

# JULIUS CAESAR

24/25 Performance Season



September 26 - October 6, 2024

Arthur Miller Theatre

**M** | THEATRE & DRAMA

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

# JULIUS CAESAR

Written by **William Shakespeare**

Adapted by **Priscilla Lindsay**

The earliest recorded performance of *Julius Caesar* was in the "straw-thatched" Globe Theater, on September 11, 1599. It was last performed on the University of Michigan campus in 1940.

Director  
**Priscilla Lindsay**

Assistant Director  
**Jeff Wagner**‡

Scenic Designer  
**Eli Sherlock**

Costume Designer  
**Ellie Van Engen**‡

Lighting Design  
**Christian DeAngelis,  
Ethan J. Hoffman**‡

Sound Designer  
**Henry Reynolds**

Sound Design Associates  
**Leah Grimes**‡, **Giancarlo Medrano**‡

Sound Design Assistant  
**Victoria Kvasnikov**‡

Hair & Makeup Designer  
**Brittany Crinson**

Fight Director  
**Jen Pan**+

Resident Dramaturg  
**Karin Waidley**

Voice & Text Coach  
**Jeremy Sortore**

Intimacy & Cultural  
Consultant  
**Raja Benz**

Production Stage Manager  
**Andy Blatt**‡

Assistant Dramaturg  
**Naomi Rodriguez**‡

‡ *SMTD Student*  
+ *SMTD Guest Artist*

## IN MEMORIAM

This production of *Julius Caesar* is dedicated to former Chair and Professor of Theatre & Drama Erik Fredricksen, whose legacy and passion for theatre, stage combat, and leadership live on, in everyone who was fortunate enough to know him.

The performers in this production are students in the Department of Theatre & Drama, the Residential College, and the College of Literature, Science, and the Arts. 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 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.

## STATEMENT ON THE ANISHINAABE LAND TRANSFER

Anishinaabeg gaa bi dinokiiwaad temigad manda Michigan Kichi Kinoomaagegamig. Mdaaswinshwaaswaakshimdaaswishiniizhawaaswi gii-sababoonagak, Ojibweg, Odawaag, minwaa Bodwe'aadamiig wiiba gii-miigwena'aa maamoonjiniibina Kichi Kinoomaagegamigoong wi pii-gaa aanjibiigaadeg Kichi-Naakonigewinning, debendang manda aki, mampii Niisaajiwan, gewiinwaa niijaansiwaan ji kinoomaagaazinid. Daapanaming ninda kidwinan, megwaa minwaa gaa bi aankoosejig zhinda akiing minwaa gii-miigwewaad Kichi-Kinoomaagegamigoong aanji-daapinanigaade minwaa mshkowenjigaade.

The University of Michigan is located on the traditional territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan. This was offered ceremonially as a gift through the Treaty at the Foot of the Rapids so that their children could be educated. Through these words of acknowledgment, their contemporary and ancestral ties to the land and their contributions to the University are renewed and reaffirmed.

**Setting:** This play is set in a society of female-identifying people who hold sway over an unforgiving landscape made up of elements—both natural and unnatural—left by previous generations.

**There will be one intermission after Part One.**

## CAST OF CHARACTERS

Julius Caesar/Volumnius

**Sophia Lane**

Brutus

**Katie Snowday+**

Cassius

**Salem Fengye Zhao**

Antony

**Ella Saliba**

Portia/Dolabella

**Mary-Kate Sunshine Mahaney**

Calpurnia/Pindarus

**Isabel Contreras**

Octavius/Fourth Citizen

**Madeline Nolen**

Casca

**Izzy Chilian\***

Trebonius

**Maya Guacci**

Metellus

**Molly Cesanek**

Lepidus/Clitus

**Annika Juliusson**

Soothsayer/Varrus

**Isabella Vasari**

Lucius/Third Citizen

**Lilly Geer**

Messala/First Citizen

**Tomilade Akinyelu**

Lucilius/Second Citizen

**Shelby Alexander**

\* Fight Captain

+ Junior Fight Captain

## ABOUT THE CAST

**Tomilade Akinyelu** (*Messala/First Citizen*) Second-year, BFA Theatre Performance: Acting/BA Communications & Media, Bowie, MD

**Shelby Alexander** (*Lucilius/Second Citizen*) Senior, BTA Theatre Arts: Playwriting & Dramaturgy, Kalamazoo, MI

**Molly Cesanek** (*Metellus*) Senior, BFA Interarts Performance, Warrenton, VA

**Izzy Chilian** (*Casca/Fight Captain*) Senior, BFA Theatre Performance: Acting/Food Minor, Fort Wayne, IN

**Isabel Contreras** (*Calpurnia/Pindarus*) Sophomore, BFA Theatre Performance: Acting, Dyer, IN

**Lilly Geer** (*Lucius/Third Citizen*) Sophomore, BFA Theatre Performance: Acting, Grosse Pointe, MI

**Maya Guacci** (*Trebonius*) Sophomore, BFA Theatre Performance: Acting, Sayville, NY

**Annika Juliusson** (*Lepidus/Clitus*)

**Sophia Lane** (*Julius Caesar*) Senior, BFA Theatre Performance: Acting, Saratoga Springs, NY

**Mary-Kate Sunshine Mahaney** (*Portia/Dolabella*) Junior, BFA Theatre Performance: Acting, New York, NY

**Madeline Nolen** (*Octavius/Fourth Citizen*) Senior, BA in LSA RC Drama/BA Romance Languages, Pittsburgh, PA

**Ella Saliba** (*Antony*) Junior, BFA Theatre Performance: Acting, Nashville, TN

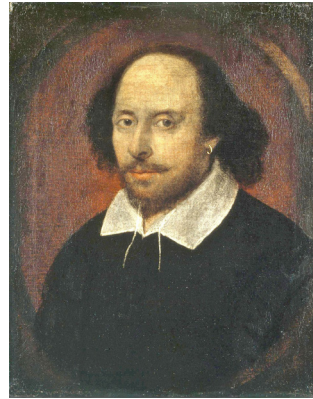
**Katie Snowday** (*Brutus/Junior Fight Captain*) Junior, BFA Theatre Performance: Acting, Traverse City, MI

**Isabella Vasari** (*Soothsayer/Varrus*) Senior, BA Film, Television, and Media/BS Biopsychology, Cognition, and Neuroscience/RC Drama & Crime and Justice minors, Southgate, MI

**Salem Fengye Zhao** (*Cassius*), Junior, BFA Theatre Performance: Acting, Shanghai, China

## ABOUT THE AUTHOR

**William Shakespeare** (*writer*) was a renowned English poet, playwright, and actor born in 1564 in Stratford-upon-Avon. His birthday is most commonly celebrated on April 23, which is also believed to be the date he died in 1616.



Shakespeare wrote *Julius Caesar* in 1599 or 1600, probably for the opening of the Globe Theatre, on the south bank of the Thames. Altogether Shakespeare's works include 38 plays, 2 narrative poems, 154 sonnets, and a variety of other poems. No original manuscripts of Shakespeare's plays are known to exist today. It is actually thanks to a group of actors from Shakespeare's company that we have about half of the plays at all. They collected them for publication after Shakespeare died, preserving the plays. These writings were brought together in what is known as the First Folio ('Folio' refers to the size of the paper used). It contained 36 of his plays, but none of his poetry.

Shakespeare died in Stratford-upon-Avon on April 23, 1616 at the age of 52. He is buried in the sanctuary of the parish church, Holy Trinity.

—*Courtesy of the Shakespeare Birthplace Trust*

# Erik Fredricksen

## 1943 - 2024



### Claribel Baird Halstead Professor Emeritus of Theatre & Drama

#### Professional actor and fight choreographer

Associate Professor, Department of Theatre & Drama, 1981 - 1985  
Associate Dean, California Institute of the Arts, 1985 - 1990  
Associate Professor, Department of Theatre & Drama, 1990 - 1993  
Professor, Department of Theatre & Drama, 1994 - 2011  
Planning Committee, Walgreen Drama Center  
Chair, Department of Theatre & Drama, 1990 - 2005

Instructor Rank, National Fencing Coaches Association  
Sandan (3rd degree Black Belt) ranked Aikidoist  
Fukushidojin (instructor), Birankai International  
Aikido Federation

Founding member and past president of the Society of  
American Fight Directors

Founding member of the Nordic Society of Theatrical Combat  
Member of SAG, AEA, and AFTRA

## DIRECTOR'S NOTE

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So much has happened since we cast the show this last spring, so much that has and will affect how we tell the tale, how we shape and nuance the personal stories within that tale, and ultimately, how our audiences will receive it. We can't change current events or really, change people's minds about the realities of today, but we CAN get them thinking...about basic human struggles, our faults and foibles, and our hopes and fears, all of which hold as true today as they did in Shakespeare's time and, indeed, in Caesar's time.

Here is a play containing some of Shakespeare's most famous lines:

Et tu, Brute? – Then fall Caesar (Caesar, Act 3, Scene 1)

But for mine own part, it was Greek to me (Casca, Act 1, Scene 2)

Cowards die many times before their deaths, The valiant never taste of death but once

(Caesar, Act 2, Scene 2)

Not that I loved Caesar less, but that I loved Rome more (Brutus, Act 3, Scene 2)

There is a tide in the affairs of men (Brutus, Act 4, Scene 3)

And some of his most famous speeches:

Friends, Romans, countrymen, lend me your ears (Antony, Act 3, Scene 1)

Men at some time are masters of their fates. The fault, dear Brutus, is not in our stars

But in ourselves, that we are underlings. (Cassius, Act 1, Scene 2).

I am going to posit that *Julius Caesar* is a dangerous play. It focuses not on the death of a popular and powerful tyrant, but on the two leaders of a conspiracy to assassinate him and the consequent upheaval of their country. Taking this play out of

## DIRECTOR'S NOTE

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Rome and setting it in a different time period can be tricky, even though that approach is taken all the time. We have elected NOT to "modernize" the script with references to any particular time period. Shakespeare's warnings about the dangers and consequences of using violence to achieve political aims are still crystal clear.

~Priscilla Lindsay, Director

## FROM THE DRAMATURGS

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### What Is a Matriarchy With(out) Men? Binaries Beware!

by Naomi Rodriguez

Within our rehearsal process, a sentiment stuck with me that was said by a cast member: "I don't want the audience to think 'Where are the men?'" This inspired a continued conversation about how we build a fictional world where we aren't comparing the ideals of a matriarchy to a patriarchy, especially in a real world where we tend to focus on the latter. And we realized, if we must compare, then where do we start?

"Men at some time are masters of their fates." Cassius, Act I, Scene II

In its initial form, Shakespeare wrote this play with only two female characters—Portia and Calpurnia—who are wives to Brutus and Caesar and were originally played by men. Yet, these performances were timely. Ten years before *Julius Caesar* premiered, England had gone through an attempted coup of the reign of

## FROM THE DRAMATURGS

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Queen Elizabeth I. With this event, Shakespeare had more than just men in mind as this coup had women pitted against each other and challenged the rule of Elizabeth, whose gender identity and marital status was a subject of debate and discomfort on the global and national stage. We all can become masters of our own fates.

In a matriarchy with(out) men, who comes forward? How do we separate ourselves from each other? What identities under a patriarchy have been consistently ignored or thrown aside and in this setting start to rear their heads? Where do you start to align yourself with the privilege of your character in terms of status, ethnicity, physical appearance, and education?

These questions led to conversations about our lives; the cast and creatives looked at depictions of femininity, womanhood, and masculinity throughout history and today. We were reshaping Shakespeare's ancient dramaturgy to explore what it means for us as we navigate today's world, trying to redefine identities and expression, releasing ourselves from the limits of binaries. But even here in this performance, we see how persistent binaries can be. Gender is strongly defined by different markers in this play, which the text adaptation has brought to light. Thus, intersectionality became the root of our praxis and understanding what kind of matriarchy we were making, binaries beware!

We found intersectionality coming into (the) play through other identity markers. Race, ethnicity, sexual orientation, physicality, and class began to manifest in these "all-female" characters through social and political positions—who are the military officials, the politicians, the townspeople, the spouses? Who has

## FROM THE DRAMATURGS

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the power and who does not along different ways of measuring value? We began to see a gradation of woman-ness happening in this matriarchy. Men are not present but still individuals get coded as superior/inferior, dominant/submissive, more value/less value, just not along gendered lines.

This also became an exploration where we realized what violence humans are still capable of when we replace some of the common (normalized) systems of value, when we remove the obvious Other. How quickly as a society we devolve into reassigning that value (or lack thereof) to other marginalized communities and individuals. Perhaps this is a warning to us that it is high time we rework our understanding of each other, of ourselves, and of how we categorize and (negatively) respond to perceptions of who belongs and who doesn't, that tyranny against others who are different from ourselves will only beget more violence.

To learn more, scan the QR code:



## ABOUT THE CREATIVE TEAM

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**Andy Blatt** (*Production Stage Manager*) is a junior theatre design & production major with a concentration in stage management. He has had the privilege of contributing to many fantastic productions at U-M, including *Vanities* (PSM), *Sonnets & Soul* (SM), *Painless* (SM), *Guys & Dolls* (1st ASM), and *Elizabeth Cree* (1st ASM). He would like to express his gratitude to his outstanding stage management team for their hard work on this production, as well as to the directorial team for their vision and guidance in shaping the show.

**Brittany Crinson** (*Wig, Hair, and Makeup Designer*) is the wig, hair, and makeup designer for all of UProd. This is her first year as a full-time staff member as the hair and makeup manager. Crinson is thrilled to have moved back to Michigan, where she was born and raised. She has spent the last decade in Chicago working for the Lyric Opera of Chicago and the Joffrey Ballet and on several projects for TV and film, including the HBO MAX show *Somebody Somewhere* and Hulu's *The Bear*.

**Christian DeAngelis** (*Lighting Design*) is very excited to be teaching at the University of Michigan and designing the lights for *Julius Caesar* along with junior Ethan Hoffman. DeAngelis has designed and worked in lighting and projections all over the country. Select credits include working for Mint Theatre Company in New York, 5th Avenue in Seattle, City Theatre Company in Pittsburgh, Eugene O' Neill Theatre Center in Connecticut, and La Jolla Playhouse in California, and as a Broadway assistant/associate. Tours include *Stars on Ice*, *Grease*, and Parson's Dance Company. Event work includes Google, Amazon, and Blue Flame. Broadway assistant/associate credits include *Dr. Zhivago*, *Bonnie & Clyde*, *Nice Work If You Can Get It*, and *Guys and Dolls*. He earned a Drama Desk nomination for *Lizzie Borden* in New York, Henry Hewes Design Award Nomination for *Fatal Weakness* at Mint Theatre Company in New York, and Richmond

## ABOUT THE CREATIVE TEAM

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Critics Circle Nominations for *Preludes* in Virginia. He received his education from the University of California, San Diego (MFA) and the University of Michigan, Ann Arbor (BFA). He is a member of USA829 and Local ACT in New York.

**Ethan J. Hoffman** (*Lighting Design*) is a junior BFA theatre design & production major concentrating in lighting. UMich experience: *Stop Kiss* (lighting designer, RUDES), *The Cherry Orchard* (assistant lighting designer, UProd), *Orpheus in the Underworld* (head electrician, UProd), Musical Theatre Senior Entrance 2023, 2024 (lighting designer, MT department), *Rent* (lighting programmer, UProd), *A Chorus Line* (lighting designer, MUSKET), *Bonnets* (2nd ASM, UProd), *Little Shop of Horrors* (associate lighting designer, MUSKET), *Moscow x6* (light board op, UProd). Other experience: *Oklahoma* (lighting designer, the Encore Theatre), Black Ensemble Theater Chicago internship (lighting design, spot op, light board op).

**Priscilla Lindsay** (*Director*) is professor emerita of theatre & drama at the University of Michigan and served as chair of the theatre & drama department from 2010 until 2021. She directed over 25 plays professionally and a number of plays at U-M (*Tartuffe*; *You Never Can Tell*; *The Beaux' Stratagem*; *Three Sisters*; *Henry IV, Part One*; *You for Me for You*; and *Bonnets*). In addition to her theatrical talents, Lindsay is a voice-over commercial artist. She attended the University of Michigan as a professional theatre program fellow, receiving a BA and MA, and subsequently acted in repertory theatres across the country for the next 50 years. Lindsay was also the associate artistic director at the Indiana Repertory Theatre (IRT) for twelve years. She plays revolutionary and political activist Emma Goldman in *Sex Radical*, directed by SMTD assistant professor emeritus of music Andy Kirshner. The film is due to be released in March 2025.

**Jen Pan** (*Fight Director*) (she/they) is an Ypsilanti-based fight

## ABOUT THE CREATIVE TEAM

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and intimacy director, stage combat instructor, and stunt performer. Their work was recently seen at Detroit Public Theatre, Croswell Opera House, Detroit Repertory Theatre, Obsidian Theatre Festival, PTD Productions, and Livonia Shakespeare in the Park. They are a Certified Teacher with the Society of American Fight Directors (SAFD), co-founder and lead instructor at *Theatrica Gladiatoria* (a year-round academy in Ypsilanti, MI, for stage and film combat, [www.fightglad.com](http://www.fightglad.com)), and co-coordinator of the Mitten Mayhem Stage Combat Workshop in October ([www.mittenmayhem.com](http://www.mittenmayhem.com)).

**Naomi Rodriguez** (*Assistant Dramaturg*) is an interarts performance senior from Miami, Florida. Rodriguez is incredibly passionate about highlighting stories through research and interdisciplinary design and devotes their time to letting the unheard voices shine. Rodriguez has also worked on *The Bubbly Black Girl Sheds Her Chameleon Skin* (hair/MUA & graphic designer); MUSKET's *A Chorus Line* (hair/MUA); *If The World Ends Tomorrow, It's All Your Fault* (lighting designer); and MUSKET's *Little Shop of Horrors* (hair/MUA). She also works on personal fine arts projects that highlight Afrolatinidad and her family history. <https://nomi.ju.mp/>

**Eli Sherlock** (*Scenic Designer*) is designer in residence for University Productions this season, also designing *Hänsel und Gretel*, *A Few Good Men*, and *Titanic*. Based in Minneapolis, he has designed nationally at the 5th Avenue Theater, Geva Theatre, the Hangar Theatre, Antaeus Theater Company, Flint Repertory Theater, Theater Latté Da, the Jungle Theater, and History Theater, among others. He has worked as an associate/assistant at the Public Theater, Center Theater Group, the Old Globe, the New Group, Asolo Repertory Theater, and the Oregon Shakespeare Festival. Sherlock holds an MFA from UCLA and a BFA from the University of Michigan. [www.elisherlock.com](http://www.elisherlock.com)

**Jeremy Sortore** (*Voice & Text Coach*) (he/him) is an assistant

## ABOUT THE AUTHOR

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professor in the Department of Theatre & Drama. 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 vocologist; editorial board, *Journal of Consent-Based Performance*; associate editor, *Voice & Speech Review*. Education: Moscow Art Theater School/American Repertory Theater Institute at Harvard University. [www.JeremySortore.com](http://www.JeremySortore.com)

**Ellie Van Engen** (*Costume Designer*) is a junior in the BFA design & production program with costume concentration and a minor in gender & health. U-M: Assistant *The Cherry Orchard* (UP-rod), *People Are Things* (directing thesis), *Attempts on Her Life* (Rude Mechanicals), and *Horse Girls* (Basement Arts). Dresser at Saugatuck Center for the Arts. Instagram: @ellievecostume / website: [ellievanengen.com](http://ellievanengen.com)

## ACKNOWLEDGEMENTS

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## PRODUCTION CREW

1st ASMs **Brooke Galsky, Lindsay Robert**

2nd ASMs **Gonzalo Delgado, Logan Dilley**

Light Board Programmer **Elianna Kruskal**

Graphic Designer **Tal Lev**

Theatrical Lighting **Shira Baker, Sydney Geysbeek, Morgan Gomes, Elianna Kruskal, Brandon Malin, Kathleen Stanton-Sharpless, William Webster, Andrew Wilson, Tate Zeleznik, Gabriela Ribeiro Znamensky & Theatre 250/252/262 Students**

Scenic Painting **Miles Hionis, Bella Spagnuolo, Martha Sprout, Lauren Streng, Ellie Vice (Lead), Amber Walters, Angela Wu & Theatre 250/252/262 students**

Props **Eliza Anker, Andy Blatt, Laney Carnes, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Banks Krause, Lexie Lake, Tessie Morales, Leah Stchur & Theatre 250/252/262 students**

Scenery **Rohan Abernathy-Wee, Kelly Bell, Aiden Heeres, Miles Hionis, Ren Kosiorowski, Hannah Kryzhan, Michael Russell, Sophia Severance, Nathaniel Steever, Lauren Streng, Ross Towbin, Eliza Vassalo & Theatre 250/252/262 students**

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

Production Office **Shelby Holloway, Esther Hwang**

## RUNNING CREW

Deck Crew (Scenery) **Morgan Cook, Ella Rimes**

Deck Crew (Props) **Gabby Boutiette, Greta Steever**

Wardrobe Crew **Chloe Deutschman, Maya Liu^**

Hair & Makeup Crew **Christine Chupailo, Miles Hionis**

Light Board Operator **Bill Lewis**

Sound Operator **Jonah Baum**

*^Crew Head*

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Paul Boylan Collegiate Professor of Music

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Department Manager/Artistic

Administrator

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Walgreen Events Manager

**Nickie Smith**

Studio and Performance Manager

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Walgreen Office Coordinator

**Tyler Brunsmann**

### Performance/Directing

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### Design/Production

**Christianne Myers (Head of D&P), Christian DeAngelis, Patrick Drone, Jess Fialko, Jungah Han, Kevin Judge, Nan Luchini, Sarah M. Oliver, Henry Reynolds, Beth Sandmaier, Eli Sherlock, Katie Silver**

### Theatre Studies/Playwriting

**Mbala Nkanga (Head of Theatre Studies), José Casas, Shavonne Coleman, Antonio Cuyler, Antonio Disla, Jenna Gerdson, Amy E. Hughes, Holly Hughes, Jason Fitzgerald, Petra Koppers, Ashley Lucas, Jay Pension, Rogério Pinto, Alexis Riley, Emilio Rodriguez, Karin Waidley**

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**Scott Crandall, Holly Hughes, Tzveta Kassabova, Malcolm Tulip**

### Professors Emeriti

**Alan Billings, Peter W. Ferran, Jessica Hahn, Philip Kerr, Priscilla Lindsay, Janet Maylie, Vincent Mountain, John Neville-Andrews, OyamO, Leigh Woods**

### UNIVERSITY PRODUCTIONS ADMINISTRATIVE STAFF

Executive Director

**Jeffrey Kuras**

Administrative Specialist

**Christine Eccleston**

Administrative Assistant

**Eli Stefanacci**

Information Systems Manager

**Henry Reynolds**

Facilities Manager

**Shannon Rice**

Performance Halls House Manager

**Kelley Krahn**

Lead Backstage Operations Manager

**Dane Racicot**

Senior Backstage Operations Manager

**David Pickell**

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Backstage Operations Managers  
**Tiff Crutchfield, Yvette Kashmer,  
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Staff Mentors  
**Brittany Crinson, Heather Hunter,  
Chad Hain, Richard W. Lindsay,  
Beth Sandmaier, Laura Brinker**

## UNIVERSITY PRODUCTIONS PRODUCTION STAFF

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**Paul Hunter**

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**Michelle Williams-Elias**

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**Richard W. Lindsay Jr.**

Theatrical Scenery Manager (Power)  
**Chad Hain**

Lead Scenic Carpenter  
**Devin Miller**

Scenic Carpenter  
**Heather Udowitz**

Charge Scenic Artist  
**Beth Sandmaier**

Associate Theatrical Paint Manager  
**Madison Stinemetz**

Theatrical Properties Manager  
**Patrick A. Drone**

Associate Theatrical Properties  
Manager  
**Danielle Keys**

Senior Properties Artisan  
**Dan Erickson**

Properties Stock and Tech Coordinator  
**Kat Kreutz**

Theatrical Lighting Manager  
**Heather Hunter**

Associate Theatrical Lighting Manager  
**Jorrey Calvo**

Sound Designer/Engineer  
**Henry Reynolds**

Senior Costume Shop Manager  
**Laura Brinker**

Assistant Costume Shop Manager  
**Leslie Ann Smith**

Lead Cutter/Draper  
**Tj Williamson**

Cutter/Drapers  
**Sarah Havens**

Stitchers  
**Mag Grace, Rene Plante**

Lead Costume Crafts Artisan  
**Elizabeth Gunderson**

Costume Stock Manager  
**Theresa Hartman**

Wardrobe Manager  
**Rossella Human**

Theatrical Hair and Makeup Manager  
**Brittany Crinson**

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## DESIGN & PRODUCTION FACULTY ADVISORS

Head of Design & Production **Christianne Myers**  
Costume Design **Christianne Myers, Sarah Oliver**  
Lighting Design **Jess Fialko, Christian DeAngelis**  
Scenic Design **Jungah Han, Kevin Judge**  
Stage Management **Nan Luchini**

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Chief Advancement Officer  
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**Kimberly Baumgartner**

Associate Major Gifts Officer  
**Megan Anderson**

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**Emily Carter Sharpe**

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**Abimelec Guerra Mercado**

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Director of Marketing & Communications  
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**Mathew Pimental**

Graphic Designer  
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Digital Content Specialist  
**Tracy Payovich**

Marketing Coordinator  
**Erin Crnkovich**

MMB Digital Communications Manager  
**Izzi Jasperse-Cheng**

## THEATRE & DRAMA ALUMNI

**Jessie Balaka** (2018) Entertainment Tech/Rigger, Walt Disney World

**Lindsay Balaka** (2016) Artist/Illustrator, Costume Design & Development, Walt Disney Imagineering

**Briana Barker** (2023) Production Assistant, Regional Premiere of Disney's *Frozen*, as well as *Anastasia*, *Jersey Boys*, and *A Christmas Carol*

**Nick Carroll** (2022) Production Coordinator, InVision Communications

**Paul Collins** (1996) Associate Professor in Theatre Scenic and Lighting Design, Central Michigan University

**Heidi Denick** (2000) Project Manager/Interiors Experience, Nationwide Children's Hospital

**Becca Rothman Eldredge** (2011) Chief Programs Officer, The Loveland Center

**Bess Frankel** (2014) Freelance Director, Playwright

**Alaina Galasso** (2020) Paint Supervisor, Zero Productions

**Emily Hanlon** (2022) Assistant Stage Manager, Million Dollar Quartet

**Elana Lantry** (2015) Associate Director, WIZO

**Andrew Lott** (2013) Director, Global Production Design & Creative Services, Peloton

**Shawn McCulloch** (2011) Assistant Costume Designer, *The Equalizer* (Seasons 4 & 5)

**Justin Muse** (2021) Scenic Designer, *Radium Girls*, *Parade*

**Sophie Raymer** (2019) Entertainment Costuming for Parades, Walt Disney Company, Disneyland

**Chris Simko** (2019) Lighting Systems Engineer, FIRST Agency

**Kelsey Socha-Bishop** (2014) Accounts & Project Lead, Born Digital, Inc.

**Michayla Van Treeck** (2017) Wardrobe Supervisor, *Dragon Lady*

**Samantha Weiser** (2020) Lighting Designer, *Jekyll & Hyde*



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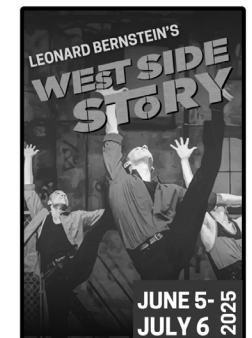
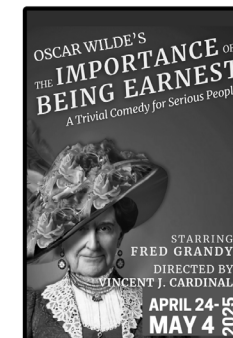
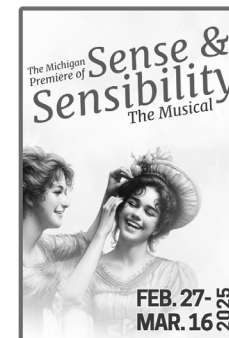
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# SMTD FALL 2024 EVENTS

## University Symphony Orchestra

9/13 | 8:00pm | Hill Auditorium | [FREE!](#)

## University Philharmonia Orchestra

9/19 | 8:00pm | Hill Auditorium | [FREE!](#)

## Symphony Band

9/24 | 8:00pm | Hill Auditorium | [FREE!](#)

### \* Julius Caesar

9/26-10/6 | Arthur Miller Theatre  
*The Department of Theatre & Drama*

## Chamber Choir

10/4 | 8:00pm | Hill Auditorium | [FREE!](#)

## University Symphony Orchestra

10/6 | 7:00pm | Hill Auditorium | [FREE!](#)

## Concert Band

10/9 | 8:00pm | Hill Auditorium | [FREE!](#)

## Jazz Ensemble

10/10 | 8:00pm | Rackham Auditorium | [FREE!](#)

## Orpheus Singers

10/10 | 8:00pm | Stamps Auditorium | [FREE!](#)

### \* Twelfth Night (A Musical Adaptation)

10/10-10/13 | Lydia Mendelssohn Theatre  
*The Department of Musical Theatre*

## Jazz Lab Ensemble

10/17 | 8:00pm | Rackham Auditorium | [FREE!](#)

## University Philharmonia Orchestra

10/17 | 8:00pm | Hill Auditorium | [FREE!](#)

## University Choir

10/22 | 8:00pm | Hill Auditorium | [FREE!](#)

### \* Halloween Concert

10/27 | 4:00pm | Hill Auditorium

## Symphony Band

10/30 | 8:00pm | Hill Auditorium | [FREE!](#)

## Concert Band Chamber Winds

11/1 | 8:00pm | Hankinson Rehearsal Hall | [FREE!](#)

### \* Band-O-Rama

11/3 | 4:00pm | Hill Auditorium

### \* Men's Glee Club Fall Concert

11/9 | 8:00pm | Hill Auditorium

## Creative Arts Orchestra

11/14 | 8:00pm | Hankinson Rehearsal Hall | [FREE!](#)

### \* Hänsel und Gretel

11/14-11/17 | Power Center  
*The Department of Voice & Opera*

## University Symphony Orchestra

11/15 | 8:00pm | Hill Auditorium | [FREE!](#)

### \* Women's Glee Club Fall Concert

11/16 | 8:00pm | Hill Auditorium

## University Philharmonia Orchestra

11/19 | 8:00pm | Hill Auditorium | [FREE!](#)

## Chamber Choir & University Choir

11/21 | 8:00pm | Hill Auditorium | [FREE!](#)

### \* John Proctor Is the Villain

11/21-11/24 | Lydia Mendelssohn Theatre  
*The Department of Theatre & Drama*

## Symphony Band

11/22 | 8:00pm | Hill Auditorium | [FREE!](#)

## Orpheus Singers

11/24 | 7:00pm | Stamps Auditorium | [FREE!](#)

## Concert Band

11/25 | 8:00pm | Hill Auditorium | [FREE!](#)

## Jazz Ensemble & Jazz Lab Ensemble

12/5 | 8:00pm | Rackham Auditorium | [FREE!](#)

## University Symphony Orchestra

12/9 | 8:00pm | Hill Auditorium | [FREE!](#)

## Bring a Group!

Student group sales are available at \$11/ ticket. Contact our group sales desk at 734.763.3100 or [umsgroupsales@umich.edu](mailto:umsgroupsales@umich.edu).

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