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What the Constitution Means to Me

by

Heidi Schreck

Cassie Beck
Mike Iveson  Gabriel Marin  Jessica Savage
Jocelyn Shek  Emilyn Toffler

What the Constitution Means to Me was commissioned by True Love Productions.

This production originated as part of Summerworks 2017, produced by Clubbed Thumb in partnership with True Love Productions.

West Coast premiere produced by Berkeley Repertory Theatre, Berkeley, CA, Tony Taccone, Artistic Director/Susan Medak, Managing Director.

Thank you for joining us for *What The Constitution Means To Me*.

As this brilliant play opens at the Fisher, we’re reminded of a well-known phrase in the theatre world, “everyone loves a musical!” So why bring a play, a play about the Constitution, no less, to Detroit?

The answer is simple. Because it is GOOD.

This memoir piece by Heidi Schreck visits her experience with one of the most revered and challenged documents of our time.

Whether we realize it or not, the nature of her story, of her journey, is also ours. As citizens of the U.S. (or regular visitors for our Canadian friends), our lives are fundamentally affected by the U.S. Constitution—regardless of political affiliations and opinions. The responsibility to consider how its words and principles affect our lives and our actions rests on our own shoulders.

*What The Constitution Means To Me* is the ultimate example of how we exercise that responsibility. Shreck has laid out her experience in a thoughtful and entertaining 85-minute journey.

We hope that her story will embolden you to consider *What The Constitution Means To You.*
CAST

Cassie Beck

Mike Iveson  Gabriel Marin  Jessica Savage

Jocelyn Shek  Emilyn Toffler

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CAST

CASSIE BECK
MIKE IVESON
GABRIEL MARIN
JESSICA SAVAGE
JOCELYN SHEK
EMILYN TOFFLER

JOCELYN SHEK will perform
Tuesday, Thursday, Saturday evening, and Sunday matinee

EMILYN TOFFLER will perform
Wednesday, Friday, Saturday matinee, Sunday evening

UNDERSTUDIES
Understudies never substitute for a listed performer unless a specific announcement
is made at the time of the performance.

Understudy for Cassie Beck—JESSICA SAVAGE
Understudy for Mike Iveson—GABRIEL MARIN

INTERMISSION
What the Constitution Means to Me will be performed without an intermission.

WHO’S WHO

CASSIE BECK (Heidi). She/her. Beck plays series regular Courtney Thacker on
the anticipated upcoming series reboot of “I Know What You Did Last Summer” for
Amazon Prime. Broadway credits include the
recent revival of The Rose Tattoo, original
cast member of The Humans (Tony Award,
Drama Desk Award, L.A./London), Picnic and
The Norman Conquests. Off Broadway she’s
developed, created and performed premiere
leading roles at Playwrights Horizons,
Manhattan Theatre Club, Atlantic Theatre,
Roundabout Theatre, Ars Nova, Classic Stage
Company the Woman’s Project and others.
She’s done the same regionally, bringing her
work to stages all across the country including
The Ahmanson, South Coast Rep, The
Huntington, Actors’ Theatre of Louisville –
Humana Festival, Long Wharf Theatre (a
world premiere by Heidi Schreck) and the
Williamstown Theatre Festival. During the
pandemic, she recurs on NBC/Peacock’s
original sitcom “Connecting”. Additional
TV guest star appearances include “Pose”
for FX, HBO’s “High Maintenance”, CBS’s
“Elementary”, and “Chicago Med” on NBC.
Cassie appears opposite Mark Wahlberg in
the feature film Joe Bell, currently in theaters.
@cassiebeckster

MIKE IVESON (Legionnaire) was
in the original Broadway cast of What
the Constitution Means to Me, and has
toured with the show to Washington, D.C.
(Kennedy Center) and Los Angeles (Mark
Taper Forum). He has appeared in dozens of
productions across the U.S. and internationally,
frequently with the award-winning Elevator
Repair Service theatre company, including
in Gatz, the company’s legendary 7-hour
adaptation of The Great Gatsby (West End,
London; Opera House, Sydney; Public
Theater, NYC; and many others). Off-
Broadway: as Ernest Hemingway’s alter
ego Jake Barnes in The Select/The Sun Also
Rises; Fondly, Collette Richland (both at
New York Theatre Workshop); the recent
revival of David Hare’s Plenty; Measure for
Measure (both at the Public, NYC); The World
My Mama Raised (Clubbed Thumb); Crime
or Emergency (PS 122). Film & TV: “Orange
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GABRIEL MARIN (Understudy for Mike Iveson). He/him. Marin has most recently been seen Off-Broadway in Then They Forgot About The Rest (INTAR). He has appeared in over 60 productions regionally with American Conservatory Theater, Kansas City Rep, Ensemble Theatre Company, San Francisco Playhouse, San Jose Rep, Kitchen Theatre Company, Merrimack Rep, TheatreWorks, Marin Theatre Company, Aurora Theatre Company, Magic Theatre, and Center REP, among others. Marin’s recent screen credits include NBC’s “Law and Order: SVU” and HBO’s “Succession”. gabriel-marin.com


JOCELYN SHEK (Performer). She/her. Shek is a high school junior from Los Angeles who is very excited to be returning to the national tour of What the Constitution Means to Me. She is passionate about theatre, with a love of stage shows and improv, and is dedicated to improving the world around her through debate and political activism. Love to family and friends for their continued support. Instagram: @jocelyn.shek

EMILYN TOFFLER (Performer). They/he. Tour Debut! Toffler is an actor/debater from Los Angeles. They are thrilled to be a part of What the Constitution Means to Me! Favorite credits include school plays such as Rosencrantz and Guildernstern are Dead (Polonius), Twelve Angry Jurors (Juror 4), Guys and Dolls (Benny), Shrek the Musical (Shrek) and Into the Woods (The Baker). Emilyn would like to thank their parents and cousin John for helping them prepare for the role, as well as his friends and extended family for supporting him. A special thanks to his theatre teachers, Pam Moser, Ashley Crow, and Dr. Julianne De Sal. Lastly, he would like to thank the entire cast and crew for being so welcoming and supportive.

HEIDI SCHRECK (Playwright) She/her. Schreck is a playwright, screenwriter, and performer living in Brooklyn. Her most recent play, What the Constitution Means to Me, was named a Pulitzer Prize finalist and won the New York Drama Critics’ Circle Award for Best American Play. Schreck also received two Tony Award nominations for What the Constitution Means to Me for Best Play and Best Performance by an Actress in a Leading Role in a Play, the 2019 Smithsonian American Ingenuity Award, the Horton Foote Playwriting Award, the Hull-Warriner Award, and an Obie. A filmed version of What the Constitution Means to Me, starring Schreck, premiered this past October exclusively on Amazon Prime Video, and was nominated for a Critics Choice Award, a PGA Award, and a DGA Award. Heidi’s other plays include Grand Concourse, Creature, Mr. Universe, and There Are No More Big Secrets. Her screenwriting credits include I Love Dick, Billions, and Nurse Jackie. Schreck has taught playwriting and screenwriting at NYU, Columbia, Kenyon College, and Primary Stages.

WHO’S WHO

Theatre Workshop), Thom Pain (based on nothing) (Signature Theatre), The Amateurs (Vineyard Theatre), The Open House (Signature Theatre, Lortel Award Best Play, Obie Award Direction). Regional: The Plot (Yale Rep), The Whistleblower (Denver Center), Thom Pain (Geffen Playhouse), Legacy (Williamstown Theatre Festival), Bad Jews (Long Wharf), An Opening in Time (Hartford Stage). International: Timeshare (The Malthouse, Australia). He is a Sundance Institute Fellow and a Bill Foeller Fellow (Williamstown).

RACHEL HAUCK (Scenic Design). Broadway: What the Constitution Means to Me, Hadestown (Tony Award, Drama Desk, and Outer Critics Award nominations), John Leguizamo’s Latin History for Morons. Recent work: The Wrong Man (MCC); Hadestown (National Theatre, London, New York Theatre Workshop); Hurricane Diane (New York Theatre Workshop); Othello, Twelfth Night (Shakespeare in the Park); The Lucky Ones (Ars Nova); you’ll still call me by name (Sonya Tayeh/Jacob’s Pillow); Tiny Beautiful Things, Dry Powder (The Public); Amy and the Orphans, On the Exhale (Roundabout); Parallelogram (Second Stage); Fucking A, Night Is a Room, Our Lady of Kibeho (Signature); Animal, Harper Regan, Bluebird (Atlantic); Antlia Pneumatica, Grand Concourse (Playwrights Horizons). Princess Grace and Lilly Awards, Drama Desk and Lortel nominations, Obie Award for Sustained Excellence.


JEN SCHRIEVER (Lighting Design). She/her. Broadway: Lackawanna Blues, Grand Horizons, The Lifespan of a Fact, Eclipsed, Ghetto Klown. Recent Off-Broadway: Power Strip (LCT 3); A Strange Loop (Playwrights Horizons); Superhero (ST); What the Constitution Means to Me (NYTW); Thom Pain, Night is a Room (Signature); Collective Rage, School Girls... (MCC); Usual Girls, Bobbie Clearly, On the Exhale (Roundabout); Dan Cody’s Yacht, In the Body of the World (Manhattan Theatre Club); The Amateurs (Vineyard); Strange Interlude (TransportGroup); The Moors (Playwrights Realm); Eclipsed, Toast, A Second Chance (The Public). Tour: An Officer and a Gentleman and Blue Man Group national. Opera: Die Fledermaus, Pearl Fishers (Metropolitan); Faust, A Midsummer Night’s Dream, La Traviata (Mariinsky, Russia). Adjunct Professor: Purchase College. Mom: Henry, jenschriever.com

SINAN REFIK ZAFAR (Sound Design) is a New York-based sound designer and composer. Broadway: What the Constitution Means to Me. Off-Broadway: Noura (The Guthrie), Seared (MCC), The Vagrant Trilogy (The Public), Novenas for a Lost Hospital (Rattlestick), What the Constitution Means to Me (NYTW, Berkeley Rep, Clubbed Thumb), What to Send Up When It Goes Down (Woolly Mammoth, A.R.T.), And She Would Stand Like This (The Movement Theatre Company), Hamlet (Waterwell), Intelligence (Next Door @ NYTW), Richard in 49 Poses (Clubbed Thumb). Regional: A Human Being, of a Sort (Williamstown Theatre Festival); The Niceties (Geva Theatre Center); The Language Archive (Theatreworks Silicon Valley); Jump (PlayMakers Rep); peerless (Yale Repertory Theatre); The Wolves, Detroit, Intimate Apparel (TheatreSquared); We are Proud to Present... (Yale Dramat); Midsummer (Tiltyard); Macbeth (dir. Will
WHO'S WHO

Frears). Wingspace. MFA: Yale School of Drama. sinanzafar.com


TATIANA PANDIANI (Associate Director) She/her. Pandiani is a Latine director-choreographer. Recent: Blood Wedding (Yale). Upcoming: Our Town (Dallas Theatre Center), Torera (Long Wharf). Tatiana has directed and developed new work at the Park Theatre (London), Cleveland Playhouse, NYTW, IATI, Primary Stages, Signature. As a choreographer, Tatiana collaborates with Latine artists in concerts & music videos. Tatiana is the New Works Director at Miami New Drama and a professor at Hofstra University and the Atlantic Acting School. Member of SDC. MFA: Columbia. Reps: Paradigm. tatianapandianicom

TAYLOR WILLIAMS, CSA (Casting). Broadway: What the Constitution Means to Me (NYTW, Barrow Street, Broadway) and Jeremy O. Harris' Slave Play (NYTW, Broadway). Taylor is the Resident Casting Director at New York Theatre Workshop and Page 73 Productions. She has cast various productions in NYC and around the country. Notable productions include Daniel Fish's Oklahoma! (Fisher Center at Bard), Aleshea Harris' Is God Is (Soho Rep), Amy Herzog's Mary Jane (NYTW), Lucas Hnath's The Thin Place (Humana Festival, ATL). Upcoming: Martyna Majok's Sanctuary City (NYTW), Sam Gold's Three Sisters (NYTW), Whitney White's The Amen Corner (Shakespeare Theatre, DC).


CATE AGIS (Stage Manager). She/her. National Tours: Charlie and the Chocolate Factory, Hello, Dolly!. Broadway: Miss Saigon, ... The Great Comet. NYC: Sleep No More. Regional: A.T.R., ArtsEmerson, C.A.T.F. Actors’ Shakespeare Project. BFA
WHO'S WHO

Emerson College. Endless love to all who have supported and inspired me, thank you.

MICHAEL CAMP (Company Manager). He/him. Michael is very honored to be a part of this important show. Michael has traveled the world with such shows as Wicked, Jersey Boys, Fun Home, Riverdance, Charlie and the Chocolate Factory, The 25th Annual Putnam County Spelling Bee, and Forbidden Broadway.

BETHANY WEINSTEIN STEWERT (Production Management). She/her. Recent: What the Constitution Means to Me (Broadway and National Tour), Titanique, The King’s Speech, Torch Song, Lobby Hero and Straight White Men. Bethany has production managed at Aurora Productions, Williamstown Theatre Festival, Manhattan Theatre Club, Atlantic Theater Company, Second Stage Theater, and Woolly Mammoth Theatre Company. She is the founder of Stewart Productions, LLC and an adjunct professor.

MEP (General Management) is a producing, developing, and management company founded by Avram Freedberg, Mary Beth Dale, and Eva Price, and is joined by Managing Director/General Manager Carl Flannigan. Select credits: Jitney (national tour), The Hip Hop Nutcracker, Cruel Intentions: The ’90s Musical, Small Mouth Sounds, The Lion, 50 Shades! The Musical, Frankie Valli and the Four Seasons on Broadway!, Colin Quinn Long Story Short directed by Jerry Seinfeld. maximumcompany.com

Nancy Gibbs, Ken Silverman, and Amy Merlino Coey.


AARON GLICK (Producer) He/him. Glick is a Tony and Olivier Award winning producer. Credits include: What the Constitution Means to Me, The Boys in the Band, & Juliet, Fully Committed, Gypsy and The Old Man and the Old Moon. Aaron is an Associate Producer with David Stone and has worked on such shows as: Three Days of Rain, The 25th Annual Putnam County Spelling Bee, Wicked, Next to Normal, If/Then and War Paint. Aaron is on the Board of The Musical Theatre Factory, a graduate of Marymount Manhattan College and the recipient of Hal Prince’s T Fellowship.

MATT ROSS (Producer) He/him. Ross produced this season’s Pass Over, which recently reopened Broadway’s August Wilson Theatre, and Is This A Room and Dana H., which are playing in repertory at Broadway’s Lyceum Theatre. Prior to the tour, he produced Heidi Schreck’s What the Constitution Means to Me on Broadway and its film adaptation on Amazon Prime Video. He is the founder of MattRoss Public Relations, an agency representing a broad spectrum of theatre productions and entities in New York and beyond, Mattserves as Board Chair for the Brooklyn-based theatre company The TEAM, and on the Board of Governors of the Association of Theatrical Press Agents and Managers (ATPAM). Love and gratitude to Alyssa and Sydney.

EVA PRICE (Producer) She/her. Price is a three-time Tony Award-winning producer.

321 THEATRICAL MANAGEMENT (General Management Consultants). Wicked (worldwide), SpongeBob SquarePants, War Paint, Oh, Hello, Fully Committed, Fun Home, If/Then, Peter and the Starcatcher, Bring It On, Sister Act, Traces, Next to Normal, ...Spelling Bee, The Vagina Monologues, Man of La Mancha, The Graduate, I Love You, You’re Perfect..., and Bat Boy. 321 includes Marcia Goldberg, Nina Essman,
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LEVEL FORWARD (Producer) is an ecosystem of storytellers, businesspeople and social change-makers focused on expanding the access to and opportunity of creative excellence in pursuit of equity and economic transformation. We develop, produce, finance, and distribute stories of stage and screen, advancing work that is resonant, purposeful, and unexpected. Current Broadway productions: Slave Play and Jagged Little Pill. Off-Broadway with New York Theater Workshop, Sanctuary City. Films include The Assistant, Holler, Rebel Hearts and On The Record, viewable online now. Join us, as we work for change on project and systems levels. levelforward.co.


MYLA LERNER (Producer) She/her. Myla is thrilled to bring What the Constitution Means to Me to theatres all over the country. Now, more than ever, this work must be seen and discussed. Broadway: She's produced ten plays over the last decade, notably Pippin (Tony Award) Glengarry Glen Ross, Hair, Priscilla Queen of the Desert Chair of Board, Lean Ensemble Theater, Hilton Head Island, SC. Trustee, National Council, Theatre Communications Group, New York.

JON BIERMAN (Producer). He/him. Jon's co-producing credits include What the Constitution Means to Me (Tony Award nominee – Best Play), The Gin Game, Love Letters, and Finian’s Rainbow (Tony nominee – Best Musical Revival). For more than 25 years, he created and supervised advertising campaigns for over 200 productions including Proof, Driving Miss Daisy, The Last Night of Ballyhoo, Glengarry Glen Ross, Love! Valour! Compassion!, The Fantasticks, and Forbidden Broadway. To view his photography, visit jonbierman.com.

JENNA SEGAL (Producer). She/her. Jenna is proud to welcome theater back and support female-led projects. Additional Broadway and Off Broadway credits include: HADESTOWN, What We’re Up Against, Gloria: A Life, Small Mouth Sounds, Les Liaisons Dangereuses, Gigi.

CATHERINE MARKOWITZ (Producer). She/her. Credits include: What the Constitution Means to Me (Broadway), Our Dear Dead Drug Lord (Off-Broadway), I Love That Senator For You (Digital). Currently executive producing the upcoming docu-series Here’s to the Ladies Who. Grateful to the whole team, family, friends, and especially to Dan and Lucy.

JANA SHEA (Producer). She/her. Co-founder of Broadstream, a new free platform of curated short form arts and arts-related content made by diverse artists for Gen Z and Millennials. Co-founder of Seaview
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A NOTE FROM THE PLAYWRIGHT ABOUT MUSIC AND FRIENDSHIP AND LOVE

By Douglass McGrath

When Paul Blake, the producer of Beautiful, asked me if I wanted to write a Broadway musical about Carole King, her ex-husband and lyricist, Gerry Goffin, and their fellow songwriters, Barry Mann and Cynthia Weil, there was something I had to know before I could commit.

“Are they all alive?” I asked.

“Good news,” Paul said. “They are.”

Actually, that sounded like bad news. I had once worked on a screenplay about a real person whose vanity was so advanced that he would not let me portray him as anything less than thrillingly perfect.

Paul kept after me, constantly telling me things that might entice me. Carole and Barry and Cynthia were coming to New York to interview book writers. Paul said, “Come meet them. They’re a lot of fun.”

So I went and he was right, they were a lot of fun. I was so at ease. I told them my idea, and I could feel as I told it that it was right: a musical about kids chasing out the old guard so they could create the new sound of rock and roll. Carole’s face lit up. I knew I had nailed it. She leaned forward to share her reaction.

“That,” she said, “is completely wrong!”

“What?” I said, almost losing my balance even though I was seated. “We idolized Gershwin and Porter and Kern and Berlin,” she explained. “We studied their music.” Cynthia piped in, “I wanted to be Cole Porter.”

How surprising. As teenagers they changed the sound of popular music but they were traditionalists at heart—rock and rollers but classicalists, too. I said I would write the show, if they would have me.

And I knew what kind of show I wanted to write: not a fictional creation like Mamma Mia which used an original story with the ABBA catalogue, but the true story of these incredible people and how some of the greatest songs of the last century were created.

To do this, I interviewed the songwriters, separately, for many hours over many days. I asked them about everything in their lives—from birth on—because at the beginning I had no idea what the show would be. After the interviews, I stared at my giant notebook, packed with hundreds of pages of their stories. One feeling hovered above everything: a feeling of friendship.

They loved each other, these four great artists, they really did, and they respected each other. They studied each other the way they studied Cole Porter and Irving Berlin. That sense of friendship pervaded even Carole and Gerry’s relationship, which started as a romance, moved into and then out of marriage, finally settling into a forgiving and affectionate friendship.

That sense of kindness infuses much of Carole’s music. Many of her listeners feel she is their friend, a feeling I suspect they do not have about other singers they may adore. They see themselves in her. Her music is marked by forgiveness, compassion and warmth. Even her breakup songs are tinged with understanding. The show had to mirror that.

So I began to see the story—it would be about music and friendship and love. There would be heartache in it, because the show is about life, but it would have hope in it, too.

Everything came out of the music, which, even more than the hundreds of pages of notes, is the greatest guide to the thinking and feelings of the four songwriters. The theme of the show itself comes from a song. Early on, Carole says “You know what’s so funny about life? Sometimes it goes the way you want and sometimes it doesn’t. And sometimes when it doesn’t, you find something beautiful.”

Above Photo: Sara Sheperd, Sara King, Ryan Farnsworth and James D. Gish

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MALEY-STOLBUN-SUSSMAN

REBECCA GOLD (Producer). In honor of her daughters, Rebecca is proud to be part of this timely and significant production. A multi-award-winning producer on Broadway (Porgy and Bess) and Off-Broadway (Sleep No More), she is a champion of not-for-profit theatre.

JOSE ANTONIO VARGAS (Producer)
He/him. Founder of Define American, a culture change organization dedicated to humanizing the narratives surrounding immigrants. A Pulitzer Prize-winning journalist and Emmy-nominated filmmaker, he is the author of “DEAR AMERICA: Notes of an Undocumented Citizen.” With Heidi Schreck, he is a producer on the Broadway run of Antoinette Chinonye Nwandu’s Pass Over. More info on joseantoniovargas.com.

CORNICE PRODUCTIONS (Producer)
is the Tony Award-winning partnership of Eric Cornell and Jack Sennott. They are currently represented on Broadway with To Kill a Mockingbird. Other recent: Oklahoma!, Anastasia, Lifespan of a Fact, Waitress (UK), A Christmas Carol. Upcoming: Anne of Green Gables.

LASSEN WYSE BALSAM (Producer). Cody Lassen, Alex Wyse & Craig Balsam are thrilled to be a part of bringing this incredible show to audiences everywhere. Current and upcoming credits include How I Learned To Drive, Hadestown, Titanic, Alice By Heart, The Band’s Visit, Indecent. LassenWyseBalsam.com

NEDERLANDER PRESENTATIONS
(Producer) is a production division of the multinational theatrical entities owned by James L. Nederlander. Prominent for three generations in management and operation of theatres and productions of distinguished entertainment, they have produced innumerable plays, musicals, operas, ballets, and concerts.

KATE LEAR (Producer). She/her. Theatre producer, writer and philanthropist. Co-director of the Frances Lear Foundation and proud Board Chair of Ballet Hispánico. Co-producer: Catch Me If You Can, Of Mice and Men.

SL THEATRICALS (Associate Producer).

DANIEL RAKOWSKI (Producer) He/him.
Previous Broadway credits: On the Town, The Great Comet, and What the Constitution Means to Me. Thank you to Matt Ross for this opportunity. Enjoy the show!

CLUBBED THUMB (Producer)
commissions, develops, and produces funny, strange, and provocative new plays by living American writers. Clubbed Thumb is a groundbreaker with a precise curatorial vision and a remarkable track record for launching artists’ careers; and an incubator, nurturing plays, collaborations, and artists through thoughtfully deployed resources, opportunities, mentorship, and hospitality. In 24 seasons the company has produced the NYC or professional premieres of Clare Barron,
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OC open-caption performance February 6 at 7:30PM
Big corporations usually stay with the tried and true. Risk isn’t their game. But in 1997, in an inspired act of hiring, Disney asked the choreographer Garth Fagan to take on *The Lion King*.

Until that point, Fagan had choreographed on two other theatre works, the Duke Ellington opera, *Queenie Pie*, in 1986 at the Kennedy Center, and *A Midsummer Night’s Dream* for the New York Shakespeare Festival in 1988. His name was hardly synonymous with the glitzy, high-kicking numbers associated with the Broadway musicals. Bob Fosse he was not. In fact, he won his distinguished reputation in a whole other ballgame, the modern dance concert world, by creating subtle, sensuous, highly idiosyncratic works for his popular company, Garth Fagan Dance, a mainstay at the Joyce Theatre for years.

While many experienced Broadway choreographers vied for the job, the Disney producers saw something in Fagan even more valuable than familiarity with musicals. They saw daring. It had already been decided to break the mold when they selected as director Emmy-and-Obie award winning Julie Taymor, famed for her strikingly different theatrical approach. Now they needed an equally imaginative choreographer. Fagan, they sensed, could turn Broadway dance on its head. Although pleased by their trust in him, Fagan let the producers know where he stood. “They’d seen my work,” he says in his musical Jamaican accent, “and they knew what they were getting. I told them that if I’d be able to do innovative stuff—not terribly cutesy pie—then we’d have a match. And they said ‘absolutely.’”

Once he had the assignment, it didn’t take Fagan long to figure out his general concept for the show. Specifically, he wanted to make sure that it would resemble a concert dance. “I told them,” he says, “that I wanted to include all types of dancing—modern, ballet, African, and hip hop—so that any child coming to the theatre would be able to connect with something. So I put modern and African styles all over the place, ballet in the pas de deux in the section, ‘Can You Feel The Love Tonight,’ and hip hop in the hyena dance. Too often a show’s choreography only used one particular vocabulary. But because I choreographed the show in so many different ways, I had to have intelligent dancers who could switch quickly from one to the other. They were going to have to roll with a lot of punches, from cumbersome costumes to split second changes.”

Since *The Lion King* takes place in Africa, his choice of African-based movement was only natural. It was also something he had been using for years with his own company. Between growing up in Jamaica and visiting Africa often, he feels strongly tied to every aspect of Caribbean and African cultures. What he didn’t reckon on were the costumes. “When I saw the drawings for the puppets,” he says, “it was love at first sight. But I didn’t know how I’d integrate them into the dance. I thought the dancers might go into a state of shock when they say they’d be heavily laden. All their lives they wear as skimpy clothes as possible because they like to be free. Now they’d have gazelles on their arms; grass on their heads, all the while they’re leaping and turning. The natural instinct would be to stiffen up and act robotic.”
Working with his longtime company members, Norwood J. Pennnewell and Natalie Rogers, he devised movements that wouldn’t be hindering by the costumes. “The trick was to get the essence of the animals,” he says, “but also to keep an awareness of the human body. I wasn’t going to do the furry suit thing where someone portrays the shaggy whatever. I wanted you to think lioness but also think woman, who is hunting to eat. While you’re seeing the lionesses hunting, you’re still getting the feeling of softness and femaleness. They’re strong women and if they don’t hunt, the lazy men don’t eat. All these human things I wanted to get in there. I’m very proud of all my dances but I’m particularly proud of the lioness dance.”

Fagan came away from The Lion King not only with a Tony Award in 1997 for his choreography but with major new insights. “I learned how to create dances in hardly any space, like the hyena dance,” he says, “and how to devise movement that would be vibrant and big enough not to be overpowered by all the beautiful scenery and costumes while also keeping in mind that the dancers have to do eight shows a week, and couldn’t be totally exhausted.” He paused, evaluating his life-changing experience. “But the most important thing I learned,” he says, “was how to adapt when something didn’t work. We were going for a masterpiece, and everyone involved knew the collaboration counted for more than any one particular view. That’s why The Lion King is a masterpiece.”

The Lion King is at Detroit Opera House Jan. 27–Feb. 20. For tickets, please see our ad on the back cover.

Opposite page: Eight Lionesses Dance, photo by Deen van Meer; below: Gugwana Diamini as Rafiki, photo by Joan Marcus. Photos ©Disney.

Garth Fagan’s path through Detroit

Known around the world for his groundbreaking choreography of Broadway’s The Lion King, Garth Fagan is widely acknowledged as one of the most dynamic and original artists working in the field today. He is an architect of a distinct new movement style, creator of over 75 works for theater and the concert stage, inspired teacher, and the man who transformed Rochester, New York into an incubator for world-class contemporary dance through his work at the State University of New York and as founder and Artistic Director of Garth Fagan Dance.

Garth Fagan was born in Jamaica, West Indies in 1940. The son of an Oxford-educated father and Jamaica’s chief education officer, he began performing with Ivy Baxter’s Jamaican National Dance Company while he was still in high school.

In 1960, he came to the United States to earn an undergraduate degree in psychology at Detroit’s Wayne State University but continued dancing. He had almost completed the master’s program before concluding that dance was his true calling.

Over the course of a decade, he studied with Alvin Ailey, Martha Graham, Mary Hinkson and José Limón, and performed with Pearl Primus and Lavania Williams in New York. In Detroit, he directed the All-City Dance Company and choreographed and danced as a principal soloist with two other companies.

For tickets, please see our ad on the inside back cover.
New Hairspray National Tour Opens
Direction & Choreography by Original Broadway Team

On November 17, the HAIRSPRAY national tour opened at the Civic Theatre in San Diego. The show’s original Broadway director, Jack O’Brien, and original choreographer, Jerry Mitchell, were tapped to bring this all-new production to life.

When the show arrives at the Fisher Theatre January 18-30, it will be the first time the show has been to the Fisher and only second time a HAIRSPRAY national tour has been to Detroit! It made its one and only Detroit stop in April and May 2005 at the Masonic Temple.

The cast is led by Andrew Levitt, better known as Nina West from “RuPaul’s Drag Race,” as Edna Turnblad; Niki Metcalf as Tracy Turnblad; and Toneisha Harris, from NBC’s “The Voice,” as Motormouth Maybelle.

Based on John Waters’ original 1988 movie, HAIRSPRAY tells the story of 16-year-old Tracy Turnblad in 1960s Baltimore as she sets out to dance her way onto TV’s most popular show. Featuring a beloved score of hit songs including “Welcome to the 60s,” “Good Morning Baltimore,” and “You Can’t Stop the Beat,” HAIRSPRAY is “fresh, winning, and deliriously tuneful!” (The New York Times).

Above Photo: Niki Metcalf as “Tracy Turnblad” in Hairspray. Photo: Jeremy Daniel
Below Photo: The company of Hairspray takes their opening night curtain call. Photo: Jeremy Daniel.

Hairspray is at the Fisher Theatre January 18-30, 2022. See our ad on the next page.
“IRRESISTIBLE!”
-The New York Times

YOU CAN’T STOP THE BEAT

hairspray

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Pocket US Constitutions generously donated by the ACLU

The ACLU is an organization of people who believe in the power of action. Whether in the courts, statehouses, or Congress, we fight to defend the rights that the Constitution guarantees to all of us—regardless of who we are, where we come from, whom we love, or what we believe. We’re evolving from an organization of lawyers and advocates into a larger coalition of people fighting for what’s right together—for all of us. We seek to be the place where people can come, no matter their political affiliation, to take action.
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PRODUCTION MANAGEMENT
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Bethany Weinstein Stewart

PRODUCTION STAGE MANAGER.............. Nicole Olson
Stage Manager................................. Cate Agis
Associate Director............................. Tatiana Pandiani
COVID Safety Manager...................... Laura Gutierrez
Health & Safety Consultant  Infectious Economics
Associate Scenic Designer.............. Lawrence E. Moten III
Assistant Scenic Designer............... Jessie Bonaventure
Associate Costume Designer............ Siena Zoi Allen
Associate Lighting Designers........... David Shocket,
                                        Greg Solomon
Associate Sound Designer............... Josh Samuels
WHO’S WHO

Touring Technical Director ...................... Otto Martinian
Casting Assistant ............................... Lizi Latimer
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Insurance .......................................... Risk Strategies Company/De Witt Stern
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Finance Director ............................... Keri-Anne Murphy
Accountant ................................. Witham Smith-Brown/Robert Fried, CPA
Karen Kowgius, CPA, Anthony W. Moore, CPA
Dramaturg ......................................... Sarah Lunnie
Vocal Coaches .................................... Dawn-Elin Fraser
Debate Coaches ................................. Erin Szczecowski, Aaron Marquette
Fact Checker and Researcher ..................... Sanaz Toossi
Assistant to the Author/Artistic Consultant .... Molly Paige
Production Assistants ......................... Cara Kienitz
Additional Material ........................... Danny Wolohan
Production Photographer .................... Joan Marcus
Housing/Travel .................................... Road Rebel
Tutoring ............................................ On Location Education/Ellen Herry
Trucking ............................................. Clark Transfer

CREDITS
Scenic items fabricated by PRG-Scenic Technologies, a division of Production Resource Group LLC New Windsor, NY.
Sound equipment provided by Masque Sound.
Additional scenic pieces fabricated by Scenic Highlights.

CONSTITUCIÓN DE LOS ESTADOS UNIDOS EN ESPAÑOL
Para leer la Constitución de los Estados Unidos en español, visite constitutioncenter.org/learn/educational-resources/historical-documents/the-constitution-of-the-united-states-html-en-espanol

SPECIAL THANKS

WHAT THE CONSTITUTION MEANS TO ME was rehearsed at Sunlight Studios,
321 West 44th Street, NYC, NY 10036

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

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27 QUESTIONS
WITH CASSIE BECK

WHY 27, YOU ASK?
Because it’s the exact number of ratified amendments to the U.S. Constitution. So it felt fitting to ask actor Cassie Beck for some quick answers to our most burning questions.

1. When did you know you wanted to become an actor?
Kindergarten. I was Goldilocks in our school skit.

2. What was your first acting role?
Goldilocks! I got my Actors’ Equity Association card in a big, splashy musical called The Haunting of Winchester. Fun fact: I was the choreographer but ended up taking over a role in tech rehearsals.

3. What’s your dream role?
It’s hopefully being written right now!

4. Who’s your dream co-star?
Joe Mantello.

5. How have you prepared for this role?
L奂N奂N奂N奂EESSSSS! And lots of Constitutional YouTube deep dives.

6. What has been the most challenging part of preparing for this role?
Did I mention LINES???

7. What have you enjoyed most about working with Heidi?
Her hugely authentic, open spirit and standard of excellence.

8. How do you hope to make the role your own?
Good question – I’m working on that. Probably with the humor, which will be unique to each person who plays the role of Heidi.

9. How does this show keep you on your toes?
The live debate section is a tip-top-of-your-toes kind of challenge!

10. What is your pre-show routine?
It changes by production. I almost always sneak down to “places” a little early to hear the audience chatting in their seats. I find it grounding to hear the hum of the crowd.

11. What new hobbies did you pick up during the pandemic?
Have you seen “Dr. Pimple Popper”? Also, reading about interesting subjects and getting much more politically activated.

12. What does theater allow you to do that film or TV doesn’t?
Oh gosh, theater allows you to keep experimenting! If I botch something one night, I can change my approach the next.

13. What are the perks of touring?
I’ve never toured, but could it be the spectacular food of each city?? I’m all about getting to know a place through the food.

14. What’s on your Twin Cities bucket list?
See previous. 😊 Seeking recommendations for my first Jucy Lucy, please! I also love to hike, so look for me in Minnehaha Regional Park.

15. What experience do you have as a debater?
None. Help. Me. People.

16. What is your favorite topic to debate personally?
Is rock and roll dead?

17. How would you describe yourself in three words?
Curious, impatient, striving.

18. Which women in your family history inspire you?
My mother and my many nieces.

19. Which women in American history inspire you?
Gwen Ifill, female Olympians (especially Queen Serena Williams) and Marmee from Little Women.

20. Who is your favorite political figure, past or present?
Michelle Obama, allll day.

21. What was 15-year-old Cassie like?
Boy-crazy like Heidi, but also, so much dancing! I lived for dance class.

22. What advice would current Cassie give to her younger self?
You don’t have to be anything for anybody. So listen, then decide for yourself.

23. How has working on this play changed your ideas about democracy?
I have more respect for the “grand experiment” and a lot more clarity on where I’d like to see improvements.

24. What has working on this play taught you?
SO much about individual ownership of this document and how to keep working on your connection with it, just like you would with any relationship you care about deeply.

25. What is your favorite line in the play?
“Think about this for a second: The Constitution doesn’t tell you all the rights that you have ... because it doesn’t know.”

26. Why should people see this play?
Because everyone has a job in ensuring true equality, and this play (with humor and heart and smarts) acknowledges and encourages the hard questions and work.

27. What does the Constitution mean to Cassie Beck?
Solid start — now progress, progress, progress!
We proudly present Preludes & Encores, our recommendations for a great meal before the show, or a place to close the night's curtain with a delicious dessert. Please consider these wonderful restaurants—and mention that you heard about them in the Broadway In Detroit program. Thanks!

**GUIDE:**
S = <$10, $S = $10-$25, $$S = $25-$50, $$SS = >$50,
F=Free Parking, = Groups, F=Prix Fixe packages available, R = Reservations, S = Shuttle Service,
V=Valet Parking

**Oak & Reel** • oakandreel.com • **PAGE 28**
North End, 2921 E. Grand Blvd., Detroit, MI 48202. 313-270-9600. Type of cuisine: Contemporary Italian.
Price: $$$, Amenities: FGR. The menu by Michelin-starred chef Jared Gadbaw features fresh seafood and housemade pastas, served in a beautiful, warm setting. Complimentary on-site parking.

**Traffic Jam & Snug** • trafficjamdetroit.com • **PAGE 29**

**Andiamo Riverfront** • andiamoitalia.com • **PAGE 29**
Detroit Riverfront, Renaissance Center. Type of Cuisine: Italian, Seafood, Price: $$$, Amenities: R,G,V. We are proud to welcome Broadway in Detroit guests before the show, after the show and anytime at all! Enjoy a great atmosphere and professional service with incredible views along the Detroit River.

**Promenade Artisan Foods** • **PAGE 29**
promenadeartisanfoods.square.site • Fisher Building, 3011 W. Grand Blvd., Detroit, MI 48202. 313-462-8166.
Type of cuisine: European Style Eatery. Price: S. Sing us a line from your show’s theme song for a 20% discount.

**Mario’s** • mariosdetroit.com • **PAGE 29**
Midtown, 4222 Second St., Detroit, MI 48201. 313-832-1616. Type of cuisine: Italian, Price: $$,
Amenities: FGPRS伏. Complimentary shuttle to & from the theatre. Show your tickets and receive 10% off food on your performance date. Afterglow specials too! Party with the people who perform.
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Handicap (wheelchair) facilities are located in the main floor lobby near elevators.

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