

The University of Michigan
Department of Theatre and Drama
presents

Colored People's Time

Written by **Leslie Lee**

<i>Director</i>	Darryl V. Jones
<i>Scenic Designer</i>	Vincent Mountain
<i>Costume Designer</i>	Lisa Parkel
<i>Lighting Designer</i>	Harold F. Burgess II
<i>Soundscape</i>	Andre Myers
<i>Make-up Designer</i>	Guy Beck
<i>Original Music and Arrangements</i>	Darryl V. Jones, Andre Myers
<i>Choreographers</i>	Darryl V. Jones, Angela Lewis, Dominique Morisseau, Ayanna Triplett
<i>Vocal Coach</i>	Annette Masson
<i>Dramaturg</i>	Justin Miller
<i>Stage Manager</i>	Jennifer Qussar

There will be one intermission.

Colored People's Time is produced by special arrangement with Samuel French, Inc.

Latecomers will be seated at a suitable break or scene change.

As a courtesy to others, please **set pagers to silent mode. Cellular phones should be deactivated.**

Please **deactivate your electronic watch alarm** so it will not interrupt the performance.



This production sponsored in part through the support of the Center for Afroamerican and African Studies, the Office of the Vice Provost for Academic and Multicultural Affairs, the Rackham School of Graduate Studies, the Office of Multi-Ethnic Student Affairs, and the University of Michigan Credit Union.

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

Scene Breakdown

PROLOGUE

<i>Brooks</i>	Markitwia Jackson
<i>Dancing Spirits</i>	Jennifer L. Barnes, J. D. Goldblatt, Angela Lewis, Dominique Morisseau, Jesse Nager, Ayanna Triplett, Antoinette Trucks

ACT I

Scene 1 — Mississippi, 1859

<i>Sampson</i>	Boyd White III
<i>Catherine</i>	Cortney Wright
<i>Hannah</i>	Kristin Williams
<i>Issac</i>	Jesse Nager

Scene 2 — South Carolina, 1870

<i>Jesse</i>	Jesse Nager
<i>Adelle</i>	Angela Lewis
<i>Captain</i>	Matthew H. Urban

Scene 3 — The South, Early 1900s

<i>Blind John</i>	Darryl V. Jones
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Scene 4 — Richmond, Virginia, 1915

<i>Clemmie</i>	Antoinette Trucks
<i>C.J.</i>	J. D. Goldblatt
<i>Roger</i>	Anthony von Halle

Scene 5 — Chicago, 1919

<i>Addie</i>	Dominique Morisseau
<i>Dewitt</i>	Boyd White III
<i>Abner</i>	Jesse Nager
<i>Berger</i>	Anthony von Halle

Scene 6 — Harlem, 1930s

<i>Alberta</i>	Rhonda J. Williams
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Scene 7 — Harlem, 1932

<i>Nadine</i>	Cortney Wright
<i>Bud</i>	Boyd White III
<i>Riggins</i>	Markitwia Jackson

ACT II

Scene 1 — Kansas City, 1938

<i>Alma</i>	Angela Lewis
<i>Corina</i>	Grace Edwards
<i>Curtis</i>	Justin Miller
<i>Nat</i>	Markitwia Jackson

Scene 2 — Germany, 1944

<i>Belle Johnson</i>	Cortney Wright
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Scene 3 — Germany, 1944

<i>Klaus</i>	Matthew H. Urban
<i>Bert</i>	Markitwia Jackson

Scene 4 — Detroit, 1946

<i>Unemployed Worker</i>	Justin Miller
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Scene 5 — Montgomery, Alabama, 1956

<i>Walter</i>	Justin Miller
<i>Ida</i>	Rhonda J. Williams

Scene 6 — Washington D.C., 1964

<i>Gail</i>	Grace Edwards
<i>Raymond</i>	Boyd White III
<i>Hawthorne</i>	Markitwia Jackson
<i>Wilma</i>	Rhonda J. Williams

Scene 7 — New York, 1978

<i>Tamara</i>	Angela Lewis
<i>Gwen</i>	Dominique Morisseau
<i>Shirley</i>	Grace Edwards
<i>Larry</i>	Justin Miller
<i>Malik</i>	Markitwia Jackson

Scene 8 — The Present

<i>Lois</i>	Cortney Wright
<i>Georgina</i>	Grace Edwards
<i>Roscoe</i>	Boyd White III
<i>Sebastian</i>	Justin Miller
<i>Brooks</i>	Markitwia Jackson
<i>Eve</i>	Rhonda J. Williams

Dramaturg's Notes



RELIGIOUS FREEDOM

It was necessary to keep our religious masters at St. Michael unacquainted with the fact, that, instead of spending the Sabbath in wrestling, boxing, and drinking whisky, we were trying to learn how to read the will of God; for they had much rather see us engaged in those degrading sports, than to see us behaving like intellectual, moral, and accountable beings. My blood boils as I think of the bloody manner in which Messrs. Wright Fairbanks and Garrison West, both class-leaders, in connection with many others, rushed in upon us with sticks and stones, and broke up our virtuous little Sabbath school at St. Michael's — all calling themselves Christians! Humble followers of the Lord Jesus Christ!

— from *Narrative of the Life of Frederick Douglass*, 1845

THE EMERGENCE OF THE BLUES

Primitive blues singing actually came into being because of the Civil War, in one sense...In the 1870s there were thousands of black migrant workers moving all through the South. There were also men who just moved around from place to place, not really migratory laborers, just footloose wanderers...The music of the Negro began to reflect these social and cultural complexities and change.

— *Blues People* by Amiri Baraka



THE MINSTREL SHOW

American minstrelsy is a hybrid product of African tradition and white American imitation. Masking and miming rituals originated in West African harvest rituals. During these rituals, members of the community satirized and poked fun at the chief of the village. In the American place, the object of the satire translated to the master of the plantation. When 19th century whites attempted to imitate these "entertainments," they created a pantheon of popular stereotypes — toms, coons,

mulattoes, mammies, and bucks — which are still deeply imbedded in our cultural imagination.

— Glenda Dickerson, UM Professor of Theatre and Drama

Below: Policemen examine the body of a black youth stoned to death during the riot.



THE CHICAGO RACE RIOT

On July 27, 1919, a seventeen-year-old Negro boy, Eugene Williams, drowned at the Twenty-ninth Street beach in Chicago. The youth had accidentally floated across the unmarked barrier that separated the white and Negro sectors of the beach and had been stoned by angry whites. This incident, coming after months of racial tension, fomented one of the bloodiest race riots in American history. For six days, white and Negro mobs terrorized the city, clashing on street corners, murdering passersby, and destroying property. Thirty-eight died, 537 were injured and over one thousand were rendered homeless before the state militia finally restored order. — from *Black Chicago: The Making of a Negro Community, 1890-1920* by Allan H. Spear, 1967

THE ENTERTAINERS

At the close of the twenties America's dark divas remained confident and optimistic about their futures. And they took pride in their accomplishments. Few dealt explicitly with racial issues. Baker, the defiant expatriate was the only one to openly comment on racism in America. Often enough, however, the blues singers, with their tales of two-timin' men who had cheated or mistreated them, obviously indicated that they lived with the walls of an oppressive system. Most significantly, throughout this period, the divas were free women with a world of new opportunities opened to them, and perhaps because they still performed mostly for their own communities, they were indeed freer than they would be at any other time.

— *Brown Sugar* by Donald Bogle

Ethel Waters, 1930s



Dramaturg's Notes



THE FIGHT

Two years and ten fights had passed since Joe's knockout at Max Schmeling's hands when the archenemies met on June 22, 1938. At the bell, Louis tore into Schmeling with rights and lefts and bore the German to the ropes... Joe drove all notions and plans right out of the German's noggin. He backed Max into a corner. He shot a left hook to the head and then a right cross to Schmeling's eye. Another left hook to the head was followed by a murderous right to the jaw that staggered Max... The referee, Arthur Donovan, shoved Joe back and started to count over the German. They came to the center of the ring. Louis cut loose with a fusillade that sent Max to the canvas. Donovan stopped the fight to prevent Max's being killed, he explained later. The time was two minutes, four seconds.

— *The Heavyweight Championship* by Nat Fleischer

Joe Louis squares off with Max Schmeling

THE SECOND WORLD WAR

Through their own efforts, black airmen had triumphed over German pilots overseas and American racists at home. In aerial combat, the graduates of the Tuskegee training center had ranged as far as Berlin, fought the latest jet aircraft, and lost to enemy interceptors not one of the bombers they escorted — an inspiring war record.

— *Strength for the Fight: A History of Black Americans in the Military* by Bernard C. Nalty



Tuskegee Airman, Lt. Col. Benjamin O. Davis, Jr., 1944

THE STRUGGLES

I remember the moment when I first felt the stirrings of “nationalism” in my — as I might have articulated it then — “Negro Soul.” This *prise de conscience* occurred during a lecture delivered by Malcolm X at Brandeis University, where I was one of five or six Black undergraduates enrolled. I might have said that I felt “empowered” by Malcolm's words — except that the notion of power from the subjective emotions occasioned by an awareness of the possibility of exercising it.

— “Black Nationalism: The Sixties and the Nineties” by Angela Y. Davis from *Black Popular Culture*



Above: Rosa Parks rides in the front seat on the first day of desegregated bus travel, 1955.



Left: Activist and writer Angela Y. Davis, 1972

Rosa Parks was one of the major catalysts for the 1960s Civil Rights Movement. On December 1, 1955, when Parks refused to give up her seat on a Montgomery bus to a white man — as the law required — she was arrested and sent to jail. As a result of Parks' arrest, African Americans throughout Montgomery refused to ride city buses. The Montgomery bus boycott led by Martin Luther King, Jr. was highly successful and ultimately led to the integration of all Montgomery city buses.

— *The African American Almanac, Eighth Edition*



Paul Robeson, from the “Post Plantation Pop” series by Daniel Tisdale, 1988

THE FUTURE

Quality leadership is neither the product of one great individual nor the result of odd historical accidents. Rather, it comes from deeply bred traditions and communities that shape and mold talented and gifted persons. Without a vibrant tradition of resistance passed on to new generations, there can be no nurturing of a collective and critical consciousness — only professional conscientiousness survives. Where there is no vital community to hold up precious ethical and religious ideals, there can be no coming to a moral commitment — only personal accomplishment is applauded.

— “The Crisis of Black Leadership” from *Race Matters* by Cornel West

About the Playwright

LESLIE LEE (*Playwright*) is the author of *The First Breeze of Summer* (Obie Award for best Off-Broadway play, Tony nomination), *The War Party*, *Between Now and Then*, *The Rabbit Foot*, *Spirit North*, and numerous other plays. He has collaborated on several musicals, including *Martin*, *Phyllis Wheatley*, and a new version of *Golden Boy*. Mr. Lee has worked extensively in television on scripts such as *The Vernon Jones Story*, starring James Earl Jones and Mary Alice, *Two Mothers*, *Two Sons*, *Sins of the Father*, *Almost a Man*, and *Summer Father*. His work with PBS includes *Langston Hughes: the Dream Keeper*, *The Massachusetts Fifty-Fourth Regiment*, *Huckleberry Finn: Born to Trouble*, and *The Killing Floor* for *American Playhouse* starring Alfre Woodard and Moses Gunn. An adaptation of his play, *The First Breeze of Summer*, is scheduled to be released on *Great Performances* this year along with the documentary *Ralph Bunche: An American Odyssey* for The American Experience. His screenplay for *The Killing Floor* received a special mention at the Cannes Film Festival and was featured at the Sundance Film Festival. He has received grants in playwriting from the Rockefeller Foundation, the Schubert Foundation, and the National Endowment for the Arts along with the NAACP Isabelle Strickland Award for Excellence and the John Gassner Playwriting Award. Mr. Lee teaches playwriting at the Tisch School of the Arts at New York University and the New School University. His current projects are a collaboration with Louis St. Louis on a new musical, *Sugar Hill*, a new screen play, *The Night of the No Moon*, and a new play, *Mister!*

About the Cast

JENNIFER L. BARNES sophomore, BS Education, Detroit, MI

GRACE EDWARDS sophomore, BFA Performance, Lathrup Village, MI

J. D. GOLDBLATT freshman, BFA Musical Theatre, Palm Harbor, FL

MARKITWIA JACKSON senior, BFA Performance, Lansing, MI

ANGELA LEWIS senior, BFA Performance, Detroit, MI

JUSTIN MILLER junior, BFA Musical Theatre, Battle Creek, MI

DOMINIQUE MORISSEAU senior, BFA Performance, Detroit, MI

JESSE NAGER freshman, BFA Musical Theatre, Brooklyn, NY

AYANNA TRIPLETT guest artist, Detroit, MI

ANTOINETTE TRUCKS freshman, BFA Musical Theatre, Manistee, MI

MATTHEW H. URBAN junior, BFA Performance, Cissna Park, IL

ANTHONY VON HALLE junior, BFA Performance, Phoenix, AZ

BOYD WHITE III junior, BFA Performance, Detroit, MI

KRISTIN WILLIAMS sophomore, BFA Musical Theatre, Solon, OH

RHONDA J. WILLIAMS guest artist, Ypsilanti, MI

CORTNEY WRIGHT senior, BFA Performance, Saginaw, MI

The performers in this production are composed of undergraduate students, guest artists and faculty in the School of Music. The designers are composed of faculty and graduate students 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

HAROLD F. BURGESS II (*Lighting Designer*) is a graduate student in design and production. **Regional Theatre:** Lighting designer: *Bandstand USA*, West End Dinner Theatre; *Yeomen of the Guard*, Rockville Civic Ctr.; *Midrash: Filling the Empty Space*, Washington, D.C. Jewish Community Ctr.; Associate lighting designer: *Amadeus*, Olney Theatre Ctr.; *Sylvia*, Studio Theatre; *A Little Night Music*, *The Fix*, *Working*, *The Rink*, *Nijinsky's Last Dance* (1999 Helen Hayes Award For Outstanding Lighting Design), Signature Theatre. Technical Assoc.: 1998 and 1999 Helen Hayes Awards.

DARRYL V. JONES (*Director*) is an asst. professor in the Dept. of Theatre and Drama. **UM:** *Balm in Gilead*, *Our Country's Good*, *Ladyhouse Blues*. **Broadway:** Asst. director for *Play On!* **Off-**

Broadway: Direction: *We are Your Sisters*, Hudson Guild Theatre, Audelco Award Outstanding Production. **Regional Theatre:** Direction: *A View From the Bridge*, Washington Theatre Lobby Award for Outstanding Directing (Source Theatre Co.), *From the Mississippi Delta* (Rep. Stage Co.), *The Mad Dancers*, *Candide* (choreography) at Arena Stage. Performance: Ford's Theatre, Old Globe Theatre, Arena Stage, The Kennedy Center. **Other:** member Actor's Equity Assoc.

VINCENT MOUNTAIN (*Scenic Designer*) is an asst. professor of design in the Dept. of Theatre & Drama. **UM:** *The Importance of Being Earnest*, *Candide*, *Blood Wedding*, *The Turn of the Screw*, *Le Rossignol/L'Enfant et les Sortilèges*, *Pamela*, *Gianni Schicchi/Il Campanello*, *Twelfth Night*, *Born*

About the Artists

in the RSA. Regional Theatre: *Macbeth, Orpheus Descending,* Alley Theatre; *Playland,* Intiman Theatre; *Roosters,* Seattle Group; *...Love, Langston,* Seattle Repertory Theatre. **Other:** MFA in Design, UCSD: Bill Irwin's *The Regard of Flight,* La Jolla Playhouse; *Orestes,* UCSD, directed by Robert Woodruff.

ANDRE MYERS (*Soundscape*) is a graduate student in the department of music composition. **Composition:** *Ave Maria, Two Orphened Soundscapes,* and *Colored Shadows* for UM Orchestras. **Other:** BM Eastman School of Music.

LISA PARKEL (*Costume Designer*) is a graduate student in the Dept. of Theatre & Drama. **UM:** *The Magic Flute, Aquarium, Antigone.* **Regional Theatre:** Costume design: *Twelfth Night,*

Weston Playhouse; Asst. costume design: *Romeo and Juliet* (American Players Theatre) *Private Lives* (Madison Repertory Theatre); stitcher/crafts asst.: Minnesota Opera Co., Sesame Street Live, Vee Corp.; costume and creatures, Santa Fe Opera; costume shop manager: Weston Playhouse; asst. costume shop manager: American Players Theatre. **University Theatre:** Costume design: *The Tempest, Steel Magnolias, A Street Car Named Desire,* Univ. Wisconsin-Stevens Point.

JENNIFER QUSSAR (Stage Manager) is a senior studying political science. **UM:** Stage manger: *A Little Night Music;* assistant stage manager: *Ladyhouse Blues, The Best People;* stage manger: *Chess, MUSKET; A Girl's Guide to Chaos; Desdemona, A Play About a Handkerchief,* Basement Arts. **Regional Theatre:** Asst. stage manager, MI Shakespeare Festival.

For Your Information

LATECOMER POLICY

Latecomers will be seated at a suitable break or scene change.

PAGERS, CELLULAR PHONES AND WATCH ALARMS

Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

EMERGENCY PROCEDURE

In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

CAMERAS AND RECORDING DEVICES

The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

FOOD AND DRINK

No eating or drinking is allowed in the theatre.

CHILDREN

As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

TICKET SALES AND INFORMATION

Hours: Monday – Friday: 10 am – 6 pm
Evening of Performance: 7 pm – 8:30 pm
Phone: (734) 764-0450 • FAX: 647-2282
Address: 911 N. Univ., Ann Arbor, MI 48109

GROUP DISCOUNTS

Discounts are available for groups of 15 or more.

GIFT CERTIFICATES

Perfect for all occasions, gift certificates are available in any amount.

SEASON SUBSCRIPTION DISCOUNTS

Discounted tickets through subscription packages are available, call for options.

SUBSCRIBER TICKET EXCHANGE

Subscribers may exchange their tickets by mail or in person. Ticket exchanges may be made until NOON of the day *before* the date on the tickets and are made only for another performance of the same play.



ACCESSIBILITY

Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. Parking is located on each level of the Fletcher Street Structure on the north and south sides and on the first level of the Thayer Street Structure. Accessible restrooms are located off the main lobby.



SOUND ENHANCEMENT

The theatre is equipped with an infrared listening system for listening enhancement. Lightweight, wireless headsets are available free of charge from House Management.

RENTALS

The Power Center, Lydia Mendelssohn Theatre, Hill Auditorium, and Rackham Auditorium are available for seminars, meetings, and private parties. For more information contact the Scheduling Office at 647-3327.

PARKING

For your parking convenience, we recommend entering the Fletcher Street Parking Structure using the Palmer Drive entrance. Prepaid parking passes are also available at the League Ticket Office.



Comments on the production or our service? Write us at:

University Productions, Attn.: J. Kuras, 911 N. University, Ann Arbor, MI 48109-1265

Acknowledgments

Special thanks to Glenda Dickerson, Louis and Jean Jones, Erik Fredricksen, Travis Jackson, Jennifer Knapp, and Dr. Earl Lewis.



This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Staff for Colored People's Time

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 Assoc. Technical Director (Power) ... Donald C. Watkins
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 Scenic Artist Kathleen Runey
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 Asst. Stage Managers Andrew Bielski, Brooke Sinclair
 Asst. to the Director Heidi J. Powers
 Charge Artist Toni Y. Auletta
 Asst. to the Scenic Designer Justin Titley
 Asst. Sound Engineer Joel Silver
 Scenery Heather A. Bryant, Heather Chockley,
 Markitwia Jackson, Rick Stachura,
 Paul Urbiel, Nathan A. Winner

Paint Kate Armstrong, Marguette Dongvillo,
 Laura Mortiere, Susannah Palmer, Connie Shea,
 Jamie Treacy, students of Theatre 250
 Props Anathe Alberda, Julie Brown, Todd Buonopane,
 Monique French, Jeff Meyer, Justin Miller, Megan Reinking,
 Aaron Ziegler, students of Theatre 250, 251 and 252
 Costumes Dana Ashwood, Jennifer Langel,
 Rachel Laritz, Celia Keenan-Bolger,
 Laurie Kanter, Erin McEvoy, Matt Mitchell,
 Jessica Murphy, Lisa Parkel (GA), Caroline Peacock,
 Monica Prince, Diane Tuel, students of Theatre 250
 Lighting Harold Burgess (GA), Justin Burleson,
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 Rebecca A. Hibbs, Paul Masck,
 Jeni Qussar, Kevin Raligh, Timothy Reynolds,
 Daniel Rutz, Joel Silver, Melissa Spengler,
 Nathan Winner, Angela Zuck, students of Theatre 250
 Sound Christina Reynolds

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Scenery Nick Gabriel, Mindy Raf,
 Amira Resnick, Rebecca Winston
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 Sound Gauri Nanda
 Light Board Operator Angela Zuck
 Electrics Andre Grew
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 Makeup Leigh Feldpausch,
 David Garcia, Erin Satchell
 ‡ denotes crew chief.

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A spirited comic opera of young love.
 Mendelssohn Theatre
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*A family tale of remembrance
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 Trueblood Theatre • Mar. 23 - Apr. 2
 Dept. of Theatre and Drama

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*The enticing but sordid world of
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 Power Center • April 6 - 9
 Musical Theatre Dept.

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