

23/24 Performance Season | DEPARTMENT OF MUSICAL THEATRE



A LITTLE NIGHT MUSIC

April 18-21, 2024

Power Center for the Performing Arts

M | MUSICAL THEATRE

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

A LITTLE NIGHT MUSIC

Music and lyrics by **Stephen Sondheim**

Book by **Hugh Wheeler**

Orchestrations by **Jonathan Tunick**

Suggested by a film by **Ingmar Bergman**

Originally produced and directed on Broadway by **Harold Prince**

Director

Telly Leung⁺

Music Director/Conductor

Catherine A. Walker

Choreographer

Davey Burton Midkiff[‡]

Scenic Designer

Jungah Han

Costume Designer

Matthew Eggers[‡]

Lighting Designer

Shelby Loera⁺

Hair and Makeup Designer

Brittany Crinson

Sound Designer

Al Hurschman⁺

Dramaturg

Karin Waidley

Dialect Coach

Jeremy Sortore

Resident Intimacy

Choreographer and Cultural

Consultant

Raja Benz

Production Stage Manager

Paulina Titterington[‡]

Assistant Director

Haoyi Wen[‡]

Assistant to the Music Director,

Rehearsal Accompanist

Ethan Swanson[‡]

Assistant to the Music Director

Carter VanErp[‡]

Dance Captain

Nicola Troschinetz[‡]

Assistant Scenic Designer

Reid Graham[‡], **Linda (Yiduo) Wang**[‡]

Assistant Lighting Designer

Kathleen Stanton-Sharpless[‡]

Production Dramaturg

Ty Amsterdam[‡]

Research Dramaturg

Sari Bovitz[‡]

Setting: Turn of the century, Sweden.

[‡] *SMTD Student*

+ *SMTD Guest Artist*

This production is dedicated to **Nancy Uffner** in celebration of her retirement.

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.

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.

IN MEMORIAM

The staff of University Productions who knew and worked with Ray Galasso from 2018 to 2022 would like, with deep sadness, to dedicate their work on this production to the memory of their friend and former student.



ACKNOWLEDGMENTS

Special thanks to Jonathan Smith, Tyler Brunzman, and Nathan Carillo

CAST OF CHARACTERS

(Listed in order of appearance)

Fredrika Armfeldt
Mariangeli Collado

Mr. Lindquist
Jason Mulay Koch

Mrs. Nordstrom
Catie Leonard

Mrs. Anderssen
Abby Aziz

Mr. Erlanson
Luke Kolbe Mannikus

Mrs. Segstrom
Arin-Ranee Francis

Mrs. Magnusson
Sofía Maldonado

Mrs. Olsson
Elle Michaels

Mrs. Fredriksson
Stephanie Reuning-Scherer

Mr. Bergman
Nicholas Wilkinson

Mr. Johansson
Nile Andah

Madame Armfeldt
Kate Laila Louissaint

Frid, her butler
Jamie Mann

Henrik Egerman
Michael Fabisch

Anne Egerman
Audrey Graves

Fredrik Egerman
Cole Newburg

Petra
Angeleia Ordoñez

Desirée Armfeldt
Carly Meyer

Malla, her maid
Kristabel Kenta-Bibi

Bertrand, a page
Brendan Johnson

Count Carl-Magnus Malcolm
Owen Scales

Countess Charlotte Malcolm
Gabriella Palminteri

Osa / Swing
Nicola Troshinetz*

Understudies

u/s Fredrik
Jason Koch

u/s Anne
Catie Leonard

u/s Charlotte
Abby Aziz

u/s Henrik
Luke Mannikus

u/s Desirée
Arin-Ranee Francis

u/s Fredrika
Sofia Maldonado

u/s Petra
Elle Michaels

u/s Madame Armfeldt
Stephanie Reuning-Scherer

u/s Carl
Nicholas Wilkinson

**Dance Captain*

ORCHESTRA

Conductor

Catherine A. Walker

Reed I (alto flute, flute piccolo)

Jordan Smith+

Reed II (clarinet, flute)

Alex Toth+

Reed III (bass clarinet, clarinet)

Oliver Bishop+

Reed IV (English horn, oboe)

Kaden Klein

Reed V (bassoon)

Marissa Honig+

Trumpet

**Tim Krohn+,
Christopher Gerace**

Horn

**Carrie Banfield-Taplin+,
Katherine Widlar+,
Mary Silva-Garza+**

Trombone

Michael Gerace+

Percussion

Adam Langs

Harp

Maurice Draughn+

Piano/Celeste

John Bogdan+

Violin

**David Ormai+, Sita
Yetasook+, Phoebe**

**Gelzer-Govatos+, Daniel
Winnick+**

Viola

**Megan Fisher+, Zack
Rubin+**

Cello

**Travis Kulwicki+,
Jamie Gallupe**

Bass

Leer Sobie+

+ SMTD Guest Artist

MUSICAL NUMBERS

Act 1

| | |
|---------------------------------------|---|
| <i>Night Waltz</i> | Company |
| <i>Now</i> | Fredrik |
| <i>Later</i> | Henrik |
| <i>Soon</i> | Anne, Henrik, Fredrik |
| <i>The Glamorous Life</i> | Fredika, Desiree, Madame Armfeldt, Mrs. Nordstrom, Mr. Erlanson, Mrs. Magnusson, Mrs. Fredriksson, Mr. Bergman |
| <i>Remember?</i> | Mr. Lindquist, Mrs. Segstrom, Mrs. Nordstrom, Mr. Bergman, Mrs. Anderssen, Mr. Johansson |
| <i>You Must Meet My Wife</i> | Desiree, Fredrik |
| <i>Liaisons</i> | Madame Armfeldt |
| <i>In Praise of Woman</i> | Carl-Magnus |
| <i>Every Day A Little Death</i> | Charlotte, Anne |
| <i>A Weekend in the Country</i> | Company |

Act 2

| | |
|--|--|
| <i>The Sun Won't Set</i> | Mrs. Segstrom, Mrs. Magnusson, Mrs. Fredriksson, Mr. Johansson, Mr. Lindquist, Mrs. Nordstrom, Mr. Erlanson, Mr. Bergman, Mrs. Olsson, Mrs. Anderssen |
| <i>Would Have Been Wonderful</i> | Fredrik, Carl-Magnus |
| <i>Perpetual Anticipation</i> | Mrs. Magnusson, Mrs. Anderssen, Mrs. Fredriksson |
| <i>Send in the Clowns</i> | Desirée |
| <i>The Miller's Son</i> | Petra |
| <i>Finale</i> | Company |

ABOUT THE CAST

Nile Andah (*Mr. Johansson*) Junior, BFA Musical Theatre, Philadelphia, PA

Abby Aziz (*Mrs. Anderssen, Charlotte u/s*) Junior, BFA Musical Theatre, Alexandria, VA

Mariangeli Collado (*Fredrika Armfeldt*) Junior, BFA Musical Theatre, Pembroke Pines, FL

Michael Fabisch (*Henrik Egerman*) Senior, BFA Musical Theatre, Minneapolis, MN

Arin-Ranee Francis (*Mrs. Segstrom, Desirée u/s*)

Audrey Graves (*Anne Egerman*) Junior, BFA Musical Theatre, Denver, CO

Brendan Johnson (*Bertrand*) Junior, BFA Musical Theatre, Flint, MI

Kristabel Kenta-Bibi (*Malla*) Sophomore, BFA Musical Theatre, Glastonbury, CT

Jason Mulay Koch (*Mr. Lindquist, Fredrik u/s*) Junior, BFA Musical Theatre, Kalamazoo, MI

Catie Leonard (*Mrs. Nordstrom, Anne u/s*) Junior, BFA Musical Theatre, Oklahoma City, OK

Kate Laila Louissaint (*Madame Armfeldt*) Senior, BFA Musical Theatre, Washington Heights, NY

Sofía Maldonado (*Mrs. Magnusson Fredrika u/s*) Sophomore, BFA Musical Theatre, Monterrey, Mexico

Jamie Mann (*Frida*) Junior, BFA Musical Theatre, Westport, CT

Luke Kolbe Mannikus (*Mr. Erlanson, Henrik u/s*) Senior, BFA Musical Theatre, Jackson, NJ

Carly Meyer (*Desirée Armfeldt*) Senior, BFA Musical Theatre

Elle Michaels (*Mrs. Olsson, Petra u/s*) First-year, BFA Musical Theatre, Commerce, MI

Cole Newburg (*Fredrik Egerman*) Senior, BFA Musical Theatre

ABOUT THE CAST

Angeleia Ordoñez (*Petra*) Senior, BFA Musical Theatre, Kapolei, HI

Gabriella Palminteri (*Countess Charlotte Malcolm*) Senior, BFA Musical Theatre

Stephanie Reuning-Scherer (*Mrs. Fredriksson, Mme. Armfeldt u/s*) Junior, BFA Musical Theatre, West Hartford, CT

Owen Scales (*Count Carl-Magnus Malcolm*) Senior, BFA Musical Theatre, Austin, TX

Nicola Troschinetz (*Osa, Dance Captain, Swing*) Junior, BFA Musical Theatre

Nicholas Wilkinson (*Mr. Bergman, Carl u/s*) Sophomore, BFA Musical Theatre

DIRECTOR'S NOTE

“Isn’t it rich?”

Welcome to our production of Stephen Sondheim & Hugh Wheeler’s enchanting hit musical, *A Little Night Music*.

The original 1973 production was directed by the legendary Hal Prince, who often referred to this musical as “whipped cream with knives.” His analogy immediately conjured this picture of a multi-layered strawberry shortcake (a personal favorite) covered in copious amounts of airy whipped cream. Prince perfectly captures the rich sweetness of the score and nimbleness of Wheeler’s hilarious musical comedy libretto (and some of Sondheim’s most clever lyrics) while simultaneously addressing the devastating hurt and heartbreak that our characters experience as they navigate love, desire, marriage, infidelity, parenting, regret, mortality, and societal expectations based on class and gender. At first glance, this show might look like a frothy and

DIRECTOR'S NOTE

light dessert set in Sweden at the turn of the 20th century, but there is a dense and rich cake of universal truths and human complexities lying just below that top layer, waiting to be devoured. It is in this duality of “whipped cream” and “knives” that lives the genius and enduring resilience of this show, which has made it a popular title for theatres and opera companies all over the world since 1973.

When it came time to put up our version of *A Little Night Music* for the Power Center, I realized we had to get in the kitchen and make our own strawberry shortcake, metaphorically speaking. I had everyone put on their creative chef’s hat and get their hands dirty in the test kitchen of the creative process.

It was my job as a director to lead this company of students in the exploration of what makes this cake so delicious in the rehearsal process. We tasted it. We took it apart. We analyzed each ingredient and even experimented with substitutes and additions to the original recipe to make our cake unique. “Should we use fresh strawberries, or frozen ones? Maybe we substitute raspberries for strawberries.” Along the way, we learned from each other. We challenged each other. We gave each other encouragement and inspiration, and we all became better chefs in the process.

Tonight, we have all come together – actors, designers, creatives, technicians, stage managers, crew members, musicians, house staff – to show you what we’ve made, and we hope our cake is a feast for the senses that will leave your heart hungry for more.

“Isn’t it rich?”

Yes, it is.

Bon appetit. Enjoy the show.

~Telly Leung, director

ABOUT THE AUTHORS

For more than 50 years, **Stephen Sondheim** (*Music and Lyrics*) set an unsurpassed standard of brilliance and artistic integrity in the musical theatre. His accolades included an Academy Award, eight Tony Awards (more than any other composer), including the Special Tony Award for Lifetime Achievement in the Theatre, multiple Grammy Awards, multiple Drama Desk awards, and a Pulitzer Prize.

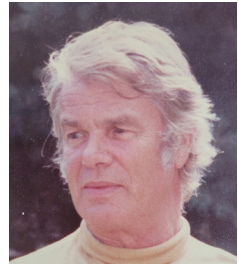


Sondheim studied at George School, Pennsylvania (1942 to 1946) and at Williams College, Massachusetts (1946 to 1950), where he was a music major. Mr. Sondheim was responsible for dozens of the most important works in modern musical theatre canon, including *Follies*, *Company*, *Into the Woods*, and *A Little Night Music*. In February 2007, he was a recipient of the 49th Grammy Awards Trustees Award, an award recognizing outstanding contributions to the industry in a non-performing category. He had been patron to the Stephen Sondheim Society since its foundation in 1993. Mr. Sondheim was also on the Council of the Dramatists Guild – the national association of playwrights, composers and lyricists – having served as its president from 1973 to 1981, in which year he founded Young Playwrights Inc. to develop and promote the work of American playwrights aged 18 years and younger. In June 2008, Mr. Sondheim received the Special Tony Award for Lifetime Achievement in the Theatre. In total, his works have accumulated more than sixty individual and collaborative Tony Awards. Stephen died suddenly on the morning of November 26, 2021, at the age of 91 at his home in Roxbury, Connecticut. He will be remembered as the most influential and inspiring musical theatre creator of his generation, whose legacy will resonate long into the 21st century.

—Excerpted from the *Stephen Sondheim Society*

ABOUT THE AUTHORS

Hugh Wheeler (*Book*) was a novelist, playwright, and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster*, and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music*, and *Nijinsky*. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961), and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel). He co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd, the Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 MGM musical), contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide*, and *Sweeney Todd*. Prior to his death in 1987, Mr. Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.



—Excerpted from writerstheatre.org

FROM THE DRAMATURGS

Most musicals orbit around pairs, a first (and sometimes a second) couple. *A Little Night Music*, however, is built narratively and musically out of triangles. Stephen Sondheim and Hugh Wheeler adapted Ingmar Bergman's 1955 film, *Smiles of a Summer's Night*, into a score composed almost entirely in a waltz-like $\frac{3}{4}$ time, intensifying the cyclical nature, hesitancy, and dance of the love triangles depicted. The story is set in early 1900 Sweden, where a midnight sun is visible, continuing the motifs of threes, the amount of smiles of an unsetting sun, in dialogue, subtext, and metaphor.

Perhaps even more so in 2024 than it did in 1973, like "Send in the Clowns," *A Little Night Music* asks more questions than gives answers. Where can autonomy be found within the confines of a rigid patriarchal society? Can class and identity power dynamics be overcome within relationships? Who do we love and when should we? And perhaps most of all, what stories do we choose to retell and restage? Even after 51 years, the themes of love, time, and regret remain poignant. Sondheim's haunting score remains enchanting, and despite the wrinkles of age, who could resist remembering this show fondly?

—Ty Amsterdam, *Production Dramaturg*

By understanding Swedish history better, and taking some inspiration from the film, I could see how the women in this musical reflect real-world truths and aren't only products of Sondheim and Wheeler's imaginations. There is empowerment in narratives of women navigating the strictures and structures of their time and place. The women characters go through the process of separating their own sense of love and desire from what others expect them to feel and find freedoms somewhat unique to Swedish society's upper class.

In addition, queer film theorist Daniel Humphrey argues that Bergman's progressive cinematic techniques result in a heightened polarization between the masculine and feminine tropes of the characters. I think this can be compared to similar devices the authors of the musical use to tell the story. Even within the narrow framing of a 20th-century sex comedy that doesn't pass the Bechdel test or explicitly move beyond the subject of heterosexual relationships, there are notable moments where queer and feminist perspectives, philosophical exploration, and questioning of societal expectations on heteronormativity come up, like Petra and Anne's relationship and discussions about sexuality. In *Smiles* as in *A Little Night Music*, it is the female-identifying characters who drive the action of the

FROM THE DRAMATURGS

plot, overcome obstacles, and make the big decisions (Anne is the one who decides to marry Fredrik, for example), while the men are the ones preoccupied with silly trifles.

—Sari Bovitz, *Research Dramaturg*

The inspiration from Ingmar Bergman's film provided a rich narrative to research – the dynamics of marriage in turn-of-the-century Sweden, the tactical ways women characters resisted the norms of the time, and the significant deviations Wheeler and Sondheim made from the plot and tone of the film. After a first review of what he had composed, Sondheim felt that the songs “were so dark – because I was really writing to Ingmar Bergman rather than to Hugh Wheeler – that we could see it going right off the track,” and “threw out practically all the songs.” The relatively few songs that remain were a direct outgrowth of the film and are all in Act I. But the film's inspiring story endured.

The most significant deviation, which adds to what Sari discusses, was changing the four-year-old Fredrik (the assumed child of Fredrik and Desirée) into the teenage Fredrika. “The metamorphosis from Fredrik to Fredrika adds a third female link to the generational chain of Madame Armfeldt and Desirée, and her greater age now brings her to the verge of womanhood” (Block 263). Some argue the female characters in *A Little Night Music* are imprisoned by the whims of the men and that the piece espouses outdated ideologies. I believe, with this alteration, that Sondheim, Wheeler, and director Hal Prince deliberately created more distinct yet collectively connected female voices to call attention to knowledge that could be passed down and to emphasize how wit, experience, and savvy could work within existing oppressive frameworks to claim more freedom, echoing the liberation movement of the early seventies when the musical premiered.

—Karin Waidley, *SMTD Resident Dramaturg*

For more information put together by the dramaturgy team, plus a wonderful resource on Sondheim curated by music librarian Jason Imbesi, scan this QR code:



¹ “From Screen to Stage: *A Little Night Music and Passion*,” by Geoffrey Block.

ABOUT THE CREATIVE TEAM

Brittany Crinson (*Hair and Makeup Designer*) is the hair and makeup studio manager for U-M's University Productions. Crinson has worked at the Lyric Opera of Chicago, the Joffrey Ballet, Drury Lane, Des Moines Metro Opera, Atlanta Opera, Hawaii Opera, and the Detroit Opera House. Living in Chicago, she's also been involved with several TV and film productions. Crinson is thrilled to share her expertise with the University of Michigan.

Matthew Eggers (*Costume Designer*) is a freelance costume designer graduating from the University of Michigan with a BFA in theatre design & production. U-M: *Imogen Says Nothing* (CD), *Rent* (CD), *Moscow X6* (CD); Broadway: *The Kite Runner* (CDA), *Here Lies Love* (CDA); Regional: *Detroit '67* (CD, Detroit Public Theatre), *Eight Nights* (ACD, DPT), *Anna in the Tropics* (ACD, Barrington Stage Co.), *Living & Breathing* (ACD, Two River Theater). They want to thank the costume shop for the work they have done to make their designs over the last two years come alive and their family and friends for the love. mattheweggers.com

Jungah Han (*Set Designer*) is a New York-based set designer in theatre, film, and television. Selective design credits: *L'incoronazione di Poppea* (Brockman Hall for Opera), *The Power of the Dog* (Juilliard School), *Bernarda Alba*, *Don Giovanni* (Lydia Mendelssohn Theatre), *The Barber of Seville* (SAFE Credit Union Performing Arts Center), *The House That Will Not Stand* (Le Petit Theatre), *Grounds*, *Vier Letzte Lieder*, *My Onliness*, *Shockheaded Peter*, *When the Rain Stops Falling*, *Coriolanus*, *Cardboard Piano*. Broadway & International associate set design credits: *Lempicka* (Broadway), *Sally and TOM* (The Public Theatre), *Waiting for Godot* (TFANA), *Jagged Little Pill* (national tour), *The Empire of Light* (Théâtre National de Bretagne), *Red Waters* (Opéra de Rennes), *Derren Brown Secret* (Cort Theatre), *Once on This Island* (Circle in the Square Theatre), *Frankie & Johnny in the Clair de Lune* (Broadhurst Theatre), *Harlequinade* (ABT), *Rigoletto* (Die Staatsoper Unter den Linden). MFA from Yale School of

ABOUT THE CREATIVE TEAM

Drama. www.jungahhan.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 LaMancha*. REGIONAL THEATER: *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.

Telly Leung (*Director*) is thrilled to return to the Power Center, where he directed *Godspell* in 2021. Other directing credits include David Henry Hwang's *Yellow Face* (Theatre Raleigh), *Rent* (UC Irvine), and the 2022 Ford's Theatre Gala in Washington, DC (co-directed with Michael McElroy) honoring Clive Davis and Congressmen James E. Clyburn with the Lincoln Medal of Honor, hosted by Phylicia Rashad. His Broadway performing credits include the titular role in Disney's *Aladdin, In Transit, Allegiance* (with George Takei & Lea Salonga), *Godspell, Rent, Wicked* (Boq), *Pacific Overtures*, and *Flower Drum Song*. Television audiences will remember him from *Glee* (Wes, the Warbler) and Netflix's *Warrior* (Marcel). Next, he will star in the musical version of Ang Lee's film *The Wedding Banquet* in Taipei, Taiwan. He is a native New Yorker and lives with his husband, James, in Harlem. Website: www.tellyleung.com.

Jeremy Sortore (*Voice & Dialect Director*) is an assistant professor in the Department of Theatre & Drama. U-M: *Intimate*

ABOUT THE CREATIVE TEAM

Apparel, Everybody, Bonnets, The Heart of Robin Hood, Moscow x6. Regional: American Repertory Theater, Utah Shakespeare Festival, Colorado Shakespeare Festival. Member, National Alliance of Acting Teachers; associate faculty, Theatrical Intimacy Education; associate teacher of Fitzmaurice Voicework; certified teacher of Knight-Thompson Speechwork; PAVA-recognized vo-cologist; editorial board, *Journal of Consent-Based Performance*; associate editor, *Voice & Speech Review*. Education: Moscow Art Theatre School/American Repertory Theatre Institute at Harvard University. www.JeremySortore.com

Shelby Loera (*Lighting Designer*) is delighted to be back with the University of Michigan designing *A Little Night Music* after spending time here last year as a guest artist and lecturer. She is a New York-based freelance lighting designer and associate. U-M credits: *Sophisticated Ladies, House of Bernarda Alba, Robin Hood, and Bonnets*. Select designs: *Sweat* (Capital Rep), *Titanic* (NYU), *The Frogs* (Jazz Lincoln Center), *Sister Act* (The Muny), *A Midsummer Night's Dream* (Capital Rep), *Camelot* (The Muny), *The Sound of Music* (The Muny – first female lighting designer, 2021), *Elf the Musical* (John Engeman), *Your Alice* (BAM Fisher). Select associate: *Sunset Boulevard* (The Kennedy Center), *42nd Street* (Goodspeed), *Verdi's Rigoletto* (OSA), *Next to Normal* (WCP), *Dreaming Zenzile* (ArtsEmerson). Livesight Inc (live events). USA 829. shelbyloeradesign.com

Davey Burton Midkiff (*Choreographer*) is ecstatic to share this piece with y'all! They are a senior musical theatre major. Recent credits include Nicely Nicely Johnson in *Guys and Dolls* through University Productions, Bobby/dance captain in *A Chorus Line* (MUSKET), swing/u/s Jack Kelly in *Newsies* and Jesse Tuck in *Tuck Everlasting* (Casa Mañana), and Henry/dance captain/associate choreographer in *Newsies* (Lyric Stage). Choreography credits include *Spring Awakening* (In the Round), *Vanities* (Kate Cummings, Alex Humphreys, and Luke Kolbe Mannikus Pres-

ABOUT THE CREATIVE TEAM

ents), *Seven Brides...Brothers* (Granbury Theatre Company), and *Newsies* (Plaza Theatre Company). @daveyburtonmidkiff

Paulina Titterington (*Production Stage Manager*) is a senior pursuing a dual degree in theatre and psychology. Select PSM credits: MUSKET's *Heathers*, Cortez Hill's *The Bubbly Black Girl Sheds Her Chameleon Skin*, University Productions' *BONNETS: How Ladies of Good Breeding Are Induced to Murder*, Rude Mechanicals' *Indecent*, and MUSKET's *Little Shop of Horrors*. She has also served as a production assistant and stage manager for Spoleto Festival USA. She is so pleased to have worked on this show with such a wonderful creative team and cast! Much love to friends and family!

Catherine A. Walker (*Music Director/Conductor*) is a professor in the Department of Musical Theatre. U-M: *Bernarda Alba*, *Me & My Girl*, *A Man of No Importance*, *The Light in the Piazza*, *Les Misérables*, *A Little Night Music*, *Bat Boy*, *Crazy for You*, *Little Women*, *Gibson Fleck*, *Brigadoon*, *Evita*, *Ella Minnow Pea*, *42nd Street*, *Big River*. Professional: Visiting professor at Mahidol University, Bangkok, Thailand; teaching artist with Michael Feinstein Great American Songbook Academy Competition, 5th Avenue Theatre Summer Professional Intensive; Farmers Alley Theatre; The Barn Theatre; Island Center Productions, St. Croix. Other: Certified Master Teacher in the Estill Voice Training System; active clinician, vocal coach, and author.



We wish Nancy Uffner, clinical associate professor of stage management in the Department of Theatre & Drama, a happy retirement after 29 years of outstanding service to SMTD. After starting out as the production stage manager of University Productions and lecturer in the department, Nancy built the stage management program to the point where she shifted over from staff to become a full-time professor, a rare recognition in academia.

Her program has earned a national reputation, with our unique organizational structure that enables her students to develop expertise in dance, musical theatre, theatre, and opera. Professional arts- and corporate-event organizations around the country are filled with “Nancy’s” stage managers. Her efforts were honored this March by the United States Institute of Theatre Technology when she won the Distinguished Achievement Award in Education.

Most importantly for audiences, Nancy has been the “hidden hand” in refining the ten productions produced each season by University Productions. She has spent thousands of hours in technical rehearsals mentoring her stage-management students, and while doing so, she has shaped and refined productions to make sure that the actor cuing is tight, the scene shifts are quick, and order is maintained backstage. She knows how to nudge everyone along to artistic excellence when rehearsal time on stage is reaching its strictly mandated end. A “no” from Nancy is a fearsome word, although I am perhaps the only person who received them regularly. I shall deeply miss her valued collegueship, good sense, and devotion to the arts. Now time for Nancy to Watch Her Garden Grow.

—Jeffrey Kuras, Executive Director, University Productions

PRODUCTION CREW

1st ASMs **Maya Liu, Frannie Walton**

2nd ASMs **Shelby Holloway, Kate Ivanov, Rachel Pfeil, Seoyeon "Chloe" Yoo**

Head Electrician **Gabriela Ribeiro Znamensky**

A2 Microphone Lead **Jamie Hurschman**

Program Cover Designer **Sofia Maldonado**

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, Andrew Wilson, Miles Zoellick, & Theatre 250/252/262 Students**

Painting **Gilayah McIntosh, Ceri Roberts, Martha Sprout, Seri Stewart (Lead), Lauren Streng, Ellie Vice (Lead), Amber Walters, Angela Wu & Theatre 250/252/262 students**

Props **Eliza Anker, Andy Blatt, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Lucy Knas, Tessie Morales, Audrey Tieman, Banks Krause & Theatre 250/252/262 students**

Scenery **Marium Asghar, Robert Beckemeyer, Sydney Geysbeek, Miles Hionis, Hannah Kryzhan, Rachel Pfeil, Michael Russell, Sophia Severance, Nathaniel Steever, Lauren Streng, Ross Towbin, Eliza Vassalo & Theatre 250/252/262 students**

Costumes **Sammer Ali, Katy Dawson, Maya Liu, Aspen Kinomoto, Esmay Pricejones, Kayti Sanchez, Ellie Van Engen, Maddie Vassalo, Summer Wasung, Emily Weddle & Theatre 250/252/262 students**

Production Office **Justin Comini, Shelby Holloway, Esther Hwang**

RUNNING CREW

Deck Crew Head **Justin Comini**

Light Board Programmer **Elianna Kruskal**

Followspot Operator **Brandon Malin, Kiran Szymkowiak, Jayden White**

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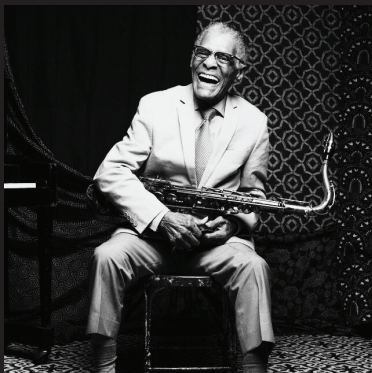
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