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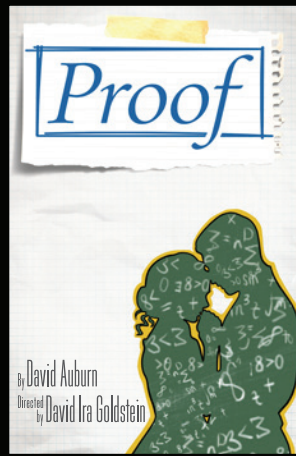
2026 / 2027

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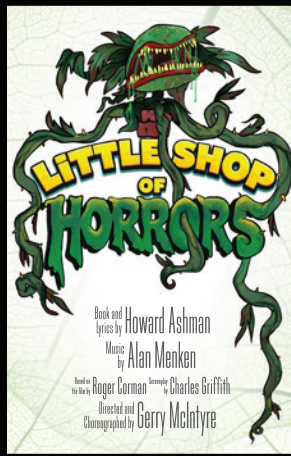
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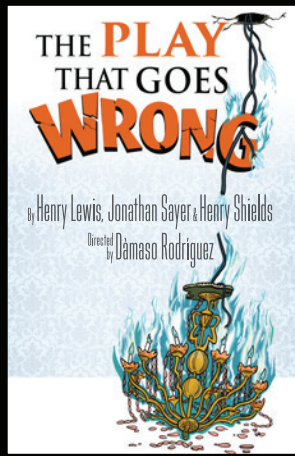
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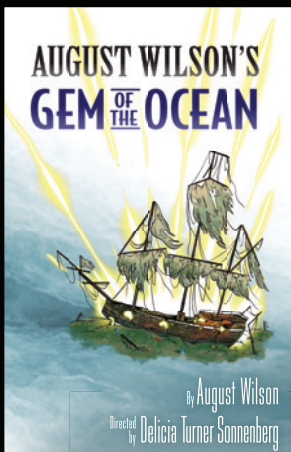
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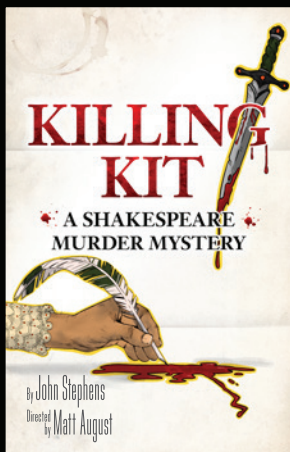
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ARIZONA THEATRE COMPANY
AT THE TEMPLE OF MUSIC AND ART

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Season Sponsor: I. MICHAEL & BETH KASSER

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Photo by Tim Fuller: Wilkie Ferguson III and Anthony Murphy in ATC's *Ain't Misbehavin'*.

MATT AUGUST
KASSER FAMILY ARTISTIC DIRECTOR



ANA ROSE O'HALLORAN
EXECUTIVE DIRECTOR

SEPTEMBER 27 - OCTOBER 17, 2026

ARIZONA THEATRE COMPANY

PROOF BY DAVID AUBURN

SCENIC DESIGNER
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COSTUME DESIGNER
KISH FINNEGAN

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PAUL MILLER

SOUND DESIGNER AND ORIGINAL MUSIC
JOSH SCHMIDT

STAGE MANAGER
TIMOTHY TOOTHMAN*

ASSISTANT STAGE MANAGER
SAVANNAH GERSDORF*

CASTING
MICHAEL DONOVAN CASTING

DIRECTED BY
DAVID IRA GOLDSTEIN

Originally produced by Manhattan Theatre Club on May 23, 2000.
Subsequently produced on Broadway by Manhattan Theatre Club (Lynne Meadow, Artistic Director; Barry Grove, Executive Producer),
Roger Berlind, Carole Shorenstein Hays, Jujamcyn Theatres, Ostar Enterprises, Daryl Roth and Stuart Thompson on October 24, 2000.

PROOF is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service.

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the Union of Professional Actors and Stage Managers in the United States.**

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CAST (IN ORDER OF APPEARANCE)

ROBERTSCOTT LOWELL*
CATHERINE.....KATE MANSI*
HAL.....RISHAN DHAMIJA*
CLAIRE.....EMMA CHILDE MALTBY*

SETTING

THE BACK PORCH OF A HOUSE IN CHICAGO

THERE WILL BE ONE 15 MINUTE INTERMISSION

ADDITIONAL PERSONNEL

INTIMACY COORDINATOR MATHEMATICS ADVISOR
CHRISTIE KERR ADI ADIREDDA

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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 ATC LEADERSHIP



Welcome to *Proof*, David Auburn's Pulitzer Prize- and Tony Award-winning drama – and the opening production of our 2026/27 Season.

Proof continues ATC's commitment to producing plays of significance and importance from the American canon that reach beyond the stage and grab us emotionally and inspire our imagination. *Proof* is a love story couched in a family drama where our hero, Catherine, who doesn't yet know how powerful she is, realizes her potential and silences her doubters. It's a story of an underdog coming to life and engaging in the world around her. The characters who are curious enough to consider her seriously find themselves transformed by her glory, as we all will be watching this play. In a world that seems to spiral chaotically around us, now is the right moment to tell this story of finding quiet, simplicity, and connection.

Having David Ira Goldstein, ATC's longtime Artistic Director and Artistic Director Emeritus, return to direct this production seems especially fitting. Few people understand this company and this community as deeply as David does. *Proof* is also a play about what we inherit and carry forward from those who came before us. David was at the helm as Artistic Director when ATC first produced *Proof* in 2002, and having him back in the theatre, guiding a new generation of ATC artists and audiences through this material, feels like the story and the occasion meeting each other: past and present, sharing a stage.

As we open our 59th season – and look toward our 60th anniversary just ahead – we find ourselves on a journey defined by this same conversation between past and present. We're reminded of what it means to serve as Arizona's Official State Theatre: a responsibility to bring world-class artists together with Arizona's own vibrant creative community, and to make sure exceptional live theatre reaches audiences across our state. It's what sets ATC apart, and it's what we hope you feel every time the lights go down: that you're part of something built for you, by and with the people of this state, honoring six decades of storytelling as we build toward what's next for ATC.

Thank you for being here as we begin this milestone season together.

Matt August
Kasser Family Artistic Director

Ana Rose O'Halloran
Executive Director



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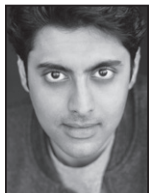
F. William Sheppard

Lynne Wood Dusenberry

David Ira Goldstein, Artistic Director Emeritus

Jessica L. Andrews, Managing Director Emeritus

CAST (IN ALPHABETICAL ORDER)



Rishan Dhamija (Hal) – ATC debut. REGIONAL (select): *Emma* (Virginia Stage); *DATA Workshop* (Arena Stage), *Selling Kabul* (Ensemble Theatre Company); *The Yoga Play* (Syracuse Stage and Geva

Theater Co.); *The Play That Goes Wrong* (Syracuse Stage); and *Sense and Sensibility*, *Tartuffe*, *Dot*, *Leaving Eden*, and *May Queen* (Playmakers Rep). TV: *Not Suitable For Work* (Hulu), *Blue Bloods* (CBS), *New Amsterdam* (NBC), and *Little Voice and We Crashed* (Apple TV+). VIDEO GAME/MOCAP: *Crazy Taxi* (SEGA). COMMERCIALS: Xbox Tony Hawk Pro Skater, American Express, and Laurel Road. EDUCATION: MFA Acting, 2019, UNC Chapel Hill; MFA Dramatic Writing, 2021, NYU Tisch School of the Arts. rishandhamija.com



Scott Lowell (Robert) – ATC debut. BROADWAY & LONDON: *The Elephant Man*. REGIONAL: *Tuesdays with Morrie* (Waterfront Playhouse); *12 Angry Men*, *Orson's Shadow* and *Present Laughter* (Pasadena Playhouse); *Billy & Ray* (Laguna Playhouse); *The Big Meal* (Artists Rep); *Blithe Spirit* (A Noise Within); *The Pain and the Itch* (Furious/Boston Court); and *The Heidi Chronicles* (Berkshire Theatre Fest). CHICAGO: *Picasso at the Lapin Agile* and *Twelfth Night* (Steppenwolf); *Light Up the Sky* (The Goodman); *Chicago Conspiracy Trial*; *A Perfect Ganesh*; *Laughter on the 23rd Floor*; and *Assassins*.

TV: Ted Schmidt on *Queer as Folk* (Prism Award noms.); *Bones* and *American Dad* (Fox); *CSI*, *CSI:NY*, *NCIS*, and *Criminal Minds* (CBS); *Castle* (ABC); *Leverage* (TNT); and *Frasier* (NBC). STREAMING SERIES: Creator/Writer/Star of *Adoptable!*. scottlowell.com



Emma Childe Maltby (Claire) – ATC debut. REGIONAL: *We've Come to Believe*, *Dracula*, and *Pipeline* (Actors Theatre of Louisville) and *The Wolves* (The Goodman). CHICAGO: *Clearing* (Commission

Theatre) and *I Saw My Neighbor on the Train and I Didn't Even Smile* and *Circle Mirror Transformation* (Redtwist Theatre). LA: *Angels in America*, *A Midsummer Night's Dream* and *Scare Me*. TV/FILM: *The Electric State* and *Damsel* (Netflix). EDUCATION: BA, The University of Chicago and Professional Training Company at Actors Theatre of Louisville. Produces film and theatre under the banner Gramma Productions. emmamaltby.com



Kate Mansi (Catherine) – ATC debut. REGIONAL: *If All The Sky Were Paper* (Kirk Douglas Theatre). TV/FILM: *Casa Grande* (Amazon); “*Oh Sh*t!*” (festival run this season); *General Hospital* (ABC); *Days*

of Our Lives (NBC, Daytime Emmy Award), *How I Met Your Mother*; and she recently wrapped an independent feature for Warner Bros. DIRECTING: *General Hospital*, *Oh Sh*t!*. EDUCATION: BA, Pepperdine University. *Proof* has held profound meaning for Kate since she auditioned for a conservatory at 19 with Catherine's monologue. Conversations about the play with her grandmother, Honey, gave them a shared language for mental difference. She thanks Michael Donovan for reacquainting her with Catherine; Marjorie Ballentine and her mother, Victoria Morris, for reminding her of the power of theatre; and her husband for his support and for keeping her laughing for a lifetime. This performance of *Proof* is dedicated to her father. @katemansi

THE CREATIVE TEAM

David Auburn (Playwright) – Playwright, screenwriter, and director. PLAYS: *Summer 1976*, *The Adventures of Augie March*, *Lost Lake*, *The Columnist*, and *Proof* (2001 Pulitzer Prize, Tony Award, and New York Drama Critics Circle Award). FILM: *The Girl in the Park* (writer/director) and *Charlie's Angels*, *Georgetown*, *Proof*, and *The Lake House*. DIRECTING: Associate Artistic Director at the Berkshire Theatre Group, where he has directed *Abe Lincoln in Illinois*, *Dracula*, *The Importance of Being Earnest*, *The Skin of Our Teeth*, *The Petrified Forest*, *Cat on a Hot Tin Roof*, *Anna Christie*, and *A Delicate Balance*, among other plays; *Long Day's Journey into Night* (Court, Chicago) and Off-Broadway world premiere of Michael Weller's *Side Effects* (MCC). Former Guggenheim Fellow who lives in New York City. davidauburn.com

David Ira Goldstein (Director) – Artistic Director Emeritus of ATC. His tenure as Artistic Director spanned 25 seasons from 1992 to 2017, a period that saw unprecedented growth in artistic programming, attendance, and statewide support. During that period, ATC developed dozens of initiatives in education, the humanities, community outreach, diversity, and new play development. At ATC, he produced over 250 mainstage plays, workshops, readings, and presentations. He personally directed over 45 mainstage productions for ATC ranging from classics to new plays to musicals. Goldstein has been a director at theatres across the country including Arizona Opera, Berkeley Rep, Seattle Rep, Kansas City Rep, Geva, Northlight, Village Theatre, Pasadena Playhouse, Mixed Blood, and Southwest Shakespeare. His awards include the Jeff Award in Chicago, Elliot Norton Award in Boston, Bay Area Critics Award, Los Angeles Critics Award, and 2003 Arizona Governor's Arts Award. Before coming to ATC, Goldstein was Associate Artistic Director of ACT Theatre in Seattle. Most recently, he directed the acclaimed world premiere of

Jeffrey Hatcher's new mystery, *The Butler Did It*, at Park Square Theatre, the first in a cycle of five new plays by Hatcher that Goldstein will direct over the next five years. He holds an MFA from the University of Minnesota and is a proud member of SDC and AEA. Goldstein is now a snowbird: living winters in Phoenix and summers on the Oregon Coast with his wife, Michele, and chihuahua, Benny.

Edward E. Haynes Jr. (Scenic Designer) – ATC: *Ain't Misbehavin'*, *Blues in the Night*, and *Master Class*. REGIONAL: The Pasadena Playhouse, Laguna Playhouse, La Jolla Playhouse, Geffen Playhouse, The Guthrie Theatre, Muny Opera, Kansas City Rep, Oregon Shakespeare Festival, Mark Taper Forum, Ebony Repertory Theatre Co., South Coast Rep, Kirk Douglas Theatre, Berkeley Rep, East West Players, Hollywood Bowl, Marin Theatre Co., TheatreWorks, Intiman Theatre, Trinity Rep, Pittsburgh City Theater, Alley Theatre, Alliance Theatre, and many others. TV: MTV's *Spring Break* 2012 and 2011, *Hip Hop Harry*, *The Tony Rock Project*, and *Culture Clash*. edhaynes.carbonmade.com

Kish Finnegan (Costume Designer) – ATC: *Heist*, *Bob & Jean: A Love Story*, *Barefoot in the Park*, *The Glass Menagerie*, *American Mariachi*, *King Charles III*, *Romeo and Juliet*, *Hair*, and many others. REGIONAL: *Ever After* and *Seussical* (Phoenix Theatre Company); *The Yellow Boat*, *Neverending Story*, and *Go Dog Go* (Childsplay); *Million Dollar Quartet*, *The Old Man and the Old Moon*, 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.

THE CREATIVE TEAM

Paul Miller (Lighting Designer) – ATC: *The Roommate*, *Blues in the Night*, *Scrooge*, and *King Charles III*. BROADWAY: Designed 5, Associate/Assistant on 22 others. OFF-BROADWAY (favorites): *Desperate Measures*, *Clinton!*, *Pageant*, *Vanities - the Musical*, *Waiting for Godot*, *Nonsense*, 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.

Josh Schmidt (Sound Designer and Original Music) – ATC: *The Glass Menagerie* and *Ten Chimneys*. Composer/sound designer/musician + educator. BROADWAY (as Sound Designer): *BUG* (MTC, Tony Nom.); *Therese Raquin* (Roundabout/Studio 54); *House of Blue Leaves* (Walter Kerr); and *Brighton Beach Memoirs* (Nederlander). OFF-BROADWAY (As Composer/Co-Author): *Adding Machine* (Minetta Lane and others); *A Minister's Wife* (Lincoln Center, Writers Theatre, and Glencoe); *Whida Peru* (59E59); *Midwestern Gothic* (Signature, VA); *Gift of the Magi* (American Players Theatre, WI); and *Killing the Cat* (Riverside Studios, London). CHICAGO: Steppenwolf Theatre Company, Goodman Theater, Writers' Theatre, Victory Gardens, Northlight Theatre, and many others. REGIONAL: Over 300 productions at venues across the country. COMMISSIONS: Metropolitan Opera. FILM: *The End* (2024, director Joshua Oppenheimer). TEACHING: Ehle Harris Kenan Fellow at the University

of North Carolina School of the Arts; many others. MEMBER: ASCAP. AWARDS/RECOGNITION: TONY nomination, Lortel, Outer Critics, Jeff, ASCAP, NEA/TCG, and many others.

Timothy Toothman (Stage Manager) – ATC: *Blues in the Night* most recently; 15 seasons as Artistic Associate to Artistic Director David Ira Goldstein; and Stage Management staff (stage managed more than 20 ATC productions). REGIONAL (recent): Jeffrey Hatcher's *The Butler Did It* (Park Square Theatre, St. Paul - David Goldstein's world premiere production). REGIONAL (select): San Jose Repertory Theatre, Kansas City Repertory Theatre, Geva Theatre Center, and Cleveland Play House as well as Park Square Theatre and Penumbra Theatre in St. Paul, Minn. 20 summers as Production Stage Manager, Martha's Vineyard Playhouse. 10 years as an Arts Grants Program Director for the State Arts Agencies of Maryland and Connecticut. Member of Actors Equity since 1974.

Savannah Gersdorf (Assistant Stage Manager) – ATC: *Scrooge*, *Bob & Jean: A Love Story*, *Ms. Holmes & Ms. Watson - Apt. 2B*, *Deceived*, *Ain't Misbehavin'*, and *Dracula: A Comedy of Terrors* (Production Assistant). THEATRE: Assistant Stage Manager for *Julius Caesar* and *Peter and the Starcatcher* and Production Stage Manager for *Tinkerbell* (Texas Shakespeare Festival); and Stage Manager for *God Kinda Looks Like Tupac* (Good Company Theatre). EDUCATION: BFA in Theatre, Stage Management from the University of Utah. She would like to thank her family and friends for their constant support. @savannahgersdorf

Michael Donovan Casting (Casting Director) – Principal Michael Donovan is the recipient of nine Artios awards, presented by the Casting Society of America

THE CREATIVE TEAM

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.

EXECUTIVE LEADERSHIP



Matt August is the Kasser Family Artistic Director for Arizona Theatre Company. He is a theatre, opera, and film director and educator. His ATC director credits are *Heist* (American premiere) *Bob & Jean: A Love Story*

(world premiere) *Scrooge!*, *King Charles III* (regional premiere), and *Discord* (world premiere). He directed the #1 box office and record-breaking Broadway production of *Dr. Seuss' How the Grinch Stole Christmas - the Musical* and remains one of the few living directors to have directed a #1 grossing show on Broadway. *Grinch* continues its 20th year of production and touring this season, playing at ASU Gammage in December. His work has played On and Off-Broadway, in major regional theatres, in London, across the UK, at festivals, on national tours, at the Grand Ole Opry, at Madison Square Garden, broadcast on television, radio and NPR, and even performed at the White House for President Bush. August was the Associate Director to multi-Tony Award-winning director Jack O'Brien on the Broadway productions of the Tony-winning *Henry IV* (5 nominations, winning Best Director and Best Revival and starring Kevin Kline

and Ethan Hawke), *The Full Monty* (10 Tony nominations), and *Imaginary Friends* (zero nominations!), and he was the Resident Associate Director on the Tony-winning *Invention of Love* by Tom Stoppard (5 nominations, 2 wins for Best Actor and Best Supporting Actor.) He also directed the Australian production of *The Full Monty*, earning a prestigious Helpmann Award co-nomination for Best Direction. He has directed many world, American, and regional premieres including the record-breaking productions of *Sixteen Wounded* at the Cherry Lane and Long Wharf Theatres (starring Oscar winner Martin Landau), *In the Heights* (starring Anthony Ramos in his Equity debut), *Baby Taj* (TheatreWorks, Silicon Valley), *Liberty Smith* by Michael Weiner and Adam Abraham (Ford's Theatre), *Jump Rope* (with Brooks Ashmanskas), Scott Caan's *The Trouble We Come From*, and five productions at the Old Globe Theatre: *Judith*, *Pig Farm*, *Food Chain*, *Time Flies*, and *Two Gentlemen of Verona* on the Lowell Davies Festival Theatre. His production of *A Christmas Carol* ran for five years at Ford's Theatre, and his other Shakespeare productions include *Much Ado About Nothing* (Pioneer), *Two Gentlemen of Verona* (Acting Company), *Tempest* (Hanger), *Romeo and Juliet* (National Shakespeare Company), and *Merry Wives of Windsor*

EXECUTIVE LEADERSHIP

(Acting Company). He directed the operas *La Boheme* (starring Marina Costa Jackson) and *Pirates of Penzance* at Noorda Center for the Performing Arts. 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 was recently awarded the Tempe Arts and Culture Commission's "Stage Visionary Award" and the Tempe Chamber of Commerce "Non-Profit of the Year" for ATC in 2025. His productions have been recognized with nominations and awards from LA's *Ovation*, Washington, D.C.'s *Helen Hayes*, Arizona's *Mac*, San Francisco's *Bay Area Critics*, Utah's *Audience Choice*, *Broadway World*, 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*. August was 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 has served on panels and committees for the Society of Directors and Choreographers and has mentored emerging directors through both the SDC Foundation and Drama League, as well have having taught university students as an Assistant Professor of Directing. Since arriving at ATC in January 2023, August has launched the National Latine Playwright's Award into a forward-facing festival, is developing new plays and musicals by Tony-winning artists, and is building partnerships

with UofA, Pima Community College, and ASU. He holds a BFA from University of Colorado and an MFA from CalArts. His portfolio can be found at www.MattAugust.com and is represented by Paradigm Talent Agency.

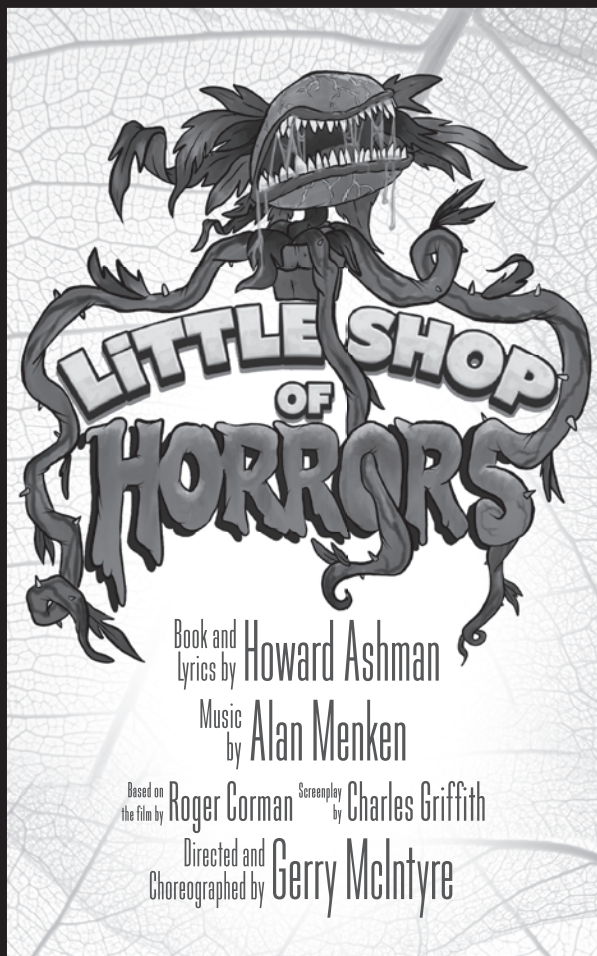


Ana Rose O'Halloran is Executive Director of Arizona Theatre Company. She is a nonprofit arts executive with more than 18 years of experience leading arts organizations in strategic planning, fundraising, and operations.

Before joining ATC, O'Halloran served as Executive Director and then Producing Executive Director of Antaeus Theatre Company in Los Angeles from 2015 to 2025, where she led the organization through a period of 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 more than 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 dedicated to strengthening Arizona Theatre Company's long-term sustainability, deepening community partnerships, and advancing its mission as Arizona's Official State Theatre.

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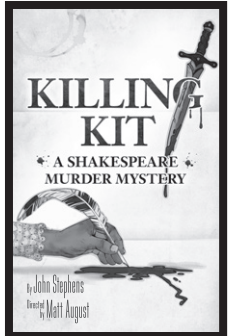
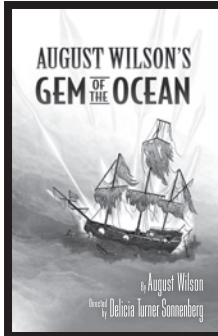
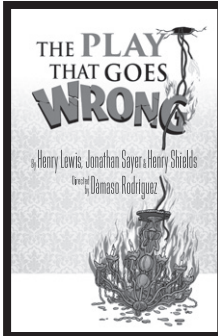
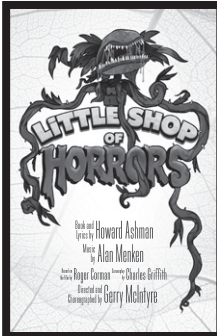
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Donate at atc.org/donate or call 520-463-7669.

LAND ACKNOWLEDGMENT STATEMENT

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

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



Cast of *SCROOGE!* Photo: Tim Fuller.

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

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

LEGACY SOCIETY BENEFITS:

- Recognition in the ATC playbill for the entire season.
- Inclusion to the Legacy Quarterly Newsletter which has info from our archives, and important messages.
- Exclusive invitation to our annual Legacy Society event.

PROOF REHEARSAL PHOTOS



Matt August, David Ira Goldstein



Scott Lowell



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All Photography Tim Fuller

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ATC'S 2026 NATIONAL LATINE PLAYWRIGHTS AWARD & FESTIVAL

Since 1995, the National Latine Playwrights Award (NLPA) has been one of the country's longest-running honors for new work by Latine playwrights, creating greater awareness of underrepresented voices and honoring stories that might otherwise go untold. Under Kasser Family Artistic Director Matt August, the award has grown into a Festival that brings the winning playwright to Arizona for a public reading and celebration, often long before audiences anywhere else get to see a full production.

This year's NLPA recipient is Evelina Fernández, an Arizona-raised playwright, screenwriter, and actor. Her acclaimed works include *A Mexican Trilogy* and *The Mother of Henry*, both honored with Los Angeles Drama Critics Circle Awards, and her plays have been produced by leading theaters across the country. Her NLPA winning play, *Blow Away the Clouds*, is set in an Arizona mining town during the Great Depression, following four women bound by secrets and solidarity as they navigate survival, faith, and hope – featuring live music throughout.

Blow Away the Clouds received a staged reading on Thursday, September 17, at Tempe Center for the Arts, directed by José Luis Valenzuela, Artistic Director of the Latino Theater Company and a 2025 Pulitzer Prize drama juror. Attendees enjoyed a reception and a staged reading of the play featuring local Arizona artists, along with a conversation with Fernández, Valenzuela, NLPA Director Elaine Romero, and ATC's Kasser Family Artistic Director Matt August.

Throughout NLPA's 31-year history, ATC has honored many outstanding works by Latine playwrights who have gone on to remarkable success throughout the country. Past recipients include Kristoffer Diaz (Pulitzer Prize Finalist, 2024 Tony Nominee), Marisela Treviño Orta (PEN Center USA Literary Award recipient), Caridad Svich (2012 Obie Award winner), Octavio Solis (NEA Fellowship), Karen Zacarias (Helen Hayes Award recipient), Luis Alfaro (MacArthur "Genius" Fellowship recipient), and Charise Castro Smith (co-writer of Disney's Golden Globe-winning *Encanto*).

Wherever *Blow Away the Clouds* goes next, Arizona audiences will be able to say they saw it first at ATC.

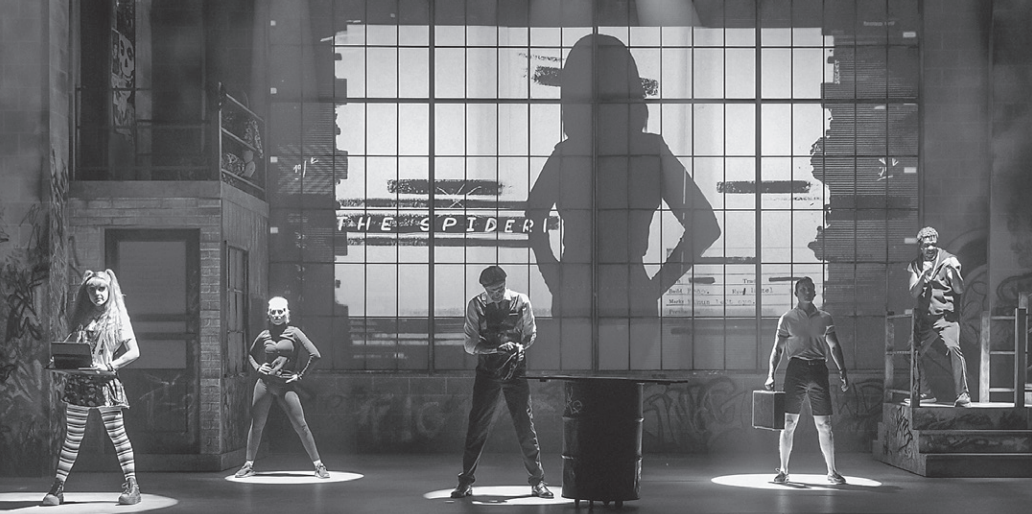
To learn more about NLPA, or to support this program, visit atc.org/NLPA.



2026 NLPA recipient Evelina Fernández

"An Arizona-raised playwright telling an Arizona story through one of the country's premier awards for new Latine work perfectly reflects our mission as Arizona's Official State Theatre. We believe developing new plays isn't just about creating the next great work—it's about ensuring the stories that define our communities are heard, celebrated, and shared."

– Matt August, Kasser Family Artistic Director



EVERY GIFT TELLS A STORY:

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Make a gift to ATC and help transform the lives of every Arizonan through the power of theatre.

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ARIZONA
THEATRE
COMPANY



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 stages and beyond our walls, in schools, and across the state. Core education programs include Student Matinees, playguides, and post-show discussions.

Living Our Values

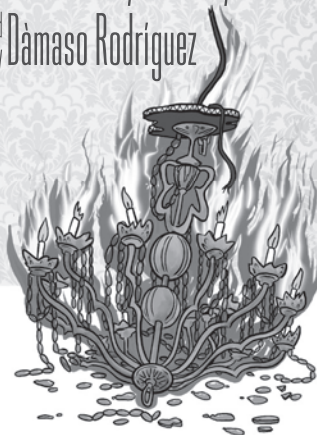
We strive to put our values at the center of who we are and what we do – continuously connecting our audiences, artists, staff, and stakeholders to our core values, creating a true sense of belonging, equity, and diversity within the organization and the communities we serve. Nowhere is this more important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

JANUARY 31 – FEBRUARY 20

THE PLAY THAT GOES WRONG

By Henry Lewis, Jonathan Sayer & Henry Shields

Directed by
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**"THE FUNNIEST PLAY
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**Hilarious.
Mishaps.
Backstage Drama.**

It's opening night of the Cornley Drama Society's production of *The Murder at Haversham Manor*, and despite the troupe's best efforts, mishaps are causing mayhem on stage.

From wayward props to malfunctioning scenery and unexpected understudies, the show must go on. But will the theater still be standing at the end of the performance?

Fueled by energetic physical comedy and trick scenery, this award-winning sensation is perfect for the whole family.

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**ARIZONA THEATRE COMPANY
AT THE TEMPLE OF MUSIC AND ART**

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THEATRE
COMPANY

The Temple of Music and Art is a beautifully refurbished 1927 theatre built in the Spanish Colonial style seen throughout 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. Snap your selfies before the show or during intermission and share on social, tagging ATC!

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 and seating, contact the Box Office.

Accessible Seating – 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**.

MARCH 14 – APRIL 3

AUGUST WILSON'S GEM OF THE OCEAN



By August Wilson
Directed by Delicia Turner Sonnenberg

"All told, **A GEM INDEED**,
and a powerful inducement to seek out the other
nine plays in Wilson's voyage across the century."

- Theatre in Chicago

**Mystical.
Historical.
Spiritual.**

When a young man arrives in 1904 Pittsburgh seeking a fresh start, he becomes entangled in a local dispute. Aunt Ester, a 285-year-old spiritual matriarch, takes him on a journey to a mythological city that connects him to his ancestors, defines his duty to the town, and introduces him to the love of his life.

The first chronological play in August Wilson's 10-play American Century Cycle, *Gem of the Ocean* is a powerful and poetic story of redemption, history, and self-determination.

*Five-time Tony Award-
nominated Play*



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AT THE TEMPLE OF MUSIC AND ART**





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Contacts:

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Kasser Family Artistic Director

Ana Rose O'Halloran
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PLAYWRIGHT-IN-RESIDENCE
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2026/2027 RESIDENT ARTIST
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PRODUCTION MANAGER
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Cameo Gustafson

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HOLSCRAW LEAD
Em Miller*

ELECTRICS LEAD
Tiffer Hill*

SOUND LEAD
Matthew DeVore*

ASSISTANT ELECTRICS LEAD
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TEMPE/ PHOENIX LIGHT BOARD OPERATOR
Theodore McEntire

TEMPE/PHOENIX SOUND ENGINEER
Wade Yorke

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COMPANY MANAGER
Cat Tries

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DIRECTOR OF PATRON SERVICES
Juliet Martin

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PATRON SERVICES MANAGER

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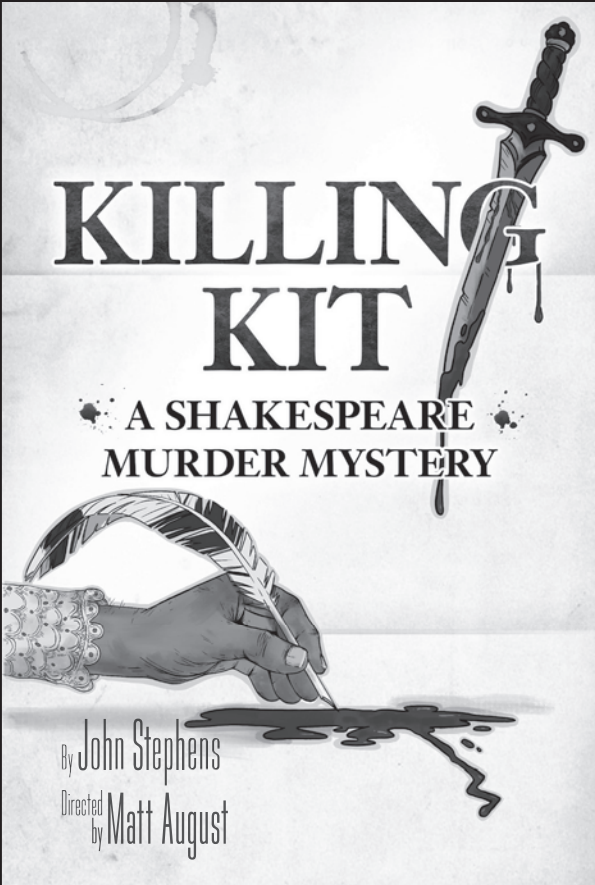
BAR STAFF
Heather Glenn
Colin Grogan
Jack Waters



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APRIL 25 – MAY 15

WORLD PREMIERE!



KILLING KIT

A SHAKESPEARE
MURDER MYSTERY

By John Stephens
Directed by Matt August

From John Stephens, *New York Times* best-selling author and writer/producer of television hits *Gotham*, *Gossip Girl*, *Gilmore Girls*, *The O.C.*, and *Pennyworth*

Murder.
Mystery.
Intrigue.

Shakespeare, the greatest playwright who ever lived, meets the greatest mystery he never solved – the assassination of poet, playwright, and spy Christopher “Kit” Marlowe.

After six years, Kit’s ghost is back, with one command for his successful friend and rival: find the killer! Reluctant sleuth Will Shakespeare must follow the trail from London’s darkest gutters to the halls of power to solve this original “true crime” mystery.



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