntington). BOOKS: Debut novel *We Play Ourselves*, story collection *The Island Dwellers*, and

THE CREATIVE TEAM

novel *There's Going to be Trouble* from Random House. PODCAST: Wrote the bestselling narrative podcast *The Miranda Obsession* for Audible, starring Rachel Brosnahan. AWARDS: Three-time MacDowell Fellow, member of New Dramatists, and a Scholar of Note at the American Library in Paris. TV/FILM: Writing for *Tales of the City* (Netflix) and *Tokyo Vice* (Max). OSCAR®-qualifying short film *Troy* screened at 70 festivals internationally including 2023 Sundance Film Festival and is featured online in *The New Yorker's* Screening Room. HONORS: Fellowships from the New York Foundation for the Arts, the Lower Manhattan Cultural Council, the National Endowment for the Arts, and the Guggenheim. jensilverman.com

Marsha Mason (Director) – ATC: Director of *An Act of God* (2016) and *Chapter Two* (2017). BROADWAY: Recently Associate Director of *The Roommate* starring Mia Farrow and Patti LuPone (and stepped in for Farrow when she was sidelined with a brief illness). OTHER DIRECTORIAL: *The Man Who Came to Dinner* with Brooke Shields, *Steel Magnolias*, and *Lost in Yonkers*. ACTING: Nominated four times for Academy Award for Best Actress for *Cinderella Liberty*, *The Goodbye Girl*, *Chapter Two*, and *Only When I Laugh*. TV: *Frasier* (Golden Globe Nom.), ABC's *The Middle*, *Grace and Frankie*, and *Madam Secretary*, among others. BROADWAY/OFF-BROADWAY ACTING: *The Good Doctor*, *Impressionism* with Jeremy Irons, and *Little Gem* (Outer Critics Circle Award). REGIONAL: *Arms and the Man* (Old Globe), *All's Well That Ends Well* (Shakespeare Theatre Co.), *Steel Magnolias* (Bucks County Playhouse), and *Watch on the Rhine* (Arena Stage in D.C.).

Alan E. Muraoka (Scenic Designer) – ATC debut. REGIONAL SCENIC DESIGNER: Denver Center for the Performing Arts, Virginia Stage Company, and The Old Globe Theatre. OPERA SCENIC AND PROJECTION DESIGNER: Opera Colorado, Central City Opera, Chautauqua Opera, Long Beach Opera, LA Opera, and Opera Theatre of Chicago. AWARDS: Two-time Emmy nominated art director and production designer for television and feature film. TV (most recent): Production designer for the NBC series *New Amsterdam*. AFFILIATIONS: Member of United Scenic Artist Local 829, Art Directors' Guild Local 800, and The Academy of Motion Pictures Arts and Sciences. Board member of Opera America's National Opera Center. Alanmuraoka.com

Suzanne Chesney (Costume Designer) – ATC debut. Brooklyn-based costume designer with over two decades of experience in theatre and television. REGIONAL/OFF-BROADWAY (recent): *The Bookstore* (New Jersey Repertory Theatre and 59E59, NYC), *The Christine Jorgensen Show* (Cleveland Playhouse), *A Christmas Story* (Syracuse Stage), *Have You Met Jane Goodall and Her Mother?* (Ensemble Studio Theatre, NYC), and *Who's Afraid of Virginia Woolf* (Pittsburgh Public Theatre). Costume designer for world premiere musical *Freak the Mighty* (Cleveland Playhouse and Seattle Rep, Spring 2026). AFFILIATION: Member of The Ensemble Studio Theatre in NYC, where she has designed many new works including *Photograph 51* by Anna Zeigler, *Isaac's Eye* by Lucas Hnath, and *Travisville* by William Jackson Harper. Proud member of USA 829. SuzanneChesney.com | michaelmooreagency.com

////// THE CREATIVE TEAM ////

Paul Miller (Lighting Designer) ATC: *Blues in the Night, Scrooge, King Charles III*. BROADWAY: Designed 5, Associate/Assistant on 22 others. OFF-BROADWAY favorites: *Desperate Measures, Clinton!, Pageant, Vanities - the Musical, Waiting for Godot, Nunsense, and Encores!* (9 shows). NATIONAL TOURS: *Hairspray, Elf, Wizard of Oz, Sweeney Todd, The Producers, Rent, and Shrek*. REGIONAL: The Old Globe, Dallas Theatre Center, Chicago Shakespeare, Idaho Shakespeare, Asolo Rep, ACT, Cleveland Playhouse, Pasadena Playhouse, Goodspeed, and others. TV: *Evil* (CBS & Paramount+), Live from Lincoln Center, 23 Netflix specials, and New Year's Eve/Time's Square (27 years & 100+ performances). INTERNATIONAL: Stratford, West End, Vienna, Milan (Teatro alla Scala), Brazil, The Philippines, South Africa, Iceland, and China.

Daniel Perelstein Jaquette (Sound Designer and Original Music) – ATC: *Ain't Misbehavin', Heist, 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

Mollie Heil (Stage Manager) (she/her) – 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; 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

Caroline Merritt John (Assistant Stage Manager) – ATC debut. REGIONAL: *The Cottage* (Assistant Stage Manager, The Repertory Theatre of St. Louis); *The Brothers Size, Sherwood, Athena, The Roommate, and The 39 Steps* (Production Assistant, The Repertory Theatre of St. Louis); *Merry Wives of Windsor* and *Always... Patsy Cline* (Production Assistant, Great Lakes Theatre); Fall Festival (Stage Manager, Alabama Shakespeare Festival); and *The Game's Afoot* (Assistant Stage Manager, St. Louis Shakespeare Festival). BALLET: *The Nutcracker*

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

(Assistant Stage Manager, St. Louis Ballet) and *The Nutcracker* (Assistant Stage Manager, Madison Ballet). OPERA: *I Pagliacci* (Assistant Stage Manager, Florida Grand Opera). EDUCATION: BFA in Stage Management from Sargent Conservatory of Theatre Arts at Webster University. Much love to her financé, Jonathan. IG: @_carolinejohn

Geoff Josselson, CSA (Casting Director) – ATC: *Dracula: A Comedy of Terrors, Barefoot in the Park, The Music Man, Chapter Two, and Man of La Mancha*. NEW YORK AND TOURS: *Spamalot* revival, *Beetlejuice, The Velocity of Autumn, ...Spelling Bee, Marcel on the Train, Beau, Dracula: A Comedy of Terrors, Cellino v. Barnes, Altar Boyz, Southern Comfort, and Yank!* as well as productions for Arena Stage, Baltimore Center Stage, Carnegie Hall, The Civilians, Goodspeed, Irish Repertory Theatre, Kennedy Center, Long Wharf, The Old Globe, Oregon Shakespeare Festival, Paper Mill Playhouse, Pasadena Playhouse, Pioneer Theatre Company, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, and Village Theatre. josscasting.com

////// **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 *Heist* (American Premier) *Bob & Jean: A Love Story* (World Premier) *Scrooge!*, *King Charles III* (Regional Premier), 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*

EXECUTIVE LEADERSHIP

(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



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.

ATC is delighted to share a Q&A with *The Roommate* director Marsha Mason. A four-time Academy Award nominee and acclaimed stage artist, Mason brings her celebrated comic precision and emotional insight to this bold, darkly funny story of reinvention and second chances.



Q&A

Q: You've worked across film, television, and theatre. How does your creative process shift between stage and screen?

A: It basically doesn't except for vocal projection if I am on stage and also understanding that I have a relationship with a camera. It really "sees" you.

Q: What drew you to *The Roommate* and made you want to direct this particular play?

A: I love the writing and the two characters! They are polar opposites who affect each other in positive and unique ways. Each helping the other to find their

authentic selves at a serious point in their individual lives.

Q: How has working as Associate Director on the Broadway show *The Roommate* with Patti LuPone and Mia Farrow influenced how you will direct it at ATC?

A: As an associate director, I had to be sure Jack O'Brien's direction was sustained. As the director here, I am able to visualize and bring a different production to life along with the two women who are starring in ATC's production. Directing is really a collaboration with the actors and the designers to a shared vision.

Q: How has your perspective as an actor influenced your approach to directing?

A: Well, hopefully I have the vocabulary as an actor to communicate a vision of the play as the director with the collaboration of the two stars in this production.

Q: Of your four Academy Award nominations, was there one performance that felt especially personal or transformative?

A: I am proud of all my performances and was especially happy with *Only When I Laugh*, *The Cheap Detective*, and *Max Dugan Returns* for specific reasons that had to do with the characters and what was required of me to be them successfully.

Q: In what ways does how you prepare for an acting role differ from how you prepare for a directing role?

A: Directing is very different. I have to have an overview of the whole story, not just the individual characters. And I have to make sure that the actors are totally taken care of and feel safe and free to realize their best work so that they and the audience have a fabulous experience.

Q: Theater has always been an important part of your career. What does live performance give you that film cannot?

A: Immediate response! Also, I am in charge of the performance along with the other players and we engage

immediately with the audience so that they have a wonderful time and so do we.

Q: How do you define success now compared to earlier in your career?

A: Being successful now is me being in good shape physically and mentally and able to deliver a successful experience whether I am directing or acting. And by successful I mean feeling creatively fulfilled personally no matter the outcome.

Q: How has your understanding of acting evolved since your early film roles?

A: The more truthful and authentic I am the better the result.

Q: When you look back, what are you most proud of, not just professionally, but personally?

A: I am truly grateful for all the experiences I have had so far because I am a more understanding human, more authentic, and a more compassionate person with myself and others.

Q: What advice would you give young actors about resilience and longevity?

A: Resilience comes with having passion and deep love for what you do no matter how difficult. Longevity comes with loving yourself and taking care of your body and mind, always being curious and open to life.

THE ROOMMATE REHEARSAL PHOTOS



Sara Gettelfinger, Marsha Mason, Angela Pierce, Daniel Perelstein Jaquette, Caroline Merritt John, Mollie Heil, Latrel Thompson.

THE ROOMMATE REHEARSAL PHOTOS



Angela Pierce



Daniel Perelstein Jaquette, Marsha Mason



Marsha Mason



Sara Gettellfinger, Angela Pierce

All Photography: Tim Fuller



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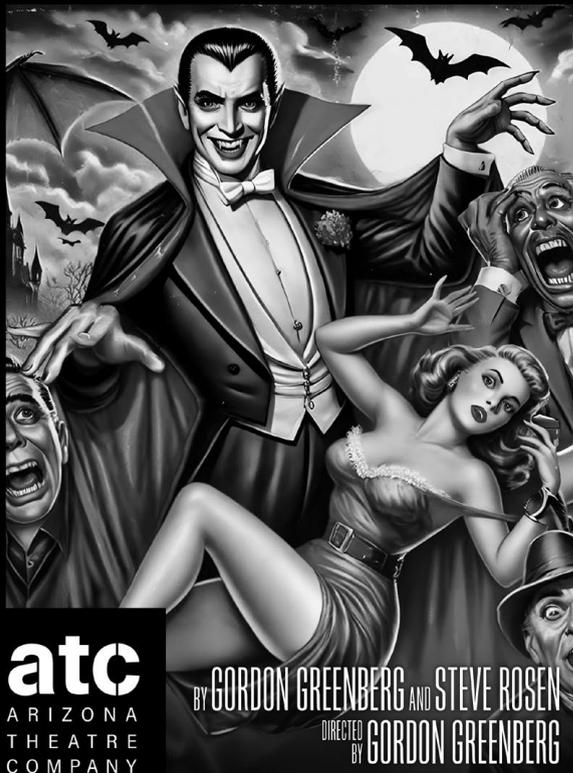
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DIGITAL STORYTELLER & PUBLIC RELATIONS MANAGER
Marina Nelson

FINANCE

CHIEF FINANCIAL OFFICER
Mark Kochman

SENIOR ACCOUNTANT
Nancy Kilmer

ACCOUNTING COORDINATOR
Patricia Walter

BOX OFFICE & HOUSE MANAGEMENT

DIRECTOR OF PATRON SERVICES
Juliet Martin

ASSISTANT DIRECTOR OF PATRON SERVICES
Linda Schwartz

PATRON SERVICES MANAGER
Richard Ragsdale

ASSISTANT BOX OFFICE MANAGERS
Carrie Luker
Keith LaSpaluto

PATRON SERVICES ASSOCIATES
Katelin Andrews
Xia Monet
Sarah Smiley

PATRON SERVICES ASSISTANTS
Wendy Sander
Crystal McCue
Warda Samie

HOUSE MANAGER
Bill Bethel

FACILITIES

FACILITIES MANAGER
Horace Ashley

MAINTENANCE SUPERVISOR
Dean Morgan

MAINTENANCE TECHNICIANS
Jonathan Cook
Angelo Alexander

BAR STAFF
Xia Monet
Zoe Soleil
Fran Greer
Heather Glenn
Colin Grogan



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 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 theatre during the show.

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

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

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

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

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

ACCESSIBILITY SERVICES

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

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

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

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



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

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?

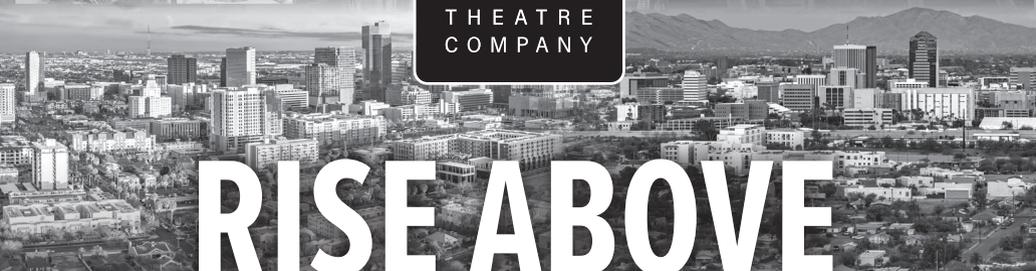
- **Drive the Economy:** Live theatre fuels jobs, local businesses, and unforgettable experiences that attract audiences.
- **Inspire the Next Generation:** Sponsorship supports student matinees that cultivate future theatre-goers and creators.
- **Enhance your Corporate Social Responsibility:** Align 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



atc
ARIZONA
THEATRE
COMPANY



RISE ABOVE

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 ...**
DONATE TODAY



atc.org/donate