

Portland Center Stage at

THE ARMORY
PRESENTS

***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

Directed by Bill Fennelly

September 10 – October 16, 2016

Artistic Director | Chris Coleman

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Based on the film by Roger Corman
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Music Supervisor
Rick Lewis

Choreographer
Kent Zimmerman

Scenic Designer
Michael Schweikardt

Costume Designer
Kathleen Geldard

Lighting Designer
William C. Kirkham

Sound Designer
Casi Pacilio

Original Vocal
Arrangements
Robert Billig

Original Orchestrations
Robert Merkin

Fight Director
John Armour

Stage Manager
Mark Tynan*

Dance Captain
Johari Nandi Mackey*

Assistant Stage Manager
Janine Vanderhoff*

Production Assistants
**Bailey Anne Maxwell
Stephen Kriz Gardner**

New York Casting
Harriet Bass

Local Casting
Brandon Woolley

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

CAST LIST

Chiffon	Johari Nandi Mackey*
Crystal	Alexis Tidwell*
Ronnette	Ebony Blake*
Mushnik	David Meyers*
Audrey	Gina Milo*
Seymour	Nick Cearley*
Orin	Jamison Stern*
The Voice of Audrey II/Wino 1	Chaz Rose*
Audrey II Manipulation	Stephen Kriz Gardner

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

Co-produced with Cincinnati Playhouse in the Park, Blake Robison, Artistic Director, and Buzz Ward, Managing Director. 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.

Little Shop of Horrors was originally directed by Howard Ashman with musical staging by Edie Cowan. *Little Shop of Horrors* is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. MTIShows.com

Performed with one intermission.

The photo, video or audio recording of this performance by any means whatsoever is strictly prohibited.

A LETTER FROM THE ARTISTIC DIRECTOR

By Chris Coleman

What's up with the monsters and aliens? Has that ever crossed your mind? I don't know if you're watching *Stranger Things* on Netflix these days (I highly recommend it), but it takes me back, both to my youth (it's set in 1983) and to my long fascination with creatures from other worlds. *Aliens*, *Poltergeist*, *Close Encounters*: these were the seminal 'creature' movies from my early days, but images of invaders from other realms have been with us as long as we've had the capacity to be frightened.

Is it the sense that there could be another dimension where malicious forces lurk? A subtle clairvoyance on our part? An aspect of our psyche we haven't fully integrated into waking life? You decide.

What's lucky for us, is that Howard Ashman and Alan Menken were both fascinated and amused by the genre of entertainment that traffics in our fears. In Roger Corman's 1960 cult classic *The Little Shop of Horrors*, they found their source material and began imagining the piece as a musical. The songs were catchy, the tone both innocent and malevolent, with just a hint of repressed sexuality. And inside the silliness was the core of a good, old-fashioned monster story. Would the humans defeat the forces they couldn't explain? Or would the forces bring destruction upon all around them?

In a moment as complex, confusing and fraught as the one we are currently living through, what better way to launch the season, than with the hilarious, infectious story that is *Little Shop*?

CAST BIOGRAPHIES

Ebony Blake

Ronnette

Ebony, making her debut at The Armory, is a native of Dayton, Ohio, and a proud graduate of Wright State University. Some of her favorite credits include: *The Book of Mormon* (First National Tour), *Nefertiti: A Musical Romance* (starring role with Deeply Rooted Dance Theater), *Black Nativity* (The Classical Theatre of Harlem), *Aida* (National Tour, Aida u/s), *The Colored Museum* and *For Colored Girls* (dir. Stanley Wayne Mathis), *Jitney* (The Human Race Theatre Company), *Hairspray* (Music Theatre Wichita), *The Piano Lesson* (dir. Sheila Ramsey) and *Ragtime* (dir. Greg Hellems). Ebony has also had the pleasure of traveling the world while working for Disney Cruise Lines and Universal Studios Japan. She loves her family, friends and James. Isaiah 40:4. Follow Ebony on Instagram: @eb1933.

Nick Cearley

Seymour

Nick Cearley is one half of the critically acclaimed "undie"-rock comedy duo known as The Skivvies (theskivviesnyc.com), co-created with Lauren Molina. Most recently, he completed five regional premieres of the one-person play *Buyer & Cellar*. Off-Broadway: Puck in *A Midsummer Night's Dream*; *Pageant: The Musical* (Original Cast Album on Jay Records, Drama Desk nomination); and *Sex Tips for Straight Women from a Gay Man*. Broadway/First National Tour: *All Shook Up*. Regional highlights: *Twelfth Night* (dir. Scott Schwartz), *Next to Normal*, *The Great American Trailer Park Musical*, *The 25th Annual Putnam County Spelling Bee*, *Plaid Tidings* (dir. Gordon Greenberg) and *The*

Rocky Horror Show (dir. Hunter Foster); Williamstown Theatre Festival, Bay Street Theatre, Huntington Theatre Company, American Stage Theatre Company, TheatreWorks, New York Stage and Film, City Theatre, Eugene O'Neill Center, Berkshire Theatre Group, Ensemble Theatre of Cincinnati, Rubicon Theatre Company, Bucks County Playhouse. TV pilots for Fox, WE and A&E. The Armory debut! Follow Nick on Instagram/Twitter: @clearlycearley @theskivviesnyc.

David Meyers

Mushnik

David Meyers has performed extensively on stage and in TV, film and radio. He has been a company member of many regional theaters, including La Jolla Playhouse — where he worked with James LaPine and William Finn in the world premiere for the original musical adaptation of *Little Miss Sunshine*, playing Grandpa. David was also honored to be invited, by the creators of *Urinetown*, to help develop and play Jan the Elder in their original companion piece, *Yeast Nation*. At San Diego Repertory Theatre, he recently originated the role of Jack Jardin in Matthew Spangler's adaptation of the T.C. Boyle novel, *Tortilla Curtain*. David was honored to receive a 2014 Drammy Award for Best Supporting Actor in a Musical for *The Light in the Piazza* at Portland Playhouse. David makes his home in Portland, with his lovely wife, Bonita, and Baxter the Boxer.

Gina Milo

Audrey

Gina Milo is thrilled to be making her debut at The Armory. Broadway/National Tours: *Les Misérables* (Eponine), *Annie*, *Best Little Whorehouse in*

Texas. Regional: *The Producers* (Ulla, Encore Award), *A Christmas Story* (Mother), *Plaza Suite* (Muriel, Encore Award) and *Hairspray* (Penny) at Engeman Theater; *White Christmas* (Betty), *Xanadu* (Kira) and *Spamalot* (Lady of the Lake, JEFF nomination) at Drury Lane Theatre; *Annie* (Lily St. Regis) at Pioneer Theatre Company; *Enter Laughing* (Miss B) at Bay Street Theater and Mark Taper Forum; *Civil War* (Sarah) at Flat Rock Playhouse; *Marvelous Wonderettes* (Suzy), *Das Barbecu* (Brunhilde) and *Lucky Stiff* (Annabelle) at Mason Street Warehouse; *Little Shop of Horrors* (Audrey) at Casa Mañana and NC Theatre. Special thanks to Carol, my incredible mom-in-law, for being willing to travel 3,000 miles to make this possible, my wonderful husband, Ken, who supports my dreams no matter what, and my beautiful daughter, Olivia, for being the best 2-year-old I could ever ask for.

Johari Nandi Mackey
Chiffon/Dance Captain

Johari Nandi Mackey is delighted to be making her debut at The Armory. A recent Carnegie Mellon graduate, originally from the south side of Chicago, Johari has always been outgoing and theatrical. She started her musical theater career at Thornwood High School with a production of *Little Shop of Horrors*, so this show holds a dear place in her heart. She is very excited to relive those moments with a new team for the amazing Portland Center Stage at The Armory. Her recent credits include *Les Misérables* at The Muny and *Gertrude Stein Saints* at Abrons Arts Center. Johari wants to thank her mother, Veronica Jackson, and father, Reginald Mackey, as well as her entire family for their constant support and love.

Chaz Rose

The Voice of Audrey II/Wino

Chaz Rose is thrilled to be making his debut at The Armory. Off-Broadway: *Black Angels Over Tuskegee* and *She Like Girls* (GLAAD Award winner). Film: *Writer's Block* starring Bryan Cranston. Regional/Touring: *Ragtime* (Coalhouse Walker Jr.), *Full Monty* (Horse), *Court-Martial at Ft. Devens* (Philadelphia Fringe Festival), *Prom* (New Paradise Laboratories), *Our Town* (Arden Theatre). He is a graduate of The University of the Arts in Philadelphia and a proud member of Actors' Equity. He has directed and produced over 20 children's shows, as well as toured and performed for over 100,000 young audiences throughout the United States for various theater companies. He is thankful for the opportunity to work with such a talented cast and crew, as well as the never-ending support he receives from his loving fiancé, family and friends.

Jamison Stern

Orin

The Armory debut. Broadway/National Tours: *By Jeeves* (Bingo Little), *How the Grinch Stole Christmas* (Palm Springs Who), *Little Shop of Horrors* (Seymour/Orin), Disney's *Beauty and the Beast* (Lumiere). Regional: Baker in *Into the Woods* (NC Theatre); Zaza in *La Cage Aux Folles* (Goodspeed Musicals); Arnold in *Torch Song Trilogy* (The Human Race Theatre Company); Frederic in *Young Frankenstein* (Fulton Theatre); *Fully Committed* (Alley Theatre and La Mirada Theatre); *The Compleat Wrks of Wllm Shkspr (abridged)* (Cincinnati Playhouse in the Park); *Sweet Charity* (Lyric Theatre of Oklahoma), *[title of show]* (Theatreworks); *Chapter Two* and *The 25th Annual Putnam County Spelling Bee* (Theatre Aspen); *She Loves Me* (Rubicon Theatre Company); *Black Comedy, The*

Invention of Love, As Bees in Honey Drown, Flea In Her Ear, A Comedy of Errors (Alley Theatre). Film/TV: Mr. Tweed in *Annabelle Hooper and the Ghosts of Nantucket, My Bakery in Brooklyn, Day Zero, The Finger Lakes, Law & Order, The Entrepreneurs*. Follow Jamison on Instagram/Twitter: @jamisonstern.

Alexis Tidwell

Crystal

Alexis Tidwell holds a master's degree in choral music education from the University of Tennessee. She is originally from Memphis, TN, but currently resides in New York, NY. Some of her favorite credits are *The Wiz*, in which she starred as Dorothy; *Ain't Misbehavin'*, in which she performed the Charlene track; and a host of shows for the Norwegian Cruise Line (Norwegian Dawn), where she was a production cast principal. Further accomplishments include singing in Carnegie Hall with the UT Choral Department; performing her original solo cabaret at Feinstein's/54 Below; singing backup for Michael Bubl ; and performing for Dr. Ben Carson and Hill Harper. Alexis wants to thank God for the opportunity to make her debut at The Armory, her fianc  and family for their continued support, and the wonderful guidance of Rochelle Shulman and RKS Management, LTD. alexistidwell.com

BAND BIOGRAPHIES

Will Amend

Bass

Will is very excited to be back at The Armory for *Little Shop of Horrors*, where he was previously in the pit for *Ain't Misbehavin'*,

Cabaret, *West Side Story* and *The Fantasticks*. Other Portland credits include *Les Misérables* at Broadway Rose Theatre Company, *Mars on Life* at Artists Repertory Theatre and *The Full Monty* at Pixie Dust. He has toured the United States and Britain as a member of eight different bands from the Portland area and beyond. He teaches upright and electric bass, and cello.

Jeffrey Childs

Conductor/Piano

Originally from Chico, CA, Jeffrey has been the staff accompanist at CSU, Chico, as well as the cofounder of Theater, ETC, a musical theater program for children. He has helped to develop shows with the Broadway Junior program at Music Theatre International in New York. He served as assistant music director for *Dreamgirls*, *Fiddler on the Roof* and *Sweeney Todd* at The Armory. Some favorite shows he's music directed in Portland are *The 25th Annual Putnam County Spelling Bee*, *A Taffeta Christmas*, *Oklahoma!* and *The World Goes Round* (PAMTA, Drammy) at Broadway Rose Theatre Company. Other credits include: *A Year with Frog and Toad* and *James and the Giant Peach* at Oregon Children's Theatre, and *Violet* at Staged!. Jeffrey teaches classes and camps at Oregon Children's Theatre and Spotlight Musical Theatre Academy.

Tim Ribner

Keyboards

Tim Ribner played keyboard for the 2014 production of *Dreamgirls* at The Armory. He has taught and performed with PHAME Academy and Northwest Children's Theater in Portland. He has also been involved with musical productions at Westminster Choir College, Princeton University, Columbia University and Harlem

School for the Arts. He obtained a B.F.A. in Jazz Performance from New School University and enjoys being surrounded by plants.

Eric Toner

Guitar

Having thirty years with his hands at the acoustic, electric and classical guitars, Eric plays a broad cross section of music genres. In his early twenties, he toured nationally for two years in several groups, recording three albums. Also a singer and sound engineer, he spends his time writing, arranging, recording, sound designing, mixing and producing, but his big passion is live performance. These days you will usually find him performing in musical theater orchestras in the greater Portland region. Favorite shows include *Dreamgirls*, *Fiddler on the Roof*, *Next to Normal*, *Hairspray*, *Annie*, *The Kiss* and *The Devil vs Matthew McConaughey*.

Mitch Wilson

Drums

Though born and raised in Portland, Mitch Wilson has had the opportunity to perform across the country and around the world. He traveled to Taiwan to perform in their tremendous New Year celebration, *Festival of Lights*. In 2010, Mitch received a B.F.A. from The New School for Jazz and Contemporary Music in New York. While there, he toured with rock band *The Pretty Reckless*, featuring Taylor Momsen. He also gained a unique insight into the contemporary music industry by working at the prestigious Virgin Records/EMI. Past musicals include: *The Armory (One Night with Janis Joplin)*; Northwest Children's Theater (*Grease*, *Annie*); Artists Repertory Theatre (*Footloose*); and Broadway Rose Theatre Company (*Joseph and the Amazing Technicolor Dreamcoat*).

FEATURE | OH, HORROR! OH, HORTICULTURE!

By PCS Literary Manager Benjamin Fainstein

“A tidal wave of terror!” shouted the poster for *Attack of the Crab People*. “Crawling horror rising from the depths of hell!” screamed *Attack of the Giant Leeches*. “No girl is safe!” warned *Night of the Blood Beast*. By the time legendary pulp cinema director Roger Corman released *The Little Shop of Horrors* in 1960, moviegoers had become familiar with such spine-tingling slogans and over-the-top titles. The popularity of the drive-in movie theater peaked in the late ‘50s, and along with it came a rash of films that blended horror, science fiction, and camp sensibilities. Hordes of cinephiles flocked to the parking lot movie palaces, which became stomping grounds for the low-budget “B Movies” that were losing their billing at indoor theaters as double feature programming was phased out. These films tended to chronicle an attempt by an ominous species to extinguish humanity and have been belittled for their hyperbolic acting, outlandish plotlines and cheaply-constructed monsters. But they have also been favorably considered for their frank dramatization of the cultural dread that permeated mid-20th century America.

The heart of these films is their exuberant investigation of human fear. Critics have noted the thematic resonance between parasitic creatures like giant leeches and body-snatching seed pods with the social hysteria surrounding communism, McCarthyism, fascist totalitarian rule, xenophobia, and post-war nuclear annihilation. Many of the films, moreover, hearken back to Mary Shelley’s *Frankenstein*, one of sci-fi’s pioneering ancestors, by exploiting the

trope of the “mad scientist” whose moral compass spins out of control in his pursuit of progress.

Corman’s *Little Shop*, written by master of the bizarre Charles B. Griffith, winks at the hallmarks of these films and adds a dark sense of humor to the mix. By incorporating wicked social satire and classic slapstick comedic routines, this seemingly silly story — a dim-witted botanist decides to commit murder to feed his man-eating plant — becomes a nightmarish parable centered on the struggle for upward socioeconomic mobility and the psychic fallout of loneliness.

When Howard Ashman and Alan Menken adapted *Little Shop* into a stage musical in 1982, they remained faithful to their source but pushed the film’s gestures to the extreme. In songs like “Skid Row” and “Somewhere That’s Green,” the financial desperation and existential stasis trapping Seymour and Audrey is brought to the fore. The addition of ‘60s girl group singers Crystal, Ronnette and Chiffon pulls the audience directly into the play. The three women function as Greek Chorus-like narrators, and their musical style brings the show’s contrasting tones of gruesome horror and comic vitality into sharp focus, subtly mirroring the racially divided decade in which the play is set. The musical’s most striking departure from Corman’s film is the alteration to the ending, which has sparked controversy since its premiere and was ultimately rewritten for the star-studded 1986 film adaptation.

Beneath the vintage charm and toothsome throwbacks to a bygone era, *Little Shop of Horrors* conjures an atmosphere of unease. The

creators train their visionary eye on humankind's insatiable appetite for power and control, while skewering our willingness to rationalize our wrongdoings and eschew responsibility for our actions. Ashman and Menken — and Corman and Griffith before them — may have been sending up a culture of trepidation now sixty years old, but their razor-jawed observations on social anxiety snap just as tightly today.

CREATIVE TEAM BIOGRAPHIES

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. Ashman was a founder of off-off Broadway's renowned WPA Theatre, where he conceived, wrote and directed *God Bless You, Mr. Rosewater*, as well as the classic musical *Little Shop of Horrors* (both with 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. Howard Ashman died in 1991 from complications of AIDS. howardashman.com

Alan Menken

Music

Alan Menken's music and lyrics have become an integral part of the fabric of our lives since his first works were produced nearly 40

years ago. His stage musicals include *Little Shop of Horrors*, *God Bless You Mr. Rosewater*, *Atina: Evil Queen of the Galaxy*, *Real Life Funnies*, *Kicks*, *The Dream on Royal Street*, *Beauty and the Beast*, *A Christmas Carol*, *Weird Romance*, *King David*, *The Little Mermaid*, *Sister Act*, *Leap of Faith*, *Newsies*, *Aladdin*, *The Hunchback of Notre Dame* and *The Apprenticeship of Duddy Kravitz*. Song and score credits for film musicals include *The Little Mermaid*, *Beauty and the Beast*, *Newsies*, *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *The Shaggy Dog*, *Home on the Range*, *Enchanted*, *Tangled* and *Mirror Mirror*. Song credits for film include *Rocky V*/"The Measure of a Man"; *Home Alone 2: Lost in New York*/"My Christmas Tree"; *Life With Mikey*/"Cold Enough to Snow"; *Noel*/"Winter Light"; and *Captain America: First Avenger*/"Star Spangled Man." Songs for television include *Sesame Street*, the ABC miniseries *Lincoln*, a musical episode of *The Neighbors* and the ABC series *Galavant*. His chart topping songs have included "Beauty and the Beast," "A Whole New World," "Colors of the Wind" and "Go the Distance." He recently won Tony and Drama Desk awards for *Newsies*. He has won more Academy Awards than any other living individual (including four for Best Score and four for Best Song); 11 Grammy Awards (including Song of the Year for "A Whole New World"); seven Golden Globes; the London's Evening Standard Award; an Olivier Award; and an Outer Critics Circle Award. Other notable achievements include induction into the Songwriters Hall of Fame and Billboard's Number One Single ("A Whole New World") and Number One Album (*Pocahontas*). In 2001, he was named a Disney Legend. He has doctorates in Fine Arts from New York University and North Carolina School of the Arts. In 2010, he received a star on the Hollywood Walk of Fame. Alan's upcoming works include a stage production of *A Bronx Tale*, a New York City Center's Encores!

production of *God Bless You Mr. Rosewater*, a live-action film adaptation of *Beauty and the Beast*, the Sony animated movie *Sausage Party*, and a film musical project for Universal Pictures.

Bill Fennelly

Director

Bill Fennelly is thrilled to return to Portland Center Stage at The Armory where he directed *Gypsy* and *Black Pearl Sings!*. Recent projects include *The Underpants* at Guild Hall in East Hampton, *Hairspray* and *A Midsummer Night's Dream* at Syracuse Stage (S.A.L.T. Awards for Director of the Year and Production of the Year for both productions), *Herringbone* (Barrymore Award nomination, Best Director of a Musical), and the world premiere of *Fly By Night* at Dallas Theatre Center and TheatreWorks in Palo Alto (Dallas Column Award for Best Director of a Musical; Bay Area Critics Award nomination for Outstanding Director of a Musical). Bill's work has been seen on Broadway, Off-Broadway and regionally, including: original assistant director for *Jersey Boys*; resident director for *The Lion King*; staff director at New York City Opera; Phil Killian Directing Fellow at Oregon Shakespeare Festival; associate producing artistic director of The Acting Company; and assistant artistic director for Cirque du Soleil. Bill earned his M.F.A. in Directing from U.C.S.D. and is an associate professor of theatre at Drexel University.

Rick Lewis

Music Supervisor

Portland Center Stage at The Armory: Drammy Awards for *Ain't Misbehavin'*, *Sweeney Todd*, *Ragtime*, *Guys and Dolls* and *West Side Story*; *Our Town*, *Dreamgirls*, *The Last Five Years*, *Twist Your Dickens*, *Fiddler on the Roof*, *Somewhere in Time*, *Black Pearl Sings!*, *Oklahoma!*, *The Huntsmen* (JAW), *The Imaginary Invalid*,

Sunset Boulevard, The 25th Annual Putnam County Spelling Bee, Grey Gardens, A Christmas Carol (Composer), Cabaret, The Fantasticks and Bat Boy. He is the creator of the hit Off-Broadway musicals *The Taffetas* and *The Cardigans* (New York City Bistro Award for Outstanding Musical Review); musical supervisor for the West Coast regional premiere of *Next to Normal* (Artists Repertory Theatre); and assistant conductor/vocal director for the pre-Broadway workshop of Cy Coleman's *The Life*. Rick has written for Disney Live Family Entertainment, American Hawaii Cruises and American Classic Voyages, and developed *The Cinnamon Bear Cruise*. Rick is a private vocal coach, concentrating on musical theater audition and performance technique. rlewismusic.com

Kent Zimmerman

Choreographer

Kent returns to The Armory where choreography credits include *Ain't Misbehavin'*, *Dreamgirls* and *Fiddler on the Roof*. Associate choreographer credits include *Ragtime* (The Armory); and *It's a Bird... It's a Plane... It's Superman!*, *Cabaret* and *Joseph and the Amazing Technicolor Dreamcoat* (Dallas Theater Center). Directing credits include *Sister Act*, *Young Frankenstein* and *La Cage aux Folles*. Theater credits include *Annie Get Your Gun*, *Thou Shalt Not* (Broadway); *Show Boat* (London); *The Producers*, *Guys and Dolls*, *Footloose*, *Show Boat* (National Tour); *Spamalot*, *Nice Work If You Can Get It* (Ogunquit Playhouse); *It's a Bird... It's a Plane... It's Superman!*, *Cabaret*, *Joseph and the Amazing Technicolor Dreamcoat* (Dallas Theater Center); *Ragtime*, *Guys and Dolls*, *West Side Story*, *A Christmas Carol* (The Armory); *Randy Newman's Faust* (The Goodman); *A Chorus Line*, *42nd Street* (Casa Mañana); *Smokey Joe's Cafe* (Arts Center of Carolina); and *White Christmas*

(TUTS). Film/TV: *The Shawshank Redemption*, *The Producers* and *My Favorite Broadway: The Love Songs*. Psalms 91:11.

Michael Schweikardt

Scenic Designer

The Armory debut. Selected Off-Broadway productions include: *The Bus* and the American premiere of Frank McGuinness' *Gates Of Gold* (59E59 Theaters); *Bloodsong of Love* (Ars Nova); *The Black Suits* (The Public Theater); and *Things to Ruin* (Second Stage, The Zipper Factory). Regional Credits include productions at Ford's Theatre, The Old Globe, Cleveland Playhouse, Cincinnati Playhouse in the Park, Asolo Repertory Theatre, Maltz Jupiter Theatre, The Repertory Theatre of St. Louis, Sarasota Opera, The Muny, Papermill Playhouse, and multiple productions for Goodspeed Musicals, including *Fiddler on the Roof*, *The Most Happy Fella*, *Carousel*, *Showboat*, *Annie Get Your Gun*, *1776*, *Big River* and *Camelot*. Tours: James Taylor's *One Man Band*, *Ella the Musical* and *Motherhood the Musical*. Other productions include *Oklahoma!*, starring Kelli O'Hara and Will Chase, for the Oklahoma state centennial. Michael recently designed productions of *Marie Antoinette* and *Phantom* for EMK International in Seoul, South Korea. msportfolio.com

Kathleen Geldard

Costume Designer

Recent regional credits: Actors Theatre of Louisville's *Peter and the Starcatcher*; Humana Festival (2015 and 2016); Cincinnati Playhouse in the Park's *Mad River Rising*; Round House Theatre's *Ironbound*; Huntington Theatre Company's *Raisin in the Sun*, *Invisible Man* and *Ruined*. Other regional credits at Signature Theatre, Woolly Mammoth Theatre Company, La Jolla Playhouse, Berkeley Repertory Theatre, Center Stage, Arena Stage, Kennedy

Center for the Performing Arts, Studio Theatre, Imagination Stage, Flashpoint Theatre Company, Folger Theatre, Martha's Vineyard Playhouse, Studio Arena Theater, Children's Theatre of Charlotte and Liz Lerman Dance Exchange. Awards: 2012 Bay Area Critics Circle nomination for *Ruined* at Berkeley Repertory Theatre; 2012 IRNE Award nomination for *Ruined* at Huntington Theatre Company; 2009 Helen Hayes nomination for *The Neverending Story* at Imagination Stage.

William C. Kirkham

Lighting Designer

William C. Kirkham is a recent transplant to Portland from Chicago and is thrilled to be working at The Armory on this production, as well as the upcoming productions of *The Oregon Trail* and *Constellations*. Regional credits include American Music Theatre Project, Arizona Broadway Theatre, ArtsWest Playhouse, Chicago Children's Theatre, Chicago Shakespeare Theater, Childsplay, Contemporary American Theater Festival, The House Theatre of Chicago, The Hypocrites Theater Chicago, Lookingglass Theatre Company, Phoenix Theatre, Steppenwolf Theatre Company and Utah Shakespeare Festival. Upcoming projects include productions with Alliance Theatre, Arena Stage and South Coast Repertory. William earned his M.F.A. in Stage Design at Northwestern University and is a proud member of USA Local 829.

wckirkham.com

Casi Pacilio

Sound Designer

Casi's home base is The Armory, where her recent credits include *A Streetcar Named Desire*, *Great Expectations*, *Ain't Misbehavin'*, *Three Days of Rain*, *Cyrano*, *The People's Republic of Portland*, *Threesome* and *Dreamgirls* (PAMTA Award); *Other*

Desert Cities, Vanya and Sonia and Masha and Spike, A Small Fire and *Chinglish* with composer Jana Crenshaw; and ten seasons of JAW. National shows: Holcombe Waller's *Surfacing* and *Wayfinders*; *Left Hand of Darkness, My Mind is Like an Open Meadow* (Drammy Award, 2011), *Something's Got Ahold Of My Heart* and *PEP TALK* for Hand2Mouth Theatre. Other credits include Squonk Opera's *Bigsmorgasbord-WunderWerk* (Broadway, PS122, national and international tours); *I Am My Own Wife, I Think I Like Girls* (La Jolla Playhouse); *Playland, 10 Fingers* and *Lips Together, Teeth Apart* (City Theatre, PA). Film credits include *Creation of Destiny, Out of Our Time* and *A Powerful Thang*. Imagineer/maker of the Eat Me Machine, a dessert vending machine.

John Armour

Fight Director

John is an actor and fight director who has been choreographing violence for more than 25 years. He is based in Portland, where he choreographs for many local theater companies and teaches throughout the region at colleges, high schools and middle schools. John's work has been seen regularly on stage at The Armory, Portland Opera, Artists Repertory Theatre, Oregon Children's Theatre, Miracle Theatre and many others. John's work has twice been recognized within the Portland theater community for Best Fight Design.

Mark Tynan

Stage Manager

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery and props, then you can imagine what Mark's job

is like. Special thanks to the phenomenal production assistants, Stephen Kriz Gardner, Will Bailey, Kristina Mast, Bailey Anne Maxwell and Kristen Mun, who help keep the vision attainable. Prior to The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent* and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre (Houston, TX), La Jolla Playhouse (La Jolla, CA) and Casa Mañana Theatre (Fort Worth, TX).

Janine Vanderhoff

Assistant Stage Manager

Janine is glad to be back for her second season at The Armory. Previous credits at The Armory include: JAW 2016 (stage manager), *Great Expectations* (stage manager), *Ain't Misbehavin'* (assistant stage manager) and *Our Town* (stage manager). Other Portland credits include Portland Opera's *Sweeney Todd* (followspot caller); the world premiere of DC Copeland's *Play* (stage manager/production manager); and *How to End Poverty in 90 Minutes* and *The Other Place* at Portland Playhouse (stage manager). Touring stage management credits include: *The Graduate* (starring Morgan Fairchild), *Cats*, *The Vagina Monologues*, *Jekyll & Hyde* and *Show Boat*. While in New York, Janine had the opportunity to work on *The Lion King* on Broadway, as well as with many Off-Broadway and regional companies. Production management credits include: *The Daily Show with Jon Stewart* for "Democalypse 2012 Republican National Convention" (Tampa, FL); Straz Center (Tampa, FL); and The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Stephen Kriz Gardner

Audrey II Manipulation/Production Assistant

As a local production assistant/stage manager, Stephen has been seen (and many times not seen) on stage handing off props or moving scenic pieces, sometimes even in costume, but this will be Stephen's first production where he takes part in bringing a significant character in a play to life. He could not be more excited to take on this role during his fourth season at The Armory. So, in the words of his stage manager, "let's see what happens."

Bailey Anne Maxwell

Production Assistant

Bailey Anne Maxwell is thrilled to be returning to The Armory for another season, after acting as production assistant for *Stupid F**king Bird*, *Sex with Strangers*, *Other Desert Cities*, *Twist Your Dickens* (2014 and 2015) and *Dreamgirls*. Bailey also worked as a deck crew member on *Great Expectations* at The Armory last season. In the past, Bailey has worked as a production assistant with Artists Repertory Theatre on *The Motherf**ker with the Hat*, *Foxfinder*, *Ten Chimneys*, *The Lost Boy* and *Seven Guitars*. Bailey has recently enjoyed being the stage manager for *Up the Fall* with PHAME Academy and *The Wizard of Oz* with Broadway Rose Theatre Company. She has also worked with Profile Theatre as a stage management apprentice on *Buried Child*, *Eyes for Consuela* and *In the Next Room*. Bailey is a proud Linfield College graduate and a member of the EMC program.

Cincinnati Playhouse in the Park

Co-Producer

Founded in 1960 and a recipient of two Tony Awards — the 2004 Regional Theatre Tony Award and the 2007 Tony Award for Best

Revival of a Musical for *Company* — Cincinnati Playhouse in the Park is known for its artistic excellence, commitment to new works, creative educational programming, and as an artistic home for some of America's best actors, directors and designers. For the past 20 years, the Playhouse has produced at least one world premiere production each season, several of which have gone on to subsequent productions or publications. Artistic Director Blake Robison and Managing Director Buzz Ward oversee a full-time staff of 75. Together with a board of 54 trustees and nearly 1,000 volunteers, they remain committed to a tradition of excellence that carries the Playhouse well into its sixth decade. The Playhouse offers productions 10 months each year, attracting nearly 190,000 people annually to its two theaters and education and outreach programs.

Music Theatre International

Music Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting theaters from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theater as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theaters in the United States and over 60 countries worldwide. MTI is particularly dedicated to educational theater and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school aged performers, while MTI's School

Editions are musicals annotated for performance by high school students.

Chris Coleman

Artistic Director

Chris joined Portland Center Stage at The Armory as artistic director in May, 2000. Before coming to Portland, Chris was the artistic director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. Chris returned to Atlanta in 2015 to direct the world premiere of *Edward Foote* at Alliance Theatre (Suzi Bass Award for Best Direction, Best Production and Best World Premiere). Other recent directing credits include the Off-Broadway debut of *Threesome* at 59E59 Theaters; a production that had its world premiere at The Armory and was also presented at ACT Theatre in Seattle. Favorite directing assignments for Portland Center Stage at The Armory include *A Streetcar Named Desire*, *Ain't Misbehavin'*, *Three Days of Rain*, *Threesome*, *Dreamgirls*, *Othello*, *Fiddler on the Roof*, *Clybourne Park*, *Sweeney Todd*, *Shakespeare's Amazing Cymbeline* (which he also adapted), *Anna Karenina*, *Oklahoma!*, *Snow Falling on Cedars*, *Ragtime*, *Crazy Enough*, *Beard of Avon*, *Cabaret*, *King Lear*, *Cat on a Hot Tin Roof*, *Man and Superman*, *Outrage*, *Flesh and Blood* and *The Devils*. Chris has directed at theaters across the country, including Actor's Theater of Louisville, Oregon Shakespeare Festival, ACT Theatre (Seattle), The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop and Center Stage (Baltimore). A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president for the Cultural Advocacy Coalition. Chris and his husband, Rodney Hicks – who is appearing in the new musical

Come From Away, which opens on Broadway in March – are the proud parents of an 18-lb Jack Russell/Lab mix, and a 110-lb English Blockhead Yellow Lab.

Portland Center Stage at The Armory

Portland Center Stage at The Armory is the largest theater company in Portland and among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994 and has been under the leadership of Artistic Director Chris Coleman since 2000. An estimated 150,000 people visit The Armory annually to enjoy a mix of classical, contemporary and world premiere productions, along with a variety of high quality education and community programs. Eleven productions are offered each season, in addition to roughly 400 community events — created in partnership with 170+ local organizations and individuals — to serve the diverse populations in the city. As part of its dedication to new play development, the company has produced 20 world premieres and presents an annual new works festival, JAW: A Playwrights Festival. The Northwest Stories series was recently launched to develop and produce works about, or by artists from, the Northwest region. Home to two theaters, The Armory was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED Platinum rating.

SPONSOR STATEMENTS

The Mark and Ann Edlen Family

While our sponsorship of *Little Shop of Horrors* has something to do with a certain nostalgia for the '60s and an appreciation of the original film produced by David Geffen, it actually has more to do with our dedication to the brave and bold mission of Portland Center Stage at The Armory to bring stories to life in unexpected ways. Our support is also deeply tied to the vision and dedication of Bob and Diana Gerding, whose leadership helped ensure that this mission would happen within an amazing, historic and beautiful building — creating community, challenging our minds and opening our hearts.

GBD Architects

When we were given the opportunity to design The Armory, we knew the project had to be more than special. Good theater can affect an audience deeply, so the architecture had to support that mission. Creating a magical place for people from all walks of life to experience the arts was a gift for us, and a gift to the city for generations to come.

Christine and Dave Vernier

Most of the time, a sponsor of a play has some profound comment to make about the production. This time, all we can say is: "It sure is fun!" *Little Shop of Horrors* started as a low-budget dark comedy filmed in 1960. The musical version premiered in 1982. Locally, it had two runs at the long gone, but not forgotten, Portland Civic Theater in 1986 and 1990. When we went to the PCT production, local television star and future *Oregonian* columnist, Margie Boule, was a great Audrey. The son of one of The Armory's great

supporters and our friend, Julie Vigeland, was also in the cast. *Little Shop of Horrors* helped give us, Julie, and her son the theater bug. Every year we invite our employees to a production at The Armory. This year we chose *Little Shop of Horrors* because we know they will love it. We are sure you will too!

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.

