

Theatre  
Works  
SILICON VALLEY



LITTLE SHOP  
OF HORRORS

# IN THIS ISSUE

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- 3 ..... Affiliations
- 4 ..... About TheatreWorks Silicon Valley
- 5 ..... Land Acknowledgment
- 6 ..... Community Agreement
- 8 ..... Accessibility Programs
- 11 ..... In Conversation
- 12 ..... Director's Welcome
- 14 ..... Character Study
  - 14 ... Crystal, Chiffon, Ronnette
  - 15 ... Musnik
  - 16 ... Audrey II
  - 17 ... Orin
  - 18 ... Seymour
  - 19 ... Audrey
- 20 ..... *Little Shop's* Chinatown Setting
- 28 ..... TheatreWorks presents  
*Little Shop of Horrors*
- 29 ..... Cast
- 33 ..... Time / Place
- 34 ..... Orchestra
- 35 ..... Musical Numbers
- 36 ..... Who's Who
- 46 ..... Photographer Spotlight
- 47 ..... Board Information
- 48 ..... FutureWorks
- 49 ..... Contributors
- 52 ..... Endowment Fund
- 53 ..... Corporate Sponsors
- 54 ..... Matching Gift
- 55 ..... Up Next
- 56 ..... TheatreWorks Staff
- 58 ..... Additional *Little Shop* Staff
- 59 ..... General Information
- Back Cover ..... Season 52

## Affiliations

TheatreWorks Silicon Valley is a member of the League of Resident Theatres (LORT) and operates under agreement between LORT and Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States. TheatreWorks is a constituent member of Theatre Communications Group, Inc., the national organization for the nonprofit professional theatre. TheatreWorks is a member of the National Alliance for Musical Theatre, a national service organization for musical theatre. In addition, TheatreWorks is a member of Theatre Bay Area, the Palo Alto Chamber of Commerce, and the Mountain View Chamber of Commerce. TheatreWorks' 52nd Season is presented in cooperation with the City of Mountain View and the City of Palo Alto, Community Services Department, Division of Arts and Sciences.



UNITED  
SCENIC  
ARTISTS



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



TheatreWorks Silicon Valley is a proud home company of the Mountain View Center for the Performing Arts.

**Season Media Sponsor**  
**San Francisco Chronicle**

**The official wine of TheatreWorks**  
**J. LOHR**  
VINEYARDS & WINES

# LITTLE SHOP OF HORRORS

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THEATREWORKS MAGAZINE

DECEMBER 2022 ISSUE

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# TheatreWorks

SILICON VALLEY

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## ABOUT

Founded in 1970 by Robert Kelley (Artistic Director Emertius), TheatreWorks has grown from a truly original Silicon Valley start-up to become the peninsula's leading professional nonprofit theatre company. In 2019, TheatreWorks was honored to receive the Regional Theatre Tony Award.

Now under the leadership of Artistic Director Tim Bond and Executive Director Debbie Chinn, TheatreWorks presents a wide variety of contemporary plays and musicals, as well as revitalizing great works of the past. We are champions of new work, offering artists support and a creative home as they develop exciting new stories for the American theatre. Offstage, arts education programs in our schools and arts engagement programs in our neighborhoods uplift our audiences and strengthen community bonds.

Whether onstage or off, in everything that we do, TheatreWorks seeks to celebrate the human spirit and the wonderful diversity of our Silicon Valley community.

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**FOR INFO VISIT [THEATREWORKS.ORG](https://theatreworks.org)**

# LAND ACKNOWLEDGMENT



TheatreWorks' offices and theatre facilities sit on the traditional territory and unceded homeland of the Ramaytush Ohlone peoples who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory.

As uninvited guests, we recognize that we benefit from living and working on their traditional homeland. Indeed the nation-state itself was founded upon and continues to enact exclusions and erasures of Indigenous Peoples.

This acknowledgement demonstrates a commitment to beginning a process of working to dismantle ongoing legacies of settler colonialism, and to recognize the hundreds of Indigenous Nations who continue to resist, live, and uphold their sacred relations across their lands.

We wish to pay our respects by acknowledging the Ancestors, Elders, and Relatives of the Ramaytush community and by affirming their sovereign rights as First Peoples.



[www.firstnations.org/california-tribal-fund](http://www.firstnations.org/california-tribal-fund)

# TheatreWorks Community Agreement

TheatreWorks is an inclusive organization that welcomes the mosaic of global cultures, perspectives, and people that embody the Bay Area and beyond. This welcome is reflected on our stages in the stories we tell, the artists we engage with, our staff, our board of trustees, our volunteers, and our audiences.

**As part of the TheatreWorks community:**

## **WE ARE ENGAGED**

- **Laugh out loud, gasp, weep—whatever the art moves you to do!** As audience members, you contribute to the energy in the room. Don't be afraid to react! Your participation is part of the magic of live theatre, and makes every performance unique.
- **The themes and ideas brought to life onstage don't vanish when you exit the theatre.** We hope these stories will move you to carry these conversations out into the world, whether it's by attending our post show events, engaging on social media, or taking action in your community in response to what you saw.

## **WE ARE INCLUSIVE**

- Sometimes, the characters we meet feel like old friends, their stories aligned with our own life experiences. Other times, the story unfolding onstage may seem worlds away from anything that is

*continued >>*

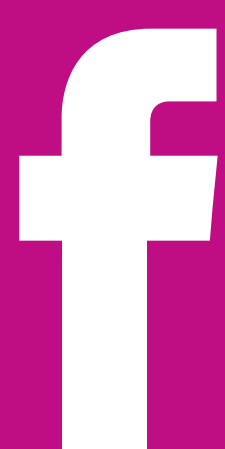
familiar. **We recognize the value in both experiences—in seeing our own lives represented onstage, and in exploring new perspectives.**

- **There is no right or wrong way to engage.** Keep in mind that how each of us respond to the work onstage is impacted by our lived experiences. The person next to you may react differently, and that's okay.

## **WE ARE RESPECTFUL**

- **Treat everyone you encounter the way you want to be treated**—everyone from patron services representatives and volunteer ushers to your fellow audience members and the artists themselves.
- **Please be mindful of our policies.** Turn off your cell phone before the play begins, do not photograph or record any part of the production, and follow current health and safety protocols.

**KEEP UP ON THE LATEST  
THEATREWORKS NEWS!**



**@TheatreWorksSV**

**#TheatreWorksSV**



# THEATREWORKS ACCESSIBILITY PROGRAMS

We strive to create an environment that is accessible for all members of our community and offers the following services:

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## LIVE AUDIO DESCRIPTION

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Audio Description provides access to the visual elements—action, costumes, settings, gestures, facial expressions, objects and other visually communicative elements of theater. Audio Description is usually a live audio track spoken by a Professional Audio Describer to patrons with visual impairments through a wireless headset system. Please pre-register for Audio Description services through our box office, which include a pre-show talk 30 minutes before the performance.

*For Little Shop of Horrors:*

**Saturday, Dec 17 @ 8pm**

**Friday, Dec 23 @ 8pm**

**Saturday, Dec 24 @ 2pm**

### OUR PARTNER:

**Gravity Access Services** offers a range of services to make live performance more accessible to audience members with diverse sensory modalities and physicalities. These include live and recorded Audio Description services, pre-show Haptic Access Tours, ASL referral services, Site Visits, Media Assessments and

General Accessibility consulting to assess and advise artists, producers, venues and events on best practices for making their presentations as accessible as possible. [jesscurtisgravity.org/access](http://jesscurtisgravity.org/access)

Live Audio Description by Gravity Access Services is generously supported by the Walter and Elise Haas Fund, and The Kenneth Rainin Foundation.



## OPEN CAPTIONING

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Open captioning is a text display of words and sounds heard during an event, and is provided for patrons with hearing loss. The display is positioned in such a way that is open for anyone to see in a particular seating area. It is considered passive assistance, a service that is there to use or ignore. No one is labeled as needing the captioning with special equipment required at their seat. Caption seating is available for best viewing of the screen.

*For Little Shop of Horrors:*

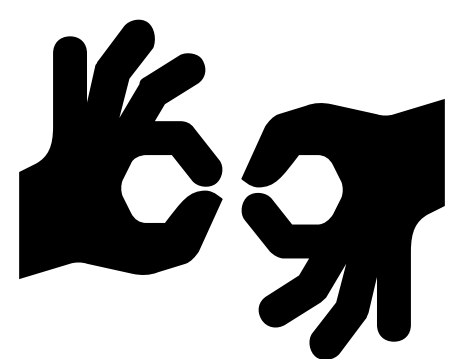
**Sunday, Dec 18 @ 2pm**

**Sunday, Dec 18 @ 7pm**

**Wednesday, Dec 21 @ 2pm**

### OUR PARTNER:

**c2 Caption Coalition** is the pioneer of Live Performance Captioning (sm) for Hard of Hearing and Deaf patrons at live theatrical and cultural events and is internationally recognized as the leading authority in the field. c2 continues its mission to expand services throughout the United States and is partnered with an impressive roster of prestigious venues now offering this vital access program.



## ASL INTERPRETATION

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Select performances include American Sign Language interpretation.

For *Little Shop of Horrors*:  
**Tuesday, Dec 13 @ 7:30pm**



## ASSISTIVE LISTENING DEVICES

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Our venues offer assistive listening devices in the lobby prior to performance. No advance reservations required.



## WHEELCHAIR ACCESS

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Our venues offer accessible parking and wheelchair ramps. Wheelchair spaces can be purchased with up to one companion seat. Patrons who purchase a wheelchair space must have their own wheelchair or walker to sit in for the duration of the performance. Companion seats may not be purchased without also purchasing a wheelchair space.

## Events for *Little Shop of Horrors*:



A series of free community events, serving as a platform to pass the mic and invite artists from around the Bay to be in conversation with the work we are presenting on stage. Come by and join the conversation!

### **CARNIVOROUS PLANTS**

**Saturday, December 10**

**Community Room, after 2pm performance**

Join us *IN CONVERSATION* as we welcome the marvelous Bay Area Carnivorous Plant Society to TheatreWorks. BACPS will discuss the reality of carnivorous plants and how to take care of your very own Audrey II, who is a cross between a Venus Flytrap and Pinguicula. We will have plants, treats and giveaways.

### **CAMP & CULTURALLY SPECIFIC AESTHETICS**

**Saturday, December 17**

**Lucie Stern stage, after 2pm performance**

Join us *IN CONVERSATION* as we discuss adapting the camp aesthetic of *Little Shop* into modern day musical with a culturally specific twist.

**All In Conversations are FREE & OPEN to the public** — you do not have to have a ticket to the performance that day to attend.

# DIRECTOR'S WELCOME

By **JEFFREY LO**



A few weeks before we began rehearsals, a good friend said to me, "I can't stop thinking about the fact that you are doing *Little Shop of Horrors* in the holidays and I am obsessed with it." My only reply, "Oh good. I'm obsessed with it too."

To some, Howard Ashman and Alan Menken's mischievously comedic musical about a man eating plant may seem like an odd choice for the holiday season, but for me it feels like an absolutely perfect choice. To me the holiday season is a time of generosity, a time of traditions, and a time of celebrating one's culture. In this excitingly reimaged production, we are doing all three.

For our production, we set Skid Row in San Francisco Chinatown. As soon as we began rehearsals, it became abundantly clear that in the process of celebrating this vibrant and culturally rich neighborhood, we found ourselves with even more depth and layers to an already amazing story.

*continued >>*

At its heart, *Little Shop* is a cautionary tale of greed and hoarding resources. At the end of the musical we are reminded that being generous and kind to one another is critical to our survival as a community. ***How much happier can we all be if we live from a place of abundance and reject scarcity? How much better can we all live if we can all commit to helping those in need?*** *Little Shop* may not be traditional holiday fare but I can't imagine a better message.

Thank you for joining us, and enjoy your time at Mushnik's Skid Row Florists and the start to TheatreWorks' 52nd season!

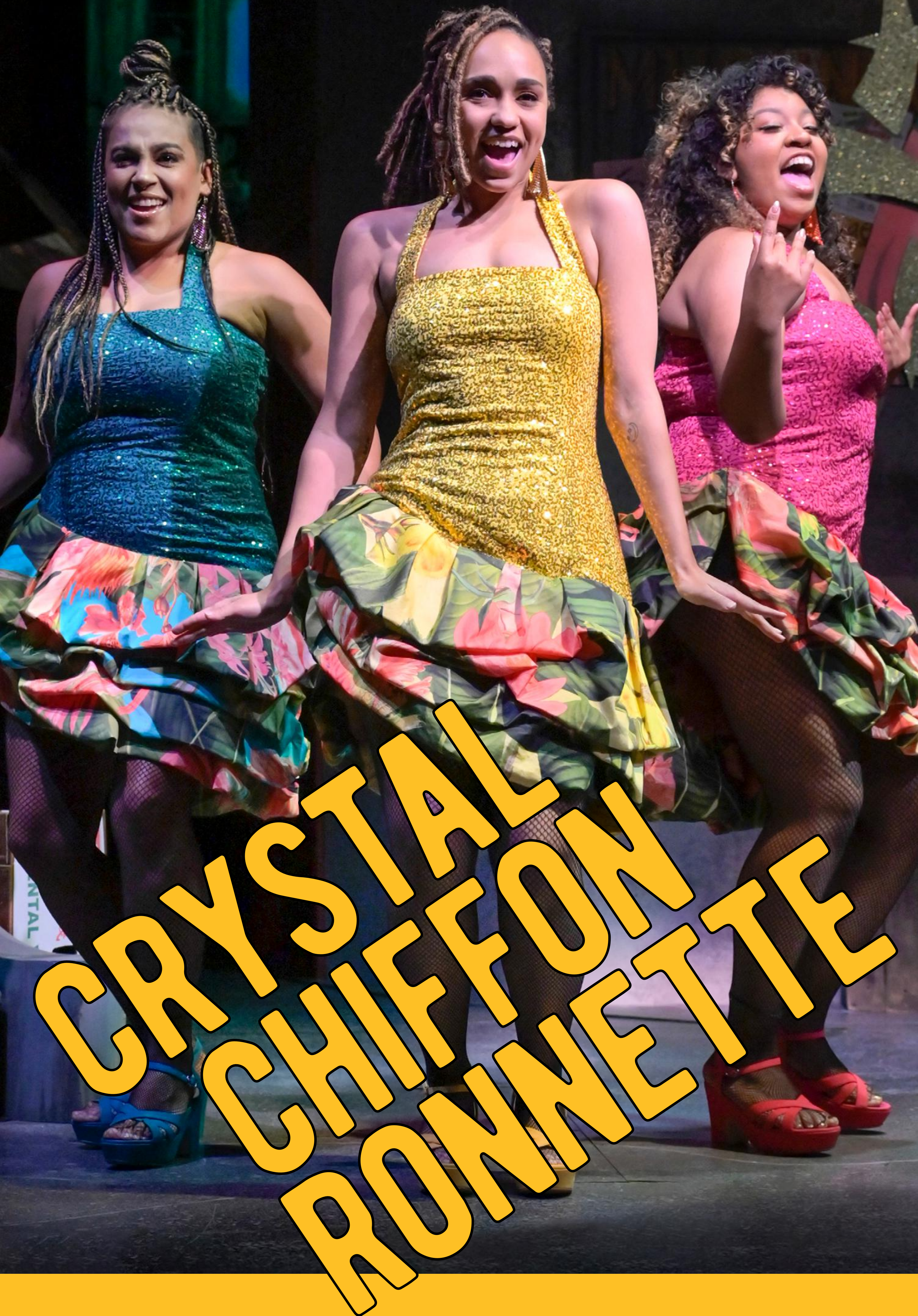


**DON'T FEED  
THE PLANTS,  
BUT YOU CAN  
STILL HELP  
THEATREWORKS  
GROW.**

**DONATE NOW**



# CHARACTER STUDY



# CRYSTAL CHIFFONETTE RONNETTE

This trio knows everyone and everything that goes on in their neighborhood.

They both narrate and participant in the story, offering unfiltered truths about the other characters and the situations they find themselves in. Think of them as a modern-day Greek chorus.

ALIA HODGE, NAIMA ALAKHAM, LUCCA TROUTMAN  
PHOTO KEVIN BERNE



Mushnik is the owner of a run-down florist shop on Skid Row, and also Seymour and Audrey's boss.

He's cheap, crabby, and highly critical, but paternal affection blossoms overnight when Seymour and his strange new plant start raking in the cash.



This mysterious plant seems to have materialized out of thin air.

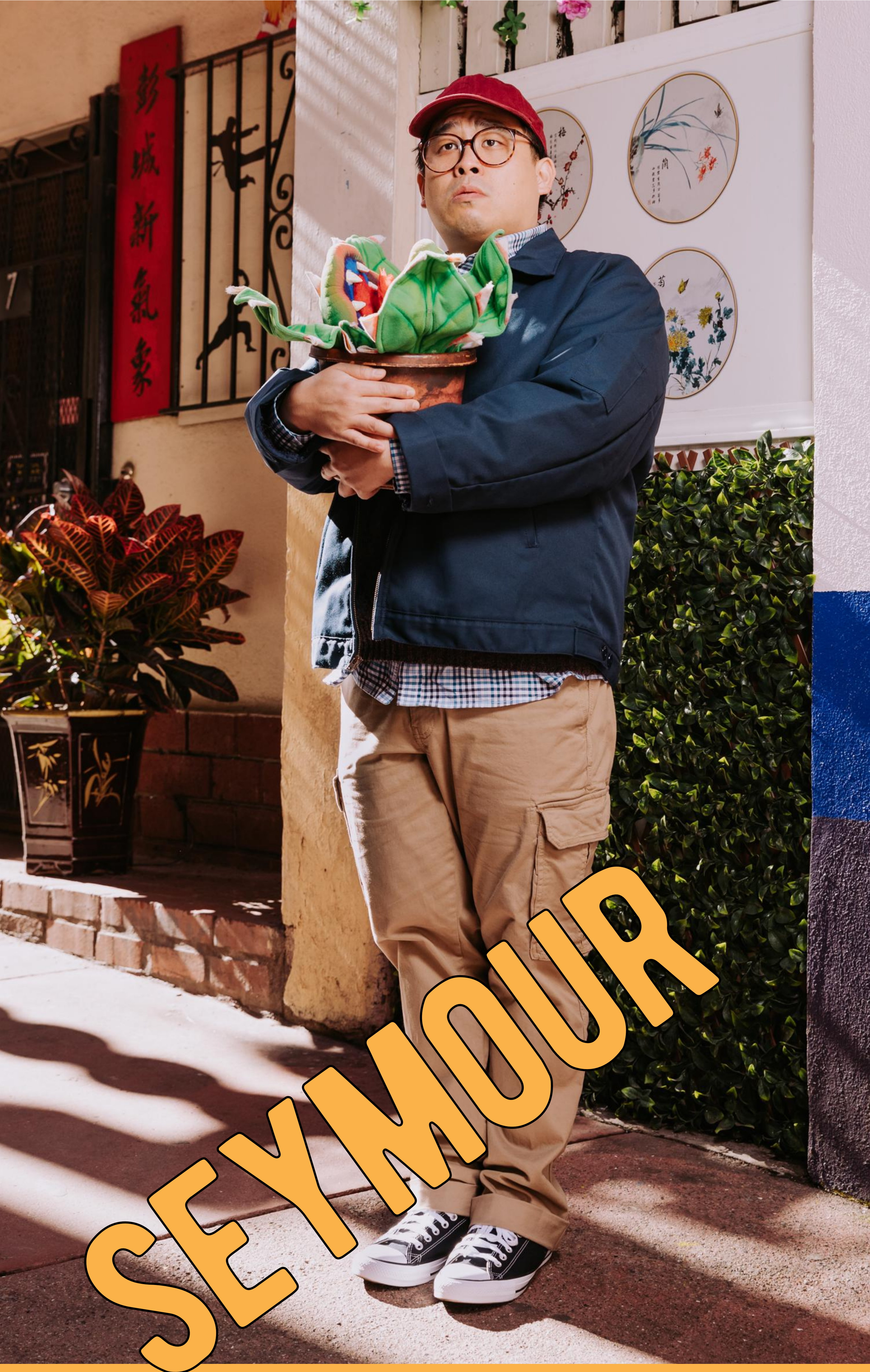
With Seymour's careful tending, the pod grows into something beyond his wildest dreams—and starts making demands.

PUPPET BY MICHAEL MCAVENE CREATIONS  
PHOTO KEVIN BERNE



A dentist by trade, Orin is described as a “semi-sadist,” and that’s putting it mildly.

He’s domineering and cruel, both professionally and in his personal life. He is Audrey’s boyfriend, and also the cause of her various injuries.



Meek and self-conscious, Seymour works at Mushnik's floral shop and harbors unspoken feelings for his coworker Audrey.

His whole world changes when a mysterious plant shows up—whether the change is for the better isn't immediately clear.

PHIL WONG, WITH PUPPET BY MICHAEL MCAVENE CREATIONS  
PHOTO ANDRIA LO



Audrey is the beautiful, battered woman who works alongside Seymour at Mushnik's floral shop.

Life has not been kind to her, and her current boyfriend, Orin, isn't either. She dreams of a quiet life with a nice guy, but doesn't think she deserves either.

LITTLE SHOP'S

# CHINATOWN SETTING

By **PATRICK CHEW** and **CHLOE CHOW**



Stereograph: Chinese butcher shop, Sacramento Street, San Francisco, CA.  
Circa 1858-1900.

San Francisco's "Chinatown" is a neighborhood in the northeastern part of the city, where the overwhelming majority of residents are of Chinese heritage. With humble beginnings as a safe haven for Chinese immigrants coming to the United States to work, it grew to rival any 'ghetto'—both in the original demographic-forward meaning of the word and the more pejorative meanings—with a deep and rich history of struggle, resilience, pain, and renewal. As such, TheatreWorks has set this production of *Little Shop of Horrors* in a contemporary (non-pandemic) Chinatown, not only to bring Asian representation to the stage, but also to honor those shared themes.

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“Chinatown” started as an outpost for Chinese immigrants first making their way to the United States, as San Francisco’s central location and shipping-forward waterway system made it the most logical landing place to come by boat. For the throngs fleeing turmoil, famine, overpopulation, and poverty in China, many were enticed by tales of “streets paved with gold” in “Gold Mountain.” New arrivals realized they would have to come together, pool resources, and help one another out as they navigated a new country where language and culture were so unabashedly different, excluding, and often violent.

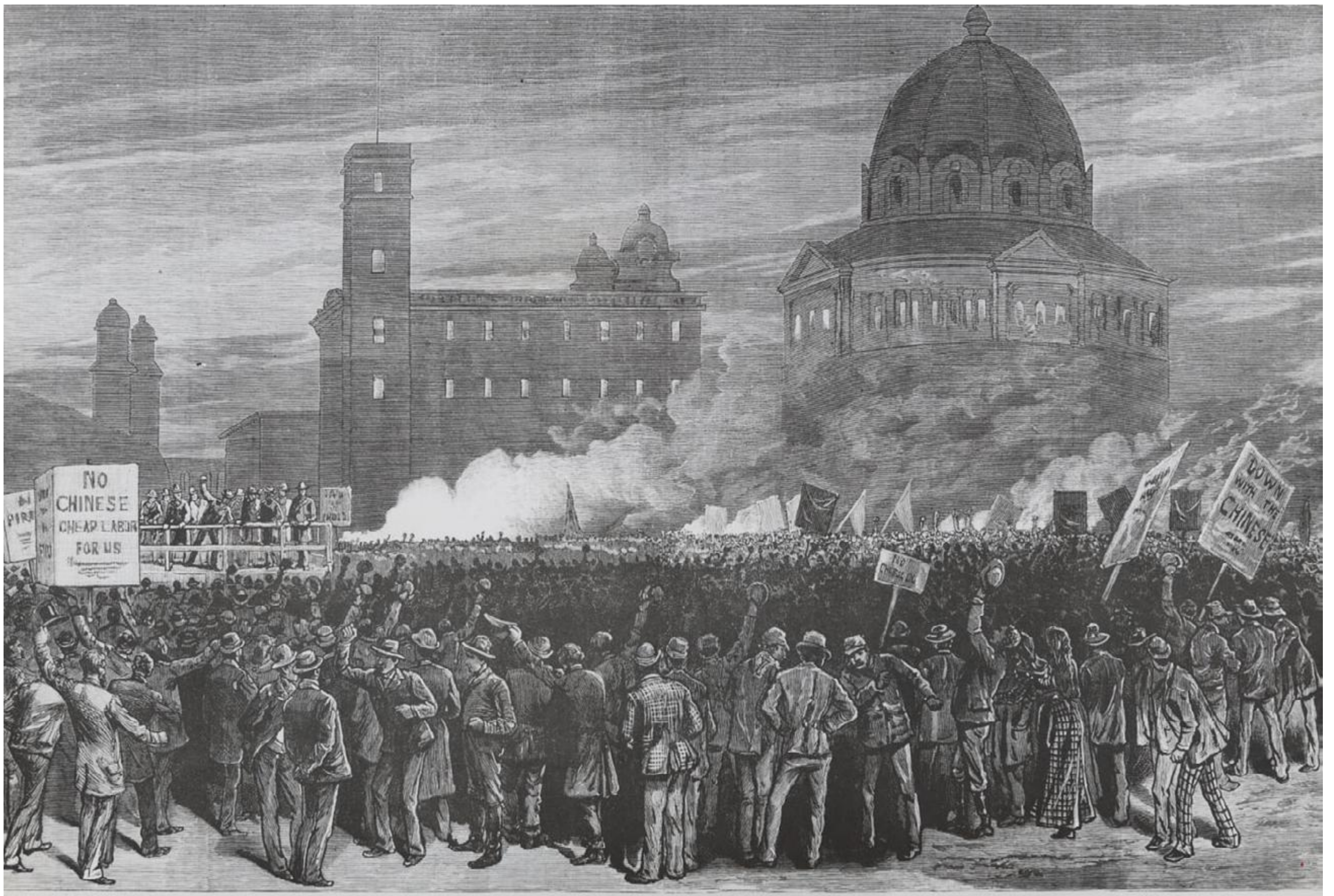


“The Heathen Chinees (sic) Prospecting”, California, 1852.

The initial immigration boom took place in the 1850s thanks to the California Gold Rush, but soon other opportunities opened up, like work on the Transcontinental Railroad, agriculture and fishing, and even working for locals. While the majority originally hoped to make their fortunes in the “Gold Mountain” and then return to their homeland, many ended up staying. Due to continuous legal (and vigilante) antagonism,

Chinese people continued to come to the US to make a better life.

Chinatown grew and evolved, acting as a safe space for the Chinese community to congregate. It also became a hub to coordinate and conduct trade to and from China, and to supply workers outside of Chinatown, including those working in gold mine fields, on the railroads, etc.



“The Chinese Agitation in San Francisco”, H. A. Rodgers. March 1880.

In addition to the in-group proactively banding together for survival, Chinatown's existence also allowed the predominantly white population to keep the foreignness of the Chinese contained, mitigating any further “moral corruption” or “degradation.” This vilifying of cultural differences maintained a catch-22 suppressed economy, ultimately creating a ‘ghetto’.

It is important to keep in mind that, during the inception and earlier years of Chinatown, it was also the era of the Wild West, the Gold Rush, and the infamous Barbary Coast. Vices were openly seen during this era. Since few Chinese women were allowed into the US, many girls were kidnapped or sold into slavery to work in prostitution rings. Opium was present due to the

British Opium Wars, but percentage-wise, its use was hyperbolized to make it seem as if all Chinese men were drug addicts. With little else to do other than work and be crowded in Chinatown, many tried their luck with gambling. Where sex and drugs go, organized violence follows to control the revenue and products. These vices were all hypocritically leveraged in anti-Chinese rhetoric, despite being prevalent in “mainstream society,” as well.



“A Corner on a Hillside”, Chinatown, San Francisco. Arnold Genthe, 1896.

Despite the legal and societal challenges not only to come to the US, but also stay and to be able to return, the Chinese community found ways to grow and thrive. They brought family members over, initially only sons (true sons or “paper sons”), and later when legal restrictions on non-males were removed, wives, daughters, and other family members came to join the Chinese pioneers that set down roots in the US.

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“Looking east down Clay St. at the Great Fire”, Chinatown, SF. Arnold Genthe, 1906.

Though many of the Chinese that worked in the gold mines or on the railroads settled in regions outside of San Francisco, one of the first major exoduses from San Francisco by the Chinese community came after the 1906 Earthquake. Along with other San Francisco residents, many Chinese fled to Oakland and ended up settling in the San Francisco East Bay.

In that same era, the atmosphere and ambiance in Chinatown shifted. After the devastation of the earthquake, many in the city's white majority wanted to force the remaining Chinese residents to an even more remote location. The Chinese community swiftly commissioned architect T. Patterson Ross and engineer A.W. Burgren to create the Sing Chong Building (Grant and California Streets; NW corner) and the Sing Fat Building (across California Street on the SW corner). These buildings provided a visibly

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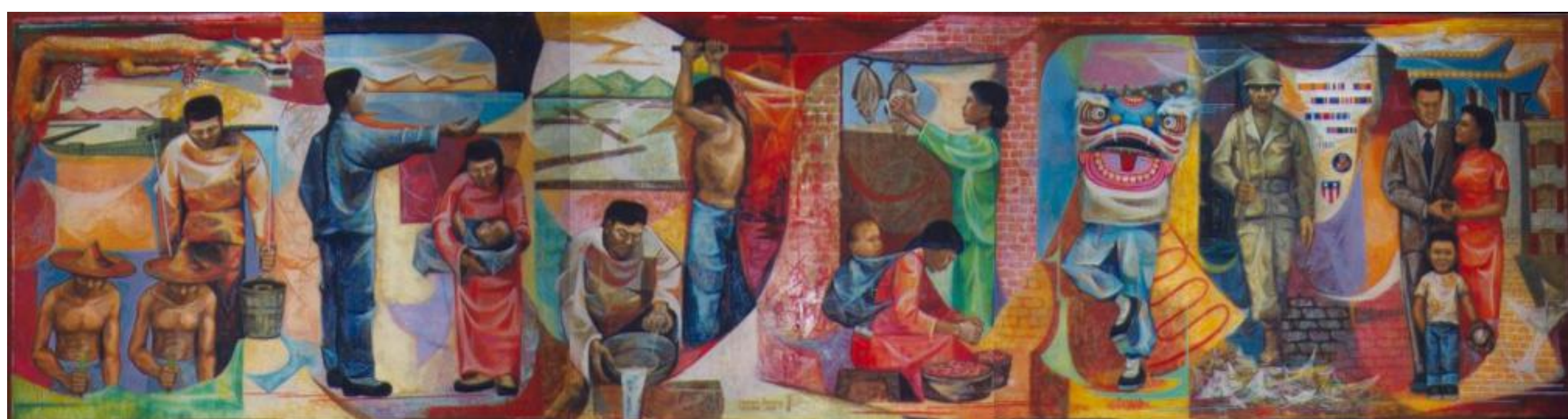


Sing Fat. Co., inc., circa 1870. Original Publisher: Britton & Rey, Lithographer, San Francisco.

contrastful “gateway” into the neighborhood, anchoring the community by leveraging the same Chinese-ness that many wanted to push further away. This atmosphere was particularly crafted to appeal to the exoticism and orientalism of the American mind, and took on a publicized life of its own to consolidate and solidify Chinatown’s claim to the space. Subsequent additions, like the Chinatown “Dragon” Gate on Grant Avenue at Bush Street continue this legacy, while at the same time contributing to the authenticity and “legitimacy” of the neighborhood.

Chinatown's history can be documented through the urban aesthetics of the neighborhood, and through the art that Asian American artists produced in response to government action, city disasters, and ethnic changes. This "authenticity" through white spectatorship is not limited to just the architecture as seen through the Sing Fat building and the Sing Chong building. Many white artists flocked to the neighborhood to seek inspiration for their art.

Despite Orientalist influences on the physical construction of the neighborhood, this site was still undeniably home for the Chinese American community. While it was built by white architects, it was primarily funded by Chinese merchants, leading to a sense of ownership over the space. Artists such as James Leong were commissioned to create murals in celebration of the neighborhood and its projects (such as the Ping Yuen Housing Project), although some were met with criticism of depictions of Chinese American history. This reflected diverse interpretations of the progression and representation of Chinese American history by the Chinese American community.



James Leong, *One Hundred Years: The History of Chinese America*, 1951-52.

By the later part of the 20th century, with the lifting of land owning restrictions in California and the warming of white attitudes towards selling real estate to Chinese buyers, many of the residents that could afford to leave Chinatown did so. Today, a large majority of San Francisco's Chinese population actually reside outside of Chinatown in the Richmond and Sunset Districts, creating

corridors of smaller "Chinatowns." Even so, the highest density and concentration of Chinese residents can still be found in "Classic" Chinatown, which culturally still remains a beacon of Chineseness in San Francisco and the Bay Area.

Despite having multiple heydays during the post-war eras, Classic Chinatown is one of few neighborhoods (along with the Tenderloin, Mid-Market, Polk Gulch, and Bayview areas) that require assistance from San Francisco's Office of Economic and Workforce Development "to create cleaner, safer and more vibrant neighborhoods in order to increase the quality of life for the City's residents and workers; and to create economic opportunities for residents of the City's low- and moderate-income neighborhoods." With the gradual economic decline of the neighborhood, Chinatown has seen a number of attempts to gentrify the area; many gentrification attempts have been rejected by residents, while some (like high-end restaurants, e.g. Mr Jiu's and China Live) have been accepted, because they at least pay respects to the neighborhood's identity, even if the goods and services are out of range of local residents, who see little to no economic benefits.

Given the historical context of Chinatown and its urban-Orientalist aesthetics, reimagining *Little Shop of Horrors* in the setting of San Francisco's Chinatown carries forward the role of art, specifically performance art, in furthering these conversations of preservation and remembering. As we look to the archives to piece together our memory and history, it is important to remember the strength of the Chinese American community in conserving their sites of safety and identification in the face of adversity.

# TheatreWorks

SILICON VALLEY

**TIM BOND** Artistic Director  
**DEBBIE CHINN** Executive Director  
present



## 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 **Jeffrey Lo**  
Music Director **William Liberatore**

Choreography **William Thomas Hodgson**  
Scenic Design **Christopher Fitzer**  
Costume Design **Fumiko Bielefeldt**  
Lighting Design **Wen-Ling Liao**  
Sound Design **Jeff Mockus**  
Puppetry Design **Matthew McAvene Creations**  
Wig and Hair Design **Roxie Johnson**  
Cultural Consultant / Chinatown Historian **Patrick Chew**  
Intimacy Coordinator / Fight Director **Carla Pantoja**  
Artist Counselor **Judith Nihei**  
Stage Manager **Taylor McQuesten\***  
Assistant Stage Manager **Emily Anderson Wolf\***

Vocal Arrangements by **Robert Billig**  
Orchestrations by **Robert Merkin**

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* is presented through special arrangement  
with Music Theatre International (MTI). All authorized performance  
materials are also supplied by MTI. [www.mtishows.com](http://www.mtishows.com)

### PRODUCER PARTNERS

Gordon & Carolyn Davidson  
Peter & Rose Friedland  
Rose Hau & Jim Heslin  
Rick Stern & Nancy Ginsburg Stern  
Janne & Bill Wissel

# CAST

(in order of appearance)



Crystal  
**Naima Alakham\***



Chiffon, Dance Captain  
**Alia Hodge\***



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

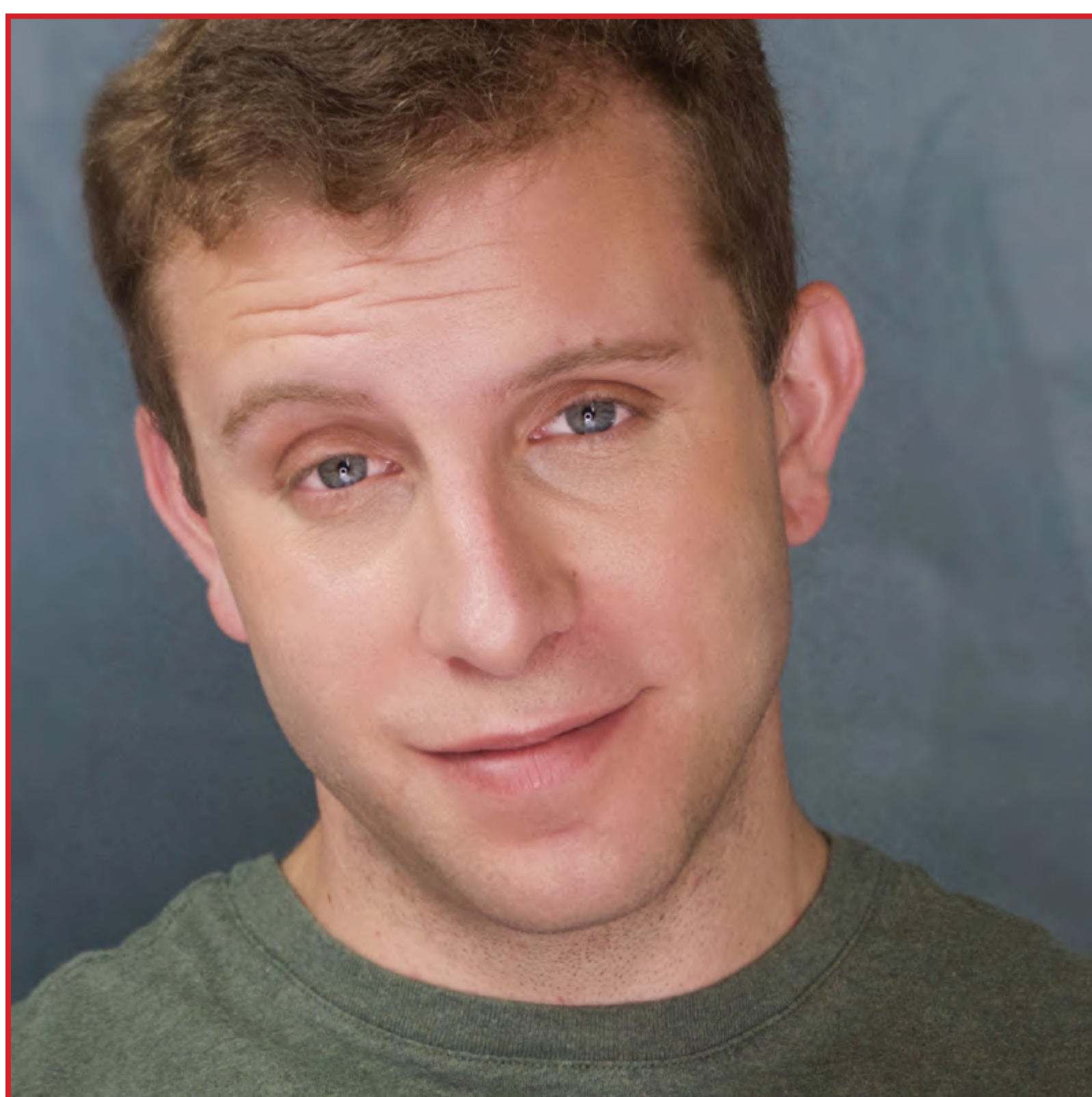
Read more about the cast and creative team - **HERE!**



Ronette  
**Lucca Troutman**



Mushnik  
**Lawrence-Michael C. Arias\***



Audrey II (manipulation), and Derelict  
**Brandon Leland\***



Orin, and others  
**Nick Nakashima\***



Audrey  
**Sumi Yu\***



Seymour  
**Phil Wong\***





Audrey II (voice)  
**Katrina Lauren McGraw\***

## **UNDERSTUDIES**

**Raquel Basco**  
Understudy for Audrey

**Juanita Harris**  
Understudy for Audrey II (Voice)

**Alex Hsu\***  
Swing/Understudy for Mushnik, Orin (et. al.),  
Seymour, Audrey II (Manipulation), and Derelict

**Sam Mills**  
Swing/Understudy for Chiffon, Ronette, Crystal

**James Peters**  
Understudy for Audrey II (Manipulation)

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

Read more about the cast and creative team - **HERE!**



## TIME & PLACE

An older alleyway within greater San Francisco Chinatown, where people might find themselves struggling with the weight of the Bay Area's economic burdens.

PRESENT DAY.

THE VIDEOTAPING OF THIS PRODUCTION IS A VIOLATION OF UNITED STATES COPYRIGHT LAW AND ACTIONABLE FEDERAL OFFENSE

# ORCHESTRA

Conductor / Keyboard 1 **William Liberatore**

Keyboard 2 **Sean Kana**

Guitar **Stephen Danska**

Bass **Gus Kambietz**

Drums **Artie Storch**



The musicians employed in this production are members of the American Federation of Musicians of the United States and Canada.

# MUSICAL NUMBERS

## ACT I

### **Prologue (Little Shop of Horrors)**

Chiffon, Crystal, Ronette

### **Skid Row (Downtown)**

Company

### **Da-Doo**

Chiffon, Crystal, Ronette

### **Grow for Me**

Seymour

### **Ya Never Know**

Mushnik, Chiffon, Crystal,  
Ronette, Seymour

### **Somewhere That's Green**

Audrey

### **Closed for Renovations**

Seymour, Audrey, Mushnik

### **Dentist!**

Orin, Chiffon, Crystal, Ronette

### **Mushnik and Son**

Mushnik and Seymour

### **Feed Me (Git It)**

Audrey II and Seymour

### **Now (It's Just the Gas)**

Orin and Seymour

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## ACT II

### **Call Back in the Morning**

Seymour and Audrey

### **Suddenly, Seymour**

Seymour and Audrey

### **Suppertime**

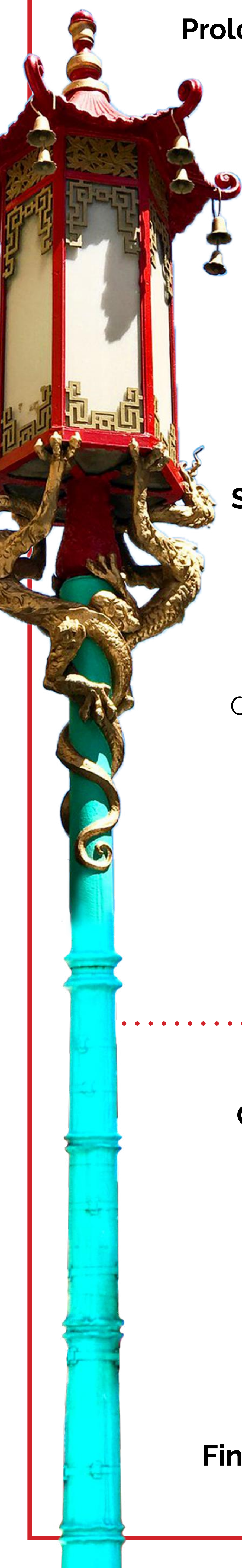
Audrey II

### **The Meek Shall Inherit**

Company

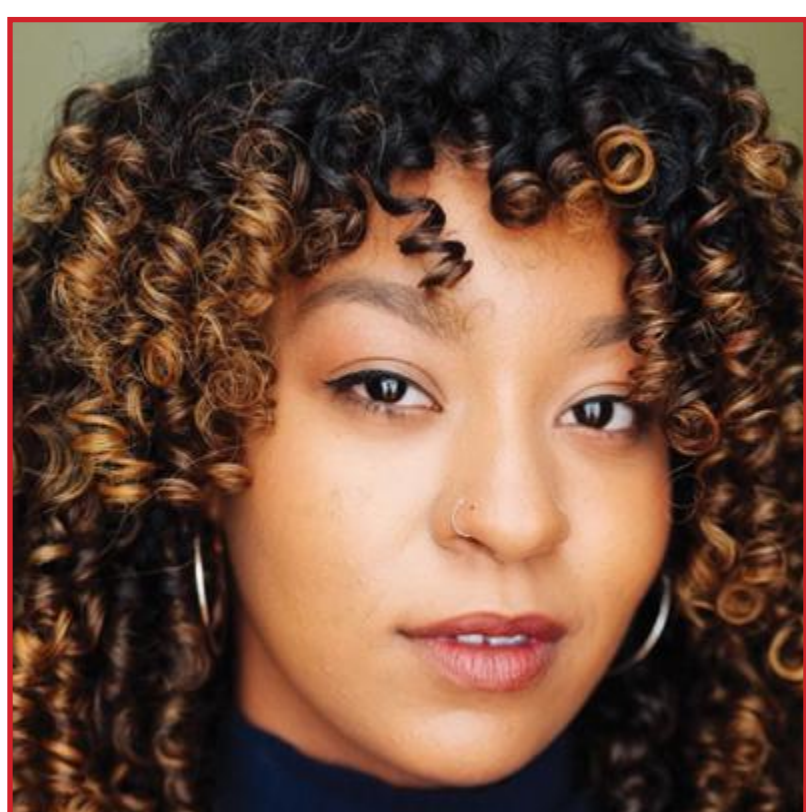
### **Finale (Don't Feed the Plants)**

Company



# WHO'S WHO

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**NAIMA ALAKHAM** (Crystal) is a New York native, and is thrilled to be making her West Coast debut at TheatreWorks! She was most recently seen as Effie Melody White in *Dreamgirls* at the Paramount Theatre in Aurora, Illinois. She cannot wait to share this amazing show and would like to express her utmost gratitude to the entire creative team, her Mom, and Dad. This one's for you, Grandma. Por siempre y para siempre. Training: NYU Tisch New Studio on Broadway. Instagram: @NAIMA.ANDREANA



**LAWRENCE-MICHAEL C. ARIAS** (Mushnik) is overjoyed to return to Theatreworks where he performed in *M. Butterfly* (Kurogo), *Red* (Red Guard), *Batboy: The Musical* (Roy/Mrs. Taylor, etc. at select performances), *Jane Eyre The Musical* (Robert u/s), and *Pacific Overtures* [2001] (British Admiral/Merchant). He originated the role of 'Wong' in Utah Shakespeare Festival's world premiere of *Gold Mountain*. Other regional credits: National Asian Artists Project/Prospect Theater's staged concert of *Gold Mountain* (Wong). Other Bay Area credits: at Hillbarn Theatre: *Noises Off* (Selsdon), *The 25th Annual Putnam County Spelling Bee* (Mitch Mahoney), and *Spamalot* (Sir Bedevere/Dennis' Mother); Los Altos Stage Company: *Yellow Face* (HYH); Pintello Comedy Theater: *A Funny Thing Happened on the Way to the Forum* (Miles Gloriosus); Western Stage: *Man of La Mancha* (Sancho). Film: *Protection Detail* (Sonny).



**ALIA HODGE** (Chiffon, Dance Captain) was born and raised in San Jose, and is thrilled to be back performing in the Bay Area after all these years! She was most recently on the First National Tour of *Beautiful: The Carole King Musical*, as well as the 20th Anniversary International Tour of *RENT*. Regional credits include: *Little Shop of Horrors* (Chiffon) at the Berkshire Theatre Festival, *Waitress* (Jenna) at Barnstormers Theatre, and *Dreamgirls* at North Shore Music Theatre. TV appearances include *Saturday Night Live* and *America's Got Talent*. BFA in Musical Theatre from The Boston Conservatory at Berklee. Thank you to my friends and family for their never-ending support!

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**BRANDON LELAND** (Audrey II (Manipulation) and Derelict, he/him) is incredibly grateful to be making his TheatreWorks mainstage debut in *Little Shop of Horrors*, since last working with the company in 2015 in their “Oscar” educational program. Other Bay Area credits include *The Threepenny Opera*, *Rainmaker*, *Death of a Salesman*, and *Proud to Present* with San Jose Stage Company, *Colossal* with San Francisco Playhouse, and two Summer Seasons as a vocalist with California’s Great America. Also a songwriter and musician, Brandon spent 2016–2020 writing, releasing music, and touring the country with the Alternative Punk band Till I Fall.



**KATRINA LAUREN MCGRAW** (Audrey II (Voice)) is so excited to be making her \*official\* TheatreWorks mainstage debut! You may have seen her in a Gala or two, or a New Works Festival or two (*Gravity*, *Iron John*). Past credits include San Francisco Playhouse in *Songs For A New Worldx* (Woman 2), *Mary Poppins* (Ms. Andrew/Bird Woman), and *A Christmas Story* (Mrs. Shields); Center REP in *Freaky Friday* (Alexandra/ Mrs. Myers) and *The Devil’s Music: The Life and Blues of Bessie Smith* (Bessie Smith); Hillbarn Theatre in *Ain’t Misbehavin’* (Nell Carter); 42nd Street Moon in *A Little Night Music* (Charlotte), *Fiorello!* (Marie), and *Ain’t Misbehavin’* (Armelia); Berkeley Playhouse in *Mamma Mia!* (Donna); Throckmorton Theatre in *The Sound of Music* (Maria). Follow her on Instagram @BIGBROWNLEAD



**NICK NAKASHIMA** (Orin, and others) is honored to take part in this production with such a talented and loving cast. Mr. Nakashima recently appeared on TheatreWorks’ stage as John Dashwood/ Mr. Harris in *Sense and Sensibility*, and for a brief moment in *Ragtime* as Grandfather/Henry Ford. Some of the many productions in which he had important parts include, *The Pajama Game*, *A Gentleman’s Guide to Love and Murder*, *Irma La Duce*, *The Golden Apple* (42nd Street Moon), *Sense and Sensibility*, *Emma*, *The Learned Ladies of Park Avenue*, *A Little Night Music* (TheatreWorks). Other regional include: *Next to Normal*, *Suds*, *Me and My Girl* (Jewel Theatre), *Children of Eden*, *Beauty and the Beast* (American Musical Theatre of San Jose), *Jesus Christ Superstar*, *The Producers*, *La Cage aux Folles* (Woodminster Summer Musicals).



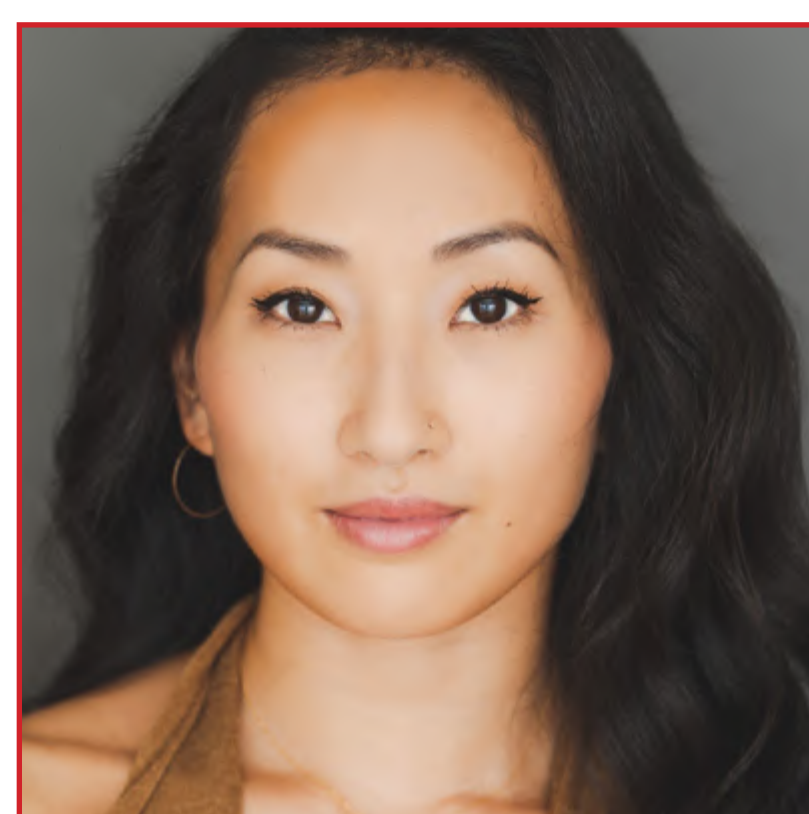
**LUCCA TROUTMAN** (Ronette) is an electro-acoustic composer, director, and performer originally from Hartford, Connecticut. She holds a BA in Psychology and Music from Smith College and an MA in Music Composition from Mills College in

Oakland. Although this is her first time working with TheatreWorks, she regularly performs throughout the Bay Area and was previously featured in *Little Shop of Horrors* at Berkeley Playhouse and *Ce/so* with the Driven Arts Collective. Outside of performing, Lucca teaches and creates multi-disciplinary work while spending quality time with her affable hound dog, Ama.



**PHIL WONG** (Seymour, he/him) was last seen at TheatreWorks in *It's A Wonderful Life* (Freddie Fillmore), and *The Four Immigrants* (Frank). Recent regional credits include *Revenge Song* (Louis) and *The Tempest* (u/s Stephano) at Oregon Shakespeare Festival, and as

a guest artist with the Tony-award winning National Tour of *Freestyle Love Supreme*. Local credits include work with American Conservatory Theater, California Shakespeare Theater, San Francisco Shakespeare Festival, Z Space & Word for Word, Shotgun Players, Bay Area Children's Theatre, The EXIT, Lamplighters Music Theatre, Killing My Lobster, Hillbarn Theatre, Los Altos Stage Co., and Ray of Light Theatre. Phil is a graduate of Oberlin College and received his physical theatre training at the Accademia dell' Arte in Arezzo, Italy. He is also the co-founder (along with Dan Wolf) of Bay Area Theatre Cypher, a collective of local hip hop theatre artists.



**SUMI YU** (Audrey) is so excited to be playing her dream role in this iconic production! Off-Broadway: *Greater Clements* at Lincoln Center Theater, *Call Me Madam* at Encores! New York City Center. Regional: *The 25th Annual Putnam County Spelling Bee* (Marcy) at

Bucks County Playhouse and ACT of Connecticut, *Freaky Friday* (Hannah) at La Jolla Playhouse, Cleveland Playhouse, and Alley Theatre, *Oklahoma!* (Laurey) at Theatreworks Colorado Springs, *House of Joy* (Hamida) at The Repertory Theatre of St. Louis. TV: *Heels* (Nozomi) on STARZ, *Rise* on NBC. Education: BFA in Music Theatre from Elon University. Representation: SAKS& and The Mine. Sumi sends her love to her family, Gabe, and Kona. "It's an honor just to be Asian" – Sandra Oh.



**RAQUEL BASCO** (Understudy for Audrey, she/her) is humbled to be back in the theater after six years, and to have the opportunity to make her TheatreWorks debut. This Bay Area Native was last seen as Carla in *In the Heights* at West Valley Light Opera and Contra Costa Civic Theatre. Her film and TV appearances include *Nash Bridges*, *Jexi*, *13 Reasons Why*, *Man vs Food*, and *Splunk*. Raquel's other credits in commercial work include Panasonic, Samsung, and the Gametime App. This past spring, Raquel had the opportunity to represent the Bay Area at Miss California USA, and placed in the top ten after having represented the United States at Miss International and Miss Intercontinental. Raquel would like to dedicate this show to her Mommy Rida.



**JUANITA HARRIS** (Understudy for Audrey II (Voice)) has performed with Central Works in *The Museum Annex* (Margot); New Conservatory Theater Center in *Dot* (Dottie); African American Shakespeare in *The Trial of One Short Sided Black Woman Versus Mammy and Safreeta Mae* (Mammy). She has been nominated twice for TBA awards. Primarily a musician and vocalist, she has performed in many local musical theatre productions and concerts. She is pleased to make her debut with TheatreWorks in this production of *Little Shop of Horrors*.



**ALEX HSU** (Swing, Understudy for Mushnik, Orin (et al.), Seymour, Audrey II (Manipulation), and Derelict) is thrilled to return to TheatreWorks after over 20 years, having last appeared in *Gypsy* and *Pacific Overtures*. National Tours: *Irving Berlin's White Christmas* directed by Walter Bobbie, *The King and I* directed by Baayork Lee. Regional: *Tales of the City*, *A New Musical* (American Conservatory Theater), *The Great Leap* (San Jose Stage Company), *La Cage aux Folles* (San Francisco Playhouse), *Miss Saigon* (Westchester Broadway Theatre), *Me and My Girl* (Marin Theatre Company), *A Chorus Line* (Broadway by the Bay). Mr. Hsu has choreographed for many Bay Area companies including San Francisco Playhouse, 42nd Street Moon, Palo Alto Players, Broadway by the Bay, and Hillbarn Theatre. Catch Mr. Hsu in another Chinatown tale as the world-weary Triad mobster Bennie in the indie feature *Protection Detail*, now streaming at [tubitv.com](http://tubitv.com)!



**SAM MILLS** (Swing/Understudy for Chiffon, Ronette, Crystal) is excited to make her debut with TheatreWorks this season. She has most recently appeared in Palo Alto Players' *Beauty and the Beast* (Belle), as well as Opera San José's *West Side Story* (Teresita/ Anita Cover). Sam is currently pursuing two associate degrees, both in Communication Studies and Theatre Arts.



**JAMES PETERS** (Understudy for Audrey II (Manipulation)) joins TheatreWorks for the first time in their production of *Little Shop of Horrors*. With a love for everything that happens 'behind the scenes' to make a show work, James' theatre background stems from High School productions of *A Funny Thing Happened on the Way to the Forum* (Backstage Assistant), *Aida* (Stage Manager/ Starlight Controller), and *Once Upon A Mattress* (King Sextimus), extending to several years of study at West Valley College where he was the Sound Designer for the 2009 Theatre Studies Showcase. Beyond theatre work, he has overseen casting, script editing, localization and recording for voiceover for video games including *SoulCalibur VI*.

**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 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 1980's theater scene, *Smile* remains popular on High School and College campuses throughout the country. Howard Ashman died in 1991 from complications of AIDS. For more information, please visit [HOWARDASHMAN.COM](http://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*,

continued >>

*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, Drama League. Honors: Songwriter's Hall of Fame, Doctorates from New York University and University of North Carolina School of the Arts.

**JEFFREY LO** (Director) is TheatreWorks' Casting Director and Literary Manager, and has previously directed TheatreWorks' productions of *The Language Archive* and *The Santaland Diaries*. A Filipino-American director and playwright, his additional directing credits include *Vietgone* and *The Great Leap* at Capital Stage, *The Paper Dreams of Harry Chin* and *Hold These Truths* at San Francisco Playhouse, and *Between Riverside and Crazy* at San Jose Stage Company. He is the recipient of the Leigh Weimers Emerging Artist Award, the Arts Council Silicon Valley Emerging Artist Laureate, and Theatre Bay Area Director's TITAN Award. In addition to his work on stage, Mr. Lo does work nationally promoting equity, diversity, inclusion, and access in the arts. He is a graduate of the Multicultural Arts Leadership Institute and a proud alumnus of the UC Irvine Drama Department. JEFFREYWRITESAPLAY.COM

**FUMIKO BIELEFELDT** (Costume Design) has designed over 60 productions (garnering over 25 awards) for TheatreWorks, including *Sense and Sensibility*, *Pride and Prejudice*, *Archduke*, *Tuck Everlasting*, *The Bridges of Madison County*, *Rags*, *Daddy Long Legs*, *Cyrano*, *Fallen Angels*, *Sweeney Todd*, *Silent Sky*, *Little Women*, *33 Variations*, *Sense and Sensibility*, *The Light in the Piazza*, *Caroline, or Change*, *M. Butterfly*, and *Emma*, among others. She has designed extensively throughout the Bay Area and regionally. She holds a BA in Economics from Waseda University (Tokyo) and studied costume design at Stanford. Design awards include: 2004 Barbara Bladen Porter Special Award, Bay Area Theatre Critics Circle Awards, Dean Goodman Choice Awards, and Back Stage West Garland Award.

**PATRICK CHEW** (Cultural Consultant / Chinatown Historian) is delighted to be working with TheatreWorks Silicon Valley for the first time on their innovative take on *Little Shop of Horrors*. He has previously dialect-coached San Francisco Playhouse's *Paper Dreams of Harry Chin*, as well as Palo Alto Players' *Allegiance* (Spring 2022) and *The Flower Drum Song* (May 2019); Contra Costa Civic Theatre's production of *Allegiance* (Sep–Oct 2018); and Jay Kuo Productions' *Allegiance* (2010), *Homeland* (2006), and *Insignificant Others* (2005). He has family roots in San Francisco's Chinatown, has degrees in Linguistics and East Asian Languages (Chinese, Altaic Languages) from UC Berkeley,

*continued >>*

and has been written up for his hyperpolyglossia by Michael Erard, the author of *Babel No More*. Patrick's day-job is in tech, focusing on internationalization and localization.

**CHRISTOPHER FITZER** (Scenic Design) is currently TheatreWorks' Properties Director and an award-winning freelance scenic designer in the Bay Area. He previously designed *It's A Wonderful Life: A Live Radio Play*, *They Promised Her the Moon*, *The Santaland Diaries*, and *Marie and Rosetta* for TheatreWorks. His other design credits include productions at San Francisco Playhouse, Aspen Opera Theater Center, *World Literature Today's* Puterbaugh Festival, Capital Stage, San Jose Stage Company, Hillbarn Theatre, Woodminster Summer Musicals, Oklahoma City Theatre Company, Flat Rock Playhouse, Los Altos Stage Company, Douglas Morrison Theatre, Palo Alto Players, and Foothill Music Theatre. He has held production and artistic positions at Aspen Music Festival, Curtis Opera Theatre, and Dallas Summer Musicals. He holds a BFA in theatrical design from the University of Oklahoma.

**WILLIAM THOMAS HODGSON** (Choreography) is returning to TheatreWorks this season after appearing as an actor in 2015's production of *Calligraphy* (dir. Leslie Martinson, asst. dir. Jeffrey Lo). William is a creator and educator, and the Co-Artistic Director of Oakland Theater Project. Choreography/directing projects include: *The Radicalization of Bradley Manning* and *This Land Was Made* at Oakland Theater Project (formerly Ubuntu); *brownsville song [b-side for tray]* and *Passing Strange* at Shotgun Players; *The Tempest* at Oregon Shakespeare Festival; and *Ragtime* at Berkeley Playhouse (TBA Award). Forever grateful to my loving family and friends!

**ROXIE JOHNSON** (Wig and Hair Design) is proud to be collaborating with TheatreWorks on *Little Shop of Horrors*. Her current projects include Wigs, Hair, and Makeup designer for *Scrooge in Love* for 6th Street Playhouse and Wig Master on *Spongebob the Musical* for Santa Rosa Junior College. She is currently attending SFSU for theatre graduate studies, teaches the Theatrical Makeup & Special Effects, Makeup & Wig Styling Classes at SRJC, and owns a wig and hair dressing salon in Santa Rosa CA. She has also collaborated with West Edge Opera, 6th Street Playhouse, Sonoma Arts Live, Sonoma State University, and Santa Rosa Junior College designing Wigs, Hair, and Makeup for shows such as *9-5*, *Wedding Singer*, *Georgia McBride*, *Sunset Boulevard*, and *Pride and Prejudice* (for TheatreWorks).

**WEN-LING LIAO** (Lighting Design) is making her TheaterWorks stage debut with *Little Shop of Horrors*. Selected credits: *A Christmas Carol* with Denver Center for the Performing Arts, *Ah, Wilderness!* at Hartford Stage; *Quixote Nuevo*, *House of*

*Joy*, and *The Winter's Tale* with California Shakespeare Theater; 44th Humana Festival (*Are you There?*, *Nicole Clark is Having a Baby*, and *Flex*) with Actors Theatre of Louisville; *Gloria* and *Vietgone* with American Conservatory Theater; *The Catastrophist* and *The Wickhams Christmas at Pemberley* at Marin Theatre Company; *Indecent*, *Dance Nation*, *Significant Other*, *King of the Yees* and *Barbecue* with San Francisco Playhouse; *The Chinese Lady*, *Oedipus El Rey*, and *The Resting Place* with Magic Theatre; *Native Gardens* with Center REP. Education: She earned her MFA from University of California, San Diego.

**WILLIAM LIBERATORE** (Music Director) is TheatreWorks' Resident Musical Director and has conducted 45 shows, including *Ragtime*, *Sense and Sensibility*, *Tuck Everlasting*, *Fun Home*, *The Prince of Egypt*, *Rags*, *Sweeney Todd*, *Once on This Island* (TBA Award), *Little Women*, *Crowns*, *Ragtime*, and *Pacific Overtures*. He was Musical Director at American Musical Theatre of San Jose, conducting over 30 shows including *Flower Drum Song*, *Gypsy*, *A Chorus Line*, *42nd Street*, *Follies*, and *Children of Eden*. He has won Bay Area Theatre Critics Circle Awards for *A Little Night Music*, *South Pacific*, *Damn Yankees* (AMTSJ), and *Bat Boy: The Musical*; *Into the Woods*; *Emma*; *Caroline, or Change*; *The Light in the Piazza*, *The Four Immigrants*, and *The Bridges of Madison County* (TheatreWorks). He is also the director of the award-winning Gunn High School Choirs.

**MATTHEW MCAVENE CREATIONS, INC** (Puppetry Design) Brothers Matthew and Paul McAvene nursed the Audrey II puppets to life after decades of puppet building and character creation for the entertainment industry. They've grown five sets of Audrey II puppets that move around the country, with two more growing out of their 'Little Shop' in Santa Barbara, CA. For more information, visit [MATTHEWMCAVENE.COM](http://MATTHEWMCAVENE.COM) or @MCAVENE on Instagram.

**TAYLOR MCQUESTEN** (Stage Manager, she/her) works internationally as a stage and tour manager, electrician, and stuntwoman. Select credits include ten seasons at Tony Award-winning TheatreWorks Silicon Valley (Resident Stage Manager), Tour Manager for Evan Rachel Wood and Zane Carney's band EVAN+ZANE, SF Sketchfest (Assistant Technical Director), California Shakespeare Theater (Production Electrician), Legion A/V (Head of Lighting), Playfaire Productions (Swordswoman), The Independent SF (Lighting Designer), Highlander Films (Production Assistant), American Conservatory Theater, Center REP, Cabrillo Stage, Hillbarn Theatre, and Magic Theatre. She also trains historic mêlée weapons at Davenriche European Martial Arts School under master swordsman, Sir Steáphen Fick. Recently returned from a U.K. tour with *Lizard Boy* (Production Stage Manager) which performed last at the Edinburgh Fringe Festival. She's excited to be back home at TheatreWorks!

**JEFF MOCKUS** (Sound Design) has designed TheatreWorks productions of *Ragtime*, *Sense and Sensibility*, *Lizard Boy* (BATCC Award), *Mark Twain's River of Song*, *Tuck Everlasting*, *Native Gardens*, *The Bridges of Madison County*, *The Four Immigrants*, *Rags*, *Crimes of the Heart*, *Daddy Long Legs*, *tokyo fish story*, *Jane Austen's Emma* (BATCC Nomination), *Sweeney Todd*, *Once on This Island*, *Silent Sky*, *Little Women*, *Being Earnest*, *Big River*, *Of Mice and Men*, *The Secret Garden*, *Fly By Night*, [title of show], and *Superior Donuts*. Recent work includes *Anything Goes* for Center REP (BATCC Nomination), *The Children* at Aurora Theatre Company (BATCC Nomination) and *Love Goddess*, *The Rita Hayworth Cabaret* for Blue Panther Productions. Mr. Mockus served in residence at San Jose Rep on over 70 productions, including *Old Wicked Songs* (BATCC award), *By The Bog Of Cats* (BATCC award), and *Mary's Wedding* (Dean Goodman Choice award).

**JUDITH NIHEI** (Artist Counselor) is a San Francisco-based licensed psychotherapist in private practice. She has been a theatre director, dramaturg, writer, actor, and administrator. A founding member of Seattle's Northwest Asian American Theatre, she returned home to work with San Francisco's Asian American Theatre Company and began a long career in improv with The Committee. She consults for schools, nonprofits and community-based organizations, facilitating the incorporation of stress-reduction and cultural humility as an integral part of trauma-informed services. Clients have included Edgewood Center for Children and Families, Japanese Community Youth Council, and Theatre Communications Group, Inc. She continues her improv career as one of The Bad Aunties.

**CARLA PANTOJA** (Intimacy Coordinator / Fight Director) recently returned from working at the Oregon Shakespeare Festival as their first female fight director. This fall, her fight and/or intimacy direction was seen at Z Space, SFBATCO New Roots Festival, Golden Thread, Stanford University, and currently playing at American Conservatory Theater (*A Christmas Carol*). Carla has trained for the last six years in intimacy direction, first through Intimacy Directors International and then with Intimacy Directors and Coordinators. She is a certified stage combat instructor through Dueling Arts International. Carla is a Resident Artist with San Francisco Shakespeare Festival and proud member of MGT (Making Good Trouble), an anti-racist facilitator group focused on the Bay Area.

**EMILY ANDERSON WOLF** (Assistant Stage Manager) has been the Assistant Stage Manager for TheatreWorks' *Ragtime*, *Archduke*, *Frost/Nixon*, *Fun Home*, *Finks*, *The Prince of Egypt*, *Rags*, *Crimes of the Heart*, *Jane Austen's Emma*, *Triangle*, *Fire on the Mountain*, *Peter and the Starcatcher*, *Sweeney Todd*, *The Hound of the Baskervilles*, *Little Women*, and *Other Desert Cities*. She was also the Assistant Stage Manager for threesixty Entertainment's First National Tour of *Peter Pan; Journey to*

*the West* at the New York Musical Theatre Festival, and with American Musical Theatre of San Jose. Ms. Wolf also works as a stagehand throughout the San Francisco Bay Area and is a proud member of the International Alliance of Theatrical Stage Employees. She holds a BA in Theatre, Cum Laude from Mount Holyoke College.

**TIM BOND** (Artistic Director) joined TheatreWorks as Artistic Director in July 2020. He is a nationally-known director and educator with past leadership roles as Producing Artistic Director at Syracuse Stage, Associate Artistic Director at the Oregon Shakespeare Festival, Artistic Director at Seattle Group Theatre, and tenured full Professor and Head of the Professional Actor Training Program at the University of Washington School of Drama. Over the last 37 years, Tim has directed at many theatres including the Market Theatre, Baxter Theatre Centre, Guthrie Theater, Seattle Rep, Milwaukee Rep, The Wilma Theater, Arena Stage, GEVA Theatre Center, Cleveland Play House, Indiana Rep, Actors Theatre of Louisville, PCPA, Arizona Theatre Co., Portland Center Stage, Dallas Theater Center, A Contemporary Theatre, Empty Space Theatre, Paul Robeson Theatre, and Seattle Children's Theatre. He is the recipient two Backstage West Garland Awards, two Syracuse Area Live Theatre (SALT) Awards, and a Dallas-Fort Worth Critics Forum Award.

**DEBBIE CHINN** (Executive Director, she/her) joined TheatreWorks as Executive Director in November 2022. Over the past 30 years, Debbie has held C-suite leadership positions at Anna Deavere Smith Projects, Opera Parallèle, Carmel Bach Festival, California Shakespeare Theater, Baltimore's Center Stage, and Shakespeare Theater of New Jersey. Debbie is a board member of Playwrights Foundation, San Francisco Community Music Center, the Chinese Culture Center of San Francisco, and is on the Advisory Council and on the EDI Committee of West Edge Opera. She most recently served as Board Chair of Theatre Bay Area. On a national level, she has been appointed to the Leadership Council of the National Small Business Association. Her book, *Dancing in Their Light*, published March 2022, chronicles her family's historical connection to the missionaries of China and of the pioneering impact her family of immigrants have made to advance the fields of research, science, medicine, academia, engineering, arts, humanities, and culinary hospitality in the United States. Debbie is currently the creative consultant for writer William Kinsolving on the development of his new musical, *That Week With The Bachs*, which will be presented at the Spacious Grace Festival in the nave of Grace Cathedral, San Francisco in February 2023. [DEBBIECHINN.COM](http://DEBBIECHINN.COM)





# Andria Lo

## PHOTOGRAPHER

### SPOTLIGHT

PHIL WONG & SUMI YU (ACTORS), ANDRIA LO (PHOTOGRAPHER),  
XIAOFAN FANG (PHOTOGRAPHY ASSISTANT) / PHOTO HEATHER ORTH, 2022

The promotional photos for this production were shot on location in San Francisco's Chinatown, by photographer Andria Lo. Her work is on display in the Lucie Stern lobby.



**ANDRIA LO** is a California-based editorial and commercial photographer specializing in portraiture, food, and still life. Raised in Alaska and Texas, she has a degree in Studio Art from the University of California Berkeley and now calls San Francisco Bay Area home. In 2020, she published her first book, *Chinatown Pretty*, which documents the street style and stories of elders in historic Chinatowns across North America. She continues to explore Asian American culture and themes throughout both her personal and client work.

[www.andrialo.com](http://www.andrialo.com)

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Props Stock Manager & Artisan **Wallace Yan**

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Lead Cutter / Draper **Yen La Wong**  
Wardrobe Manager **Madison Miller**  
Costume Rentals Manager **Ren Geiselhart**  
Costume Rentals Assistant **Melissa Sanchez**  
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Production Assistant / Projections Programmer

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There is no smoking in the theatres or lobbies. Audio or video recording during the show is strictly prohibited. Neither food nor drink is permitted in the theatre. Please ensure that all electronic devices are set to the “off” position while you are in the theatre.

Children 5 and under are not permitted in the theatre. Persons 14 and under must be accompanied by an adult. Every person, regardless of age, must have a ticket.

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