Colored People’s Time

Written by Leslie Lee

Director: Darryl V. Jones
Scenic Designer: Vincent Mountain
Costume Designer: Lisa Parkel
Lighting Designer: Harold F. Burgess II
Sound Design: Andre Myers
Make-up Designer: Guy Beck
Original Music and Arrangements: Darryl V. Jones, Andre Myers
Choreographers: Darryl V. Jones, Angela Lewis, Dominique Morisseau, Ayanna Triplett
Vocal Coach: Annette Masson
Dramaturg: Justin Miller
Stage Manager: Jennifer Qussar

There will be one intermission.

Colored People’s Time is produced by special arrangement with Samuel French, Inc.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

This production sponsored in part through the support of the Center for Afroamerican and African Studies, the Office of the Vice Provost for Academic and Multicultural Affairs, the Rackham School of Graduate Studies, the Office of Multi-Ethnic Student Affairs, and the University of Michigan Credit Union.

The School of Music acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
Scene Breakdown

PROLOGUE

Brooks ................................................................. Markitwia Jackson
Dancing Spirits ........................................................ Jennifer L. Barnes, J. D. Goldblatt, Angela Lewis, Dominique Morisseau, Jesse Nager, Ayanna Triplett, Antoinette Trucks

ACT I

Scene 1 — Mississippi, 1859
Sampson ............................................................. Boyd White III
Catherine ........................................................... Cortney Wright
Hannah ............................................................... Jesse Nager
Issac .................................................................... Jesse Nager

Scene 2 — South Carolina, 1870
Jesse .................................................................... Jesse Nager
Adelle ................................................................. Angela Lewis
Captain ............................................................. Matthew H. Urban

Scene 3 — The South, Early 1900s
Blind John .......................................................... Darryl V. Jones

Scene 4 — Richmond, Virginia, 1915
Clemmie ............................................................. Antoinette Trucks
C.J. ....................................................................... J. D. Goldblatt
Roger ................................................................. Anthony von Halle

Scene 5 — Chicago, 1919
Addie ................................................................. Dominique Morisseau
Dewitt ................................................................. Boyd White III
Abner ................................................................... Jesse Nager
Beno ..................................................................... Anthony von Halle

Scene 6 — Harlem, 1930s
Alberta ............................................................... Rhonda J. Williams

Scene 7 — Harlem, 1932
Nadine .............................................................. Cortney Wright
Bud ....................................................................... Boyd White III
Riggins ............................................................... Markitwia Jackson

Scene 8 — The Present
Lois ................................................................. Cortney Wright
Georgina .......................................................... Dominique Morisseau
Roscoe ............................................................. Boyd White III
Sebastian ......................................................... Justin Miller
Brooks ............................................................. Markitwia Jackson
Eve ..................................................................... Rhonda J. Williams

ACT II

Scene 1 — Kansas City, 1938
Alma ................................................................. Angela Lewis
Corina ............................................................... Grace Edwards
Curtis ............................................................... Justin Miller
Nat ................................................................. Markitwia Jackson

Scene 2 — Germany, 1944
Belle Johnson ........................................................ Cortney Wright

Scene 3 — Germany, 1944
Klaus ................................................................. Matthew H. Urban
Bert ................................................................. Markitwia Jackson

Scene 4 — Detroit, 1946
Unemployed Worker ........................................... Justin Miller

Scene 5 — Montgomery, Alabama, 1956
Walter ............................................................... Justin Miller
Ida ................................................................. Rhonda J. Williams

Scene 6 — Washington D.C., 1964
Gail ................................................................. Grace Edwards
Raymond ........................................................ Boyd White III
Hawthorne ..................................................... Markitwia Jackson
Wilma ............................................................. Rhonda J. Williams

Scene 7 — New York, 1978
Tamara ............................................................. Angela Lewis
Gwen ............................................................. Dominique Morisseau
Shirley ........................................................... Grace Edwards
Larry ............................................................. Justin Miller
Malik .............................................................. Markitwia Jackson

Scene 8 — The Present
Lois ................................................................. Cortney Wright
Georgina .......................................................... Dominique Morisseau
Roscoe ............................................................. Boyd White III
Sebastian ......................................................... Justin Miller
Brooks ............................................................. Markitwia Jackson
Eve ..................................................................... Rhonda J. Williams
**Religious Freedom**

It was necessary to keep our religious masters at St. Michael unacquainted with the fact, that, instead of spending the Sabbath in wrestling, boxing, and drinking whisky, we were trying to learn how to read the will of God; for they had much rather see us engaged in those degrading sports, than to see us behaving like intellectual, moral, and accountable beings. My blood boils at the thought of the bloody manner in which Messrs. Wright Fairbanks and Garrison West, both class-leaders, in connection with many others, rushed in upon us with sticks and stones, and broke up our virtuous little Sabbath school at St. Michael’s — all calling themselves Christians! Humble followers of the Lord Jesus Christ!

— from Narrative of the Life of Frederick Douglass, 1845

**The Emergence of the Blues**

Primitive blues singing actually came into being because of the Civil War, in one sense...In the 1870s there were thousands of black migrant workers moving all through the South. There were also men who just moved around from place to place, not really migratory laborers, just footloose wanderers...The music of the Negro began to reflect these social and cultural complexities and change.

— Blues People by Amiri Baraka

**The Minstrel Show**

American minstrelsy is a hybrid product of African tradition and white American imitation. Masking and miming rituals originated in West African harvest rituals. During these rituals, members of the community satirized and poked fun at the chief of the village. In the American place, the object of the satire translated to the master of the plantation. When 19th century whites attempted to imitate these “entertainments,” they created a pantheon of popular stereotypes — toms, coons, mulattoes, mammies, and bucks — which are still deeply imbedded in our cultural imagination.

— Glenda Dickerson, UM Professor of Theatre and Drama

**The Chicago Race Riot**

On July 27, 1919, a seventeen-year-old Negro boy, Eugene Williams, drowned at the Twenty-ninth Street beach in Chicago. The youth had accidentally floated across the unmarked barrier that separated the white and Negro sectors of the beach and had been stoned by angry whites. This incident, coming after months of racial tension, fomented one of the bloodiest race riots in American history. For six days, white and Negro mobs terrorized the city, clashing on street corners, murdering passersby, and destroying property. Thirty-eight died, 537 were injured and over one thousand were rendered homeless before the state militia finally restored order. — from Black Chicago: The Making of a Negro Ghetto 1890-1920 by Allan H. Spear, 1967

**The Entertainers**

At the close of the twenties America’s dark divas remained confident and optimistic about their futures. And they took pride in their accomplishments. Few dealt explicitly with racial issues. Baker, the defiant expatriate, was the only one to openly comment on racism in America. Often enough, however, the blues singers, with their tales of two-timin’ men who had cheated or mistreated them, obviously indicated that they lived within the walls of an oppressive system. Most significantly, throughout this period, the divas were free women with a world of new opportunities opened to them, and perhaps because they still performed mostly for their own communities, they were indeed freer than they would be at any other time.

— Brown Sugar by Donald Bogle
**The Future**

Quality leadership is neither the product of one great individual nor the result of odd historical accidents. Rather, it comes from deeply bred traditions and communities that shape and mold talented and gifted persons. Without a vibrant tradition of resistance passed on to new generations, there can be no nurturing of a collective and critical consciousness — only professional conscientiousness survives. Where there is no vital community to hold up precious ethical and religious ideals, there can be no coming to a moral commitment — only personal accomplishment is applauded.

— "The Crisis of Black Leadership" from Race Matters by Cornel West

---

**The Struggles**

I remember the moment when I first felt the stirrings of "nationalism" in my — as I might have articulated it then — "Negro Soul." This prise de conscience occurred during a lecture delivered by Malcolm X at Brandeis University, where I was one of five or six Black undergraduates enrolled. I might have said that I felt "empowered" by Malcolm's words — except that the notion of power from the subjective emotions occasioned by an awareness of the possibility of exercising it.

— "Black Nationalism: The Sixties and the Nineties" by Angela Y. Davis from Black Popular Culture

---

**The Second World War**

Through their own efforts, black airmen had triumphed over German pilots overseas and American racists at home. In aerial combat, the graduates of the Tuskegee training center had ranged as far as Berlin, fought the latest jet aircraft, and lost to enemy interceptors not one of the bombers they escorted — an inspiring war record.

— Strength for the Fight: A History of Black Americans in the Military by Bernard C. Nalty

---

**The Fight**

Two years and ten fights had passed since Joe's knockout at Max Schmeling's hands when the archenemies met on June 22, 1938. At the bell, Louis tore into Schmeling with rights and lefts and bore the German to the ropes... Joe drove all notions and plans right out of the German's noggin. He backed Max into a corner. He shot a left hook to the head and then a right cross to Schmeling's eye. Another left hook to the head was followed by a murderous right to the jaw that staggered Max... The referee, Arthur Donovan, shoved Joe back and started to count over the German. They came to the center of the ring. Louis cut loose with a fusillade that sent Max to the canvas. Donovan stopped the fight to prevent Max's being killed, he explained later. The time was two minutes, four seconds.

— The Heavyweight Championship by Nat Fleischer

---

Rosa Parks was one of the major catalysts for the 1960s Civil Rights Movement. On December 1, 1955, when Parks refused to give up her seat on a Montgomery bus to a white man — as the law required — she was arrested and sent to jail. As a result of Parks' arrest, African Americans throughout Montgomery refused to ride city buses. The Montgomery bus boycott led by Martin Luther King, Jr. was highly successful and ultimately led to the integration of all Montgomery city buses.

— The African American Almanac, Eighth Edition

---

Above: Rosa Parks rides in the front seat on the first day of desegregated bus travel, 1955.

Left: Activist and writer Angela Y. Davis, 1972

---

Paul Robeson, from the "Post Plantation Pop" series by Daniel Tisdale, 1988
About the Playwright

Leslie Lee (Playwright) is the author of The First Breeze of Summer (Obie Award for Best Off-Broadway play, Tony nomination), The War Party, Between Now and Then, The Rabbit Foot, Spirit North, and numerous other plays. He has collaborated on several musicals, including Martin, Phillis Wheatley, and a new version of Golden Boy. Mr. Lee has worked extensively in television on scripts such as The Vernon Jones Story, starring James Earl Jones and Mary Alice, Two Mothers, Two Sons, Sins of the Father, Almost a Man, and Summer Father. His work with PBS includes Langston Hughes the Dream Keeper, The Massachusetts Fifty-Fourth Regiment, Huckleberry Finn: Born to Trouble, and The Killing Floor for American Playhouse starring Alfre Woodard and Moses Gunn. An adaptation of his play, The First Breeze of Summer, is scheduled to be released on Great Performances this year along with the documentary Ralph Bunche: An American Odyssey for The American Experience. His screenplay for The Killing Floor received a special mention at the Cannes Film Festival and was featured at the Sundance Film Festival. He has received grants in playwriting from the Rockefeller Foundation, the Schubert Foundation, and the National Endowment for the Arts along with the N AACP Isabelle Strickland Award for Excellence and the John Gassner Playwriting Award. Mr. Lee teaches playwriting at the Tisch School of the Arts at New York University and the New School University. His current projects are a collaboration with Louis St. Louis on a new musical, Sugar Hill, a new screen play, The Night of the No Moon, and a new play, Mister!

About the Cast

Jennifer L. Barnes sophomore, BS Education, Detroit, MI
Grace Edwards sophomore, BFA Performance, Lathrup Village, MI
J. D. Goldblatt freshman, BFA Musical Theatre, Palm Harbor, FL
Markitwia Jackson senior, BFA Performance, Lansing, MI
Angela Lewis senior, BFA Performance, Detroit, MI
Justin Miller junior, BFA Musical Theatre, Battle Creek, MI
Dominique Morisseau senior, BFA Performance, Detroit, MI
Jesse Nager freshman, BFA Musical Theatre, Brooklyn, NY

Ayanna Triplett guest artist, Detroit, MI
Antoinette Trucks freshman, BFA Musical Theatre, Ann Arbor, MI
Matthew H. Urban junior, BFA Performance, Cisna Park, IL
Anthony von Halle junior, BFA Performance, Phoenix, AZ
Boyd White III junior, BFA Performance, Detroit, MI
Kristin Williams sophomore, BFA Musical Theatre, Solon, OH
Rhonda J. Williams guest artist, Ypsilanti, MI
Courtney Wright senior, BFA Performance, Saginaw, MI

The performers in this production are composed of undergraduate students, guest artists and faculty in the School of Music. The designers are composed of faculty and graduate students in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

About the Artists


Vincent Mountain (Scenic Designer) is an asst. professor of design in the Dept. of Theatre & Drama. UM: The Importance of Being Earnest, Candide, Blood Wedding, The Turn of the Screw, Le Rossignol/L’Enfant et les Sortilèges, Pamela, Gianni Schicchi/Il Campanello, Twelfth Night, Born
About the Artists

in the RSA. Regional Theatre: M acbeth, Orpheus Decending, Alley Theatre; Playland, Intiman Theatre; Roosters, Seattle Group; ...Love, Langston, Seattle Repertory Theatre. Other: MFA in Design, UCSD: Bill Irwin's The Regard of Flight, La Jolla Playhouse; Orestes, UCSD, directed by Robert Woodruff.

Andre Myers (Soundscapes) is a graduate student in the department of music composition. Composition: Ave Maria, Two Orpheus Soundscapes, and Colored Shadows for UM Orchestras. Other: BM Eastman School of Music.


Jennifer Quassar (Stage Manager) is a senior studying political science. UM: Stage manager: A Little Night Music; assistant stage manager: Ladyhouse Blues; The Best People; stage manager: Chess, MUSKET; A Girl's Guide to Chaos; Desdemona, A Play About a Handkerchief, Basement Arts. Regional Theatre: Asst. stage manager, M I Shakespeare Festival.

For Your Information

LATECOMER POLICY
Latecomers will be seated at a suitable break or scene change.

PAGERS, CELLULAR PHONES AND WATCH ALARMS
Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

EMERGENCY PROCEDURE
In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

CAMERAS AND RECORDING DEVICES
The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

FOOD AND DRINK
No eating or drinking is allowed in the theatre.

CHILDREN
As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

Comments on the production or our service? Write us at: University Productions, Attn.: J. Kuras, 911 N. University, Ann Arbor, MI 48109-1265
Acknowledgments

Special thanks to Glenda Dickerson, Louis and Jean Jones, Erik Fredricksen, Travis Jackson, Jennifer Knapp, and Dr. Earl Lewis.

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Staff for Colored People’s Time

SCHOOL OF MUSIC
Vice Provost for the Arts and Dean .......... Paul Boylan

DEPARTMENT OF THEATRE AND DRAMA
Chair ................................................. Erik Fredricksen
Full-Time Faculty: Nephie Andonyiadis, Berti Cardullo, Gary Decker, Glenda Dickerson, Sarah Jane Gilliam, Jessica Hahn, Wendy Hammond, Darryl V. Jones, Phillip Kerr, Robert Knopf, Mark Lamos, Annette Mason, Janet M. Mylie, Vincent Mountain, Rob Murphy, John Neville-Andrews, M. Bala Nkanga, Oyamo, Jerald Schwiebert, Martin Walsh, Leigh Woods

UNIVERSITY PRODUCTIONS
M anaging Director ............................... Jeffrey Kuras
Administrative Associate ..................... Fatima Abdullah
Office Assistant III ............................. Sheila Smith
Public Relations Director ..................... Thomas Loewe
Marketing Director ............................. Kerianne M. Tupac
Ticket Office Coordinator ..................... Maureen Wynn
Group Sales Coordinator ...................... Sarah Ray
Computer Administrator ..................... Henry Reynolds
Facilities Manager .............................. Shannon Rice
House Manager ................................. Dianne Widzinski
Graphic Design ................................. John Lawrence
Banner Artist ..................................... Chia-Ling Yu
Office Assistants ............................... Samantha Blume, Kindra Coleman, Monique Dugas, Jamie Lee, Megan Leopardec, Sarah Massey, Nicolette Poprawa, Christina Reynolds, Jessica Switalski, Mandy Taylor
Theatre 386 ..................................... Kris Barberini, Avala Gibbs, Trevar H. Harris, Tamika Washington

PRODUCTION STAFF
Production Manager ............................ M. Mark Sullivan
Production Stage Manager .................... Nancy Uffner
Technical Director (Frieze) ..................... Richard W. Lindsay Jr.
Technical Director (Power) ..................... John H. Hughman
Asst. Technical Director (Power) .......... Donald C. Watkins
Carpenter ........................................... Robert M. McLaughlin
Scenic Artist ........................................... Kathleen Runey
Scenic Painter ....................................... Tony Y. Auletti
Properties Master ............................... Arthur Ridley
Properties Asst. ................................. Rachel Wright
Master Electrician ............................... Mark Allen Berg
Costume Shop Manager ....................... Julie Marsh
Costume Shop Asst. ............................. George Bacon
Draper ............................................... Virginia R. Luedke, Vickie L. Sadler
Associate Draper ............................... Susan A. Hamillton
Craftsman/Stock Manager ................. Rebecca Valentino
Sound Engineer ................................. Henry Reynolds
House Technicians ............................. Ron Cybert, Mark Gordon, Jim Havens, Barry LaRue
Office Assistants ............................... Kelly Irwin, Leah Richardson

PRODUCTION CREW
First Assistant Stage Manager ............. Rebecca A. H. Libby
Asst. Stage Managers .......................... Andrew Bisdorf, Brooke Sinclair
Asst. to the Director ......................... H. Edelji J. Powers
Charge Artist .................................... Tony Y. Auletti
Asst. to the Scenic Designer ............... Justin Tidley
Asst. Sound Engineer ......................... Joe Silver
Scenery ............................................ Heather A. Bryant, Heather Cheekock, Mark K. Jackson, Rick Shachura, Paul Urbil, Nathan A. Winner

Paint .............................................. Kate Armstrong, Margaret Dongello,
Lauras Martire, Susannah Palmer, Connie Shea, Jamie Treacy, students of Theatre 250
Props ............................................ Antheia Alberda, Julie Brown, Todd Buonopane,
M. Monique French, Joff Moyer, Justin Miller, Megan Reinking, Aaron Ziegler, students of Theatre 250, 251, and 252
Costumes ....................................... Dana Ashwood, Jennifer Langel, Rachel Lantz, Celia Keenan-Bolger, Laurene Kanter, Erin McCory, Matt Mitchell, Jessica Murphy, Lisa Parkel, (GA), Caroline Peacock, Monica Prince, Diane Tuel, students of Theatre 250
Lighting ......................................... H. Arold Burgess (GA), Justin Burleson, Damian Caza-Cleypool, Aaron Cole, Rebecca A. H. Libby, Paul Massey, Jeni Qussar, Kevin Raleigh, Timothy Reynolds, Daniel Ritchie, Joel Silver, Melissa Spengler, Nathan Winner, Angela Zuck, students of Theatre 250
Sound ............................................. Cristina Reynolds

RUNNING CREW
Scenery ........................................... Nick Gabriel, Melanie Woodfard
Sound .............................................. Gauri Nanda
Lighting Operator ............................. Angela Zuck
Electrics ........................................... Andre Grewe
Wardrobe .......................... Nadine Babcock, Kara Haney
Makeup ......................................... Lea Feldhaus
Props .............................................. David Garcia, Erin Satchell
† denotes crew chief

THEATRE PRODUCTIONS

THE DAUGHTER OF THE REGIMENT
by Gaetano Donizetti
A spirited comic opera of young love.
Mendelssohn Theatre
March 16 - 19 • Opera Theatre

S’LICHOT (Forgiveness)
by Kim Yaged
A family tale of remembrance and understanding.
Trueblood Theatre • Mar. 23 - Apr. 2
Dept. of Theatre and Drama

CABARET
by John Kander & Fred Ebb
The enticing but sordid world of 1930s Berlin beckons - come to the cabaret old chum!
Power Center • April 6 - 9
Musical Theatre Dept.

For tickets call 734-764-0450
The Department of Theatre and Drama is most grateful for the generous support of these many donors. Each year, UM Theatre Associates funds merit scholarships, visits of guest artists, and other programmatic enhancements that enrich the educational and performance experience of theatre students.

This list reflects gifts that were received between July 1 and January 28, 2000.

ARCHANGEL
Arbor Springs Water Co., Inc.
Jean W. Campbell
Mr. & Mrs. Ronald Rumlhart

THEATRE ANGEL
Big Timber Management, Inc.
Erik & Janet Fredrickson
Gretchen & John Jackson
Mr. & Mrs. Charles R. Reinhart

PRODUCER
Herb & Carol Amster
Jim & Debbie Beuche
Joan A. Binkow
Mr. & Mrs. Ronald M. Cresswell
Mr. & Mrs. Robert J. Bouwmsa
Dr. Paul C. Boylan
Dr. & Mrs. Arnold Coran
Dr. & Mrs. Leonhard & Linda Binkow
Henry W. & Dr. & Mrs. Ann & Jim Dudaert
Leonard & M. adeline Eron
Linda Bennett & Dr. & Mrs. Bruce W. Fisher
Robert Bagрамian & Ford Motor Company Fund
Maurice & Linda Binkow & James & Patricia Fromunfefer
Consumers Energy & Charlotte M. Ietunen
Dr. & Mrs. Arnold Coran & H anson
Dr. & Mrs. T. Richard Deem, Jr.
Manci & Linda Binkow & Dr. & Mrs. Anne & Jim Dudaert
Thomas E. & Dr. & Mrs. Leonard & M. adeline Eron
Maurice & Linda Binkow & Bruce W. Fisher
Lawrence & James & Patricia Fromunfefer

STAR
Richard J. Allen, M.D.
Mona G. & Richard Alonzo
Henry D. & Dr. & Mrs. H arlene Appelman
Robert Bagрамian & Dr. & Mrs. Linda Bennett & Robert
Maurice & Linda Binkow & bagramian
Consumers Energy & M anci & Linda Binkow
Dr. & Mrs. Arnold Coran & Thomas E. & Dr. & Mrs. Lawrence & M. adeline Eron
Bruce W. Fisher & Ford Motor Company Fund
Dr. & Mrs. T. Richard Deem, Jr.

CAST MEMBER
Bernard & Raquad Agranoff
Blanche & Arnold Baker
M arilyn & D aene Baker
Dr. & Mrs. H arry Benford
Dr. Alan C. Berson
Prof. Wilbur C. Bigelow
Jill A. Chukerman
Constance L. Crump
M arylee D alton
M rs. Elizabeth B. Dexter
G eoffrey & Deborah Ehnis-C lark
H ubert English & Linee M ckie
Robben & Sally Fleming
Janice R. Geddes
E n id M. G osling
Cozette T. Grabb
Susan Gratch
Dr. & Mrs. Robert H arrington
Ada H erbert
Albert & Jolene H ermalin
D a wn J. Jackson
Frank & Patricia Kennedy
Conrad J. M ason
Dr. & Mrs. Chandler W. Matthews
Virginia & Wil bert M Ckeachie
Henry Joseph & Suzanne M eyer
Agnes M. M inner
M elinda & Robert Morris
James J. P iper
Rhoda & Edward Powsner
John Romani & Barbara Anderson

$50 Understudy $100 Star
$150 Director $250 Producer
$500 Angel $1000 Archangel

Name
Address
Home Phone: ( )
E-mail: _____________________________________________

□ $35 Understudy □ $150 Director □ $500 Angel
□ $50 Cast Member □ $250 Producer □ $1000 Archangel
□ $100 Star

Endorsed is my gift of $ _______________________________

Endorsed is my employer (or my spouse’s) matching gift form.

My check is made payable to the University of Michigan.

Charge my gift to □ VISA □ Master Card

Account Number ________________________________________

Expiration Date __________

Signature ____________________________________________

SCHOOL OF MUSIC • 2221 MOORE BUILDING • ANN ARBOR, MI 48109-2085 • (734) 763-1478