

New Moon Theatre Presents

NEW
MOON
Theatre Co.

LEZARD

THE LIZZIE BORDEN ROCK MUSICAL

2024!

Written by

Steven Cheslik-DeMeyer

Tim Maner, and

Alan Stevens Hewitt

Directed by

Kell Christie

Musical Director

Eileen Kuo

Choreography

Britt Pauline Church

Starring the Original Cast:

**Christina Hernandez,
Jaclyn Suffel, Annie Freres,
& Joy Brooke Fairfield**

SLAYING OCT. 18 - NOV. 3, 2024

THURS. AT 7:30, FRI. & SAT. AT 8:00, SUN. AT 2:00

*Season Sponsor Dorothy Kirsch!
Thank you, Dorothy!*

Lizzie Will Be Presented In Two Acts
NOTE: This production contains smoke,
bright flashing and moving lights

CAST

Christina Hernandez.....	Lizzie Borden
Jaclyn Suffel.....	Emma Borden
Joy Brooke Fairfield.....	Alice
Annie Freres.....	Bridget

ORCHESTRA

Eileen Kuo.....	Keyboard/Guitar
Joshua Keller.....	Cello
Jeff Kirwan.....	Bass
Corbin Miles.....	Guitar
David Pace.....	Drums
Rick Forbus.....	Guitar (<i>Sub Oct. 25-27</i>)
Elen Wroten.....	Cello (<i>Sub Nov. 2-3</i>)

ARTISTIC / MANAGEMENT STAFF

Director.....	Kell Christie
Music Director.....	Eileen Kuo
Choreography.....	Britt Pauline Church
Stage Manager.....	Meredith Serna
Stage Management Team.....	Mystie Watson
Costume Designer.....	Bruce Bui
Alterations and Seamstress.....	Gabriela Moros Diaz
Lighting Designer.....	Thomas Halfacre
Original Lighting Design.....	Melissa Andrews & Thomas Halfacre
Set Designer.....	Chris Sterling
Sound Design.....	Gene Elliott
Orchestrations.....	Alan Stevens Hewitt
Props.....	Laurie Boller
Artistic Director.....	Gene Elliott
Sound Engineer.....	Thomas Halfacre, Chris Randolph
Lighting Engineer.....	Meredith Serna, Mystie Watson
Poster Graphics & Design.....	Andrew Chandler

New Moon Theatre
Presents

Lizzie

Music by Steven Cheslik-DeMeyer and
Alan Stevens Hewitt

Lyrics by Steven Cheslik-DeMeyer and Tim Maner
Book by Tim Maner

Additional Music by Tim Maner
Additional Lyrics by Alan Stevens Hewitt

Based on an original concept by Alan Stevens Hewitt and Tim Maner
Orchestrations by Alan Stevens Hewitt

Lizzie is presented by special arrangement with
Broadway Licensing Global. (www.broadwaylicensing.com)

NOTE TO AUDIENCE: The videotaping or audio and/or visual recording of this production is a violation of United States Copyright Law and an actionable federal offense.

Lizzie has been developed with the assistance of tiny mythic theatre company, HERE Arts Center, Took An Axe Productions (Hillary Richard & Peter McCabe), Brisa Trinchero/Corey Brunish (Make Musicals) and Van Dean/Kenny Howard (Broadway Consortium). *Lizzie* was presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2010 and further developed by Village Theatre, Issaquah, Washington (Robb Hunt, Executive Producer • Steve Tomkins, Artistic Director). *Lizzie* was produced by Theatre Under The Stars, October 2013. The West Coast Premiere of *Lizzie* was produced by Portland Center Stage, Chris Coleman, Artistic Director. Original European and London premiere produced by Fredericia Theater and Soren Moller, Denmark.

To purchase recordings and sheet music, or for more information, please visit: www.LizzieTheMusical.com



Please turn off all cellular phones, chiming watches or any other noise creating devices. Texting or viewing texts on is not allowed during performance.

Photography or recording devices of ANY kind are not permitted and will be strictly enforced.

ABOUT THE CAST



Christina Hernandez (*Lizzie Borden*) is honored to have the chance to revisit her old friend, Lizzie Borden! When not on stage, you can find her at GCT in her favorite role, Director of Education. Some favorite credits include *The Phantom of the Opera* (Christine Daae), *Carrie the Musical* (Miss Gardner), *Falsettos* (Cordelia), *Hundred Days* (Abigail), *The Producers* (Ulla), *John and Jen* (Jen), *Closer* (Anna), and *First Date* (Casey). She dedicates this performance to the incredible women and nonbinary performers of this theatre community. “There are so many talented and deserving badasses and never enough spotlight to go around. YOU are the freaking spotlight. You are the sun.”



Annie Freres (*Bridget*) is always honored to tell a story with her favorite theatre company New Moon. Rebuilding *Lizzie* with these dynamic women has harkened a true feminine power that she only scratched the surface of 6 years ago and now has imbued with all the righteous anger, sisterhood, scars, confidence and growth the world and her life have brought since. You may remember a whole lot of her from New Moon’s *Killer Joe* as Sharla then in *Twelfth Night* as Mariah & and recently in *Reefer Madness* as Mae. Other local credits include Audrey II/The Voice of the Plant in *Little*

Shop of Horrors at Harrell Theatre, *Ladies & Legends*, Beatrice in *Drowsy Chaperone* (Ostrander Nom.) & Dragon in *Shrek* (Ostrander Award) for Theatre Memphis and *Mamma Mia* as Donna, Justyce in *Rock of Ages* & DeeDee in *The Prom* at POTS. She works her days at Germantown Community Theatre and relishes the chance to teach theatre or DJ, host & sing in events. Though she traveled the country in her professional performing career, her inspiring hometown of Memphis has always been the best. “Big thanks to my loving family, Kris and especially all the strong women who shaped me”

New Moon Theatre Company ***Board of Directors***

Melissa Andrews • Kell Christie
James Kevin Cochran • Gene Elliott
Jeff Kirwan • Chris Sterling • Mystie Watson

ABOUT THE CAST



Joy Brooke Fairfield (*Alice*) plays violin and sings backup with the longstanding Memphis folk punk band The Wailing Banshees. Dr. Joy is an intimacy choreographer with 901 Intimacy Design and Theatrical Intimacy Education (TIE) and the department chair of media studies at Rhodes College, teaching performance and media production skills as well as critical/cultural studies. Dr. Joy dedicates this to survivors of childhood sexual abuse. May we work together to change our communities. www.theatricalintimacyed.com



Jaclyn Suffel (*Emma Borden*) is happy to be back with New Moon to both be Mother and slay yet again with this amazing team! Originally from Houston, TX, she graduated cum laude from Southwestern University with a B.A. in Theatre & Gender Studies. Notable performance roles include Madame in TM's *Cinderella* (Ostrander nom for Best Supporting), Gene Klein in TM's *Beautiful* (Ostrander Nom for Best Supporting, Winner for Best Musical), The Lecturer in New Moon's *Reefer Madness*, Seyton in Theatre Memphis's *Macbeth* (Ostrander nom for Best Feature),

Mathilde in TM's *Clean House* (Ostrander Nom for Best Lead), Emma in New Moon's 2018 *Lizzie* (Ostrander nom for Best Supporting, Winner for Best Ensemble), Charlotte in TM's *Falsettos* (Ostrander winner for Best Ensemble), and Frau Blucher in TM's *Young Frankenstein* (Ostrander nom for Best Supporting, Winner for Best Musical). In the muggle world, she is the VP of Creative Services for Powers Solutions, a PR firm that serves local nonprofits, churches, and schools. Big thanks to the Mob and ILYYPNC4eva for the endless support and love to Kell for embracing my 8. She would like to dedicate this performance to her father who she knows will always have the best seat in the house.

New Moon Theatre would like to thank the following, without whom this production could not have succeeded:

Brayden Daugherty, Tim Romine, Sam Weakley, Susan Brindley,
Houston High School, Germantown Municipal School Dist.,
Germantown Community Theatre, Chris Randolph,
Theatre Memphis, University of Memphis

ABOUT THE BAND

David Pace (*Drums*) graduated from the University of Mississippi with a bachelor's degree in music education. David has been teaching for 33 years with the last 22 years here in Memphis. He currently is teaching Orff Music at Hickory Ridge Elementary School where he enjoys working with his Choir and Drum Crew. He has played drums for several musicals with Playhouse on the Square including *Reefer Madness*, *The Great American Traylor Park Musical*, *Mama Mia*, *Fun Home* and *The Color Purple*. David also enjoys playing drums for his church and the band Ronnie and Friends.

Corbin Miles (*Guitar*) is a guitarist, guitar instructor and professional face melter who hails from Richmond VA. In pit orchestras he has previously played *Footloose*, *Mama Mia*, *Newsies*, *Shrek*, *Anything Goes*, *Hairspray*, *Beautiful*, *Grease* (Theatre Memphis), *Jersey Boys* (POTS), *Lizzie*, *Evil Dead*, *Reefer Madness* (New Moon Theatre), *Working*, *The Wild Party* (University of Memphis), *Next to Normal*, *Honky Tonk Angels*, *Dirty Rotten Scoundrels*, and *Bright Star* (GCT). He can also be seen rocking out with the jam band Grape.

Joshua Keller (*Cello*) is a strikingly handsome native Tennessean who has performed as a soloist and chamber musician all over Europe and in festivals on cello and viola da gamba. He has served as Music Director at St. Matthews United Methodist Church. He has studied music at the University of Memphis, Indiana University, and University of the Arts in Bremen, Germany. He loves to teach and perform, and performs often with the Memphis Chamber Music Society.

Jeff Kirwan (*Bass*) is thrilled and humbled to be afforded the opportunity to share this space with these talented artists. Jeff is a familiar presence around New Moon Theatre as an actor and director, but this marks his first appearance as a musician. He would like to thank Eileen for her patience and guidance, and his wife Kelly for selflessly sharing his time and attention.



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October 18 - 20
BMW Prod. Presents
TBA

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CREATIVE & MANAGEMENT TEAM

Laurie Boller (*Properties Designer*) is excited to be working with this amazingly talented company once again! Most recently, Laurie designed props for *A Monster Calls*, *Squirrels*, *Misery* (Ostrander nominated), *Quills*, *Pillowman* (Ostrander nominated), *Small Mouth Sounds*, and *Eurydice*. Laurie's stage managing credits at Theatre Memphis include *Rasheeda Speaking* and *Judy, Just For You*. Her previous Assistant Stage Manager credits (also at Theatre Memphis) include, *The Man Who Came to Dinner*, *August Osage County*, *39 Steps*, *The Submission*, and *As You Like It*. She would like to thank her family: Greg, Rae, Gabe, Zoe, Jamie & Hugh for their constant love and support.

Bruce Bui (*Original Costume Designer*) was a Southern California native and a graduate of CLU. He served as the longtime Wardrobe Director and Resident Costume Designer for Ballet Memphis. His works were regularly seen on the Orpheum stage, numerous venues around the mid-south, and nationally. Praised by Critical Dance Magazine and the Commercial Appeal, he worked with companies such as Kingsmen Shakespeare Festival, Tennessee Shakespeare Company, Trey McIntyre Project, Ballet De Moines, The Harid Conservatory, and The Western Stage. We miss Bruce and his work terribly.

Britt Pauline Church (*Choreographer*) could not be more grateful to return to Memphis & this powerhouse coven a second time. Favorite performance/choreography credits include - POTS: *Waitress*, *Cabaret*, *Tuck Everlasting*, *Heathers*, *Memphis the Musical*; TM: *Side Show*, *Anything Goes*; New Moon Theatre Company: *Lizzie the Musical*, *Eurydice*; GCT: *Bright Star*; Houston High School: *Chicago*. To my Lizzie witches, what an honor to do this with you as our older, wiser selves. Thank you for your ferocity, bravery, & trust. Eileen- my queen- any show, any day. Kell, we love to walk through fire together & I am better for it. Meredith, it's been a joy. I love you all so much. Dedicated to loud, angry women, to the resistance, to everyone fighting for liberation & building a new world. This & every show is for the midwives & witches & healers who have carried me. "This is precisely the time when artists go to work. . . That is how civilizations heal." - Toni Morrison

Gabriela Moros Diaz (*Alterations and Seamstress*) has a first-hand understanding of the costuming and designing intricacies for dance. She began dancing at the age of 14 in Venezuela with Everest Mayora. Gabriela has dance with the Juvenile Ballet of Venezuela, the National Ballet of Caracas, Miami Hispanic Ballet, Ballet Memphis and performed as a guest artist at the Rebecca Davis Dance Company. While still dancing at Ballet Memphis she was working in the costume shop under the guidance and supervision of Bruce Bui, where she learned and absorbed every detail and information about pattern making, sewing techniques, to name but a few. After the loss of our dear Bruce Bui, Gabriela had the honor and privilege to come back home and take the position of her own mentor.

CREATIVE & MANAGEMENT TEAM

Thomas Halfacre (*Lighting Designer*) As a way to keep him from touching the instruments on stage, or possibly hurting himself, Thomas Halfacre was sequestered to the front-of-house riser where the sound and lighting consoles lived. It was his first experience of being at a load in and sound check of a major rock tour. Being only eight years old at the time, he was allowed to push a single button that, in turn, lit over 40 vibrantly colored lights, so high in the air that they created a new sky. This little control freak was addicted! Many years later, having worked with names from Tina Turner to Justin Timberlake, and putting on productions for audiences from 20,000 to 2 people, no one has been able to convince him to quit. Maybe he knows that one day, he will get it right!

Eileen Kuo (*Music Director/Keyboard/Guitar*) is thrilled to haunt New Moon/TheatreWorks again with this beloved coven of insane, talented witches. Eileen is an attorney and musician whose past credits include directing *Through the Looking Screen* (Quark) and *Hundred Days* (GCT), playing W in *Lungs* (Quark), music directing *The Prom* (Playhouse), *Bright Star* (GCT), *Hissifit* (Rhodes), and *Shockheaded Peter* (New Moon). Thank you Gene, Kell, Meredith, Britt, Laurie, Chris, and Thomas for being such amazing collaborators. Eileen would additionally like to thank Rick Forbus for stepping in to play.

Meredith Serna (*Stage Manager*) is so glad to be stage managing her first show with New Moon Theatre! She has stage managed in the past for Germantown Community Theatre, Theatre Memphis, Lone Tree Live, Threepenny Theatre Company, and at the Harrell Theatre as an ASM. Thank you to Kell for bringing me into the coven for this one. Thank you to her chosen family for putting up with her schedule and not seeing her for weeks at a time. Also to the Mascara Mob for the 1,286 texts a day that always make her laugh.

Chris Sterling (*Set Designer*) has designed the sets for *The Squirrels*, *Small Mouth Sounds*, *Misery*, *Shockheaded Peter*, *Pillowman*, *Lizzie*, *Killer Joe*, *Haint* (Ostrander winner for Best Set Design), *Bug* and *The Rainmaker*. He has been seen on several local stages over the years, and for NM he appeared in our production of *The Rainmaker*. He has also appeared in *Secret Garden*, *Newsies* and *The Importance of Being Earnest* at Theatre Memphis; *The Hollow* and *The Mousetrap* at GCT.

Mystie Watson (*Stage Management Team*) has been credited as the Assistant Director and Stage Manager for New Moon's production of *Evil Dead: The Musical*, and the Stage Manager for New Moon's *Shockheaded Peter*, *Reefer Madness* and the adaptation of Steven King's *Misery*. She also Stage Managed New Moon's first ever produced musical the first time they did it in 2018, *Lizzie*. She can be semi-frequently be found in the halls of Evergreen Theater, Theatreworks, and Theatre Memphis for different projects. "You have to trust in your own madness." - Clive Barker

THE DIRECTOR



Kell Christie (*Director*) is an area director and actor, the fine arts program chair at Houston High School, and the former Artistic Director at Theatre Memphis. Past credits with New Moon include Emelia in *Othello*, Regan in *King Lear*, and RC in *Bug*. A few productions she's directed include *Master Class*, *Our Town*, *Amadeus*, *Jesus Christ Superstar*, *42nd St.*, and *Fiddler on the Roof*. Thanks to her students, who are the best in the world. Love to Annie, Joy, Christina, and Jaelyn for the alchemical magic you make together. Love to my creative partners: Eileen, my

hero, and Britt, my angel. The largest gratitude to my mother and grandmother, two incredibly powerful women who continue to strengthen and inspire me, and all the women (Josie, Gloria, Lenn, Marie, Arnelle, to name a tiny portion) who mothered me, loved me into being, and loved me into staying. And of course, all my love to Steven and Annabelle.

ABOUT THE MURDERS

The Borden Murders

Lizzie Borden (1860-1927) lived with her father, Andrew Borden (1822-1892), her stepmother Abby Borden (1828-1892), her older sister Emma (1851-1927), and the Borden's Irish housemaid, Bridget Sullivan (1869-1948) at the time of the murders. Andrew was a man of self-made wealth but often described as extraordinarily frugal with his finances, a point of contention with both his family and outsiders. Neither having married, the subject of their father's inheritance may also have served as a source of discord among the daughters. Lizzie and Emma, while having a cordial relationship with their stepmother, referred to her as Mrs. Borden and rarely ate meals with the rest of their family, according to Bridget.

On the morning of August 4th, 1892 Andrew Borden was found brutally murdered in the sitting room by Lizzie. Abby, thought to be out on a sick call in town was found sometime later in the upstairs guest room with similar head wounds, having actually been killed first. The suspicion quickly fell to Lizzie, the only one home at the time of the attacks aside from Bridget, who was outside cleaning.

From the start, Lizzie had a very difficult time keeping her whereabouts straight when questioned, and whether the stress caused her uncertainty or her alibi was flimsy, she became the prime and sole suspect almost instantly. Problematically, the police had a very difficult time finding physical evidence linking anyone to the crime, including no plausible murder weapon but a broken hatchet head with no discernible signs of blood on it. The trial itself began June of 1893 in the nearby town of Taunton. With little evidence to go on and Lizzie's initial interviews and testimony being dismissed after her indictment, she was acquitted of the murders. Lizzie remained in Fall River after the trial until her death in 1927. The case remains unsolved to this day.

ABOUT THE AUTHORS

Steven Cheslik-deMeyer bought a used guitar in a junk shop on St. Marks Place fresh out of art school in the early '80s, learned three chords, and taught himself to write songs by listening to Dolly Parton records. He insinuated himself into the post-punk neo-folk scene in the East Village, but soon discovered the world of downtown theater. Through the late '80s and early '90s, he wrote and performed music in several experimental productions with Tiny Mythic Theatre Company and directors Kristin Marting and Tim Maner. In 1992, he and Jay Byrd created an act called Y'all, singing original songs and telling stories in the style of old-time country vaudeville. The act sprang from the downtown theater scene but went on to play in coffeehouses, churches, retirement homes, and rock clubs across the U.S., Canada, and Europe. In ten years, Y'all recorded four CDs, published two books, appeared on MTV and Comedy Central, and went broke. Their last two years together, they lived in a camper on the road with a third partner. Steven made a documentary about that relationship and the final years of Y'all, *Life in a Box*, which premiered in the San Francisco International Film Festival in 2005. After the demise of Y'all, Steven returned to New York where he continues to make music and theater and musical theater. He is a 2019 Jonathan Larson Grant finalist, a MacDowell Fellow, and a graduate of the University of Texas at Austin with a degree in American Studies. For more information, go to stevencheslikdemeyer.com.

Tim Maner co-founded the tiny mythic theatre company right out of college, with a focus on developing the work of creator/directors and a mission to "disrupt the american living room/rearrange the furniture in the american mind". tiny mythic's work became a staple of the downtown alt-theatre scene of the early '90s, and just a few years later, the previously transient company transformed into the award-winning New York City arts center, HERE, called "One of the most unusual arts spaces in New York – and possibly the model for the cutting edge arts space of tomorrow" by The New York Times. His producing/presenting history at HERE included hundreds of productions brought to life by thousands of artists. He remains an active founding board member working to expand opportunities for mid-career artists. Tim has created over twenty original works as a creator/director including: *The Hawthorne Project*, a six-year collaboration with writer/adaptor Elizabeth Banks building a trilogy of multi-layered multi-media events adapted from Nathaniel Hawthorne's three American novels and *The Opera Project*, a five-year collaboration with writer Ruth Margraff and composers Matthew Pierce and Fred Ho creating a series of original new wave operas. Outside of the work he created with his own companies he has directed at The New York Shakespeare Festival and New Dramatists Guild, was a guest artist/teaching fellow at Harvard University, and has taught at New York University/Playwrights Horizons. He's also sung in some bands, arranged and conducted a Cowgirl Chorus, and originated roles in two Robert Wilson shows: *Hamletmachine* (NY/European Tour) and *Salomé* (La Scala, Milan). He is a graduate of NYU/ Tisch School of the Arts.

Alan Stevens Hewitt (ASH) grew up in a musical family, the son of a Philadelphia Orchestra oboist. He cut his teeth as a teenager recording for Ruffhouse/Columbia Records at Studio 4 in Philly, and during the '90s as member of alt-folk band The Low Road (Caroline Records), touring with Los Lobos, Barenaked Ladies, and label-mates Ben Folds Five. He moved full-time to New York City in the late '90s to pursue his conservatory degree in Composition at Mannes College of Music/The New School, where he studied with Robert Cuckson and Carl Schachter. In the mid-aughts, with partners, he opened The Coral Room, a nightclub in the Chelsea section of Manhattan, which featured a 10,000 gallon saltwater aquarium with live "mermaid" performances and hosted cutting edge bands, performance artists, events, and DJs nightly. As an actively performing musician, his credits include Broadway's *Frozen*, *Come From Away*, *The Band's Visit*, *Fun Home* (also 1st Natl. Tour), *Finding Neverland*, *Matilda*, *Sting's Last Ship*, *Rocky*, *Jekyll & Hyde*, *Lysistrata Jones*, *Green Day's American Idiot*, *Spring Awakening* (also 1st Natl. Tour), Off-Bway's *Closer Than Ever*, *RENT*, tours in the U.S. and abroad, and numerous recordings as a player, composer, arranger, and producer. His first score for theatre was for a production of Bertolt Brecht's *Baal* that The New York Times thought was awful. He lives in the Lower Hudson Valley and enjoys motorcycles and longboarding.

MUSICAL NUMBERS

Act One

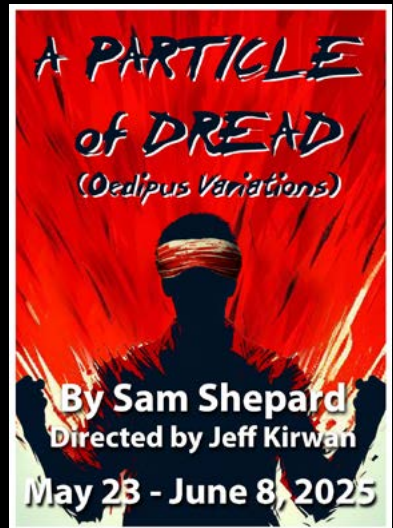
1. Forty Whacks
2. The House Of Borden
3. This is Not Love
4. Gotta Get Out Of Here
5. If You Knew
6. The Soul of the White Bird
7. Maybe Someday
8. The Will
9. Sweet Little Sister
10. Shattercane and Velvet Grass
11. The Milk
12. Will You Stay?
13. Why Are All These Heads Off?
14. Mercury Rising
15. Somebody Will Do Something

Act Two

16. Forty Whacks (Entr'acte)
17. The Fall of the House Of Borden
18. What the Fuck Now, Lizzie?
19. The Dress
20. Burn The Old Thing Up
21. Questions, Questions
22. Will You Lie?
23. Watchmen For The Morning
24. Maybe Someday (Reprise 1)
25. Thirteen Days In Taunton
26. Maybe Someday (Reprise 2)
27. Into Your Wildest Dreams
28. Forty Whacks (Curtain)

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