The University of Michigan, School of Music, 
Musical Theatre Department

presents

CITY of ANGELS

Music by Cy Coleman • Lyrics by David Zippel
Book by Larry Gelbart

Director/Choreographer  Mark Madama
Music Director            Cynthia Kortman Westphal
Scenic Designer          Bruce Brockman
Costume Designer         Jessica Hahn
Lighting Designer        Mark Allen Berg
Sound Designer           Roger Arnett
Wig and Makeup Designer  Dawn Rivard
Stage Manager            Erin A. Whipkey

Setting: Hollywood, 1940s

There will be one intermission.

This production of City of Angels is dedicated in memory of Art Hearron
whose support of the Musical Theatre Department and the students is heartfelt and lasting.

City of Angels is presented by special arrangement with, and the music and dialogue material furnished by,
Tams-Witmark Music Library, Inc. 560 Lexington Avenue, New York, NY 10022

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular
phones and electronic watch alarms should be turned off so they will not interrupt the performance. Photography and videotaping
are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.

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

HOLLYWOOD CAST (in order of appearance)

Stine ........................................ Michael Zahler
Buddy Fidler ............................... Alex Brumel
Shoe Shiner ................................. Michael Mahoney
Gabby ....................................... Lorna McGee
Barber ...................................... Odin Lund Biron
Donna ....................................... Tessa Waldheger
Masseuse .................................... Anne Horak
Jimmy Powers ............................. Brian Mazaferri
The Angel City 4 .................. Alex Michaels, Kendal Sparks,
   Stephanie Layton, Alexandra Brock
Engineer ..................................... Michael Mahoney
Carla Haywood .......................... Janine DiVita
Del Dacosta ............................... Felipe Gonzalez
Pancho Vargas ............................ Brian Spitulnik
Werner Krieger .......................... Wesley Alfvin
Gerald Pierce ............................ Danny Binstock
Avril Raines .............................. Jenni Barber
Gene ......................................... Mark Christine
Cinematographer ....................... Justin Paul
Stand-In .................................... Liz Filios
Hairdresser ............................... Cortney Wolfson
Sound Man ............................... Odin Lund Biron
Studio Cops ............................... David Hull, Amos Wolff
Nephew .................................... Felipe Gonzalez
Clapper Boy ............................... Benj Pasek

MOVIE CAST (in order of appearance)

Stone ...................................... Josh Rouah
Orderlies ................................. Mark Christine, Felipe Gonzalez
Oolie ....................................... Tessa Waldheger
Alaura Kingsley ......................... Janine DiVita
Big Six ..................................... Amos Wolff
Sonny ....................................... David Hull
Jimmy Powers ............................. Brian Mazaferri
The Angel City 4 .................. Alex Michaels, Kendal Sparks,
   Stephanie Layton, Alexandra Brock
Munoz .................................. Brian Spitulnik
Officer Pasco ............................ Mark Christine
Bobbi ..................................... Lorna McGee
Irwin S. Irving .......................... Alex Brumel
Peter Kingsley ........................... Danny Binstock
Margaret ................................... Liz Filios
Luther Kingsley .......................... Wesley Alfvin
Dr. Mandril ............................... Odin Lund Biron
Mallory Kingsley ......................... Jenni Barber
Mahoney .................................. Felipe Gonzalez
Coroner .................................. Justin Paul
Commissioner Gaines .................. Michael Mahoney
Madame .................................... Anne Horak
Bootsie ................................. Cortney Wolfson
Girl ....................................... Liz Filios

ORCHESTRA

Conductor ...................... Cynthia Kortman Westphal
Piccolo/Flute/Clarinet/Alto Saxophone ...... Paul McCaffrey
Piccolo/Flute/Clarinet/Alto Saxophone ...... Bobby Streng
Clarinet/Tenor Saxophone ................ Justin Church
Clarinet/Bass Clarinet .................. Jeremy Benhammou
Baritone Saxophone .................... Patrick Seymour
Trumpet ..................... Adam Dickson, Ross Huff, Jeffrey Blim
Trombone ................................ Drew Leslie
Trombone/Bass Trombone ................ Steve Peterson
Bass ........................................ Keith Reed
Piano ....................................... David Gilliland
Keyboards .............................. Michael Gacetta
Drums ................................... Dan Piccolo
Mallets/Percussion ..................... Mike Shea

ACKNOWLEDGMENTS

Special thanks to City Animation, the UM Media Union, and Cornwell Pool and Patio. Additional thanks to Marriott Lincolnshire Theatre and Milwaukee Repertory Theatre for selected costume pieces and David Greenspan, Greg Laman, Jason Corey, and Henry Reynolds for sound assistance.
ABOUT THE CREATORS

**CY COLEMAN** (*Music*) (June 14, 1929 - November 18, 2004) Best known for his numerous Broadway triumphs, Coleman also enjoyed success in motion pictures, recordings, TV and on the concert stage. His many honors include three Tony Awards, three Emmys, two Grammys, election to the Songwriter’s Hall of Fame, as well as its Johnny Mercer Award, and The ASCAP Foundation Richard Rodgers Award for Lifetime Achievement in the American Musical Theater. New York-born Coleman was a child prodigy who gave piano recitals at Steinway, Town and Carnegie Halls between the ages of six and nine. Before beginning his fabled Broadway career, he led a jazz trio, which made many recordings and was a much-in-demand club attraction. Once he turned his attention to songwriting, he scored big with such timeless standards as “Witchcraft” and “The Best Is Yet to Come.”

Coleman’s winning streak as a Broadway composer began with *Wildcat* in 1960, which included “Hey Look Me Over.” Next was *Little Me*, which featured “Real Live Girl” and “I’ve Got Your Number.” His collaboration with lyricist Dorothy Fields resulted in *Sweet Charity*, which introduced “Big Spender” and “If My Friends Could See Me Now.” The 1970s saw three more classic Broadway musicals, all Tony-winners: *Seesaw, I Love My Wife*, and *On the Twentieth Century*. In 1980, Coleman served as producer as well as composer for the smash, *Barnum*. And the 1990s brought more Coleman musicals to Broadway: *City of Angels, The Will Rogers Follies, The Life, Exactly Like You* and a new production of *Little Me*. His film scores include *Father Goose, The Art of Love, Garbo Talks* and *Family Business*. In addition, he wrote Shirley MacLaine’s memorable television specials, *If My Friends Could See Me Now* and *Gypsy in My Soul*.


**DAVID ZIPPEL** (*Lyrics*) **Theatre:** *Lysistrata: Sex and the City State; City of Angels; The Goodbye Girl; A...My Name Is Alice, Diamonds; Just So*; numerous songs for Barbara Cook including original songs for her shows *Barbara Cook, A Concert For The Theatre and It's Better With A Band*; upcoming *The Woman in White* with Andrew Lloyd Weber. **Film:** Disney’s feature film *Hercules; Disney’s Mulan*; the theme song for *Frankie and Johnny*; end title for *The Wedding Planner, The Swan Princess*. **Recording:** “Go the Distance” from *Hercules, Michael Bolton; “Reflection,” Christine Aguilera; “We’re a Miracle,” Christine Aguilera from *Pokemon: The First Movie, “True To Your Heart,” Stevie Wonder and 98*; “Shooting Star” from *Hercules, Boyzone*. **Awards:** Olivier award, Evening Standard award, Tony award, New York Drama Critics’ Circle award and Drama Desk award for *City of Angels*; Outer Critics’ Circle award nomination for lyrics for *The Goodbye Girl*; Oscar nominations for lyrics on Disney’s *Hercules and Mulan*; Golden Globe award nominations for lyrics for *Hercules, Mulan and The Swan Princess*. **Forthcoming Projects:** *Princesses*, his own adaptation of the classic children’s novel *A Little Princess* which he will also direct; *Buzz!!!*, a musical extravaganza about the life of Busby Berkeley. A graduate of Harvard Law School, David Zippel is delighted not to practice law.
SYNOPSIS OF SCENES & MUSICAL NUMBERS

*City of Angels* sets its mood immediately, with a musical Prologue: Theme From City of Angels that incorporates orchestra, scat vocals, and a suitably world-weary voice-over by Stone that plunges us into the realm of 1940s detective movies.

**ACT I**

**Scene One, L.A. County Hospital:** As the curtain rises, Stone lies on a hospital gurney with a bullet in his shoulder and a lot on his mind. A tough private eye in the tradition of Philip Marlowe and Sam Spade, Stone also suffers from a bruised heart (owing to a weakness for beautiful women) and an empty wallet (he's too moral to take dishonest jobs).

**Scene Two, Stone's Office, one week earlier/Stine's Office, Master Pictures Studio:** Stone flashes back to a week earlier, when his secretary-with-a-heart-of-gold, Oolie, ushered in a rich, beautiful woman named Alaura. Alaura claims she wants Stone to find her missing stepdaughter (*Double Talk*); against his better judgment he takes the case. And just as we're becoming intrigued... A man at a typewriter appears on stage, and the actors are suddenly backing up, “rewinding,” and playing the scene with a few changes. The man, we discover, is Stine, author of popular detective novels starring Stone, one of which he is now adapting for his first screenplay. What we’ve seen comes straight from his imagination.

**Scene Three, Buddy Fidler's Office/Stine's Office:** Like Stone, Stine has a weakness for women, but fewer scruples when it comes to money. At the moment, the money is coming from Buddy Fidler, Hollywood mogul and master puppeteer of creative people. Something's telling Stine to watch out, but for now, he's just enjoying the ride (*Double Talk*).

**Scene Four, Stone's Office**

**Scene Five, Stine's Bedroom/Stone's Office:** Back at Stine's hotel room, we learn that the misgivings come mostly from his wife, Gabby, who wishes Stine would stick to novels. He won't listen, though, any more than Stone will, and we begin to see the interplay between “reality” and fiction as Gabby and Oolie lament *What You Don't Know About Women*.

**Scene Six, Stone's Bungalow:** The mystery novel resumes, with Stone, alone in his dreary bungalow, listening to crooner Jimmy Powers and the Angel City 4 brightly telling their radio audience, *You Gotta Look Out For Yourself* - which takes on a certain poignance when two hoods break down his door and beat him up.

**Scene Seven, Buddy's Office:** Cut to Buddy reading this scene in the screenplay; we see that his secretary, Donna, is the model for Oolie, and that Buddy can't help “fiddling” with everything (*The Buddy System*).

**Scene Eight, Stone's Bungalow/The Blue Note Cocktail Lounge/Bobbi's Dressing Room:** And back to Stone, out cold, being rudely awakened by Los-Angeles-Police-Department Lt. Munoz, who was Stone's partner on the force but now bears him a major grudge. Stone, it seems, loved a low-rent lounge singer named Bobbi (Stine has based her on Gabby), whom we see performing a torchy ballad (*With Every Breath I Take*). But Bobbi wanted stardom more than marriage, and when Stone caught her with a Hollywood producer (based of course on Buddy), tempers flared, a gun went off, and the producer was dead of a “heart attack” caused by two bullets. Munoz has never forgiven Stone for “getting away” with the murder, and would gladly nail him for jaywalking.

**Scene Nine, Stine's Office**

**Scene Ten, The Kingsley Mansion/The Solarium:** Stone, angry about the beating, confronts Alaura at her mansion and meets several more unsavory characters, including her lustful stepson, her war-profiteer husband (an elderly man stricken with polio and encased in an iron lung), and the quack spiritualist who attends him. Greed and malice hover like smog, but Alaura's considerable charms (and bankroll) keep Stone on the case (*The Tennis Song*).

**Scene Eleven, The Search/Stone's Bungalow:** Stone fruitlessly pursues the “missing” stepdaughter, Mallory (the scatted *Ev'rybody's Gotta Be Somewhere*), in a scene that recalls a film montage, only to find her waiting naked in his bed (the provocative *Lost And Found*). Stone somehow manages to resist temptation....
Scene Twelve, Donna's Bedroom: …which is more than can be said for his creator. His wife having returned to New York, Stine takes comfort in Donna's bed, although not without some guilt, but this is Hollywood, after all, where no one's motives are pure...

Scene Thirteen, Stone's Bungalow/L.A. County Morgue: …as Stone quickly learns, when a photographer breaks in, snaps him with Mallory, and she runs off with his gun, which is used to murder the quack. Stone finds himself framed for the killing and gleefully arrested by Munoz (All You Have To Do Is Wait).

Scene Fourteen, Buddy's Office: Not that Stine is having such a great time, either. Buddy is butchering his script, his conscience is nagging, and Stone, his own creation, is disgusted with him. The curtain falls with each of them arguing, to a swingin big-band accompaniment, You're Nothing Without Me.

ACT II
Scene One, A Recording Studio/A Bel-Air Bedroom: Jimmy Powers and the Angel City 4 are waxing Stay With Me, which then becomes a record playing in...whose bedroom? It looks like Alaura's, but proves to belong to Carla Haywood, Buddy's wife, who'll play Alaura in the movie.

Scene Two, L.A. County Jail/Oolie's Bedroom/Donna's Bedroom: Stone, meanwhile, languishes in jail, attended only by Oolie, who like her alter ego, Donna, is feeling used by men (You Can Always Count On Me). Stone is mysteriously bailed out, but two hoods catch up with him and nearly blow him up before he neatly turns the tables.

Scene Three, A Bel-Air Garden/Buddy's Study/The Jail/Alaura's Bedroom: Stine has troubles of his own. Lonely at a lavish Hollywood party of Buddy's sycophants, including a typical Hollywood composer (Alaura's Theme), Stine calls home only to find that Gabby has discovered his affair with Donna. Meanwhile, Stone is released from jail and goes to the Kingsley mansion to confront Alaura.

Scene Four, Stine's Apartment, New York: Stine flies to New York with an elaborately prepared excuse, but Gabby's not buying it (It Needs Work).

Scene Five, Margie's Place/The Red Room: Stone, fighting now to clear his name, is led to a brothel (LA Blues) where he is stunned to find Bobbi. We learn it was she who shot the producer; Stone has been covering for her all this time. Together they face the wreckage of their love (With Every Breath I Take).

Scene Six, A Pay Phone/The Kingsley Solarium: Oolie, meanwhile, has made her own discovery: Alaura is a fortune hunter who has already murdered one rich husband and planned to do away with this one, once she had eliminated his son, daughter, and doctor. Stone confronts her at the mansion; they grapple for her gun; shots ring out...and Alaura falls dead, Stone's gravely wounded, and we're back where we started.

Scene Seven, Stine's Office: But where does that leave Stine? His wife has rejected him; he learns his lover, Donna, has been rewriting his script; Stine faces the collapse of his real and fictive worlds; and as his emotions take over, his wit turns bitter (Funny).

Scene Eight, A Soundstage, Master Pictures Studio: When he arrives on the movie set to find that Buddy's name appears above his on the screenplay, and that the shallow crooner Jimmy Powers will play Stone, Stine boils over. With the “real” Stone, his conscience, finally leading him to make the right choice, he rages at Buddy, gets himself fired, and is about to be pounded by two security guards when - in the imagination all things are possible - Stone somehow appears at Stine's typewriter and writes him the fighting skills of a superhero, then tacks on a “Hollywood ending” in which Gabby returns, forgiving all. Together they celebrate (I'm Nothing Without You) as the curtain falls.

— Synopsis by Marc Kerkeby, courtesy Musicals.com
ABOUT THE CAST

**Wesley Alfvin** (Werner/Luther) soph., Manhattan Beach, CA  
**Jenni Barber** (Avril/Mallory) senior, Mansfield, OH  
**Danny Binstock** (Gerald/Peter) junior, Potomac, MD  
**Odin Lund Biron** (Mandril/Gilbert) soph., Duluth, MN  
**Alexandra Brock** (Angel City 4) junior, Houston, TX  
**Alex Brumel** (Irving/Buddy) soph., Marlboro, NJ  
**Mark Christine** (Pasco/Oderly/Gene) soph., Massillon, OH  
**Janine DiVita** (Alaura/Carla) soph., Overland Park, KS  
**Liz Filios** (Margaret/Stand-In) senior, Canton, MI  
**Felipe Gonzalez** (Orderly/Mahoney/Dacosta) junior, Akron, OH  
**Anne Horak** (Anna/Margie/Hairdresser) junior, De Pere, WI  
**David Hull** (Studio Cop/Sonny) soph., Cincinnati, OH  
**Stephanie Layton** (Angel City 4) junior, Olympia, WA  
**Michael Mahoney** (Commissioner Gaines/Shoeshine/Engineer)  
   junior, Ann Arbor, MI

**Brian Mazzaferri** (Jimmy) junior, BFA Musical Theatre/BA Philosophy, Glenview, IL  
**Lorna McGee** (Bobbi/Gabby) senior, Fairmont, WV  
**Alex Michaels** (Angel City 4) junior, New York, NY  
**Benj Pasek** (Clapper Boy/Man w/Camera) soph., Philadelphia, PA  
**Justin Paul** (Harlan Yamato/Cinematographer) soph., Westport, CT  
**Josh Rouah** (Stone) soph., Ft. Lauderdale, FL  
**Kendal Sparks** (Angel City 4) soph., Washington, DC  
**Brian Spitulnik** (Munoz/Pancho) senior, Potomac, MD  
**Tessa W aldheger** (Oolie/Donna) senior, Westlake, OH  
**Amos Wolff** (Studio Cop/Big Six) first-year, Nyack, NY  
**Courtney Wolfson** (Bootsie/Hairdresser) soph., Lafayette, IN  
**Michael Zahler** (Stine) senior, New York, NY

The performers in this production are undergraduate students pursuing a BFA in Musical Theatre in the School of Music unless otherwise noted. The designers are faculty and guest artists in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

ABOUT THE ARTISTS


**Mark Allen Berg** (Lighting Designer) is a lecturer in the Dept. of Theatre & Drama and master electrician for Univ. Productions. UM: Oklahoma!, Parade, Candide, Henry V. Broadway/Off-Broadway: Ten years with the Nederlander Organization, including lighting designs for Romance, Romance and Broadway Bound. Regional Theatre: Jewish Ensemble Theatre: Exile in Jerusalem, Death and the Maiden; Michigan Shakespeare Festival: Othello, Macbeth; UM Festival of New Works: Summer of '42, Hearts, Rooms; Detroit Symphony Orchestra at Greenfield Village and Meadowbrook Music Festival; Edinburgh Theatre Festival; North American International Auto Show; Dance Ensemble of Michigan; lighting director, Ann Arbor Summer Festival.

**Bruce Brockman** (Scenic Designer) is a professor of Theatre and Department Head at Oklahoma State Univ. Regional Theatre: Music Theatre of Wichita, Colorado Shakespeare Festival, Montana Repertory Theatre, Idaho Theatre for Youth, American Festival Ballet, Idaho Repertory Theatre, Ice House Theatre. University Theatre: Univ. of Montana New Play Festival, Univ. of Michigan, Univ. of Idaho, Oklahoma State Univ. Other: Previous treasurer, Northwest Drama Conference. USITT: Chair, Inland Northwest Regional Section, Chair of the Design Exposition Committee, Vice President for Commissions, Liaison to the KC/ACTF. Brockman recently served as President of the USITT.

**Jessica Hahn** (Costume Designer) Assoc. Professor, Dept. of Theatre & Drama. UM: The Rover, An Arthur Miller Celebration, Guys and Dolls, The Police Gazette, Oklahoma!


The Imaginary Invalid, The Tavern, The Secret Rapture, A Little Night Music, Anything Goes, The Best People, The Music Man, Sherlock Holmes. Regional Theatre: Goodman Theatre; Lyric Opera Center; Northlight Theatre; Court Theatre; Roundabout Theatre, N.Y.; Minneapolis Children's Theatre Co.; former resident designer: Candlelight Dinner Playhouse, Hubbard St. Dance Co., National Jewish Theatre. Awards: Seven nominations and three Joseph Jefferson Awards, Charles MacArthur Award. Other: Member, USA.

MARK MADAMA (Director/Choreographer) is an asst. professor in the Musical Theatre Department. UM: Guys and Dolls, Children of Eden, Nine, Good News!, Assassins. Regional Theatre: His work has been seen throughout the United States as well as England, Ireland, Poland, Czechoslovakia, Mexico and Canada. Resident director at the Music Theatre of Wichita in Wichita, Kansas, for the past fourteen years. Awards: Best direction and best production honors, International Theatre Mosaic in Calgary, Canada; International Theatre Festival in Dundalk, Ireland; numerous nominations and awards for work in various regional theatres.


ERIN A. WHIPKEY (Stage Manager) is a senior design and production student in the Dept. of Theatre and Drama. UM: Stage Manager: The Rover, The Quick-Change Room, The Diary of a Scoundrel; assistant stage manager: Xerxes, Children of Eden, The Balcony; Rude Mechanicals: SM: The Fantasticks; Senior Thesis: SM: Tape, Regional Theatre: New Harmony Theatre: Non-AEA ASM: Cowgirls, The Last Night of Ballyhoo, Sylvia; UM Festival of New Works: SM; Broadstrokes, ASM: The Love List, Dead & Kicking; Brant Lake, NY: stage manager/set designer: Cats, Pippin, Fame, Seven Brides for Seven Brothers, Grease.

STAFF FOR CITY OF ANGELS

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Facilities Manager .................................Shannon Rice
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Office Assistant .................................LeDetra Lindsey, Metta Smedee

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Technical Director (Power) .....................Douglas Edwards
Assoc. Tech. Director (Power) ...............Donald C. Watkins
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First Asst. Stage Manager .....................Katherine Hire
Asst. Stage Managers .........................Meaghan Shelly, Joe Walls
Asst. to the Director .............................Margo Brenner
Choreography Ass ...............................Mara Newbery
Lighting Designer ...............................Andrew Fritsch
Asst. Master Electrician ........................Janine Woods
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students of Theatre 250
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Monica Prince, Jaclyn Young

Costumes ............................................Adam Caplan, Casey Goshen,
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Esther Neff, Tami Ram, Sarah Showalter,
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Lighting ..............................................Ellen Katz, Anup Aurora,
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Zach Steindler, Joe Walls, students of Theatre 250

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Props ...............................................Gina Rattan*, Mattiy Ad-Salu,
Andrew Arrington, Kate Binkow, Amy Costello,
Majorie Falloni, Andrew Munn
Light Board Operator ............................Elyse Handelman
Electrics ...........................................Zach Barnes, Matt Colf,
Michael Loweney, Paige Wheat
Sound ...............................................Jamie Cooper, Michael Eisenberg
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July 1, 2003 - June 30, 2004

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