

CABARET

2025-26 PERFORMANCE SEASON



October 2 - 12, 2025

Lydia Mendelssohn Theatre

M | MUSICAL THEATRE



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

AT

The Encore

**SHE
 LOVES
 ME**

Sponsored by
**JAN
 LYONS**

Book by
JOE MASTEROFF

Music by
JERRY BOCK

Lyrics by
SHELDON HARNICK

Based on a Play by Miklos Laszlo

Originally Directed on Broadway by Harold Prince

Originally Produced on Broadway by Harold Prince in Association with Lawrence N. Kasha and Philip C. McKenna

Original Orchestrations by Don Walker

Adapted by Frank Matosich, Jr.

She Loves Me is presented through special arrangement with Music Theatre International (MTI).
 All authorized performance materials are also supplied by MTI: www.mtishows.com

The Encore
**THE
 ENCORE**
 musical theatre co.

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 7714 ANN ARBOR ST. | DEXTER
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**OCT. 2
 2-11 2025**

University of Michigan School of Music, Theatre & Dance
Department of Musical Theatre Presents

Cabaret

Book by **Joe Masteroff**

Based on the play by **John Van Druten** and stories by
Christopher Isherwood

Music by **John Kander**

Lyrics by **Fred Ebb**

The original Broadway production opened on November 20, 1966, at the
Broadhurst Theatre in New York City.

Director

André Garner

Music Director

Catherine A. Walker

Choreographer

Tanya Birl-Torres ‡

Repetiteur

Linda Goodrich ‡

Scenic Designer

Kevin Judge

Costume Designer

Kayti Sanchez †

Lighting Designer

Ethan J. Hoffman †

Sound Designer

Matt Berman ‡

Hair & Makeup Designer

Brittany Crinson

Fight Choreographer

Lewis Jackson †

Dramaturg

Karin Waidley

Resident Intimacy Choreographer
and Cultural Consultant

Raja Benz

Cultural Consultant

Caroline Helton

Production Stage Manager

Kathleen Stanton-Sharpless †

Assistant Director

Quincy Hampton †

Assistant Music Director

Ethan Swanson †

Hair & Makeup Design Assistant

Gretchen Brookes †

Scenic Design Assistant

Ceri Roberts †

Assistant Dramaturg

Addison Stone †

Assistant Dramaturg

Tate Zeleznik †

Setting: Berlin, Germany, late 1920s / early 1930s.

There will be one intermission.

‡ SMTD Guest

† SMTD Student

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 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 Kinooaagegamig. Mdaaswi nshwaaswaak shi mdaaswi shi niizhawaaswi gii-sababoonagak, Ojibweg, Odawaag, minwaa Bodwe'aadamiig wiiba gii-miigwenaa'aa maamoonjiniibina Kichi Kinooaagegamigoong wi pii-gaa aanjibiigaadeg Kichi-Naakoni-gewinning, debendang manda aki, mampii Niisaajiwana, gewiinwaa niijaansiwaan ji kinooaagaazinid. Daapanaming ninda kidwinan, megwaa minwaa gaa bi aankoosejig zhinda akiing minwaa gii-miig-wewaad Kichi-Kinooaagegamigoong 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.

Freedom of Expression Statement

Thank you for attending this program. The University of Michigan strives to create a truly open forum, one in which diverse opinions can be expressed and heard. You can see our full Freedom of Expression policy at smt.d.umich.edu/FOE

Cast of Characters

Emcee

Zoltan Berencsi

Sally Bowles

Nova Brown

Clifford Bradshaw

Tsumari Patterson

Ernst Ludwig

Oliver Boomer

Fraulein Schneider

Caroline Patterson

Fraulein Kost

Ella Thomas-Montgomery

Herr Schultz

Fabian Rihl

Max/Officer

Gabriel Sanchez

Kit Kat Girls

Rosie

Liana Wise

Lulu

Christine Chupailo

Frenchie

Avery Ramsey

Texas

Kristabel Kenta-Bibi

Fritzie

Emily Murakami

Helga

Kate Player

Kit Kat Boys

Hans

Anderson Zoll

Cast of Characters

Bobby
Ian Rubin

Victor
Kai Sachon

Herman/Gorilla/Bodyguard
Burke Brickner

Rudy/Bodyguard
Kiran Szymkowiak

Ensemble

Burke Brickner, Christine Chupailo, Ezra Elias Frazier, Kristabel Kenta-Bibi, Gabrielle Lieberman, Emily Murakami, Kate Player, Avery Ramsey, Ian Rubin, Kai Sachon, Gabriel Sanchez, Kiran Szymkowiak, Liana Wise

Dance Captain/Backstage Singer
Sarah Zampella

Kit Kat Swings
Ezra Elias Frazier, Gabrielle Lieberman

Understudies

Sally U/S
Avery Ramsey

Fraulein Schneider U/S
Kristabel Kenta-Bibi

Emcee U/S
Anderson Zoll

Herr Schultz U/S
Ian Rubin

Fraulein Kost U/S
Sarah Zampella

Catherine A. Walker
Piano/Conductor

Andrew Bishop
Reed 1

Oliver Bishop
Reed 2

Trombone
Michael Gerace

Violin
Sita Yetasook

Cello
Travis Kulwicki

Guitar/Banjo
Taylor Nelson

Bass
Abimelec Guerra Mercado

Percussion
Joe Mowatt

Synthesizer & Accordion
Ethan Swanson

Special thanks to:

Trumpet
Christopher Gerace

Reeds
Donald Schweikert

Trombone
Ben Lafo

Musical Numbers

Act 1

WILLKOMMEN	Emcee, Sally, and the Kit Kat Girls
WELCOME TO BERLIN.....	Emcee
SO WHAT?	Fraulein Schneider
DON'T TELL MAMA.....	Sally and the Kit Kat Girls
MEIN HERR.....	Sally and the Kit Kat Girls
PERFECTLY MARVELOUS	Sally and Cliff
TWO LADIES	Emcee and Helga, Fritzie
IT COULDN'T PLEASE ME MORE	Herr Schultz and Fraulein Schneider
TOMORROW BELONGS TO ME	Emcee and Male Ensemble
MAYBE THIS TIME	Sally
MONEY.....	Emcee, Kit Kat Girls and Boys
MARRIED	Herr Schultz and Fraulein Schneider (<i>Arranged by Catherine A. Walker</i>)
FRUIT SHOP DANCE	
TOMORROW REPRISE	Kost, Ernst & Guests

Act 2

KICK LINE NUMBER	Emcee, Kit Kat Girls
MARRIED REPRISE	Herr Schultz
IF YOU COULD SEE HER.....	Emcee
WHAT WOULD YOU DO?	Fraulein Schneider
I DON'T CARE MUCH	Emcee
CABARET	Sally
FINALE	Company

Director's Note

Christopher Isherwood's *Berlin Stories* captures a society on the edge—Berlin in the late 1920s, a city bursting with art, desire, decadence, and denial. *Cabaret*, born from these stories, asks us to step into the Kit Kat Klub, where music and laughter drown out the world outside. But as the show unfolds, the shadows lengthen, and the joy becomes fragile. At its core, *Cabaret* is not just about nightlife in Weimar Germany—it is about what happens when a society turns away from reality, when people convince themselves that politics is someone else's problem. Fascism does not arrive with a crash; it creeps in slowly, gaining ground while individuals look away, distracted by pleasure, fear, or the hope that things will somehow resolve themselves. In this story, we witness how fascism crushes the “others” of society: queer people, Jewish communities, immigrants, people of color, and anyone who does not fit the rigid mold of authoritarian ideology. The Emcee's glittering grin, Sally's reliance on living “for the moment,” and even Fraulein Schneider's heartbreaking pragmatism all reveal the dangerous choices of complicity, survival, and denial.

Cabaret reminds us that entertainment can be a mask—and sometimes a weapon—but it cannot shield us forever from the consequences of intolerance. As we watch the cabaret lights dim, we are left with the question: when faced with injustice and hatred, will we sing louder to drown it out, or will we stand against it before it's too late?

—André Garner, director

Acknowledgements

CABARET is presented by arrangement with Concord Theatricals.

A special thank you to Ron Vodicka and Christie Lites for their support and generous loan of professional lighting equipment for this production.

Dramaturg's Note

When designer Kevin Judge told the cast that the set would include curtains from the Mendelssohn Theatre dating back to 1929, the time in which *Cabaret* takes place, there was a collective gasp as all imagined how this material blend of past and present adorning our Kit Kat Klub would connect the “then” with the “now,” the contemporary actors with their historical counterparts. We wondered what lives hidden within the folds of these fabrics were about to be revealed? What stories suspended there were about to be told? Who was hiding behind this cascading felt? And how might the curtains' resurrection help us better understand the cautionary tale we were about to experience as it swayed and teetered above us, bringing a distant past crashing back to life?

The Golden Era of the Weimar

Unrolling the heavy curtain of history that covers Weimar Germany, one mostly unveils this time as one of devastation, of unheeded warning, obscuring any hope or promise that may have been. Most productions of *Cabaret* echo this sentiment, tending to play the ending—what happened on January 30, 1933, when the Nazis took power—rather than relishing the time of the musical in the years prior to that fateful day. Historian Eric D. Weitz acknowledges this: “Weimar Germany conjures up fears of what can happen when there is simply no societal consensus on how to move forward and every minor difference becomes a cause of existential political battles, when assassinations and street fights run rampant and minorities become the easy scapegoats of antidemocratic forces.” And certainly, unprecedented tragedy and horror ensued. But in this production, we hope you'll also see a glimmer of the Golden Era of the Weimar—a glimpse of the great achievement that was: a highly liberal political order, substantial social programs, and cultural revolutions that greatly improved the lives of ordinary Germans. During this time, women won the right to vote, Germany had a lively free press, and ideas were hatched “for creating the flourishing and harmonious society of the future, from nudism to communism.” Sex therapists and popular activists alike advocated for the rights of all to find a fulfilling life, a political and a sexual one. And it is a microcosm of these changing times that you'll see on display in the flourishing and frolicking cabaret! We hope you enjoy the show!

Dramaturg's Note

The Queer Culture of the Berlin Cabarets

Sometimes Christopher Isherwood, author of *The Berlin Stories*, which *Cabaret* is sourced from, is seen only in the shadows as his story was eclipsed from the time when the first curtain came up on the musical in 1966. But Isherwood's writing is the wellspring and backbone of the tale and the inspiration for Cliff. Isherwood came to Berlin in large part because of the sexual freedom that the city was known for during the Weimar period. Despite Paragraph 175 being enacted in 1871, criminalizing homosexuality among men, distinctly modern articulations of gender and sexuality started to emerge through cultural representations in the Weimar Republic of Germany, especially including in and on display at the cabaret. In Weimar cabarets, drag performance was a common attraction, most notably at the Eldorado, which was a prominent Queer cabaret during the Weimar Republic and a main inspiration for what has been fictionalized as the Kit Kat Klub in *Cabaret*. By the later 1920s, Berlin was filled with over 160 Queer bars and social spaces. "It was in the Weimar era that several characteristic components of twentieth-century gay and lesbian liberation were first put to use in the context of mass democracy," states Laurie Marhoefer in *Sex and the Weimar Republic*. Weimar Berlin introduced the first gender-affirming surgeries in the world, and it was Weimar Germany where many modern ideas of gender and especially trans and non-binary language developed. Much of this research and thinking comes from the Institute for Sexual Research, which was opened in 1919 by Magnus Hirshfeld, who had previously established what is credited to be the world's first LGBTQ+ rights organization in 1897. Hirshfeld's institute would ultimately fall victim to one of the earliest and largest Nazi book burnings, just months after Hitler came to power, where roughly 12,000 books and records of Queer history were destroyed. Among the books engulfed in flames was Heinrich Heine's *Almansor*, which famously reads, "Where they burn books, in the end they will burn humans too." Around the same time, the aforementioned Eldorado was closed and converted into a Nazi SA headquarters. In 1935, Paragraph 175 was revised to make it easier to persecute a greater quantity of Queer people. Following this, large numbers of gay and trans people were put in prison and concentration camps.

Dramaturg's Note

The Complacent and the Complicit

Not wanting to draw back the curtains is how Sally and Cliff dance and sing through life—for a time, until what is occurring in Berlin is undeniable. *Cabaret* is a cautionary tale. But it is more than this. Theatre reflects and refracts, pulling back the curtain on how things once were, while letting the world that is stream in. Isherwood wrote, “Berlin had affected me like a party at the end of which I didn’t want to go home.” We all know how this story ended. So what will we do with a now that also hangs in the balance—teetering and billowing like fabric in the wind, like our democracy, like the valuing of difference—once the curtain descends on *Cabaret*, and we all walk back into the light of day?

-Composed by Team Dramaturgy: Tate Zeleznik and Karin Waidley



Check out our digital lobby display by scanning here!



Scan here to access the digital music library for *Cabaret*!

Production Advisors

Lighting Design Advisor
Jess Fialko

Costume Design Advisor
Sarah M Oliver

Stage Management Advisor
Jenn Rae Moore

About the Cast

Zoltan Berencsi (*Emcee*) Senior, BFA Musical Theatre, Johns Creek, GA

Oliver Boomer (*Ernst Ludwig*) Senior, BFA Musical Theatre/Minor in Musical Theatre Composition, Traverse City, MI

Burke Brickner (*Herman/Gorilla/Bodyguard*) Junior, BFA Musical Theatre, New York, NY

Nova Brown (*Sally Bowles*) Senior, BFA Musical Theatre/Minors in Mandarin and Performing Arts Management & Entrepreneurship, Miami, FL

Christine Chupailo (*Lulu/Ensemble*) Junior, BFA Musical Theatre/ Minor in Design and Production: Wigs, Hair, and Makeup Design, Rochester, MI

Ezra Elias Frazier (*Kit Kat Swing/Ensemble*), Junior, BFA Musical Theatre, Minneapolis, MN

Kristabel Kenta-Bibi (*Texas/Fraulein Schneider U/S*) Senior, BFA Musical Theatre/Double Minor in Political Science and Performing Arts Management & Entrepreneurship, Glastonbury, CT

Gabrielle Lieberman (*Ensemble/Kit Kat Swing*) Sophomore, BFA Musical Theatre, Miami, FL

Emily Murakami (*Fritzie/Two Ladies/Ensemble*) Junior, BFA Musical Theatre/Minor in Movement Science, Toronto, Ontario

Caroline Patterson (*Fraulein Schneider*) Senior, BFA Musical Theatre, Pasadena, CA

Tsumari Patterson (*Clifford Bradshaw*) Junior, BFA Musical Theatre, Snellville, GA

Kate Player (*Helga/Two Ladies/Ensemble*) Junior, BFA Musical Theatre, Wilmington, NC

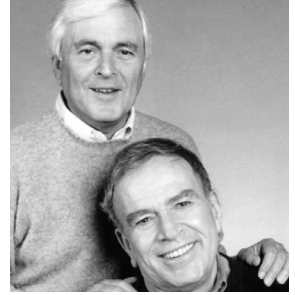
Avery Ramsey (*Frenchie/Ensemble*) Sophomore, BFA Musical Theatre, Hoboken, NJ

Fabian Rihl (*Herr Schultz*) Senior, BFA Musical Theatre, Vienna, Austria

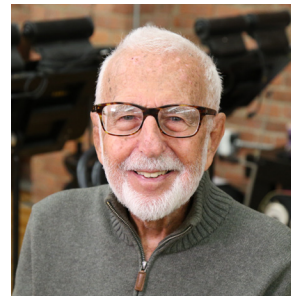
Sarah Zampella (*Fraulein Kost U/S*) Sophomore, BFA Musical Theatre, Little Falls, NJ

About the Authors

Fred Ebb & John Kander (*music & lyrics*) For nearly five decades, composer John Kander and lyricist Fred Ebb have been one of Broadway's preeminent songwriting teams, the longest-running music-and-lyrics partnership in Broadway musical history. They are the Rodgers and Hart and Hammerstein of the second half of the twentieth century. They've given the world some of the great creations of the American musical stage: *Cabaret*, *Chicago*, *Kiss of the Spider Woman* and nearly a dozen more, ranging from *The Act* to *Zorba*. Their scores have a breathtaking ability to capture the flavor of a specific time and place, with gutsy music brimming with vitality and brilliantly droll, penetrating lyrics. They've tackled serious, challenging subjects—Nazism, abortion, murder, capital punishment, prison torture, greed, corruption—with an originality and fearlessness rarely seen in popular entertainment. “Kander and Ebb combine razzmatazz with a political conscience, and make brazen spirits seem a kind of moral courage,” said David Richards in *The Washington Post*. They've been rewarded with Tonys on Broadway, Oscars in films, and Emmys on television. They've written for the great musical performers of our day: Lauren Bacall, Joel Grey, Gwen Verdon, Frank Sinatra, Robert Goulet, Chita Rivera, and Barbra Streisand. —Courtesy of the Kennedy Center



Joe Masteroff (*book*) Born in 1919 in Philadelphia, Joe Masteroff had only one dream from infancy: to write for the theatre. After the essential lonely childhood and four-year stint in the Air Force, he came to New York to face his future: book writer or book seller? Luckily, luck intervened. Before long he had three shows on Broadway bearing his name: *The Warm Peninsula* starring Julie Harris, and two musicals, *She Loves Me* and *Cabaret*, for which he was the book writer. His other work included the libretto for *70, Girls, 70* and *Desire Under the Elms* and book and lyrics for *Six Wives* and *Paramour*. Thanks to indulgent parents, the New Drama-



About the Authors

tists, Hal Prince and many others, Joe Masteroff retired and lived in subdued luxury until his death in 2018.

—Courtesy of Concord Theatricals

About the Creative Team

Matt Berman (*Sound Design*) travels as the sound designer for Kristin Chenoweth. His most recent Broadway sound design was for Chenoweth's *For the Girls* at the Nederlander Theater. His international touring with stars such as Chenoweth, Liza Minnelli, Alan Cumming, and Elaine Paige has allowed him to design for such iconic venues as Royal Albert Hall, the Paris Opera, Carre Theater (Amsterdam), the Sporting Club (Monte Carlo), the Acropolis, the Amphitheater (Taormina, Sicily), the Sydney Opera House, and, closer to home, the Hollywood Bowl, Alice Tully Hall, the Metropolitan Opera, and Carnegie Hall. Other Broadway credits include: Kristin Chenoweth's "My Love Letter to Broadway" at the Lunt Fontanne, the Tony Award-winning "Liza's at the Palace," "Bea Arthur on Broadway" at the Booth Theater, Nancy LaMott's "Just in Time for Christmas," and "Kathy Griffin Wants a Tony" at the Belasco Theater.

Tanya Birl-Torres (*Choreographer*) is a NYC-based theatre maker and embodied systems change facilitator. Choreography credits include: The world premiere of *Midnight in the Garden of Good and Evil* (Goodman Theater), *How I Learned What I Learned* (OSF), *Peter and the Star Catcher* (OSF), *Twelfth Night* (The Public Theater), *The Red Letter Plays* (The Signature Theater), *As You Like It* (The Guthrie Theater). She was 2024 Hi-Arts Critical Breaks artist in residence, 2023 MAP fund and NoMAA grantee for her original choreo-play *A Play in Three Movements*, 2023 NewYorker4NY honoree in feature of "Women breaking glass ceilings & exercising their voice in NYC & beyond." She currently serves as the social practice artist in residence at the Shed in NYC for her new work, *The Zora Project*, where she is directing, choreographing, and envisioning a cosmic theatrical offering to the legacy of Zora Neale Hurston. @sohumanity

About the Creative Team

Brittany Crinson (*Hair & Makeup Designer*) is the wigs, hair, and makeup studio manager for all of UProd, taking on the role of designing for each production. Crinson spent several years in Chicago building her portfolio and skill set as a wig, hair, and makeup designer. She is thrilled to be back for her 2nd full year at UMich.

André Garner (*Director*) is an assistant professor of musical theatre. Directing (and co-directing) credits: *Titanic*, *Songs for a New World*, *Detroit '67*, *Marcus; or the Secret of Sweet*, and *Dutchman*. Acting credits include: *Broadway: Dr. Seuss' How the Grinch Stole Christmas*, *The Music Man*, *Marie Christine*, *Grease*. Off-Broadway: *Little Ham*, *From My Hometown*. National tours: *The Color Purple*, *Dreamgirls*, *Joseph and the Amazing Technicolor Dreamcoat*, *Miss Saigon*, *A Chorus Line* (International). Select regional theatre: *Pipeline* (Indiana Repertory Theatre), *Abyssinia* (Goodspeed Opera House), *Children of Eden* (The Ford's Theatre). Garner has collaborated with notable directors such as Susan Stroman, Graciela Daniele, and Ruben Santiago Hudson.

Linda Goodrich (*Repetiteur*) has directed and choreographed throughout the United States, Europe, and Japan. She conceived, directed, and choreographed several new works: *Walk on Through*, with music and lyrics by Gavin Creel; *Hotel California*, with music by the Eagles; *Dance with Me*, featuring the music of Air Supply; *Gibson Fleck*; *A Good Boy*. She choreographed world premieres of *Everything's Ducky* and the adaptation of *Good News!*, licensed by MTI. Tours: *Cabaret* (Europe), *Singin' in the Rain* (US and Japan). International: Theatre Carre (Amsterdam), Music Theatre International (Italy). NY theatre: Metropolitan Museum of Art Live Arts Series, Radio City Music Hall, Carnegie Hall, MCC, Signature Theatre, NY Musical Theatre Festival. Regional Theatre: Goodspeed Opera House, Papermill Playhouse, Walnut Street Theatre, TheatreWorks Palo Alto, Cincinnati Playhouse, the Repertory Theatre of St. Louis, the 5th Ave. Theatre, MTWichita, and Sacramento Bway Series. Professor emeritus U-M, SDC. www.lindagoodrich.com

Ethan J. Hoffman (*Lighting Designer*) is a senior pursuing a BFA in theatre design & production with a concentration in lighting design at U-M. Design credits include *Oklahoma!* (Encore Musical Theatre Company), *A Chorus Line* (MUSKET), and *Stop Kiss* (Rude Mechanicals).

About the Creative Team

Assistant design credits include Ethan Stiefel's *Spirit of the Highlands* (American Repertory Ballet), Jordan Morris's *Giselle* (Orlando Ballet), *Messiah in America* (Millennial® Choirs and Orchestra), *West Side Story* (Encore Musical Theatre Company), *Turn of the Screw* (UProd), *The Opposite of Killing* (UProd), *Flying Home* (UProd), *ReQuest* (UProd), *Mabanza* (UProd), and *The Cherry Orchard* (UProd). Upcoming designs include the University of Michigan Dance Concert 2026.
ethanhoffman.com

Lewis Jackson III (*Fight Choreographer*) is a senior BFA acting major with a minor in education for empowerment. This is his first time choreographing stage combat scenes for the stage. He is overjoyed to have had the opportunity to work with a brilliant team of collaborators and a rockstar cast! Performance credits include: *A Few Good Men* (UProd), *The Cherry Orchard* (UProd), *Blood at the Root* (senior directing thesis), *The Sign in Sidney Brustein's Window* (senior directing thesis), *Much Ado About Nothing* (Shakespeare tour), *Funny Girl* (MUSKET), *Animal Farm* (Rude Mechanicals), *The Bubbly Black Girl Sheds Her Chameleon Skin* (independent production), *Of Thee I Sing* (Gershwin Initiative), *Eurydice* (Basement Arts), and *The Visit* (Basement Arts). @l.jackson810

Kevin Judge (*Scenic Designer*) is an associate professor at U-M. Credits include the Broadway production of *Irena's Vow* and many other shows in New York City including *Laugh It Up*, *Stare It Down* (The Cherry Lane Theatre), *Anthem* (Baryshnikov Arts Center), *Lovesick*, *The Revival*, and *FUBAR* with Project Y, and *Frankenstein* (37 ARTS). He has worked at the Cincinnati Playhouse in the Park, La Jolla Playhouse, Delaware Theater Company, and Wellfleet Harbor Actors Theater. In addition to his theatre designs, Judge is a set designer on over 150 episodes of television, working on shows including *The Chosen* (Lionsgate), *The White House Plumbers* (HBO), *For Life* (ABC), *Manifest* (NBC), *Jessica Jones* (Netflix), *Blindspot* (NBC), and *The Americans* (FX). He was the associate designer on over 40 theatre productions with Alexander Dodge including the Tony Award-nominated *A Gentleman's Guide to Love and Murder* and *Present Laughter*. He received his MFA from the University of California, San Diego.

About the Creative Team

Kayti Sanchez (*Costume Designer*) is a proud Latina from South Florida. She is a senior BFA design & production major and Latino/a studies minor. CD (U-M): *Blood at the Root*, *A Few Good Men*, *The Wolves*. Broadway: *Here Lies Love* (CD Intern). Regional: *Virgin*, *Mother, Whore* (CD; LATA winner for Best Costume Design). Assistant CD (U-M): *Twelfth Night*, *Elizabeth Cree*. Love and gratitude to her community, family, the costume shop, Sarah, and the whole Cabaret team. Azucar! kaytisanchez.com

Kathleen Stanton-Sharpless (*Production Stage Manager*) is a senior getting their BFA in design & production, with a concentration in stage management. Past U-M credits include *A Few Good Men* (PSM), *Jesus Christ Superstar* (PSM), *Falsettos* (PSM), *The Grown Ups* (PSM), and *Imogen Says Nothing* (ASM). Regional credits include *Best for Baby* (ASM), *All the Little Boxes* (ASM), *The Importance of Being Earnest* (ASM), *Ruinous Gods* (ASM), and *The Witnesses* (PA). They are so happy to open their very last UProd with such an amazing company. Shoutout to their stellar team, Greta, Katie, Morgan, Brady, and Jack! Special thanks to their family, thank you for your support through it all.

Catherine A. Walker (*Music Director/Conductor*) is a professor in the Department of Musical Theatre. U-M: *A Little Night Music*, *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: Music supervisor for *Rent* at the Orb Theatre in Tokyo, Japan. Other credits include a visiting professorship at Mahidol University, Bangkok, Thailand; teaching artist and vocal coach with Michael Feinstein Great American Songbook Academy; 5th Avenue Theatre Summer Professional Intensive; Farmers Alley Theatre; the Derby Dinner Playhouse; The Barn Theatre; Island Center Productions, St. Croix; 3-D Productions, New York. Walker is a Certified Master Teacher in the Estill Voice Training System and an active clinician, vocal coach, and author.

Production Crew

Assistant Stage Managers **Katie Kutzko†**, **Greta Steever†**

Sound System Technician **Al Hurschman ‡**

Sound Microphone Tech **Jamie Hurschman**

Assistant Wardrobe Supervisor **Aspen Kinomoto †**

Costumes **Iliana Beauchamp**, **Katy Dawson**, **Sarita Gankin**, **Lucy Knas**, **Alex Li**, **Maya Liu**, **Rachel Pfeil**, **Isabella Pruter**, **Kayti Sanchez**, **Ellie Van Engen & Theatre 250/252/262 students**

Lighting **Eliza Anker**, **Morgan Gomes**, **Ethan Hoffman**, **Brandon Malin**, **Tate Zeleznik & Theatre 250/252/262 students**

Paint **Gretchen Brookes**, **Miles Hionis**, **Ren Kosiorowski**, **Yuchen Ma**, **Ceri Roberts**, **Seri Stewart^**, **Amber Walters**, **Landon Wouters**, **Angela Wu & Theatre 250/252/262 students**

Scenery **Kelly Burkel**, **Ren Kosiorowski**, **Aiden Heeres**, **Hannah Kryzhan**, **Josi Middaugh**, **Michael Russell**, **Nathaniel Steever**, **Lauren Streng**, **Eliza Vassalo & Theatre 250/252/262 students**

Props **Eliza Anker**, **Andy Blatt**, **Kendall Brisco**, **Laney Carnes**, **Brook Galsky**, **Tessie Morales**, **Leah Stchur**, **Reese Stevens & Theatre 250/252/262 students**

Wigs/Hair/Makeup **Gretchen Brookes**, **Christine Chupailo**, **Miles Hionis & Theatre 250/252/262 students**

Production Management **Shelby Holloway**, **Esther Hwang**, **Greta Steever**

Running Crews

Light Board Operator **Jasmine Coates**

Follow Spot Operators **Bennett Smith**, **Emmett Victorson**

Deck Electrician **Nico Thom**

Microphone Assistants **Zara Exconde**, **Wendell Remy**

Scenery Crew **Gabi Bradley**, **Noor Choudhury**, **Norah Klocke**, **Heath Thompson**

Properties Crew **Eva Berney**, **Sean Wodzanowski**, **Zeke Zaharoni**

Wardrobe Crew **Patricio Alvarado**, **Addison Bohne**, **Chip Dukes**, **Olivia Mitchell**, **Emily Weddle^**

Hair and Make-up Crew **Cydney Armwood**, **Riley Hahn**, **Miles Hionis^**, **Sophia Leverett**

M | MUSIC, THEATRE & DANCE

David Gier, Dean

Paul Boylan Collegiate Professor of Music

The Department of Musical Theatre

Department Chair

Cynthia Kortman Westphal

Department Manager/Artistic Administrator

Kathryn Pamula

Walgreen Events Manager

Nickie Smith

Studio and Performance Manager

Arie Shaw

Walgreen Office Coordinator

Tyler Brunsman

Faculty

Raja Benz, Jessica Bogart, Tyler Brunsman, Vincent J. Cardinal, Jason DeBord, Ron De Jesús, Maurice Draughn, Tyler Driskill, André Garner, Caroline Helton, Eiji Miura, Sydney Morton, Chelsea Packard, Sara Randazzo, Lynne Shankel, Catherine A. Walker, Ann Evans Watson, Cynthia Kortman Westphal

Professors Emeriti

Linda Goodrich, Mark Madama, Melody Racine, Brent Wagner

M | MUSIC, THEATRE & DANCE

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Jeffrey Kuras

Administrative Specialist

Christine Eccleston

Administrative Asst.

Emily Erlich

Facilities Manager

Shannon Rice

Performance Halls House Manager

Kelley Krahn

Lead Backstage Operations Mgr.

Dane Racicot

Sr. Backstage Operations Mgr.

David Pickell

Backstage Operations Mgrs.

Tiff Crutchfield, Yvette Kashmer, Brian Koebele, Robbie Kozub

University Productions Production Staff

Interim Production Manager

Michelle Williams-Elias

Technical Director (Walgreen)

Richard W. Lindsay Jr.

Theatrical Scenery Manager

Chad Hain

Lead Scenic Carpenter

Devin Miller

Scenic Carpenter

Heather Udowitz

Charge Scenic Artist

Beth Sandmaier

Assoc. Theatrical Paint Mgr.

Madison Stinemetz

Lead Theatrical Properties Manager

Patrick A. Drone

Assoc. Theatrical Properties Manager

Danielle Keys

Properties Artisan

Adam Ashlock

Theatrical Properties Stock and Tech
Coord.

Kat Kreutz

Theatrical Lighting Manager

Heather Hunter

Assoc. Theatrical Lighting Manager

Jorrey Calvo

Sr. Costume Shop Manager

Laura Brinker

Asst. Costume Shop Manager

Leslie Ann Smith

Lead Cutter/Draper

Tj Williamson

Cutter/Drapers

Sarah Havens, Lani Tortoriello

Stitchers

Mag Grace, Rene Plante

Lead Costume Crafts Artisan

Elizabeth Gunderson

Costume Stock Manager

Theresa Hartman

Wardrobe Manager

Alli Switalski

Theatrical Hair and Makeup Mgr.

Brittany Crinson

SMTD Advancement

Chief Advancement Officer

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Megan Anderson

Manager of Annual Giving Programs

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FALL 2025 EVENTS

Sunday, September 21

★ **A Grand Night for Singing**

4:00 pm | Hill Auditorium

September 25–October 5

★ **Gloria**

Written by Branden Jacobs-Jenkins
Arthur Miller Theatre

The Department of Theatre & Drama

Tuesday, September 30

Concert Band

8:00 pm | Hill Auditorium

October 2–October 12

★ **Cabaret**

Book by Joe Masteroff; Music by John Kander
and Lyrics by Fred Ebb
Lydia Mendelssohn Theatre

The Department of Musical Theatre

Saturday, October 4

University Symphony Orchestra

8:00 pm | Hill Auditorium

Tuesday, October 7

Contemporary Directions Ensemble

8:00 pm | Stamps Auditorium

Wednesday, October 15

University Philharmonia Orchestra

8:00 pm | Hill Auditorium

Thursday, October 16

Orpheus Singers

8:00 pm | Stamps Auditorium

Thursday, October 23

Symphony Band

8:00 pm | Hill Auditorium

Friday, October 24

★ **The Legendary Count Basie**

Orchestra Mélange Concert

8:00 pm | Power Center

Sunday, October 26

★ **Halloween Concert**

4:00 pm | Hill Auditorium

**Friday - Saturday, October 31 &
November 1**

Dance Department Performance

w/ **VIM VIGOR**

7:30 pm | Arthur Miller Theatre

Sunday, November 2

★ **Band-O-Rama**

4:00 pm | Hill Auditorium

Saturday, November 8

★ **Men's Glee Club Fall Concert**

8:00 pm | Hill Auditorium

November 6–9

★ **The Marriage of Figaro**

Power Center

*The Department of Voice & Opera and the
University Symphony Orchestra*

Thursday, November 13

Arts Chorale

8:00 pm | Stamps Auditorium

Creative Arts Orchestra

8:00 pm | Hankinson Rehearsal Hall

Saturday, November 15

★ **Women's Glee Club Fall Concert**

8:00 pm | Hill Auditorium

November 20–23

★ **The Convent**

Written by Jessica Dickey
Lydia Mendelssohn Theatre

The Department of Theatre & Drama

Sunday, November 23

Orpheus Singers

7:00 pm | Stamps Auditorium

Small Jazz Ensembles

7:00 pm | Arthur Miller Theatre

Monday, November 24

Small Jazz Ensembles

7:00 pm | Arthur Miller Theatre

Concert Band

8:00 pm | Hill Auditorium

Thursday, December 4

Jazz Ensemble & Jazz Lab Ensemble

8:00 pm | Rackham Auditorium

Friday - Saturday, December 5 & 6

Chamber Opera: *La Tragédie de Carmen* ★

7:30 pm | McIntosh Theatre

Events marked with a ★ are ticketed.



For a full list of events,
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