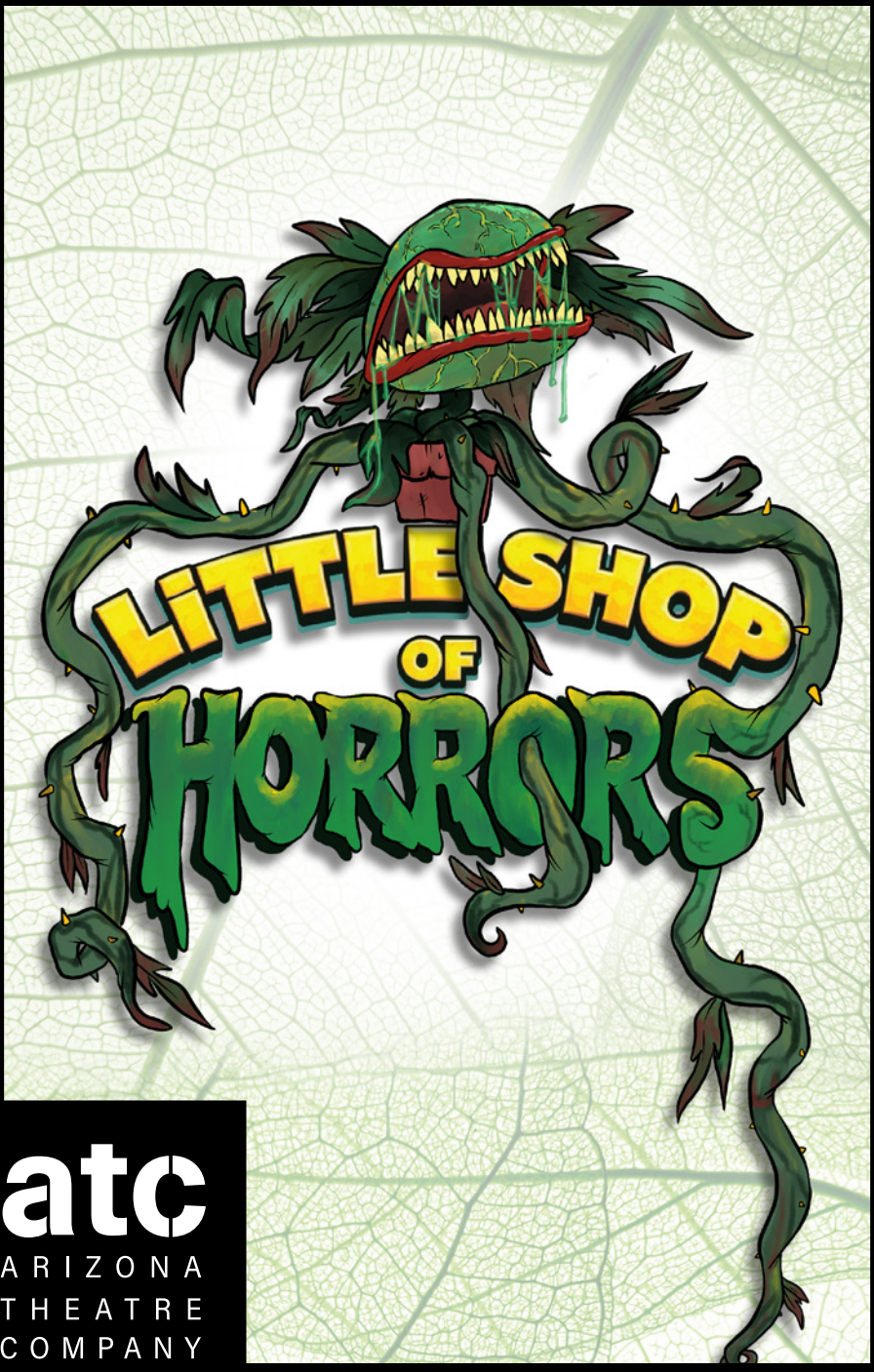


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2026/2027

AN ONMEDIA PUBLICATION

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ARIZONA THEATRE COMPANY

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LITTLE SHOP OF HORRORS

BOOK AND LYRICS BY
HOWARD ASHMAN

MUSIC BY
ALAN MENKEN

BASED ON THE FILM BY ROGER CORMAN, SCREENPLAY BY CHARLES GRIFFITH

ORIGINALLY PRODUCED BY THE WPA THEATRE (KYLE RENICK, PRODUCING DIRECTOR)

ORIGINALLY PRODUCED AT THE ORPHEUM THEATRE, NEW YORK CITY BY THE WPA THEATRE, DAVID GEFFEN, CAMERON MACKINTOSH, AND THE SHUBERT ORGANIZATION

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MUSIC DIRECTOR/CONDUCTOR
HELEN GREGORY

DIRECTOR/CHOREOGRAPHER
GERRY MCINTYRE

LITTLE SHOP OF HORRORS
was originally Directed by Howard Ashman
with Musical Staging by Edie Cowan

LITTLE SHOP OF HORRORS (BROADWAY VERSION)
is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.mtishows.com

Any video and/or audio recording of this production is strictly prohibited.

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RONNETTE ..... **TYLER SYMONE***
CHIFFON ..... **MAYA J. CHRISTIAN***
MR. MUSHNIK ..... **DAVID BENOIT***
AUDREY ..... **ALANNA SAUNDERS***
SEYMOUR ..... **ANDREW FARIA***
ORIN ..... **BRANDON ESPINOZA***
AUDREY II (VOICE) ..... **NICHOLAS WARD***
AUDREY II (PUPPET) ..... **JOE GALLINA***

BAND

CONDUCTOR/KEYBOARD 1 ..... **HELEN GREGORY**
KEYBOARD 2 ..... **MIKE PADILLA**
DRUMS ..... **TREVOR GOSS**
BASS ..... **DYLAN DEROBERTIS**
REED 1 ..... **MEGHAN CARMELLA**
REED 2 ..... **LUCY HUESTIS**
GUITAR ..... **MANNY BRITO**

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THERE WILL BE ONE 15 MINUTE INTERMISSION

ADDITIONAL PERSONNEL

DANCE CAPTAIN
TYLER SYMONE

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.

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

This 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.

MUSICAL NUMBERS

ACT 1

Prologue (Little Shop of Horrors) . . . . . **Crystal, Ronnette, Chiffon**
Skid Row (Downtown) . . . . . **Crystal, Ronnette, Chiffon, Seymour, Audrey, Mushnik, Others**
Da-Doo . . . . . **Crystal, Ronnette, Chiffon, Seymour**
Grow For Me . . . . . **Seymour**
You Never Know . . . . . **Mushnik, Seymour, Crystal, Ronnette, Chiffon**
Somewhere That's Green . . . . . **Audrey**
Closed For Renovation . . . . . **Seymour, Audrey, Mushnik**
Be A Dentist . . . . . **Orin, Crystal, Ronnette, Chiffon**
Mushnik and Son . . . . . **Mushnik, Seymour**
Sudden Changes . . . . . **Seymour**
Git It (Feed Me) . . . . . **Audrey II, Seymour, Crystal, Ronnette, Chiffon**
Now (It's Just the Gas) . . . . . **Seymour, Orin**
Act 1 Finale . . . . . **Crystal, Ronnette, Chiffon, Audrey II**

ACT 2

Call Back In The Morning . . . . . **Seymour, Audrey**
Suddenly Seymour . . . . . **Seymour, Audrey, Crystal, Ronnette, Chiffon**
Suppertime . . . . . **Audrey II, Crystal, Ronnette, Chiffon**
The Meek Shall Inherit . . . . . **Orin, Seymour, Crystal, Ronnette, Chiffon**
Somewhere That's Green Reprise . . . . . **Audrey**
Death of Audrey . . . . . **Crystal, Ronnette, Chiffon**
Death of Seymour . . . . . **Seymour**
Finale (Don't Feed The Plants) . . . . . **Company**

LETTER FROM ATC LEADERSHIP



Welcome to *Little Shop of Horrors*, the second production of our 2026/2027 Season. Howard Ashman and Alan Menken's musical tells the story of Seymour, a timid flower shop assistant whose strange new plant promises him everything he's ever wanted, at a price he doesn't see coming.

While being chock-full of irresistible songs that stay in our hearts long after the show, *Little Shop* is about not only the triumph of the everyman, but the cost of ambition and hubris – a lesson in the theater that is as old as the Greeks. Structured with a chorus of three singers, we are immediately introduced to a modern-day version of the Three Fates, who tell us of a broken community in need of a hero to set things right. We find that hero in the unlikeliest of characters, the down-trodden Seymour. What follows is his heroic attempt to lift the community and purge it of its scourges, only to realize the ultimate scourge is … well, you'll see.

We're delighted to welcome Gerry McIntyre, the unofficial "Mayor of Broadway," to direct and choreograph this production. His deep musical theatre roots as a performer and director have had him working with many of the most influential musical theatre artists in the last half century – Andrew Lloyd Webber, Jerry Zaks, Lynn Ahrens and Stephen Flaherty, and Graciela Daniele, to name only a few. You will see all these influences in his extraordinary work onstage. And with his schedule these days, we were lucky to have him!

This production also marks the second time we have co-produced with our friends at Pioneer Theatre Company in Salt Lake City, following our previous successful collaboration on *Dial M for Murder*. Partnerships like this allow us to bring a show of this scale to our stage and to share the work, the talent, and the creative energy of two great regional theatres with our audiences. It's one more way we're building a theatre company that reaches beyond our own walls.

Being Arizona's Official State Theatre means bringing world-class artists together with Arizona's own creative community, and making sure exceptional live theatre reaches audiences across our state. That commitment includes our 26/27 Resident Artist, Mollie Heil, who is also the stage manager for this production. As we move through our 59th season and toward our 60th anniversary, we're proud of the stories ATC has told and eager for the ones still to come.

For now, we hope *Little Shop of Horrors* starts your holiday season with some fun, and it reminds you that theatre can thrill us, make us laugh, and bring us together. Thank you for being here, and for being part of the ATC community.

Matt August
Kasser Family Artistic Director

Ana Rose O'Halloran
Executive Director

ATC'S 2026/2027 RESIDENT ARTIST MOLLIE HEIL

Now in its third year, ATC's Resident Artist program gives an exceptional Arizona-based artist a paid season of work and an artistic home within our company. The program reflects ATC's commitment to elevating local talent by identifying and developing outstanding artists across every discipline of theatre-making – from performers and designers to stage managers and other production professionals. It strengthens our work in every department and creates opportunities for artists who might otherwise have to leave Arizona to build a sustained theatre career.

This season's Resident Artist is Mollie Heil, a Tucson-based stage manager whose ATC story began in 2018 as a Stage Management Intern. After returning to live in Tucson in 2020, she has worked on more than 10 ATC productions across six consecutive seasons, advancing from intern to assistant stage manager to stage manager. Her ATC stage management credits include *The Roommate, Bob & Jean: A Love Story, Master Class, Scrooge!*, and *The Legend of Georgia McBride*, and she has served as assistant stage manager on several more ATC productions, including *Nina Simone: Four Women* and both *Pemberley* holiday shows. Beyond ATC, she has stage managed for Alabama Shakespeare Festival, Tuacahn, and The Repertory Theatre of St. Louis, and she recently taught the final three semesters for BFA Stage Management students at the University of Arizona.

Mollie is the stage manager for this production of *Little Shop of Horrors*, and she'll serve as assistant stage manager for *August Wilson's Gem of the Ocean* later this season. As part of her residency, she will also take part in educational and community-facing opportunities throughout the year.

Mollie's path, from intern in 2018 to Resident Artist today, is what this program was built to make possible: proof that world-class artistry thrives right here in Arizona, and that artists can build a full career at home. Tonight, as the lights go down for *Little Shop of Horrors*, the person keeping it all running is Mollie, one of our own.

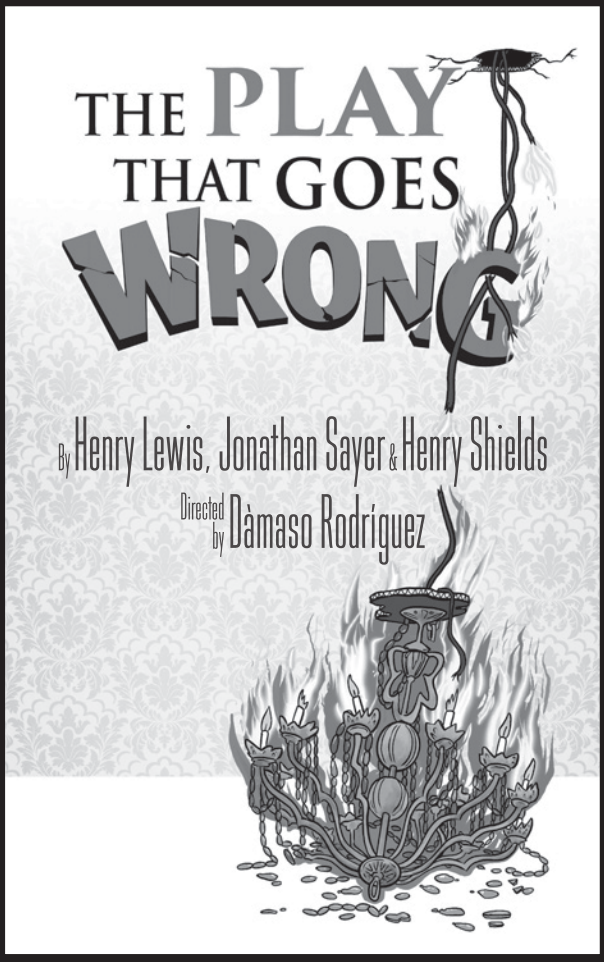
To learn more about ATC's Resident Artist program, visit atc.org.



"A professional stage manager's dream is to find an organization like Arizona Theatre Company that makes them feel completely at home in their work. I love ATC and the Tucson and Tempe/Phoenix communities, and I am incredibly lucky to do what I love in a place and with a company that means so much to me."

– Mollie Heil, Resident Artist

JANUARY 31 – FEBRUARY 20



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.

Tony Award- and Olivier Award-winning Play

Co-Production with Seattle Rep and Portland Center Stage

"THE FUNNIEST PLAY BROADWAY HAS EVER SEEN!"

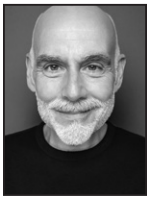
- The Huffington Post

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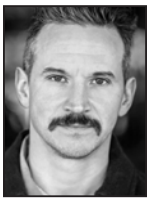
CAST (IN ALPHABETICAL ORDER)



David Benoit (Mr. Mushnik) – ATC debut. MOST RECENTLY: Mr. Mushnik in *Little Shop of Horrors* (Pioneer Theatre), Claude in *Come From Away* (North Shore Music Theatre), and Rudolph in *Hello Dolly*!, Claude in *Come From Away,* and Isidor Strauss in *Titanic* (Ogunquit Playhouse). BROADWAY: Nicky/Trekkie in *Avenue Q,* Bishop/Spider in *Jekyll and Hyde,* Bishop in *Les Miserables,* and *Dance of the Vampires*. NATIONAL TOUR: Frank Burke in *Girl From the North Country,* Firmin in *Phantom of the Opera*, Thenardier in *Les Miserables,* Bishop/Spider in *Jekyll and Hyde*, Blind Hermit/Kemp in *Young Frankenstein* Nicky/Trekkie in *Avenue Q,* and Sheriff Earl in *All Shook Up*. OFF-BROADWAY: *Forbidden Broadway* and *Forever Plaid.* REGIONAL: Tevye in *Fiddler on the Roof* (Virginia Rep), Lazar Wolf in *Fiddler on the Roof* (Lyric Opera of Chicago), Mr. Zero in *The Adding Machine* (Studio Theatre, DC), Sweeney in *Sweeney Todd* (Olney Theatre), and Vanya in *Vanya & Sonya & Masha & Spike* (Deertrees Theatre). For Mom and Dad.



Maya J. Christian (Chiffon) (she/her/hers) -- ATC debut. FAVORITE CREDITS: Swing/Frankie cover in *Jagged Little Pill* (1st National Tour), Anna of Cleves in *SIX* (Norwegian Cruise Lines), Annie in *The Play That Goes Wrong* (Flat Rock Playhouse), Daddy Brubeck in *Sweet Charity* (Gulfshore Playhouse), #13 in *The Wolves* (Repertory Theatre of St. Louis), Little Red Riding Hood in *Into the Woods* (The Barnstormers Theatre), Tassy/Mrs. Snoring Man in *White Christmas* (Gulfshore Playhouse), Lucille in *Beautiful: The Carole King Musical* (Phoenix Theatre Company), and Little Eva in *Beautiful: The Carole King Musical* (Flat Rock Playhouse). EDUCATION: BFA Musical Theatre, 2020, Sargent Conservatory of Theatre Arts at Webster University. She'd like to dedicate her performance to Mollie Heil & Emma Prange. @mayathemusical | mayajchristian.com



Brandon Espinoza (Orin Scrivello) – ATC: *Cabaret* (2019). BROADWAY: *Spongebob Squarepants*, *Tuck Everlasting, Gypsy, Big, Les Miserables,* and *Will Rogers Follies*. OFF-BROADWAY: *Baghdaddy* (Chita Rivera Award winner), *Substitution* (Playwrights Realm), *Scarcity* (Atlantic Theater Company), *Tea and Sympathy* (Keen Company), and *Captain's Courageous* (Manhattan Theater Club Drama League honoree/nominee). REGIONAL (select): *A View from the Bridge* (Goodman Theater, Directed by Ivo van Hove), *The Way of the World* (Folger Shakespeare Theater, Playwright/Director: Theresa Rebeck), and *Anna in the Tropics* (25th anniversary production, Miami New Drama: Directed by the Pulitzer Prize-winning playwright Nilo Cruz). TV: Four seasons as Detective Joseph Garcia on *Raising Kanan* (STARZ), *Line of Fire* (NBC), *FBI: Most Wanted* (CBS), *Chicago PD* (NBC), *Law & Order: Organized Crime* (NBC), *The Equalizer* (CBS), *FBI* (CBS), *The Blacklist* (NBC), to name a few. Upcoming: *Power: Origins* (Starz).



Andrew Faria (Seymour) – ATC debut. OFF-BROADWAY: Irv in *Walk On The Moon*, *A Guide for the Homesick*. REGIONAL: Tony in *West Side Story* (Fireside Theatre), *Rent* (Paper Mill Playhouse), and Seymour in *Little Shop Of Horrors* (Great Lakes Theatre/Idaho Shakespeare Theatre). OPERA: *Dead Man Walking* directed by Ivo Van Hove (The Metropolitan Opera). NAMT: *Particle* and *Lewis Loves Clark* (National Alliance for Musical Theatre Festivals the last two years). EDUCATION: Bachelor of Music from Baldwin Wallace University. For Maria & My Mama. Love

CAST (IN ALPHABETICAL ORDER)

to John, David, Geoff & Felicia! Thanks always Dad. @andyfaria



Joe Gallina (Audrey II - (Puppet)) – ATC debut. MOST RECENTLY: Audrey II in *Little Shop of Horrors* (Pioneer Theatre, The Denver Center for the Performing Arts, and South Coast Repertory Theater – Orange Coast Review Award nom. for Best Featured Actor in a musical with Michael Shepperd). Directed puppetry in Disney's *Frozen* and performed a two-person Sven from The Puppet Kitchen with cohort Dahlia Ridenhaur (PCPA Pacific Conservatory Theatre). OPERA: Ogre Puppeteer, *El Gato Con Botas* (with James Ortiz) directed by Moisés Kaufman (Gotham Chamber Opera in NYC). INTERNATIONAL: Clowns Without Borders (Haiti in the wake of the 2010 earthquake, successfully spreading laughter amidst disaster in the streets of Port-Au-Prince). REGIONAL: PS-122 in NYC, Geva Theater, Connecticut Rep, Hope Summer Rep, Artist's Rep, Utah Shakes, and Pacific Conservatory Theater. EDUCATION: Graduate of PCPA's Acting Conservatory (2003) and holds an MFA in Acting from the University of Connecticut (2008). Thanks Mama and Papa for everything!



Alanna Saunders (Audrey) – ATC debut. BROADWAY: *Harry Potter and the Cursed Child* (Original Broadway Cast). REGIONAL (select): *Safety Not Guaranteed* (Brooklyn Academy of Music, *Scottland, PA* (Roundabout), *Clue* (Paper Mill Playhouse), Fiasco's *Into the Woods* (Natl. tour), Dromio of Syracuse in *Comedy of Errors* (Actor's Theater) *Hair* (Sacramento Music Circus), Narrator in *Joseph ...* (Ivoryton Playhouse), Bonnie in *Bonnie & Clyde* (Pioneer Theatre), and Alex in *One Jewish Boy* (Theatre J). COMMERCIAL: Amex, Signature Hardware, Avocado Mattress, Buchanan's, and Delta. TV/FILM: *Bull* (CBS), Tiger Lily in *Peter Pan Live! (NBC),* and *18 ½*. Thank you to Gerry for always being on her team



Tyler Symone (Ronnette) – ATC debut. REGIONAL (select): Joanne in *Rent;* Marian Paroo in *The Music Man,* Shirelle in *Beautiful: The Carole King Musical,* Hannah and others in *Come From Away,* and Marie in *Cinderella* (Rocky Mountain Rep); Uptown Soloist in *Beautiful: The Carole King Musical* (Pioneer Theatre/Geva Theater); The Moon & The Washer in *Caroline, Or Change* (Firebrand Theatre)*;* Aretha Franklin in *Beehive* (Florida Repertory Theatre); and Deloris Van Cartier in *Sister Act* (Post Playhouse). EDUCATION: BFA in Musical Theatre Performance from Columbia College Chicago. Love always to her wonderful friends, family, and fiancé Josh for their support. @TheTylerSymone | tylersymone.com



Nicholas Ward (Audrey II (Voice)) – ATC debut. BROADWAY/NYC: *Lempicka, The Music Man, The Lion King, Frozen, In Transit, On the Town, Love Life, Anastasia, Oklahoma, Wonderful Town, Brigadoon, 1776, Cabin in the Sky, Annie Get Your Gun, Zorba, Paint Your Wagon, Pipe Dream,* and *Golden Apple*. TOURS: *Show Boat* and *The Gershwin's Porgy and Bess* (European). TV/FILM: *Shmigadoon, The Gilded Age, Ricky and the Flash,* and *Frozen 2*. MOVIE SOUNDTRACKS: *Wicked 1* and *Wicked 2* "For Good." FAVORITE REGIONAL: *Jesus Christ Super Star, Big River, Little Shop of Horrors, Ragtime, Show Boat, Smokey Joe's Café,* and *Joseph and The Amazing Technicolor Dreamcoat.* Dedicating this performance to the Loves of my Life Zach and Sydney. @Nicholastheward

CAST (IN ALPHABETICAL ORDER)



Lauren Wilmore (Crystal) – ATC debut. NYC-based performer, choreographer, musician, and composer. NATIONAL: Holly understudy in first national tour of *Stereophonic*. REGIONAL: *Beautiful: The Carole King Musical* (Capital Repertory Theatre). NYC: New York Theatre Company, Forager Theatre Company, Bridge For Dance, Hamlet Isn't Dead, Theatre Now New York, and Isle of Shoals Productions. Love and gratitude to her team at Suite Talent, to her family, to Max, and especially to Mom. @laurenhiilani

THE MUSICIANS (IN ALPHABETICAL ORDER)

Manny Brito (Guitar) – ATC debut. Southwest-based freelance guitarist with years of extensive performance experience. His career spans a wide array of musical genres and theatrical productions, featuring notable collaborations with Carole Bufford, Taylor Hicks, and Crystal Stark; performed with Tucson Symphony Orchestra. Fluid across diverse styles, he performs regularly in Country, Salsa, Latin Jazz, and Pop ensembles.

Meghan Carmella (Reed 1) – ATC: *Scrooge*! (2023). Has performed as a musician with multiple musical theatre groups across Southern Arizona for more than 10 years, including most recently *Sister Act!* with Saguaro City Music Theatre and American Idol's Crystal Stark. EDUCATION: Flute Performance degree from the University of Arizona School of Music. Plays more than a half-dozen instruments.

Dylan DeRobertis (Bass) – ATC: *Blues in the Night, Scrooge!* Native of Oregon who has lived in Tucson for the last 15 years, where he has performed with a wide variety of local musicians and organizations including the Tucson Symphony Orchestra, Lonely Street Productions, Khris Dodge Entertainment, Alex Mack Music, Tucson Jazz Collective, Tucson Pops Orchestra, Arizona Onstage Productions, Tucson Latin Jazz Nonet, Broadway in Tucson (National Touring Broadway shows), Southern Arizona Performing Arts Company, and various small groups in the genres of Chamber Music, Jazz, Latin, Soul, and Rock. EDUCATION: Master's degree in double bass performance from Indiana University.

Trevor Goss (Drums) – ATC debut. Born and raised in Sandy, Utah. Works as a private instructor and professional drummer in Salt Lake City. THEATRE (drums and percussion): *The Threepenny Opera, A Funny Thing Happened On The Way To The Forum, Hello Dolly, Parade, Hairspray*, and others at Pioneer Theater Company, Sandy Amphitheater, and the Rose Wagner Black Box Theater. BANDS: Penrose, The Suga-Tones, The Dave Bowen Orchestra, Columbia Jones, The Discographers, Skylar Geer, and others. EDUCATION: Bachelor's degree in Music from BYU under the instruction of Ron Brough.

Helen Gregory (Conductor/Keyboard 1) – See bio on page 11.

Lucy Huestis (Reed 2) – ATC: Summer programs. Retired music teacher who taught at several schools in the Tucson Unified School District; classes included band, orchestra, mariachi, guitar, native flute, and piano. She plays clarinet in Southern Arizona Symphony and the Tucson Pops Orchestra, and bass clarinet in Arizona Symphonic Winds. As a pit musician, she has played reeds for Southern Arizona Light Opera Company, Arizona Opera, University of Arizona, Pima College, Arts Express, Rogue Theatre, Saguaro City, and Arizona Theatre Company.

THE MUSICIANS (IN ALPHABETICAL ORDER)

Mike Padilla (Keyboard 2) – ATC: 8 shows including Conductor for *Fiddler on the Roof, The Music Man,* and *Cabaret,* and Music Director/Instructor for Studio ATC for 3 years. Native Tucsonan and was an Instructor/Music Director at the UA School of Theatre for 4 years. Pianist/Music Director with Saguaro City Music Theatre, Invisible Theatre, Great American Playhouse as well as years as a cabaret/supper club pianist/singer in San Francisco and Japan. He also is a flutist with the Southern Arizona Symphony and owns his own Hair Salon/Barber Suite – Chroma Studio.

THE CREATIVE TEAM

Howard Ashman (Book and Lyrics) – Best known as a pivotal creative mind behind the renaissance of Disney animation and his work on *The Little Mermaid, Aladdin,* and *Beauty and The Beast* (which is dedicated to "Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul ..."), Ashman's first love was theater. He was a founder of off off Broadway's renowned WPA Theater, where he conceived, wrote, and directed *God Bless You, Mr. Rosewater,* as well as the classic musical *Little Shop of Horrors* (both music by Alan Menken). In 1986, he wrote and directed the Broadway musical *Smile* (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980s theater scene, *Smile* remains popular on High School and College campuses throughout the country. Ashman died in 1991 from complications of AIDS. howardashman.com

Alan Menken (Music) – THEATER: *God Bless You Mr Rosewater, Little Shop Of Horrors, Real Life Funnies, Atina: Evil Queen Of The Galaxy, Kicks, The Apprenticeship Of Duddy Kravitz, Beauty And The Beast, A Christmas Carol, Weird Romance, King David, Der Glöckner Von Notre Dame, The Little Mermaid, Sister Act, Leap Of Faith, Aladdin,* and *Newsies*. FILM: *Little Shop Of Horrors, The Little Mermaid, Beauty And The Beast, Newsies, Aladdin, Pocahontas, The Hunchback Of Notre Dame, Hercules, Life With Mikey, Lincoln, Home On The Range, Noel, Enchanted, Shaggy Dog, Tangled,* and *Mirror Mirror*. SONGS: *Rocky V, Home Alone 2,* and *Captain America*. AWARDS: 8 Oscars (19 nominations), 11 Grammys (including Song of the Year), 7 Golden Globes, Tony® (plus 4 nominations), Drama Desk, Outer Critics Circle, New York Drama Critics, Olivier and London's Evening Standard Award, and Drama League. HONORS: Songwriter's Hall of Fame, Doctorates from New York University and University of North Carolina School of the Arts.

Gerry McIntyre (Director/Choreographer) – ATC debut. Recently won a Drama Desk award for Outstanding Review for *Forbidden Broadway: Merrily We Stole The Song*. Directed and choreographed *Young Frankenstein* (Berkshire Theatre Group, Bay Street Theater, and Geva Theatre). Broadway World Award for Best Director, Best Choreographer, and Best Musical. Won widespread acclaim for choreographing Berkshire Theatre Group's production of *Godspell*. OFF-BROADWAY: *Hallelujah Baby*, *Anything Can Happen in the Theatre*, *Forbidden Broadway*, *Goodbye Girl*, *Lucky Stiff*, and the international hit *Spamilton*. REGIONAL: *Nina Simone: Four Women*, *Songs for a New World*, *A Chorus Line*, *White Christmas*, *Side by Side*, *Tommy*, *My Fair Lady*, Laura Comstock's *Bag Punching Dog (LA Weekly* nomination Best Choreography), *Color Purple*, *Cinderella*, *Ragtime*, *The Wiz*, *Sunset Boulevard*, *Jersey Boys*, *Priscilla*, *9 to 5*, *The Cher Show*, and *Dreamgirls*. At Pioneer Theatre Company: *Once on This Island*, *Ain't Misbehavin'*, *Puttin It Together*, *Bonnie and Clyde*, and *Beautiful: The Carole King Musical*. BROADWAY

THE CREATIVE TEAM

(as a performer): *Uptown It's Hot*, *Anything Goes*, *Once on This Island* (original Broadway cast), *Chicago*, and *Joseph and the Amazing Technicolor Dreamcoat*, for which he was one of three Americans chosen to be in the film version.

Helen Gregory (Music Director/Conductor) – ATC debut. Her work has taken her to 49 states and Canada. She has conducted Off-Broadway, on National Tours, and most recently for the Pioneer Theatre Company, Barrington Stage, and Geva. She has written music and arrangements for shows in Las Vegas, American Movie Classics, various regional theatres, several educational institutions, and has performed on concert stages, dinner theaters, and the occasional cocktail party. She grew up in Tucson and is a graduate of Sahuaro High School and the University of Arizona. This is her first show in Arizona, this century, and it's about damn time. Thanks to you, our audience(s) for supporting live theatre. Enjoy!

Bryce Cutler (Scenic Designer) – ATC debut. BROADWAY: *Grand Horizons*. OFF-BROADWAY & REGIONAL: Designs at The Public Theater, The Guthrie Theater, Seattle Rep, New York Stage and Film, Barrington Stage Company, Pioneer Theatre Company, Westport Country Playhouse, Drury Lane Theater, Pittsburgh CLO, Maltz Jupiter Theater, and Tuacahn Center for the Arts. Designed world premieres by John Patrick Shanley, Dael Orlandersmith, Matt Aucoin, and Steven Mackey. OTHER: Samsung's virtual reality television series *Interpretation of Dreams;* "Feel The Pride," an AI powered audiovisual installation with Grammy Winner St. Vincent; and live events for Muse, Microsoft, Google, Activision, The Ad Council, and more. AWARDS: USITT Rising Star Award recipient, L.B. Tobin Director Designer Finalist, and a 2025 Bibi Ferreira Nominee for Melhor Cenografia for *Mean Girls* in São Paulo, Brazil. EDUCATION: Carnegie Mellon University. brycecutler.com | @bryceccutler

Tina McCartney (Costume Designer) – ATC: *Pru Payne.* Trinidadian American costume designer based in New York City. OFF-BROADWAY: *Romy and Michelle The Musical* (Stage 42), *Joy* (The Laura Pels Theatre), *That Parenting Musical* (Theatre Row), *Empire* (New World Stages), and *Las Borinqueñas* (EST). REGIONAL: *Carmela Full of Wishes* (Alliance Theatre), *Summer Stock* (Goodspeed Opera House), *The Griswolds Broadway Vacation* (Seattle 5th Avenue Theatre), and *Bruce* (Seattle Rep). EDUCATION: Graduate of Peter Sargent Conservatory of Theatre Arts at Webster University. HONORS: Hola Award winner *Las Borinqueñas*, proud member of the selection committee for the Cody Renard Richard Scholarship Program. tinamccartney.com | @tinamccartneydesign

Tom Ontiveros (Lighting Designer) – ATC: *Dial M for Murder.* REGIONAL: Oregon Shakespeare Festival, Center Theatre Group, American Repertory Theatre, Berkeley Repertory, South Coast Repertory, Pioneer Theatre Company, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Brooklyn Academy of Music, L.A. Opera, Alliance Theatre, Perseverance Theatre, Opera Theatre of St. Louis, Utah Shakespeare Festival, Cornerstone, Native Voices, and East West Players. INTERNATIONAL: Hong Kong Cultural Centre, Hungarian National Theatre. AWARDS/NOMINATIONS: *The Exonerated* (Lucille Lortel Award), *My Barking Dog* (L.A. Drama Critics), *The House in Scarsdale* (Best Projection Design, LA Drama Critics nom.), *Shiv* (Best Projection Design, StageRaw nom.), *Lady Day at Emerson's Bar & Grill* (Ovation! nom.), and *Completeness* (Ovation! nom.). Professor of Design at the University of La Verne. Centers his work on social justice, diversity, and

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equity for underrepresented communities. cargocollective.com/tomontiveros

Aaron Hubbard (Sound Designer) – ATC debut. REGIONAL *Sting's The Last Ship, Sweeney Todd: The Demon Barber of Fleet Street, Next to Normal,* and *One Man, Two Guvnors* (Pioneer Theatre Company).

Mollie Heil (Stage Manager) *she/her* – ATC: 10+ shows, six consecutive seasons, and current Resident Artist for the 2026-2027 Season. ATC FAVORITES: *Heist, Master Class, The Legend of Georgia McBride,* and *Nina Simone: Four Women.* REGIONAL (select): *Carousel, A Bronx Tale, 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: Former 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

Savannah Gersdorf (Assistant Stage Manager) *she/her* – ATC: ASM for *Proof,* Production Assistant for *Scrooge, Bob & Jean: A Love Story, Ms. Holmes & Ms. Watson - Apt. 2B, Deceived, Ain't Misbehavin',* and *Dracula: A Comedy of Terrors.* THEATRE CREDITS: *Julius Caesar, Peter and the Starcatcher* (ASM), and *Tinkerbell* (PSM) at Texas Shakespeare Festival; *God Kinda Looks Like Tupac* (SM) at 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

Geoff Josselson Casting (Casting Director) – Geoff Josselson, CSA and Felicia Rudolf, CSA. ATC: *Little Shop of Horrors, Dracula: A Comedy of Terrors, The Roommate, Barefoot in the Park, The Music Man, Chapter Two*, and *Man of La Manch*a. 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

Pioneer Theatre Company (PTC) – Now celebrating its 65th Anniversary Season, the award-winning PTC is Utah's premiere professional theatre company and a leading arts organization of the West. Led by Artistic Director Karen Azenberg and Managing Director Adrian Budhu, PTC presents world-class productions that celebrate diversity in culture and society and serve as the connecting bridge between art and scholarship as an affiliate of the University of Utah. Notable productions include the regional premieres of *Les Misérables*, Sting's *The Last Ship*, and Frank Wildhorn's *The Count of Monte Cristo*, as well as the world premieres of *Shucked* (the first-ever Broadway tryout in Utah), *A Distinct Society* by Kareem Fahmy, *Alabama Story* by Kenneth Jones, *The Messenger* by Jeff Talbott, and *Ass* by Ellen Simon. For more information, visit PioneerTheatre.org.

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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 Gentleman 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* (Acting

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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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Kathleen and Bill Bethel by Deborah North and Betsy Bolding
Betsy Bolding by Kathleen and Bill Bethel
Dr. Martha Brumfield by Susan Marcus
Kent Conrad by Anne Warner
Mary Ann and Darryl Dobras by Ben Norton
Pat Engels by Deborah Kelly
Sandy and Don Hatfield by Jessica L. Andrews and Timothy W. Toothman
Michael and Beth Kasser by Carolee and Daniel Asia and Anne Lawrence
Michael O'Connor by Vanessa Kisicki
Gretchen Pace by Ann Roseman and Bob Huhn
Vivian Peterson by Serani Wijesinghe
Bitty Rosenberg by Katya Peterson
Wendy Saunders by Anonymous
Michael Seiden by Stephanie Garfinkle
Erica Stutman by Jonathan and Randi Brodsky
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GIFTS IN MEMORY OF

Horace Ashley by Jessica L. Andrews and Timothy W. Toothman
Lee Barker by Rachel Barker
Irv Berger by Barbara Berger
Angus E. Burke by Pamela and Dennis Winsten
June J.C. Caldwell Martin by Diana and Jay Caldwell
Nicholas Candela by Michael Candela and Dr. Marsha Brooks-Candela
Paula Christoph by Anonymous
Frank Davis by Bill Sheppard and Range Shaw
Jon Doukas by Bill Sheppard and Range Shaw
Francis and Norma Figgs by Peter Figgs Jr.
Kate Flasch by Frank Flasch
Daniel Jacob Sr. by Randel and Tamberly Jacob
Dennis Jones by Karen D. Jones
Hy Kaplan by Susan Vardon
Peggy Kellner by Martha Gish
John Kingsbury by Martha Gish
Larry Smith by Bill Sheppard and Range Shaw
Vera L. Smith by Prof. Todd Smith
Richard Stahl by Bill Sheppard and Range Shaw
Annette Stein by Andrea Michaels
Laura T. Sullivan by Deborah and Eric Haeseler, Patrick, Kris, Neal, and Nora McGinnis

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.

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.

INDIVIDUAL DONORS

LEGACY SOCIETY

Honors those friends of ATC who have established a gift through a bequest, trust arrangement, or other estate plan provision.

Anonymous
Jessica L. Andrews and Timothy W. Toothman
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Roy Van Note
Mark and Taryn Westergaard
Maggie White
Richard H.* and Linda Whitney

* deceased



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 Newsletter which has info from our archives, and important messages.
- 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.**



EVERY GIFT TELLS A STORY:

TODAY

MAKE A ONE-TIME GIFT

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

MONTHLY

BECOME A MONTHLY SUSTAINER

Join our community of monthly sustainers, powering ATC's work all year long.

FOREVER

LEAVE A LEGACY

A planned gift ensures ATC's future for countless generations of theatre lovers to come.

SCAN: **BARCODE ON THE LEFT**
CALL: **520-463-7669**
ONLINE: **ATC.ORG/GIVE**
MAIL: **PO BOX 1631, TUCSON, AZ 85702**

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ARIZONA THEATRE COMPANY

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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Contacts:
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Executive Director

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ABOUT ATC



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

ATC is led by Kasser Family Artistic Director Matt August and Executive Director Ana Rose O'Halloran. Each season, ATC employs world-class artists to produce professional theatre, reaching an audience of over 130,000 patrons through mainstage productions, student matinees, and community outreach.

MISSION

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

VISION

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

ATC supports its vital mission with these key initiatives:

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

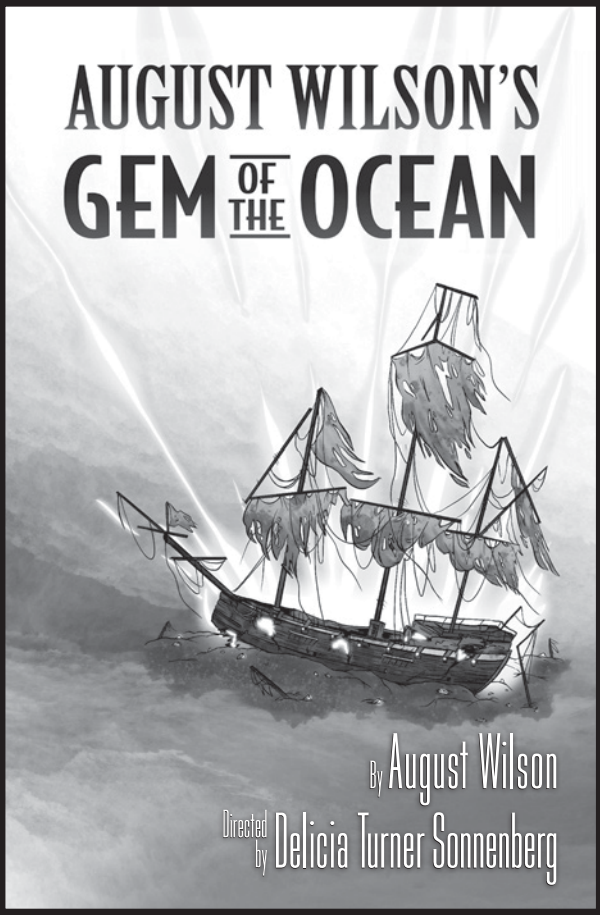
Engagement in Phoenix and Tucson ... and Beyond
ATC operates in two major cities, unlike any other LORT theatre in the country, providing a place for communities across Arizona to gather, share, and explore the art-making process, reaching beyond the metropolitan areas of Tucson and Phoenix, enriching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

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

Education and Outreach
ATC delivers inspiring experiences in a number of ways, both connected to our stages and beyond our walls, in schools, and across the state. Core education programs include Student Matinees, playguides, and post-show discussions. ATC also hosts a Teacher Preview Performance, Community Night, and Pride Night for each production, making theatre more accessible.

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.

MARCH 14 – APRIL 3



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

"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

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

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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 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. Feel free to take pictures 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

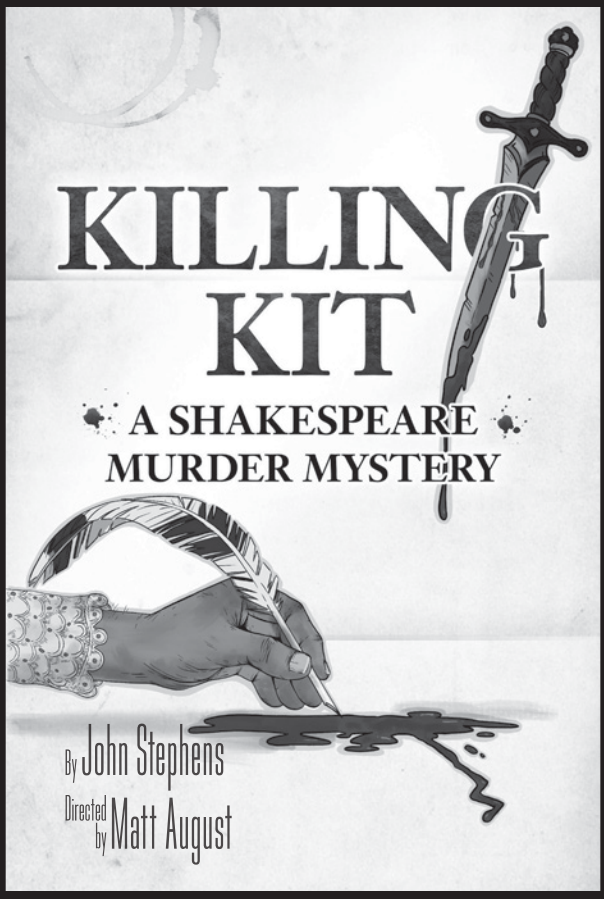
American Sign Language – Many productions have a performance available in American Sign Language (ASL). For information about the dates of our ASL performances, please contact the Box Office.

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.**

APRIL 25 – MAY 15

World Premiere!



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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