

music & lyrics by **Frank Loesser**
book by **Joe Swerling** and **Abe Burrows**

GUYS AND DOLLS



October 5–8 and October 12–15

Lydia Mendelssohn Theatre



SCHOOL OF
MUSIC, THEATRE & DANCE

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SCHOOL OF MUSIC, THEATRE & DANCE
MUSICAL THEATRE
UNIVERSITY OF MICHIGAN

at *The Encore*
MUSICAL THEATRE COMPANY

OCT. 19-29, 2023

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the internationally acclaimed Musical Theatre Department from
The University of Michigan's School of Music, Theatre and Dance



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U-M School of Music, Theatre & Dance
Department of Musical Theatre presents

GUYS AND DOLLS

A musical fable of Broadway

based on a story and characters by **Damon Runyon**

Music and lyrics by **Frank Loesser**

Book by **Jo Swerling and Abe Burrows**

Premiered at the 46th Street Theatre on Broadway on November 24, 1950. The production ran for 1,200 performances.

Director

Richard R. Henry⁺

Choreographer

Mara Newbery Greer⁺

Music Director

Jason DeBord

Scenic Designer

Tim Brown⁺

Costume Designer

Taylor Pfenning⁺

Lighting Designer

Abi Farnsworth[‡]

Hair and Makeup Designer

Amanda Miller⁺

Sound Designer

Al Hurschman⁺

Dramaturg

Karin Waidley

DEI Director

Nicole Johnson⁺

Resident Intimacy

Choreographer

Raja Benz

Production Stage Manager

Briana Barker[‡]

Assistant to the Music Director

Caleb Middleton[‡]

Assistant Choreographer/Dance

Captain **Cole Newburg[‡]**

Assistant Dramaturgs **Abigail Labbé[‡],**

Reese Leif[‡]

Setting: 1950s New York City (in and around Times Square), and Havana, Cuba.

There will be one intermission.

[‡] SMTD Student
⁺ SMTD Guest Artist

CAST OF CHARACTERS

Nathan Detroit

Chad Marge

Adelaide

Catie Leonard

Sarah Brown

Alex Humphreys

Sky Masterson

Diego Rodriguez

Arvide Abernathy

Lleyton Allen

Harry the Horse

Wesley Wray

Nicely-Nicely Johnson

Davey Burton Midkiff

General Matilda Cartwright

Kristabel Kenta-Bibi

Big Jule

Nick Aiello

Lieutenant Brannigan

Henry Crater

Benny Southstreet

Ethan Van Slyke

Joey Biltmore

Cole Newburg*

Rusty Charlie

Jason Koch

Calvin

Sam O'Neill

Martha

Audrey Graves

Agatha

Maddie Dick

Hot Box Dancers

Kate Laila Louissaint, Carly Meyer, Aquila Sol, Mariangeli Collado (Mimi)

Crapshooters

Jackson Perry, Evan Tylka, Luke Mannikus, Keyon Pickett, Haoyi Wen, Cole Newburg

Understudies

u/s Sky

Jason Koch

u/s Nathan

Sam O'Neill

u/s Adelaide

Audrey Graves

u/s Cartwright

Maddie Dick

u/s Sarah

Kate Laila Louissaint

u/s Arvide / Brannigan

Luke Mannikus

u/s Harry

Haoyi Wen

**Dance Captain*

ORCHESTRA

Conductor
Jason DeBord

Trumpets

Josie Ala *

Callum Roberts

Trombone

Michael Gerace

Benjamin Lafo

Horn

Angeline Monitello

Reeds

Harrison McComb

Connor Hoyt

Kaden Klein

Donald Schweikert

Oliver Bishop

Keyboard/Assistant

Conductor

Caleb Middleton

Violins

Sita Yetasook^

Priscilla Johnson

Taylor Tookes

Javier Torres

Cello

Ewan Manalo

Bass

Anna Thielke

Percussion

Joe Mowatt

‡ *SMTD Student*

+ *SMTD Guest Artist*

* *Principal*

^ *Concertmaster*

The performers in this production are students in the Department of Musical Theatre. The designers for this production are students, faculty, and/or guests of SMTD. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the SMTD. Thank you for supporting our educational mission.

Latecomers will be seated at a suitable break. As a courtesy to others, please turn off cellular phones and pagers and refrain from texting during the performance. Photography, audio recording, and videotaping of any kind are not permitted.

MUSICAL NUMBERS

Act 1

<i>Runyonland</i>	Orchestra
<i>Fugue for Tinhorns</i>	Nicely-Nicely, Benny, Rusty
<i>Follow the Fold</i>	Sarah, Mission Band
<i>The Oldest Established</i>	Nathan Detroit, Nicely-Nicely, Benny, Guys
<i>I'll Know</i>	Sarah, Sky
<i>A Bushel and a Peck</i>	Adelaide, Hot Box Girls
<i>Adelaide's Lament</i>	Adelaide
<i>Guys & Dolls</i>	Nicely-Nicely, Benny
<i>Havana</i>	Orchestra
<i>If I Were a Bell</i>	Sarah
<i>My Time of Day/I've Never Been in Love Before</i>	Sky, Sarah

Act 2

<i>Take Back Your Mink</i>	Adelaide, Hot Box Girls
<i>Adelaide's Second Lament</i>	Adelaide
<i>More I Cannot Wish You</i>	Arvide
<i>Crapshooter's Ballet</i>	Orchestra
<i>Luck Be a Lady</i>	Sky & Crapshooters
<i>Sue Me</i>	Adelaide, Nathan
<i>Sit Down, You're Rockin' the Boat</i>	Nicely-Nicely, Company
<i>Marry the Man Today</i>	Adelaide, Sarah
<i>Guys & Dolls (Reprise)</i>	Company

Guys and Dolls is presented through special arrangement with Musical Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com

ABOUT THE CAST

Nick Aiello (*Big Jule*) Junior, BFA Musical Theatre

Lleyton Allen (*Arvide Abernathy*) Sophomore, BFA Musical Theatre, Moraga, CA

Mariangeli Collado (*Hot Box Dancer (Mimi)*) Junior, BFA Musical Theatre, Pembroke Pines, FL

Henry Crater (*Lieutenant Brannigan*) Senior, BFA Musical Theatre

Maddie Dick (*Agatha, u/s Cartwright*) Sophomore, BFA Musical Theatre, Pittsburgh, PA

Audrey Graves (*Martha, u/s Adelaide*) Junior, BFA Musical Theatre, Denver, CO

Alex Humphreys (*Sarah Brown*) Senior, BFA Musical Theatre

Kristabel Kenta-Bibi (*General Matilda Cartwright*) Sophomore, BFA Musical Theatre

Jason Koch (*Rusty Charlie, u/s Sky*) BFA Musical Theatre

Catie Leonard (*Adelaide*) Junior, BFA Musical Theatre, Oklahoma City, OK

Kate Laila Louissaint (*Hot Box Dancer, u/s Sarah*) Senior, BFA Musical Theatre, Washington Heights, NY

Luke Mannikus (*Crapshooter*) Senior, BFA Musical Theatre

Chad Marge (*Nathan Detroit*) Senior, BFA Musical Theatre

Carly Meyer (*Hot Box Dancer*) Senior, BFA Musical Theatre

Davey Burton Midkiff (*Nicely-Nicely Johnson*) Senior, BFA Musical Theatre, Dallas, TX

Cole Newburg (*Joey/Dance Captain*) Senior, BFA Musical Theatre

Sam O'Neill (*Calvin*) Junior, BFA Musical Theatre, Pittsburgh, PA

Jackson Perry (*Crapshooter, u/s Nicely, Benny*) Senior, BFA Musical Theatre, Greensboro, NC

Keyon Pickett (*Crapshooter*) Junior, BFA Musical Theatre, Charlotte, NC

ABOUT THE CAST

Diego Rodriguez (*Sky Masterson*) Senior, BFA Musical Theatre, McAllen, TX

Aquila Sol (*Hot Box Dancer*) Junior, BFA Musical Theatre, Carlsbad, CA

Evan Tylka (*Crapshooter*) Junior, BFA Musical Theatre, Raleigh, NC

Ethan Van Slyke (*Benny Southstreet*) Senior, BFA Musical Theatre

Haoyi Wen (*Crapshooter, u/s Harry*) Junior, BFA Musical Theatre, Chongqing, China

Wesley Wray (*Harry the Horse*) Sophomore, BFA Musical Theatre

DIRECTOR'S NOTE

Guys and Dolls, a musical fable of Broadway, premiered in 1950. This 73-year-old American musical theatre masterpiece still fills the heart with joyous songs and indelible characters from a by-gone era. What a privilege it has been to introduce this timeless classic to a new generation of extraordinarily talented Michigan musical theatre students. It truly takes a village to stage a musical. I am grateful to the cast, crew, orchestra, and production team et al for including me so generously in this work. How lucky we are to have the opportunity to join together as a community to celebrate through song and dance.

Richard R. Henry, Director

ABOUT THE AUTHORS



Abe Burrows (*Book*) Radio humorist, songwriter, singer and pianist, television personality, panelist, playwright, and stage director Abe Burrows (b. New York, NY, 18 December 1910; d. New York, NY, 17 May 1985) is perhaps best remembered as one of the creators, with Frank Loesser, of two of the greatest Broadway shows in history, *Guys and Dolls* (1950) and *How to Succeed in Business without Really Trying* (1961). In the decade between these monumental book-ends, Burrows was ever-present on Broadway, directing *Two on the Aisle* (1951), *Three Wishes for Jamie* (1952), *Can-Can* (1953), and *Happy Hunting* (1956), and collaborating on the scripts of *Make a Wish* (1951), *Silk Stockings* (1955), and *Say, Darling* (1958). He won four Tony Awards®, three for authorship and one for directing, and *How to Succeed* was also awarded a Pulitzer Prize.

—*Excerpted from MasterWorksBroadway.com*

Frank Loesser (*Music and Lyrics*) has been called the most versatile of all Broadway composers. Each of his five Broadway musicals—*Where's Charley?*, *Guys and Dolls*, *The Most Happy Fella*, *Greenwillow*, and *How to Succeed in Business without Really Trying*—is endowed with its own unique sound and style.



Long before Broadway success, Loesser was known for the dozens of song hits from his days in Hollywood. He had supplied lyrics to the music of such greats as Jule Styne, Burton Lane, Hoagy Carmichael, and Arthur Schwartz, penning such songs as “I Don’t Want to Walk without You,” “Two Sleepy People,” “Heart and Soul,” “They’re Either Too Young or Too Old,” and finally, as composer/lyricist, “Spring Will Be a Little Late This Year,” “On a Slow Boat to China,” and his 1948 Academy Award winner, “Baby, It’s Cold Outside.”

ABOUT THE AUTHORS

Born June 29, 1910, in New York City, Loesser never studied music formally. His father was a distinguished teacher of classical piano and his older brother, Arthur, a renowned concert pianist, musicologist, and music critic, but Frank refused to study the classics, favoring popular music, which his father disdained. Frank taught himself the harmonica and the piano in his early teens. He dropped out of college during the Depression, supporting himself with an array of jobs that included selling newspaper advertising and working as a process server and city editor of a short-lived newspaper in New Rochelle.

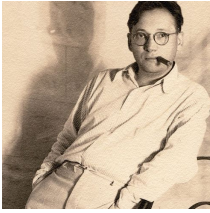
—*Bio excerpted from FrankLoesser.com*



Damon Runyon (*Story and Characters*), in full Alfred Damon Runyon, was an American journalist and short-story writer best known for his book *Guys and Dolls*, written in the regional slang that became his trademark. In 1911 he moved to New York City, where he became a reporter for the *New York American*. He covered the New York baseball clubs for many years as well as various other sports topics, and along the way he developed his style of focusing on human interest rather than strictly reporting facts. He began writing stories about a racy section of Broadway, and these were collected in *Guys and Dolls* (1931). This book is representative of Runyon's style in its use of an exaggerated version of local idiom to portray a particular class of characters—gamblers, promoters, fight managers, race-track bookies, and other habitués of the street. Employing an unusual and colourful style, he produced such characters as Joe the Joker, Apple Annie, and Regret the Horseplayer, who became familiar to thousands of his readers.

—*Excerpted from Britannica.com*

ABOUT THE AUTHORS



Jo Swerling (*Book*) Born in Berdichev, Ukraine, in what was Czarist Russia, Swerling emigrated with his family to New York City's Lower East Side. He worked as a journalist in the 1920s and began to write plays. After writing a stage show and a screenplay for the Marx Brothers, Swerling scored a major success with the book and lyrics for the musical revue *The New Yorkers* and the play *The Kibitzer*, which he co-wrote with actor Edward G. Robinson.

After the Wall Street crash in 1929, Swerling left for Hollywood. He wrote dozens of screenplays in the 1930s and 1940s, including some scenes for *It's a Wonderful Life* and some uncredited work on *Gone with the Wind*. He received his sole Oscar nomination for *The Pride of the Yankees*. Swerling's greatest professional success came when he returned to Broadway, co-writing the book for *Guys and Dolls* with Abe Burrows, for which he shared the Tony and the New York Drama Critics' Circle Awards for Best Musical. The show was a smash, running from November 1950 to November 1953 for 1,200 performances.

—*Excerpted from the Oregon Shakespeare Festival*

LAND ACKNOWLEDGMENT

The University of Michigan is located on the territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan, ceded in the Treaty of Fort Meigs, so that their children could be educated. We acknowledge the history of native displacement that allowed the University of Michigan to be founded. Today we reaffirm contemporary and ancestral Anishinaabek ties to the land and their profound contributions to this institution.

FROM THE DRAMATURGS

“It’s important to not shy away from our past, but there has to be an interrogation, for all of us, about what kind of art we’re making now, and why,” said Leigh Silverman, Broadway musical director, in the article “Stereotypes? But They’re Classics.”

Guys and Dolls was inspired by the characters of Damon Runyon, an early 20th-century journalist and short-story writer whose prolific prowess sometimes gets overshadowed by the popularity of this Golden Age musical. A Spanish-American war veteran who covered the major events of his time, from WWI to the Lindbergh kidnapping case to every World Series, Runyon’s love of the lore of his homeland and obsession with the under-sides of the human experience, led him to pen larger-than-life characters who speak in “Runyonese,” a language unique to them. In the opening minutes of the show, we are introduced to the vibrance of Runyonland. It is a mythic place of imagination that Runyon’s journeys across the country by train first gave birth to, filled with his beloved gangsters and hustlers, tourists and travelers, upper class and working class, those making an honest living or stretching the truth to survive. What this vast array of characters all have in common is the lifeblood of a New York City after Prohibition (for Runyon) and an America after WWII (for Frank Loesser) that pulses through their veins, setting the stage for the blending of Runyon’s stories and characters with the music and dance of *Guys and Dolls*.

This musical’s relevance to American culture is undeniable—since its 1950 Broadway premiere and 1955 film adaptation, *Guys and Dolls* has been written into the canon of musical theatre as an unprecedented success. Followed by eight revivals on Broadway and the West End, the pulsing story of this piece holds a special place in the hearts of musical lovers across the globe. The film reached a broader audience with Runyon’s vivid writings and the appeal of the lyrical interpretations of Frank Loesser, Abe Burrows, and Jo Swerling. This widespread theatrical release etched both recognizable songs and lovable characters

FROM THE DRAMATURGS

(despite their flaws)—portrayed by iconic performers such as Jean Simmons, Vivian Blaine, Frank Sinatra, and Marlon Brando—into the permanence of American culture.

In a booming era of topical and evocative art, the industry today is reckoning with how these classics fit into the current landscape of US theatre, especially one whose origins are so rich yet certainly reflect the ideologies of its time. In recent years, reimaginations of great American classics—such as the 2019 Broadway revival of *Oklahoma*—have skyrocketed in popularity, allowing today's artists to explore older material within the context of this current cultural moment. We are constantly searching for ways to live both then and now by honoring the legacy of the past without sacrificing the integrity of the present and future. Our production kept the magic of Damon Runyon's characters alive while taking the time to acknowledge the sensitive topics and limiting language present in the story. With meaningful conversations led by DEI and intimacy consultants, we hoped to create a culture of care necessary for revisiting classics. In the rehearsal room, the dramaturgy team displayed a collage of images not only exploring the world of the show but also showcasing a diversity of people who are often overlooked by the glamorizing of Runyon's grit that drives the musical. The creative team encouraged each performer to bring their own identities into this classic in a way that felt authentic to them.

For some, *Guys and Dolls* may not feel relevant and fresh. Our research provided context and methods to reframe moments of outdated gender roles and breathe new vigor into them. In "Marry the Man Today," the "dolls" take control of their futures independently and in spite of their "guys." In "Guys and Dolls," a lovable duo explores broad definitions of romance, gender expression, and sexuality. Even our conversations with the Hot Box dancers helped to reframe crowd-pleasing numbers to decenter the objectification of women when approaching the material. We may not be able to point to a specific moment and say, there it

FROM THE DRAMATURGS

is—the fruits of our dramaturgy—but if you cut this production open, like the ink and lifeblood of Runyon's characters, it pours through its veins, bringing new possibilities, perspectives, and perhaps another kind of permanence to this classic.

For more information from the dramaturgy team, scan here



ABOUT THE CREATIVE TEAM

Briana Barker (*Production Stage Manager*) is a senior theatre design & production major with a concentration in stage management and a minor in performing arts management & entrepreneurship. This is her last show at the university, and she wants to thank all of her friends, family, and peers who have helped her get to where she is today. U-M: *Romeo and Juliet* (2nd ASM); *Hair* (1st ASM); *The Heart of Robin Hood* (PSM). Rude Mechanicals: *Choir Boy* (PSM). Basement Arts: *Welcome to Kindergarten* (PSM). U-M MUSKET: *A Chorus Line* (PSM). Department of Musical Theatre: Class of 2024 Senior Entrance (PSM).

Tim Brown (*Scenic Designer*) is a scenic and projection designer for theatre, opera, and live concerts based in Orlando. U-M: *The Wild Party*, *Pirates of Penzance*. Off-Broadway: *Ugly Lies the Bone*, Roundabout Theatre Company. Regional theatre: *Place*, BAM Next Wave Festival, Cal Performances, and LA Philharmonic; *Skeleton Crew* (D.C. premiere), The Studio Theatre; and designs at Utah Shakespeare Festival, Connecticut Rep, Yale Repertory Theatre, Orlando Rep, Redhouse Arts Center, Harlem

ABOUT THE CREATIVE TEAM

Stage, Interact Theatre Company, and Astoria Performing Arts Center. Live concert design: Mitski's Laurel Hell Tour; J. Cole's The Off-Season, KOD, 4YEO, and Forrest Hills Drive tours; Tyler the Creator's Flower Boy Tour; and designs for BAS, J.I.D., Ari Lennox, Dreamville, Vijay Iyer, and Mike Ladd. Television: 2019 NBA All-Star Game halftime show, Visualize for Spotify, and performances on the *BET Awards*, *The Tonight Show*, and *Jimmy Kimmel Live*. Assistant designer: *Driving Miss Daisy* and *Macbeth* on Broadway and productions at the Public Theater, Signature Theatre, 2nd Stage, and New York Theatre Workshop. His work has been featured in *American Theatre*, *Opera America*, and *Variety* magazines. He is a graduate of Yale School of Drama and currently teaches at the University of Central Florida.

Jason DeBord (*Music Director/Conductor*) is an Associate Professor in the Department of Musical Theatre. Most recently, he was music director of *Chess* at The Muny in St. Louis. He was the resident music supervisor for both the Broadway and national tour productions of *Once—The Musical* and cast the Seoul, South Korea company of the show. His Broadway credits also include *Shrek*, *Priscilla: Queen of the Desert*, *Rock of Ages*, *Legally Blonde*, *All Shook Up*, and *Rent*, among others. Other New York credits include *Bare—The Musical*, *Fat Camp*, *Bat Boy—The Musical*, Radio City Christmas Spectacular, the New York Pops at Carnegie Hall, Cathedral of St. John the Divine, City Center Encores!, and countless developmental productions of new works. DeBord also created new dance, vocal, and song arrangements for the revised version of Lerner & Loewe's *Paint Your Wagon*, which was produced at the 5th Avenue Theatre in Seattle, the Ordway Theatre in St. Paul, and the St. Louis Muny.

Abi Farnsworth (*Lighting Designer*) is a theatrical lighting design major in the Department of Theatre & Drama, completing a

ABOUT THE CREATIVE TEAM

dual degree with LSA in film, television & media. Design credits: Interlochen Center for the Arts summer 2023, lighting and projections designer: *Percy Jackson & the Lightning Thief*, *Alice and the Jabberwocky* (world premiere). U-M LD: *Rent*, *Moscow x 6* (KCACTF Winner Honorable Mention for Lighting Design), *Forward Facing*, *As You Like It*. U-M SD: *Nora*. U-M MUSKET LD/ME: *Once on This Island*, *Little Shop of Horrors*. U-M MT [FILM] LD/ME: *False Beginnings*, Senior Entrance '21 and '22. U-M T&D LD/ME: *Dance Nation*; [FILM] LD/ME/AD: *The Last Five Years*. U-M Dance LD/ME: *An Unmasking of Thyself*, *A Particular Embraced Affinity of Veering*, *Crush Depth/Nitrogen Narcosis*. CURRENT: Assistant lighting designer to Joseph Walls, Orlando Ballet's world premiere of *The Nutcracker*.

Mara Newbery Greer (*Choreographer*) is thrilled to return to U-M after previously choreographing *The Drowsy Chaperone* and graduating with her BFA in musical theatre. Directing and/or choreography credits include Paper Mill Playhouse, Tuacahn, North Shore Music Theatre, the Fulton Theatre, Seattle 5th Avenue, Music Theatre Wichita, Broadway at Music Circus, Lexington Theatre Company, Palm Beach Opera, Chautauqua Opera, John Engeman Theatre, the Cape Rep, and Pittsburgh CLO. As a performer, Greer has worked on Broadway, national tours, London's West End, and regional theatres across the country. Proud working mom and member of AEA and SDC.

Richard R. Henry (*Director*) Acting credits: Off-Broadway: *Two Gentlemen of Verona* (the musical) (Public), *Drift* (New World Stages), *Streets of New York* (Irish Rep), *Fiorello* (Encores). Regional theatre: *Assassins* (Yale Rep), *Oliver!* (Goodspeed), *Ragtime* and *Pirates of Penzance* (Utah Shakespeare Festival), *Two Gentlemen of Verona* (Old Globe), *Cyrano* and *The Winter's Tale* (Folger Shakespeare), *Guys and Dolls* (Milwaukee Rep), *Twelfth Night* (Pig Iron), *A Gentleman's Guide to Love and Murder* (Flor-

ABOUT THE CREATIVE TEAM

ida Studio Theater), *The Music Man* (Guthrie), *The Tempest* (Roundhouse Theater), *Disney's Hunchback of Notre Dame* (La Jolla/Papermill/Cast Recording). National tours: *Urinetown*, *Sweet Charity*, *Man of La Mancha*, and *Jesus Christ Superstar*. Television: *Search Party*, *Younger*, *Bupkis*, *The Marvelous Mrs. Maisel*, *Girls5Eva*, *The Other Two*. Directing credits include *Spamalot* and *Nuevo California* for Connecticut Repertory Theater. www.richardhenry.com

Al Hurschman (*Sound Designer*) is the owner and chief engineer of the Alliance Recording Company. He is a member of the International Alliance of Theatrical Stage Employees Local 395 Ann Arbor. U-M: *Sweeney Todd*; *Passing Strange*; *Sweet Charity*, *Me & My Girl*; *Disney's The Little Mermaid*; *Peter and the Starcatcher*; *Guys and Dolls*; *The Music Man*; *Caroline, or Change*; *Godspell*; *Rent*; *Wild Party*; *Pirates of Penzance*; *The Drowsy Chaperone*; *Hair*; *Sophisticated Ladies*; *Bernarda Alba*; *One Hit Wonder*; *Merrily We Roll Along*. MUSKET: *The Full Monty*, *Parade*, *Hairspray*, *Cabaret*, *Kiss of the Spider Woman*, *Man of La Mancha*. Regional theatre: *The Pajama Game*, *My Fair Lady*, *Little Mary Sunshine*, *Oklahoma*, *The Music Man*, *Damn Yankees*. Awards: 42 gold albums, 18 platinum albums, 3 Grammy projects, 5 regional Emmys.

Amanda Miller (*Wig, Hair & Makeup Designer*) U-M BFA 1999. U-M: *Don Giovanni*, *Sweet Charity*, *Sense and Sensibility*. Broadway: *Caroline, or Change*; *Old Times*; *Cyrano de Bergerac* for Roundabout Theater Company; *Hamlet*, *The Oresteia* for Park Avenue Armory; *The Threepenny Opera* and *Happy Hour* at Atlantic Theater Company; *Vanya*, *Lear*, and *Marie Antoinette* for Soho Rep; *West Side Story* and *The Other Josh Cohen* at Papermill Playhouse. Television: *Inventing Anna*, *Russian Doll*, *The Loudest Voice*, *Maniac*, *Jessica Jones*, *Gotham*, *Luke Cage*, *Inside Amy Schumer*, *Master of None*, *The Good Wife*, *Homeland*,

ABOUT THE CREATIVE TEAM

Saturday Night Live, *Orange Is the New Black*, and *Boardwalk Empire*. Film: *Dumb Money*, *You Hurt My Feelings*, *Harriet*, *The Report*, *Shirley*, *Motherless Brooklyn*, *A Vigilante*, *The Wolf of Wall Street*, *Inside Llewyn Davis*. New York Women in Film and Television Designing Women Hair Design Honoree. Miller's work and credits can be viewed at: www.wigshairmakeup.com.

Taylor Pfenning (*Costume Designer*) (she/her) is a Chicago-based costume designer. Design credits include *Measure for Measure* at Montana Shakespeare in the Parks; *Coriolanus*, *Le Nozze di Figaro*, and *Origin Story* at the University of Illinois; and *Bad F***ing Hamlet* at Armory Free Theatre. She was also the assistant costume designer for *Choir Boy* at Steppenwolf Theatre Company and *Anton's Shorts* at American Player's Theatre. Education: BFA in drama from New York University, MFA in costume design from the University of Illinois at Urbana-Champaign. Find more of her work at www.TaylorPfenning.com

Karin Waidley (*Resident Dramaturg*) oversees dramaturgy for the School of Music, Theatre & Dance. She has been an artist/scholar/teacher for over two decades and most recently was a Fulbright Scholar and a Fulbright Specialist to Kenya. Before that, she was a full professor at Western Colorado University, specializing in devising new work and theatre for social justice and violence prevention. She has also worked in the nonprofit sector as an advocate for survivors of gender-based violence and brings trauma-informed practices into her work in the theatre. Her most recent scholarship is in intersecting creative expression with the neurobiology of trauma, and she is currently working on a book with a Kenyan colleague about the history of theatre for development in East Africa.

PRODUCTION CREW

1st ASMs **Charlotte "Lottie" Stallings, Andy Blatt**

2nd ASMs **Yue "Brenda" Cai, Kristabel Kenta-Bibi**

Associate Hair and Makeup Supervisor **Mary Lee**

Fight Consultant **Edie Crowley**

A2 Microphone Lead **Jamie Hurschman**

Costume Shop First Hand **Rachael Hymowitz**

Program Cover Designer **Sofia Moldanado**

Theatrical Lighting **Shira Baker, Abi Farnsworth, Sydney Geysbeek, Ethan Hoffman, Elianna Kruskal, Brandon Malin, Megan Mondek, Christian Mulville, Gabriela Ribeiro Znamensky, Kathleen Stanton-Sharpless, William Webster, Miles Zoellick**

Painting **Gilayah McIntosh, Bella Rowlison, Martha Sprout, Seri Stewart, Lauren Streng, Ellie Vice, Amber Walters, Angela Wu & Theatre 250/252/262 students**

Props **Eliza Anker, Danielle Bekas, Andy Blatt, Madysen Casey, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Lucy Knas, Teresa Morales, Charlotte Stallings, Audrey Tieman & Theatre 250/252 students**

Scenery **Marium Asghar, Juliet Bornholdt, Andy Blatt, Anna Forberg, Miles Hionis, Hannah Kryzhan, Michael Russell, Sophia Severance, Lauren Streng, Eliza Vassalo & Theatre 250/252/262 students**

Costumes **Maya Liu, Esmay Pricejones, Kaytlin Sanchez, Ellie Van Engen & Theatre 250/252/262 students**

Production Office **Briana Barker, Justin Comini, Estie Hwang**

RUNNING CREW

Light Board Operator **Banks Krause**

Followspot Operator **Lindsay Robert, Maggie Meredith**

Microphone Assistants **Kevin Ludwig, Fabian Rihl**

Deck Crew (scenery) **Landon Wouters, Yuchen Ma**

Deck Crew (props) **Maggie Meredith, Chloe Yoo, Justin Comini, Annika Juliusson**

Wardrobe Crew **Ellie Van Engen^, Summer Wasung, Sammer Ali, Abigail Lyons**

Wig Crew **Chistine Chupailo**

M | MUSIC, THEATRE & DANCE

SMTD LEADERSHIP

David Gier, Dean

Paul Boylan Collegiate Professor of Music

DEPARTMENT OF MUSICAL THEATRE

Interim Chair

Linda Goodrich

Associate Chair

Catherine A. Walker

Department Manager/Artistic Administrator

Kathryn Pamula

Walgreen Events Manager

Nickie Smith

Performance and Studio Manager

Arie Shaw

Walgreen Office Coordinator

Tyler Brunsman

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J. Cardinal, Jason DeBord, Ron De

Jesús, Tyler Driskill, Caroline Helton,

Lisa Mayer, Eiji Miura, Chelsea

Packard, Geoffrey Packard, Sara

Randazzo, Lynne Shankel, Catherine

A. Walker, Ann Evans Watson, Cynthia

Kortman Westphal

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Madama, Melody Racine, Brent

Wagner

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(Orphée aux enfers)

The Dept. of Voice & University Symphony Orchestra

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University Symphony Orchestra

FREE!

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