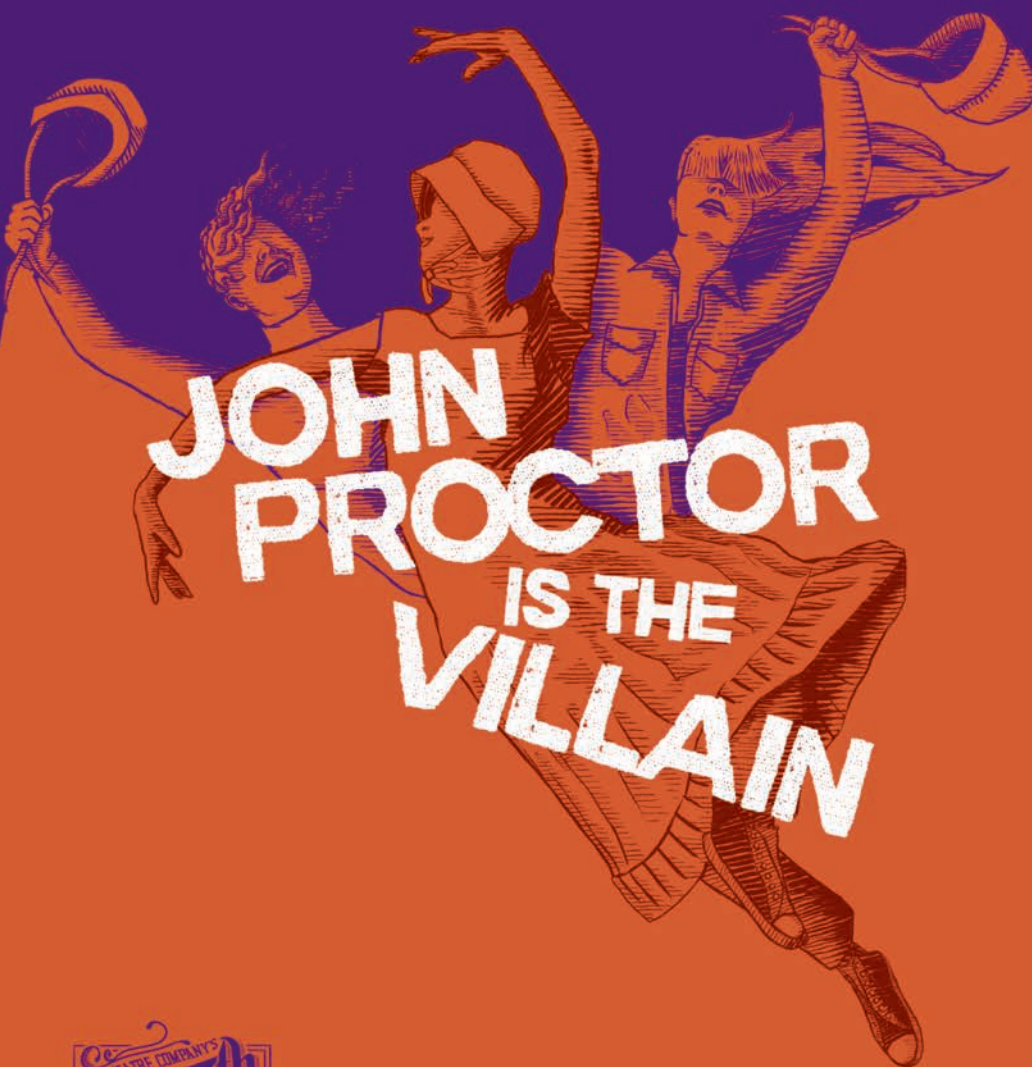


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Directed by
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JOHN PROCTOR IS THE VILLAIN

by

KIMBERLY BELFLOWER

ROCKY ANICETTE ALLISON DORSEY SKYE ALYSSA FRIEDMAN

MAGGIE GOBLE ALEX HUMPHREYS

GAGE MARTINEZ CARSON STEWART COLBY STRONG

ADRI CUMMING

Scenic Design
JO WINIARSKI

Costume Design
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KAREN AZENBERG

JOHN PROCTOR IS THE VILLAIN is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service. www.concordtheatricals.com
Selections from "The Crucible" by Arthur Miller are included in the script for "John Proctor Is the Villain" with express permission of The Arthur Miller
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February 2024 Production at Huntington Theatre Company, Boston Loretta Greco, Norma Jean Calderwood Artistic Director, Christopher Manuell,
Executive Director

JOHN PROCTOR IS THE VILLAIN was originally produced by Studio Theatre, Washington DC (David Muse, Artistic Director; Rebecca Ende Lichtenberg,
Managing Director) in May 2022

"Green Light" by Jack Antonoff, Joel Little, Ella Yelich-O'Connor

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"Green Light"

Performed by Lorde

Written by Ella Marija Lani Yelich O'Connor

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CAST

(In alphabetical order)

Nell Shaw	ROCKY ANICETTE*
Shelby Holcomb	ALLISON DORSEY*
Beth Powell	SKYE ALYSSA FRIEDMAN*
Bailey Gallagher	MAGGIE GOBLE*
Raelynn Nix	ALEX HUMPHREYS*
Mason Adams	GAGE MARTINEZ*
Lee Turner	CARSON STEWART*
Carter Smith	COLBY STRONG*
Ivy Watkins	ADRI CUMMING
Production Stage Manager	JAMES O. HANSEN*
Stage Manager	EMILY ROTH*

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SHOW STAFF

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Stage Management Intern	Samantha Bell
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A2	Calvin Vinson
Carpenters	Michael Davies, Dominic Fedor, April Hennig
Deck Crew	Dominic Fedor, William Hadden, Abish Noble, Amber Stafford, Ruby Wolter
Costume Technicians	Rebecca Hayes, Louise Pascoe, Bonnie Rossi
Dressers	Aidan Hughes, Isabel Moss, Irey Oviatt, Celeste Spencer, Morgane Walton
Choreographer	Karen Azenberg

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I am so honored to welcome you back to PTC for our 65th Anniversary Season, which is going to be a blockbuster! Even though we are not at “home” for the start of our season and this incredible play, I am confident you will feel at home here at the Jay W. Lees Courage Theater. On behalf of all of us at PTC, we want to thank everyone at Westminster University who made this pivot possible.

“...multiple things can be true. ... Those truths don't erase each other, they just maybe complicate each other.”

-Kimberly Belflower in an interview about *John Proctor Is the Villain*

After first seeing, and then re-reading, *John Proctor Is the Villain*, I struggled mightily with the concept of multiple truths. How do we reconcile in our minds the gray area that occurs when a talented, or gifted, or brilliant individual can *also* behave completely inappropriately, or even in an illegal or morally corrupt way?

While this is in no way a new concept, each day it feels more present in our world, our lives, and our communities. We are apparently only marginally better at addressing this complicated question, as Belflower implies in the play, than we were during the Salem Witch Trials or the McCarthy Era. The clichéd adage “the more things change the more they stay the same” is as true as ever—yet, we hope, and maybe even strive, for a better world and to be better humans.

Multiple things can be true.

We probably all know someone we admire, trust, or care for who has done something that sends us to that gray area. There are no right answers—weeks and months later, and throughout our rehearsal process, we wrestled with this concept only to end up back where we started.

Belflower craftily reminds us of this in the text of the play:

“...it's a really intense time
but that's what literature is for
that's what art is for
to make sense of moments in time like this one”

- Carter Smith, Scene 1 – *John Proctor Is the Villain*

Maybe that's the ambiguity this play is asking us to sit with, the gray area that encourages us to resist over-simplification and to wrestle with complicated realities, which ultimately allows us to let art help make sense of the reality we're living through.



Ka Azenberg
Karen Azenberg
Artistic Director, PTC

Dear Friends and Fellow Theatre Lovers,

Every opening night marks a beginning, but this one feels particularly meaningful.

Just weeks before welcoming audiences to *John Proctor Is the Villain*, an unexpected flood caused significant damage to our theatre. What followed was an extraordinary demonstration of resilience, generosity, and community. Our staff, artists, designers, University partners, supporters, and friends rallied around a shared goal: **the show must go on**.

And here we are.

These past weeks reminded us of the strength that emerges when a community comes together around something it believes is worth protecting. For 65 seasons, that belief has sustained PTC. Theatre is inherently an act of community. Artists and audiences gather in the same room, at the same moment, to experience a story together. Buildings matter, but ultimately, *people make the theatre*. The tremendous outpouring of support we have received has been a powerful testament to that.

I want to offer a special thank you to our friends at Westminster University for opening their doors and welcoming PTC to the Jay W. Lees Courage Theatre. Their generosity, partnership, and willingness to step forward when we needed it most made it possible for us to bring this production to fruition and open our season as planned. We are deeply grateful.

And thank **you** for being here. Whether you have been part of the PTC community for decades or this is your first production with us, your presence is an important part of our story.

Welcome to our 65th Anniversary Season.

Enjoy the show!



Adrian Budhu
Adrian Budhu
Managing Director, PTC

PIONEER THEATRE COMPANY

gratefully acknowledges the following businesses and individuals
for their contributions to this production:

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"A man will not cast away his good name."

—Arthur Miller, *The Crucible*

Both Arthur Miller and Kimberly Belflower found inspiration in the Salem Witch Trials of 1692 and recognized their respective times and experiences in the records of the past. In *The Crucible*, Miller infused his rendering of the trials with what he'd experienced of McCarthyism and the Red-hunting of the 1950s, when he testified before the House Committee on Un-American Activities and was convicted for contempt when he refused to give up names of suspected communists: "I could not use the name of another person and bring trouble on him."

In *John Proctor Is the Villain*, Belflower tilts our perspective on *The Crucible*, exploring the tension between public reputation ("good name") and private truth. Belflower read Stacy Schiff's *The Witches: Suspicion, Betrayal, and Hysteria in 1692 Salem* as survivors' allegations of sexual assault, rape, and sexual abuse against Hollywood mogul Harvey Weinstein mounted in 2017 and the #metoo hashtag was going viral. Belflower reread *The Crucible* after seeing an interview with Woody Allen in which he shrugged off the allegations against Weinstein as no one had ever shared any of the "horror stories with him with any real seriousness." He lamented the tragic situation for all involved, but "you don't want it to lead to a witch hunt atmosphere, a Salem atmosphere, where every guy in an office who winks at a woman is suddenly having to call a lawyer to defend himself." His words bring the psychology acronym DARVO to mind: Deny. Attack. Reverse Victim and Offender.

In *John Proctor Is the Villain*, literature and pop culture interweave: *Wuthering Heights*, *The Great Gatsby*, and *Slouching Towards Bethlehem* keep company and conversation with Lizzo, Taylor Swift, Harry Styles, and Lorde. In interviews, Belflower reflects on how our pop culture references inform and form our identities as teenagers, giving us a way to recognize and make sense of the world.

*They're burning all the witches, even if you aren't one
They got their pitchforks and proof, their receipts and reasons
They're burning all the witches, even if you aren't one
So light me up
—Taylor Swift*

Andra Harbold



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Rocky Anicette* (Nell Shaw) is a New York-based actor and recent graduate of NYU's New Studio on Broadway. Her credits include the Off-Broadway musical *White Girl in Danger* by Tony Award winner Michael R. Jackson, and her recent feature film debut in *Don't Say Good Luck*, produced by Happy Madison Productions for Netflix. Her work in voiceover spans television and digital media, including two audiobooks for Penguin Random House, with collaborations across major networks and brands such as Disney, HBO Max, and Nickelodeon. Anicette is deeply grateful to her family, friends, and representation for their continued support!



Allison Dorsey* (Shelby Holcomb) is filled with absolute joy and gratitude to be a part of PTC's production of *John Proctor Is the Villain*. She was born and raised in Massachusetts and recently graduated from Carnegie Mellon University, earning a BFA in Musical Theatre this past spring. She is proudly represented by Innovative Artists. Recent Regional Theatre: Annette in Timberlake Playhouse's *Saturday Night Fever* and Martha in PCLO's *A Musical Christmas Carol*. All the love and warmth to her family and friends who support her. @allison.dorsey



Skye Alyssa Friedman* (Beth Powell) is honored to make her PTC debut in this incredibly special play! Broadway: *Kimberly Akimbo*, *Annie*. National tour: *Kimberly Akimbo* (61 cities, including SLC). Off-Broadway: *The Lucky Star* (59E59), *Kimberly Akimbo* (Atlantic Theatre Company). Select regional: *The Audience* (Maltz Jupiter Theatre), *Billy Elliot* (MJT). Film/TV: *Lemonade Blessing* (Tribeca Film Festival 2025 premiere & Letterboxd Unreleased Gem—now playing in select theaters!), *Cupertino* (CBS/Paramount+), *I Am Frankie* (Nickelodeon), *Busyboddy*, and *Mute*. Most importantly, Mary Poppins in her preschool production of *Mary Poppins*. Pace University BFA Acting alum. Game night, movie, & ice cream enthusiast. Many thanks to her mom, dad, friends, mentors, cast, Nancy, Bonnie, Shannon, Kev, Murnane Casting, Karen, and everyone at PTC! www.skyealysafridman.com; IG: @skyealysafridman



Maggie Goble* (Bailey Gallagher) was born and raised in Salt Lake City and is a recent graduate from the Actor Training Program at the University of Utah. She is incredibly excited to be returning to PTC, having most recently appeared as Molly in their production of *Prayer*

for the French Republic. Other recent projects include directing a Studio Series Production of *Onyx Rest* at the University of Utah and writing, directing, and performing in her play *Boxes* for her senior capstone project. Goble is excited to be working with this amazing group of people here at PTC and would like to thank her family, friends, and professors for all of their encouragement and guidance.



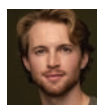
Alex Humphreys* (Raelynn Nix) is thrilled to make her debut at PTC with *John Proctor Is the Villain*! Previous credits include Broadway: *Dear Evan Hansen*. Encores!: *The Light in the Piazza*. Off-Broadway: *Picnic at Hanging Rock* (Greenwich House Theater). Regional: *The Hello Girls* (Syracuse Stage), *South Pacific* (Goodspeed Opera House). Concert: *Oklahoma!* (Carnegie Hall). University of Michigan grad—Go Blue! Gratitude to DGRW, Mom, Mike, and Jackson. @alexhumphreys



Gage Martinez* (Mason Adams) is stoked to be making his PTC debut. He is a proud alum of the BFA Musical Theatre program at The University of Oklahoma—Boomer Sooner! His recent credits include Carlos/Ensemble in the world premiere musical *Basura* (The Alliance Theatre), Toby in *Octet* (Studio Theatre), Martín in *Mother Road* (Lyric Theatre of Oklahoma), Roger in *Rent*, and Somebody in *Everybody*, both at the University of Oklahoma. He'd like to thank his DGRW team as well as his family, both biological and chosen, for their endless love and support.



Carson Stewart* (Lee Turner) is thrilled to return to PTC after playing Mike in the world premiere of *Ten Brave Seconds* last season. Broadway: *The Notebook*. Off-Broadway: *The Gospel According to Heather*. Stewart has performed in and developed new work with Chicago Shakespeare Theater, Center Theatre Group, Edinburgh Fringe, and the Center for Wrongful Convictions. He is a proud graduate of Northwestern University, where he studied English (topical!) and acting. Many thanks to Karen and the entire PTC team, Erika, Josh, and his agents at BRS/Gage. This show is for his mother, Justine; his sisters, Wren and Maisie; and all his Mommas, who heroically fight villains every day. @thehingerbreadboy



Colby Strong* (Carter Smith) is grateful to return to PTC after appearing as Trenner in *Women in Jeopardy!* (2017). Screen credits include *The Sex Lives of College Girls* (HBO Max), *Power Rangers Beast Morphers* (Nickelodeon), and

Homestead (Angel Studios). Colby holds a B.F.A. in Acting from Westminster College. Endless love and gratitude to Mom, Nana, family, and friends for their unwavering support. Thank you, Karen, for the opportunity to help tell this important story. "THAT GREEN LIGHT! I WANT IT!"

@ColbyJamesStrong



Adri Cumming (Ivy Watkins) is thrilled to be making her PTC debut. She is currently a senior in the Actor Training Program at the University of Utah. Some of her recent credits include Cecily in *The Importance of Being Earnest* and Anya in *The Cherry Orchard*. She would like to thank her friends and family for their continued support.

Kimberly Belflower (Playwright) is a playwright and educator originally from a small town in Appalachian Georgia. Plays include: *John Proctor Is the Villain* (2025 Broadway production, directed by Danya Taymor and starring Sadie Sink; 2024 Huntington Theatre Company, 2022 Studio Theatre, 2019 Kilroy's List); *Lost Girl* (2018 Milwaukee Rep, Kennedy Center Darrell Ayers National Playwriting Award); *Saint Pigtail* (commissioned and

developed by Studio Theatre, 2023 O'Neill Finalist). Belflower has also worked with South Coast Rep, Manhattan Theatre Club, Alliance Theatre, Ojai Playwrights Conference, the Farm Theater, We The Women, Less Than Rent, among others. Belflower worked for two years as a narrative lead for Meow Wolf, Santa Fe's celebrated arts and entertainment company, where she wrote a short film with original music by Beach House. She proudly holds an MFA from the University of Texas at Austin and teaches playwriting at Emory University in Atlanta.

Karen Azenberg (Director) is in her 15th season as Artistic Director at PTC. Favorite projects include *Beautiful: The Carole King Musical* (a co-production between PTC and Geva Theatre); *Natasha, Pierre & The Great Comet of 1812*; *The Lehman Trilogy*; the world premiere of *Alabama Story*; the regional premiere of Sting's *The Last Ship*; *Newsies*; *The Play That Goes Wrong*; and *The Rocky Horror Show*. Through Azenberg, PTC also hosted the first (and still only) Utah out-of-town tryout for a Broadway musical: the Tony Award-winning *Shucked*. Originally from New York, her work there includes *Lyrics and Lyricists* (92nd St. Y), *Blocks* (a collaboration with Jonathan Larson),

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Prom Queens Unchained, and choreography for Richard Greenberg's *The Dazzle* (Roundabout Theatre Company). Among her other credits are over 15 productions of *West Side Story* and work with Indiana Repertory Theatre, Geva Theatre, Alabama Shakespeare Festival, Goodspeed, Theatre Aspen, and Utah Shakespeare Festival. Azenberg is a past president of the Stage Directors and Choreographers Society (SDC) and is a proud mom to Alexander and Emelia.

Jo Winiarski (Scenic Designer) Previous designs at PTC were *King James*; *Souvenir*; *Jersey Boys*; *Natasha, Pierre & The Great Comet of 1812*; *Native Gardens*; *The Prom*; *What the Constitution Means to Me*; *A Distinct Society*; *Ass*; *The Lifespan of a Fact*; and *Ain't Misbehavin'*. Winiarski's Off-Broadway credits include *The Fears*; *HYPROV*; *Accidentally Brave*; *The Absolute Brightness of Leonard Pelkey*; and *Love, Loss, and What I Wore*. Regional design credits include Guthrie Theater, Arizona Theatre Company, Utah Shakespeare Festival (over 50 shows), The Old Globe, Berkeley Repertory Theatre, Oregon Shakespeare Festival, Dallas Theater Center, and Geva Theatre Center. Additional credits include *Wishes* for Disney Cruise Line. Winiarski was the art director on *Late Night with Seth Meyers* (episodes 1-844) and received an Emmy nomination for art direction for "A Colbert Christmas: The Greatest Gift of All."

Theresa Ham (Costume Designer) has designed costumes for over 100 theatrical productions. She is making her PTC debut. Chicago credits include: *Heartbreak Hotel* (Marriott Theatre), *Falsettos* (Court Theatre / Timeline Theatre), *Beautiful: The Carole King Musical* (Paramount Theatre), and *Untitled Vampire Play* (Lookingglass Theatre). Regional selections include *Ride the Cyclone* (Off-Broadway), *The Wizard of Oz* (Alabama Shakespeare Festival), and *Come From Away* (Milwaukee Repertory). Her work has also been seen at Chicago Shakespeare Theatre, Victory Gardens, Porchlight Theatre, Raven Theatre, Northlight Theatre, Alliance Theatre, ACT Theatre, First Stage, Ogunquit Playhouse, and Delaware Theatre Company. Film credits: *Paper Girls* (Amazon Prime) and *Hot Mess Holiday* (Comedy Central). Ham is the recipient of three Joseph Jefferson Awards for Outstanding Costume Design and 17 additional nominations. She also received the 2018 Barrymore Award for Outstanding Costume Design. Ham supervises the costume shop at Loyola University Chicago.

José Santiago (Lighting Designer) is a New York City-based lighting designer. His work has been seen at Palm

Beach Dramaworks, Ogunquit Playhouse, Maltz Jupiter Theatre, Chicago Opera, The Paramount Theatre (Aurora, IL), Drury Lane (Chicago), The REV Theatre Company, Skylight Music Theatre, Center REP, Bristol Riverside Theatre, North Shore Music Theatre, Theatre by the Sea, Bay Street Theatre, Gretna Playhouse, The Gateway, The Engeman Theater, Guild Hall, Penobscot Theatre, 5 Star Theatricals, Slow Burn Theatre, and Gulfshore Playhouse. He received his MFA in Lighting Design from Florida State University. Proud member of USA829 and represented by Michael Moore Agency. www.jsantiagodesign.com

E.E. Bradman (Sound Designer) Credits include music and sound design for film, dance, animation, radio plays, Zoom and filmed theater, podcasts, and in-person productions all around the U.S., including *Murder on the Orient Express* and *A Distinct Society* at PTC. He's also a music journalist, music doula, Grammy-nominated bassist, former sound design professor, and co-composer of a musical based on beloved children's book *Giraffes Can't Dance*. Stop by and say hello at eltonsounds.com!

Hope Bird (Hair/Makeup Designer) is thrilled to be part of this production. She has spent the past five years working as run crew for Broadway shows that include *The Music Man*, *Some Like it Hot*, *Back to the Future the Musical*, and *Stranger Things: The First Shadow*. She has been in the hair industry for over 15 years and is excited to return to PTC. Big thanks to Andrew, Jed, Mom, and Dad.

Alexandra Harbold (Production Dramaturg) Most recently with PTC, Harbold served as dramaturg for *Come from Away*; *Prayer for the French Republic*; *Natasha, Pierre & The Great Comet of 1812*; and *The Lehman Trilogy*. Other credits include acting in *Sunny in the Dark* (Salt Lake Acting Company) and directing *The Cherry Orchard* with video director Nick Dunn (Babcock Theatre). Current projects include directing *Western Minerals & Their Origins* (Footpath Theatre Company with UtahPresents & Flying Bobcat), *Very Like a Whale* (SLAC) and *Arcadia* (Babcock Theatre). She is Resident Director of Footpath, Co-founder and Co-artistic director of Flying Bobcat Theatrical Laboratory, and an Associate Professor in the University of Utah's Department of Theatre. AlexandraHarbold.com

Sarah Shippbotham (Dialect Coach) is an actor, dialect coach, intimacy consultant, and Professor in Acting and Dialects at the University of Utah. Shippbotham trained as a Voice and Dialect Coach at The Central School of Speech and Drama in London. Her work as Dialect Coach for PTC includes *Come From Away*, *Distinct Society*, *Fireflies*, *Once*, *Miss Bennet: Christmas*

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at *Pemberley*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Oslo*, *The Curious Incident of the Dog in the Night-Time*, *The Last Ship*, and *Oliver!*. Other Dialect/Voice coaching credits include 18 seasons with the Shaw Festival (Canada) and shows for Salt Lake Acting Company including *Sleeping Giant* and *Passing Strange*. In 2011-12 Shippobotham spent seven months in New Zealand working as a Dialect Coach on *The Hobbit* films.

Murnane Casting (Casting Director) is a first-class office in New York City specializing in casting theatre, film, and television projects nationwide. We focus on developing new works and collaborating with emerging creators. Our mission is to curate exceptional ensembles of artists in a relaxed and imaginative casting environment. Learn more at MurnaneCasting.com.

James O. Hansen* (Production Stage Manager) is thrilled to be returning for his fourth season! As the Resident Production Stage Manager at PTC, recent credits include: *Come From Away*; *Ten Brave Seconds* (World Premiere); *Dear Evan Hansen*; *Beautiful: The Carole King Musical*; and *Natasha, Pierre & the Great Comet of 1812*. Outside of PTC, Hansen has also worked at: North Shore Music Theatre, Geva Theatre, Tuacahn Amphitheatre, The Gateway Playhouse, and The Cape Playhouse. Hansen earned a Bachelor's Degree in Arts Management from Dean College. Special thanks to his Mom, Family, and Ostie for their love and support! DHH.

Emily Roth* (Resident Stage Manager) is happy to be returning for her third season with PTC! Other credits include: *The Woman in Black US Tour* (Pemberley Productions), *Miss Saigon* (White Plains Performing Arts Center), *Dial M for Murder* and *Sea Monsters of the Deep* (White Heron Theatre Company), *Lesley Nicol's How The Hell Did I Get Here?* (Pemberley Productions), and *Ajijaak on Turtle Island* (IBEX Puppetry). She is the co-author of *Stage Management Basics: A Primer for Performing Arts Stage Managers*.

Pioneer Theatre Company (PTC) Now celebrating its 65th season, the award-winning PTC is Utah's premiere professional theatre company and a leading arts organization of the West. Led by Artistic Director Karen Azenberg and Managing Director Adrian Budhu, PTC presents world-class productions that celebrate diversity in culture and society, and serve as the connecting bridge between art and scholarship as an affiliate of the University of Utah. Notable productions include the regional premieres of *Les Misérables*, Sting's *The Last Ship*, and Frank Wildhorn's *The Count of Monte Cristo*, as

well as the world premieres of *Shucked* (the first-ever Broadway tryout in Utah), *A Distinct Society* by Kareem Fahmy, *Alabama Story* by Kenneth Jones, *The Messenger* by Jeff Talbott, and *Ass* by Ellen Simon. For more information, visit PioneerTheatre.org.

Actors' Equity Association (AEA) Founded in 1933, AEA represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actor's Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #equityworks

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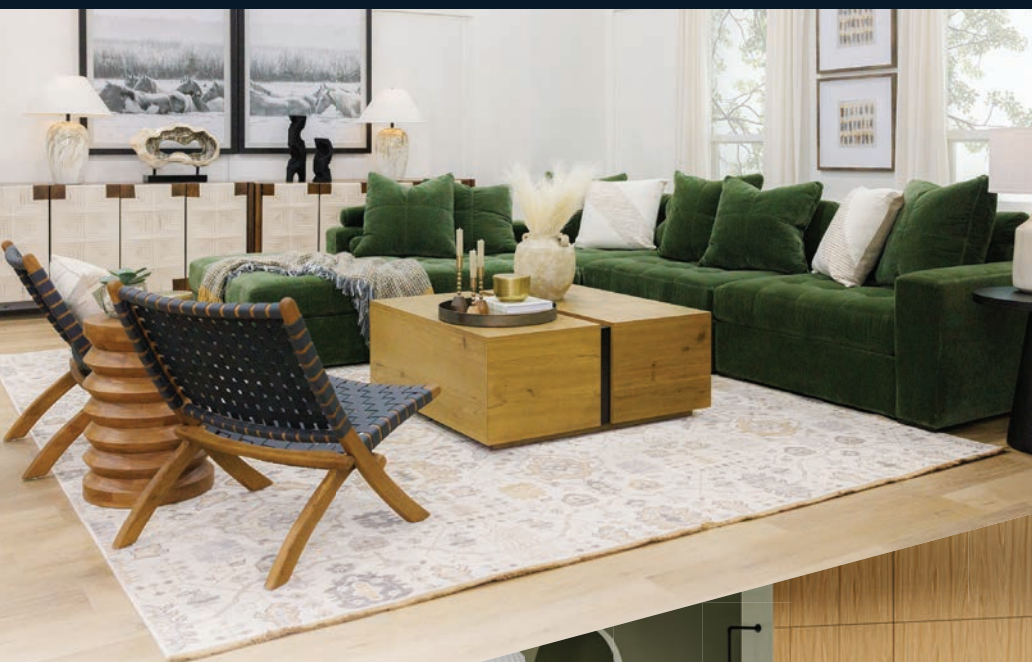
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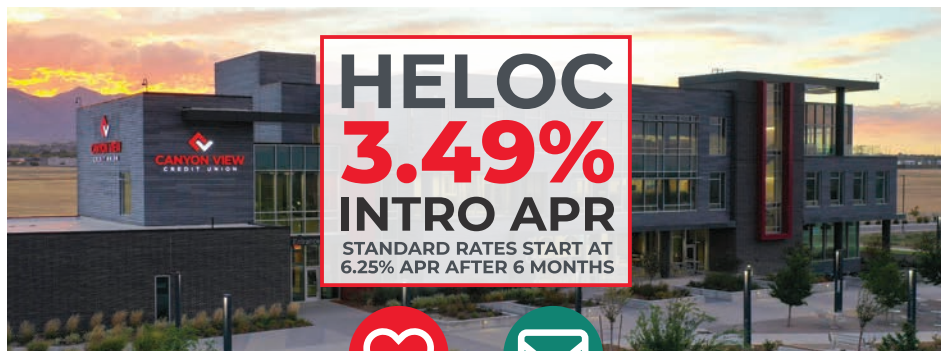


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TEXTING is disturbing to the actors and your fellow audience members. Do not text during the performance.

If you might need to be reached during a performance, leave your exact seat location with the box office. For emergencies, email boxoffice@pioneertheatre.org.

We have a hearing assistance system that allows our hard-of-hearing patrons to sit in any seat in the house. Collateral required; inquire at coat check.

We welcome all persons. Those with special requirements should request assistance in advance.

Refreshments are not permitted in the auditorium, but are available in the main floor lobby pre-show, and during intermission. Bottled water and approved PTC drink

containers are allowed in the theatre.

University of Utah is a non-smoking campus, both inside and outside all buildings.

Evening performances are at 7:00 p.m. Monday through Thursday, 7:30 p.m. Friday and Saturday; Saturday matinees at 2:00 p.m. Please avoid arriving after curtain time. To avoid disturbing other patrons, latecomers will be seated at the discretion of the House Manager. This policy has been instituted at the request of many of our patrons.

Season ticket holders may exchange their tickets for another performance of the same play by notifying the box office at least 48 hours prior to the performance date. Tickets are non-refundable.

You may donate your tickets, helping yourself and Pioneer Theatre Company. If you are unable to attend a production, make a tax-deductible gift of your tickets to the Theatre so that we may re-sell them. Call the box office at least 48 hours prior to the performance date.

The Patron Services staff will serve you from 10:00 a.m. until 5:00 p.m., Monday through Friday. During the run of a show, the box office is open one hour prior to the performance.

No children under age 5 are admitted to performances.



PIONEER THEATRE COMPANY'S
STUDENT PROGRAMS ARE MADE
POSSIBLE BY GENEROUS
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ENDOWMENT

PIONEER THEATRE COMPANY STAFF

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ARTISTIC

Associate Artistic Director/
Director of Outreach Joey Dippel
Resident Fight Choreographer Christopher DuVal

PRODUCTION

Production Manager Joshua Martin
Production Stage Manager James O. Hansen
Stage Manager Emily Roth
Technical Director Cara Pomeroy
Shop Foreman Cliff Merritt
Charge Artist Mark Jensen
Scenic Artist Amanda McMill
Lead Carpenter Cliff Merritt
Carpenters Alina Cannon, Maddie Keil
Props Supervisor Tanner Sase
Props Artisan Lindy Barrett
Master Electrician Viktoria Rees
Sound Technician Joshua Garretson
Costume Shop Manager Cherylene Rosenvall
Cutter/Draper Catherine Soucy
First Hand K.L. Alberts
Millinery/Crafts Artisan Wilson Leiberling
Stitcher Keanna Frodente
Wardrobe Supervisor Julia Loudonback
Costume Rental Coordinator Do'nel Ault
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Adri Cumming

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Season Artwork Autumn Coulter

PATRON SERVICES

Patron Services Manager Jenifer Christensen
House Manager/Asst. Patron Services Nikki Baum
Front of House Sebastian Amante,
Victoria Berryhill, Cormac Bywater,
Wells Caulisle-Patton, Katie Crabtree,
Greta Czachor, Luke Elzey,
Scarlett Hall, Emilia Hernandez,
Eliana Jackson, Gavin Jensen,
Scott Jones, Owen Lombardi,
Rhianna Madsen, Christian Maestas,
Sasha Pinegar, Brittany Ramirez,
Caprice Schulte, Penelope Sherman,
Nikita Swallie, Daphne Young



The Director-Choreographer is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.



The theatre operates under an agreement between the League
of Resident Theatres and Actors' Equity Association, the Union of
Professional Actors and Stage Managers in the United States.

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Your tax-deductible gift to Pioneer Theatre Company helps bring extraordinary live theatre to Utah, support remarkable artists, expand access and education programs, and ensure a vibrant future for professional theatre in our community.



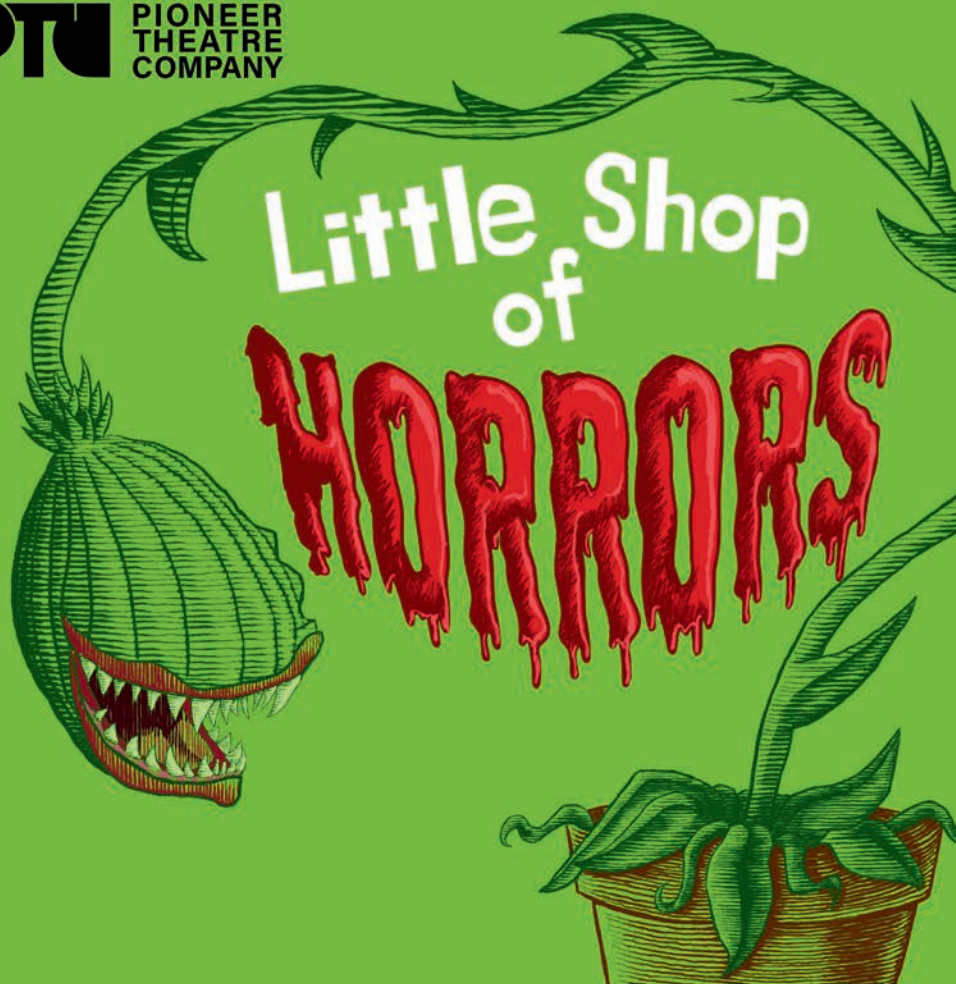
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PIONEER
THEATRE
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“...a total crowd-pleaser with blood and death set to bouncy tunes.”

— New York Post

October 23–November 7

Simmons Pioneer Memorial Theatre
A Co-Production with Arizona Theatre Company Musical

Book & Lyrics by **Howard Ashman**
Music by **Alan Menken**

Based on the film by **Roger Corman**
Screenplay by **Charles Griffith**
Directed & Choreographed by **Gerry McIntyre**

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