Welcome to the Fisher Theatre.

We are so happy that we are able to bring Hadestown to the Fisher this season. If ever we needed a show like this, it is now.

Right now, we’re in a time of renewal. Orpheus’ song has called us back to the stage, lit our lights, and filled our hearts.

We are in a time of love. Many of our fans have shared stories with us about how their love for theatre kept them going as they waited for our shows to return.

We are together again. Broadway shows have returned to their stages, curtains have risen across the country, and our audiences have returned with an abundance of joy.

We have returned to tell our stories and sing our songs. Some of them are sad songs, many of them are glad songs. They are all ours to share. That’s why we are here. To share a story, share a song, share an experience.

Together we raise our spirits.

Enjoy the show!
Broadway In Detroit
MARA ISAACS  DALE FRANZEN  HUNTER ARNOLD  TOM KIRDAY
WILLETTE & MANNY KLAUSNER  NO GUARANTEES
SING OUT, LOUISE! PRODUCTIONS  STONE ARCH THEATRICALS  BENJAMIN LOWY/ADRIAN SALPETER
42ND STREET  CRAIG BALSAM  BROADWAY STRATEGIC RETURN FUND  CONCORD THEATRICALS
DEMAR MORITZ GANG  GETTER ENTERTAINMENT  DEBORAH GREEN  MARGUERITE HOFFMAN  SALLY CARE HOLMES
BORNOS MOELLENBERG  INDEPENDENT PRESENTERS NETWORK  KALIN LEVINE DOHR PRODUCTIONS  PHIL & CLAIRE KENNY
KILIMANJARO THEATRICALS  LADY CAPITAL  L.D. ENTERTAINMENT  MADISON WELLS LIVE  SANDI MORAN
NEDERLANDE NATIONAL MARKETS  THOMAS M. NEFF  RAGT ENTERTAINMENT  PATI SANFORD ROBERTS & MICHAEL ROBERTS
SCHROEDER Shapiro PRODUCTIONS  SERIFF PRODUCTIONS  KENNETH & ROSEMARY WILLMAN

NATIONAL THEATRE
NEW YORK THEATRE WORKSHOP

present

HADESTOWN

Music, lyrics & Book by
ANÄIS MITCHELL

NICHOLAS BARASCH  MORGAN SIBBAN GREEN  LEVI KREIS  KIMBERLY MARABLE  KEVYN MORROW
BELEN MOYANO  BEX O'DORISI  SHEA RENNE
LINDSEY HAILES  CHIBUEZE IHIOMA  KIMBERLY IMMANUEL  ALEX LUGO  WILL MANN
SYDNEY PARRA  EDDIE NOEL RODRIGUEZ  NATHAN SALSTONE  JAMARI JOHNSON WILLIAMS

Scene Design
RACHEL HAUCK

Costume Design
MICHAEL KRASS

Lighting Design
BRADLEY KING

Co-Sound Design
NEVIN STEINBERG  JESSICA PAZ

Arrangements & Orchestrations
MICHAEL CHORNEY  TODD SICKAFUSE

Music Director
CODY OWEN STINE

Dramaturgy
KEN CERIGNOLA

Hair Design
JENNIFER MULLINS

Casting
STEWART/WHITLEY

Tour Booking Agency
THE BOOKING GROUP

Diversity Marketing Consultant
REALMNN PRODUCTIONS

Social Media
MARATHON DIGITAL

National Press Representative
DKC/O&M

Associate Choreographer
KATIE ROSE McLAUGHLIN

Production Stage Manager
PAIGE GRANT

Company Manager
DENNY DANIELLO

Music Supervisor & Vocal Arrangements
LIAM ROBINSON

Choreographed by
DAVID NEUMANN

Developed with & Directed by
RACHEL CHAVKIN

HADESTOWN received its World Premiere at the New York Theatre Workshop on May 22, 2016.

Ann Wilder, Artistic Director  Joseph Margolis, Managing Director

HADESTOWN received its Danish Premiere at the Royal Theatre on November 14, 2017.

HADESTOWN received its UK Premiere at the National Theatre on March 3, 2018.

HADESTOWN preceded the World Premiere at the New York Theatre Workshop on April 12, 2019.

WHADESTOWN sidestepped with funding from the Ely and Edythe Broad Stage of the Santa Monica College Performing Arts Center.

Additional support from New York State Arts for the Premier at the New York Public Theatre.

HADESTOWN is co-sponsored by Race and Reason Theatre and World Perception Theatre.

HADESTOWN was co-sponsored by Race 1. Movement.
CAST

Orpheus............................................................... NICHOLAS BARASCH
Eurydice.............................................................. MORGAN SIOBHAN GREEN
Persephone......................................................... KIMBERLY MARABLE
Hades ................................................................ KEVYN MORROW
Hermes................................................................ LEVI KREIS
Fates ................................................................. BELÉN MOYANO, BEX ODORISIO, SHEA RENNE
Workers Chorus ..................................................... LINDSEY HAILES, CHIBUEZE IHUOMA,
WILL MANN, SYDNEY PARRA, JAMARI JOHNSON WILLIAMS

SWINGS
KIMBERLY IMMANUEL, ALEX LUGO, EDDIE NOEL RODRÍGUEZ,
NATHAN SALSTONE

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

For Orpheus—CHIBUEZE IHUOMA, NATHAN SALSTONE;
for Eurydice—KIMBERLY IMMANUEL, SYDNEY PARRA;
for Persephone—LINDSEY HAILES, SHEA RENNE;
for Hades—WILL MANN, JAMARI JOHNSON WILLIAMS;
for Hermes—WILL MANN, EDDIE NOEL RODRÍGUEZ;
for Fates—LINDSEY HAILES, KIMBERLY IMMANUEL, ALEX LUGO, SYDNEY PARRA

DANCE/FIGHT CAPTAIN
KIMBERLY IMMANUEL

THERE WILL BE ONE 15-MINUTE INTERMISSION.
PERFORMANCE TIME IS APPROXIMATELY 2 HOURS & 30 MINUTES.

ORCHESTRA
Conductor/Piano—CODY OWEN STINE
Assistant Conductor/Cello—JACOB YATES
Violin—LESLIE DESHAZOR
Cello—JACOB YATES
Guitar—MICHIKO EGGER
Trombone/Glockenspiel—AUDREY OCHOA
Double Bass—CALVIN JONES
Drums/Percussion—ANTHONY TY JOHNSON
Music Coordinator—DAVID LAI

The use of any recording device, either audio or video, and the taking of photographs, either with
or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones,
beepers and watches
CAST

NICHOLAS BARASCH
MORGAN SIOBHAN GREEN

LEVI KREIS
KIMBERLY MARABLE
KEVYN MORROW

BELÉN MOYANO
BEX ODORISIO
SHEA RENNE

LINDSEY HAILES
CHIBUEZE IHUOMA
KIMBERLY IMMANUEL
ALEX LUGO
WILL MANN

SYDNEY PARRA
EDDIE NOEL RODRÍGUEZ
NATHAN SALSTONE
JAMARI JOHNSON WILLIAMS
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MUSICAL NUMBERS

ACT I

“Road to Hell” ................................................................. Hermes, Company
“Any Way the Wind Blows” ........................................ Eurydice, Fates
“Come Home With Me” .............................................. Orpheus, Eurydice, Hermes, Workers
“Wedding Song” ......................................................... Orpheus, Eurydice, Workers
“Epic I” ........................................................................ Orpheus, Hermes
“Livin’ It Up On Top” ................................................... Persephone, Hermes, Orpheus, Company
“All I’ve Ever Known” .................................................. Eurydice, Orpheus
“Way Down Hadestown” ............................................. Company
“A Gathering Storm” .................................................... Hermes, Orpheus, Eurydice, Fates
“Epic II” ........................................................................ Orpheus
“Chant” .......................................................................... Company
“Hey, Little Songbird” .................................................. Hades, Eurydice
“When the Chips Are Down” ......................................... Fates, Eurydice
“Gone, I’m Gone” ............................................................. Eurydice, Fates
“Wait For Me” ................................................................. Hermes, Orpheus, Fates, Workers
“Why We Build the Wall” ................................................ Hades, Company

ACT II

“Our Lady of the Underground” ........................................ Persephone
“Way Down Hadestown (reprise)” ............................. Hermes, Fates, Eurydice, Workers
“Flowers” ........................................................................ Eurydice
“Come Home With Me (reprise)” ............................... Orpheus, Eurydice
“Papers” ........................................................................ Hades, Company
“Nothing Changes” ....................................................... Fates
“If It’s True” ................................................................. Orpheus, Hermes, Workers
“How Long?” ................................................................ Persephone, Hades
“Chant (reprise)” .......................................................... Company
“Epic III” ....................................................................... Orpheus, Company
“Promises” .................................................................... Orpheus, Company
“Word to the Wise” ........................................................ Eurydice, Orpheus
“His Kiss, The Riot” ....................................................... Hades
“Wait For Me (reprise)” ................................................. Hermes, Company
“Doubt Comes In” ........................................................ Orpheus, Eurydice, Fates, Workers
“Road to Hell (reprise)” .................................................... Hermes, Company
WHO'S WHO

NICHOLAS BARASCH (Orpheus). Broadway: She Loves Me (Theatre World Award; Drama Desk, Outer Critics Circle Award nominations), The Mystery of Edwin Drood, West Side Story. Off-Broadway/NY: A Child's Christmas in Wales (Irish Repertory Theatre), Big River: The Adventures of Huckleberry Finn (City Center Encores!), Anna Nicole: The Opera (BAM/New York City Opera). Regional: Delaware Theatre Company, The Ahmanson Theatre, The National Theatre. TV/Film: "Bull" (CBS), "The Backyardigans" (Nickelodeon), "How to Make it in America" (HBO), Low Tide (A24), She Loves Me (Great Performances on PBS). IG: @nich_barasch. TW: @Nick-Barasch. For Grandma Joan.

MORGAN SIOBHA GREEN (Eurydice). Broadway: Be More Chill. Regional: Moby Dick (American Repertory Theater). Between the Lines (KC Rep, 92Y). NY Theater: Folk Wandering (ART NY), Sweetee (Signature). TV: Zuri on "The Bold Type" (Freeform), "Because I'm Me" (The Avalanches). Thanks to Stewart/Whitley, MSA, 44West and the entire Hadesteam. For my family and PiP. With reverence and gratitude for Sarah. @morgansiohbang.

LEVI KREIS (Hermes) is a Tony Award-winning actor known for originating the role of Jerry Lee Lewis in Broadway's Million Dollar Quartet. The role won Levi the Tony Award for Best Featured Actor, an Outer Critics Circle Award and a Drama League nomination. Other credits include the Tony-nominated revival of Violet, Smokey Joe's Cafe, Pump Boys and Dinettes and Rent. Films include Frailty, The Divide and A Very Sordid Wedding. Levi is host of "The Church of Kreis" podcast and a singer/songwriter featured in various television shows. Sign up at levikreis.com for music releases and tour dates. FB/IG: @levikreis.

KIMBERLY MARABLE (Persephone). Direct from the original Broadway company of Hadestown, Kimberly is thrilled to be Our Lady of the Underground. Additional Broadway/touring credits include The Lion King, where she understudied Nala and Shenzu, The Book of Mormon, Sister Act, Dreamgirls, Hairspray and The Wedding Singer. She has appeared on CBS's "FBI" and "Bull" and NPR Music’s "Tiny Desk Concerts" series. You can also hear her as Lorelai in the Netflix anime series, "Cannon Busters," and as a promotional voice for a number of TV networks. Brookyn born and raised. Dartmouth College grad. Love always to fam, CLA, MA. Salaams! @misskimizzo.


BEX ODORISO (Fate) is delighted to be on the road to hell. Readings/workshops: The Visitor (The Public Theater), The Road to Rain (dir. Patricia Birch), One Way (Musical Theatre Factory). Regional: A Midsummer Night's Dream (Helena). TV: "Dickinson." BFA: NYU Tisch (Playwrights Horizons Theater School). Bex performs nationally with vintage vocal trio America’s Sweethearts. All the beams to Timmy and Gusto! @benditlikebexy.

SHEA RENNE (Fate, w/s Persephone). Broadway: Allegiance. Regional: Here Lies Love (Seattle Repertory Theatre); Alien/Nation (Williamstown Theatre Festival); South Pacific (Maltz Jupiter Theatre, Cape Playhouse, Music Theatre Wichita); The Hunchback of Notre Dame, Mamma Mia!, Little Shop of Horrors, Footloose (Fulton Theatre); Seussical the Musical (The Muny); Spring Awakening (Hangar Theatre); West Side Story (MTW). Training: The University of Michigan. Love to DGRW. For Mom! @shea.renne.

LINDSEY HAILES (Worker, w/s Persephone, w/s Fate). Brooklyn-based singer/songwriter and dancer by way of Overland Park, KS. Has traveled across the U.S. in various musicals and performing her own music, available on streaming platforms under "Hailes." She’s honored and excited to be part of Hadestown. Motto: “Good things take time.” Trust the process and enjoy the journey.

CHIBUEZE IHOMA (Worker, w/s Orpheus). He/him, is a Nigerian-American actor, musician and
WHO’S WHO IN GREEK MYTHOLOGY

A guide to the characters that inspired Hadestown.

ORPHEUS—Son of the muse of epic poetry, engaged to marry Eurydice. With his golden voice and lyre, Orpheus charmed all living things, even rocks and stones.

EURYDICE—A dryad, or tree nymph, engaged to marry Orpheus. On the day of their wedding, she was bitten by a poisonous snake, died, and descended to the Underworld.

HADES—God of the dead, ruler of the Underworld, sometimes called “the Wealthy One.” He fell in love with, abducted, and married Persephone. Her mother, goddess of the harvest, refused to bless the earth while Persephone was below.

PERSEPHONE—Goddess of the seasons, flowers, fruit, and grain. By arrangement, she spent half the year with Hades in the Underworld, causing fall and winter above. The other half she returned to her mother, bringing spring and summer with her.

HERMES—Fleet-footed guide, messenger of the gods, and conductor of souls to the Underworld. In some tellings, it was Hermes who taught Orpheus to play the lyre.

FATES—Three goddesses who together determined the destinies of mortals, measuring their lifespans and apportioning their suffering.

CHORUS—In ancient Greek theater, the Chorus sang, spoke, and danced in unison. Often representing the voice of the citizens, the Chorus commented on the actions of characters and served as an emotional conduit for the audience.

“A TRULY ONE-OF-A-KIND EXPERIENCE.”

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(SUBJECT: Hip Hop Nutcracker)
WHO'S WHO

writer. A 2021 graduate of NYU Tisch, Chibueze is thrilled to be part of the Hadestown family! He recently was seen in Hangar Theatre’s production of Once (Andrei). University credits include Urinetown (Bobby Strong), The Wild Party (Mr. Black). chibuezechiuoma.com.


ALEX LUGO (Swing, u/s Fate) is so grateful that “spring has come again!” Recent credits: Rent 20th Anniversary Tour (Mimi Marquez u/s), An Officer and a Gentleman: The Musical (Casey Seeger). NYU/Tisch ’20. Many thanks to CTG, Anonymous Content, Stewart/Whitley and the Hadestown team. For my family and Ben, always. alexlugo.com. @alexmialugolugo.

WILL MANN (Worker, u/s Hades, u/s Hermes). Broadway: Oklahoma! (2019 Tony Award-winning revival, Mike) and Memphis (Bobby). National tours: Memphis (Bobby), Billy Elliot (Mr. Braithwaite), Joseph... (dir./chor. Andy Blankenbuhler), Elf and Wonderful Town. Film: Ricki and the Flash (starring Meryl Streep). VO: Aflac, Chase, Doriots and Square Terminal. Thank you to CLA! @UIUILLMANN.

SYDNEY PARRA (Worker, u/s Eurydice, u/s Fate). National tour debut! Off-Broadway: We Are the Tigers, The Cleopatra Experience. Regional: The Enlightenment of Percival Von Schmootz (Kooman & Dimond). BFA: Ithaca College. For Mom, Dad, Will, Ian and all those who loved me into consciousness. @sydneyparra.

EDDIE NOEL RODRÍGUEZ (Swing, u/s Hermes) is thrilled, honored and grateful to be in his second national tour with the family of Hadestown. Tour: On Your Feet! (Emilio). Regional: Godspell (Jeffrey), Man of La Mancha (Dr. Carrasco), La Cage aux Folles (Hanna), Footloose (Willard), Rent (u/s Roger), Hair (Ensemble). Follow him on IG: @eddienoezl.

NATHAN SALSTONE (Swing, u/s Orpheus) won the lottery by getting to join this company and will attempt to pay it forward through endless gratitude to the entire production team. Credits: Harry Potter and the Cursed Child (original Broadway cast), Rags (Goodspeed), Rock of Ages (PCLO), Spring Awakening (TUTS). For my real life Eurydice.

JAMARI JOHNSON WILLIAMS (Worker, u/s Hades). Broadway: Ain’t Too Proud. National tours: Memphis, Motown the Musical. Favorite regional: Hair (Hud, NRT), Smokey Joe’s Cafe (Fred, Palace Theatre, Riverside Theatre), The Wiz (The Wiz, SDT). Proud alumni of the Gifford Youth Orchestra (GYOTigers.org), where he currently sits on the board and manages the drama department. @Jamariusbeast.

ANAIŠ MITCHELL (Music, Lyrics & Book) is a Tony and Grammy Award-winning singer-songwriter whose recordings include the original studio album of Hadestown (2010), Young Man in America (2012), Bonny Light Horseman (2019, as Bonny Light Horseman) and Anaïs Mitchell (2022). She was named to the TIME100 list of the Most Influential People in the World in 2020 and her first book Working on a Song: The Lyrics of Hadestown was published by Plume/Penguin the same year. She headlines shows worldwide and her music has featured regularly on “Best-Of” lists, including NPR, The Guardian and The Wall Street Journal. Hadestown is Anaïs’s first musical.

RACHEL CHAVKIN (Director) is a Tony Award winning director, writer and artistic director of Brooklyn-based collective, the TEAM. Hadestown (NYTW, National Theatre, London) has been one of her greatest joys. Tony and Lortel nominations and Drama Desk Award for Dave Malloy’s Natasha, Pierre & The Great Comet of 1812 (Broadway, Ars Nova, A.R.T.). London: Mission Drift (National Theatre), American Clock (Old Vic). Select New York and regional: Marco Ramirez’s The Royale (LCT; Obie Award, Drama Desk and Lortel nominations), Malloy’s Preludes (LCT3), Bess Wohl’s Small Mouth Sounds (Ars Nova and national tour), Carson Kreitzer’s and Matt Gould’s Lempicka (Williamstown Theatre Festival), The Royal Family (Guthrie Theater) and multiple collaborations with Taylor Mac. Her first film, Remind Me, was an official selection of the Venice and Beverly Hills Film Festivals. 2017 Smithsonian Award for Ingenuity. Proud NYTW Usual Suspect and Member SDC.

DAVID NEUMANN (Choreographer). Film: I Am Legend, Marriage Story (Noah Baumbach). Choreography: An Octoroon and Futility (Soho Rep), Antipodes (Signature Theatre); Underground Railroad Game (Ars Nova); Hagaromo and Home (BAM); The Antipodes (Signature Theatre). Collaborator and performer: Laurie Anderson, Big Dance Theater, Mikhail Baryshnikov, Doug Elkins. Director: The Object Lesson (NYTW, BAM). Artistic director, Advanced Beginner Group
WHO’S WHO


RACHEL HAUCK (Scenic Design). Broadway: Hadestown (Tony Award, Drama Desk and Outer Critics nominations), What the Constitution Means to Me, Latin History for Morons. Recent work: The Wrong Man (MCC), Hadestown (National Theatre, Citadel, NYTW); Hurricane Diane (NYTW); Othello, Twelfth Night (Shakespeare in the Park); The Lucky Ones (Ars Nova); You’ll Still Call Me By Name (Sonya Tayeh/Jacob’s Pillow). Princess Grace, Lilly Awards; Drama Desk, Lortel nominations; Obie Award for Sustained Excellence. “Black lives matter.”


NEVIN STEINBERG (Sound Design). Broadway: Tina: The Tina Turner Musical (Tony nomination), Hadestown (Tony Award), Hamilton, Dear Evan Hansen, Freestyle Love Supreme, The Cher Show, Bandstand, Brigitt Star, It Shoulda Been You, Mothers and Sons, Rodgers + Hammerstein’s Cinderella (Tony nomination), The Performers, Magic/Bird. Over 30 other Broadway productions with Acme Sound Partners and five additional Tony

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WHO’S WHO

nominations: The Gershwins’ Porgy and Bess, Bengal Tiger at the Baghdad Zoo, Fences, Hair and In the Heights.

JESSICA PAZ (Sound Design). Twelfth Night, Othello, Julius Caesar, A Midsummer Night’s Dream, Miss You Like Hell (The Public Theater); Welcome to Fear City (KC Rep); Burn All Night (A.R.T.); A Sucker Eemcee, The Muscles in Our Toes (LABYRINTH Theater Company); Ugly Lies the Bone (Roundabout Theatre Company); Becoming Dr. Ruth (Westside Theatre); Looking for the Pony (Vital Theatre Company); Women Beware Women (Red Bull Theater); Stretch (a fantasista) (New Georges). Tony, Drama Desk winner for Best Sound Design for HADESTOWN.


MICHAEL CHORNEY (Arrangements & Orchestrations) leads ensembles from trio to big band that perform his compositions and songs. As an arranger he has created tributes to Sun Ra, Kurt Weil and Paul Bowles. He has made a bunch of records as a leader, producer and instrumentalist. Michael has been a part of HADESTOWN since its inception in Vermont.

TODD SICKAFOOSE (Arrangements & Orchestrations) is a Tony and Grammy award-winning composer, producer, arranger, orchestrator, bandleader and double bassist. He produced, co-arranged and performed on the original HADESTOWN album, co-produced both HADESTOWN cast recordings and produced and arranged Anais Mitchell’s album Young Man in America. Since 2004, Sickafoose has performed internationally with Ani DiFranco. Writing for his band Tiny Resistorz, he recently created Bear Proof, a chamber jazz hybrid commissioned by the Doris Duke Foundation.


DAVID LAI (Music Coordinator). My Fair Lady, King Kong, Come From Away, Cats, Fiddler, The King and I, Evita, Mary Poppins, South Pacific. Currently MD/conductor for Phantom of the Opera. Producer (multiple Grammy and Emmy winner, eight-time Grammy nominee): HADESTOWN; West Side Story, Come From Away, Promises, Promises; Joshua Bell; Placido Domingo; Lang Lang; Eldar; Josh Groban; Renee Fleming; Itzhak Perlman; Kristin Chenoweth. Founder Park Avenue Artists. Management: Bell, Periman, Fleming, YEBBA, Jordan Donica, 2CELLOS. Consultant producer PBS specials: “Seasons of Cuba,” “Lang Lang,” “Fleming,” “Perlman,” “Time For Three.”

JENNIFER MULLINS (Hair Design). After over a decade as a WigMaker for feature films and episodic television, Jennifer is now designing in the theatrical world. Beginning her career at 15 years old as a licensed hairdresser, Jennifer’s goal has always been to help productions have a visionary experience that brings people together, ignites their imaginations, and assists in creating a world of inclusiveness with diversity of hair on stage and in film.


KATIE ROSE McLAUGHLIN (Associate Director/Choreographer). Artistic Director of Designated Movement Company and Co-Creative Director of the Drama League Award-winning Theater in Quarantine. Freelance choreographer
WHO’S WHO

and director for theater, opera, film, music videos and viral TikToks. Honored to have been Associate Choreographer for Hadestown at NYTW, Edmonton, South Korea and on Broadway. katirosemclaughlin.com. @katirosemc.


PAIGE GRANT (Production Stage Manager). National tours: The Book of Mormon (Junamossi Company), Jersey Boys (First National Tour), War Horse (North American Tour), Rodgers + Hammerstein’s Cinderella (First National Tour), The King and I (LCT Production). B.F.A.: Cincinnati College-Conservatory of Music. Love and thanks to Mom in Washington and friends across the country.

ANNELISE CASTLEBERRY (Stage Manager) is thrilled to be part of the first national tour of Hadestown. Broadway: Cirque du Soleil: Paramour, Waitress. National tours: Beautiful, Pippin, Cheers Live On Stage!, Flashdance, Radio City Christmas Spectacular. Off-Broadway: Carnegie Hall presents Candide, Barrow Street Theatrical's Sweeney Todd, Sleep No More. Love to my family and friends.

ZACHRY J. BAILEY (Assistant Stage Manager) is elated to join the SM team. Regional: A Raisin in the Sun (SM), The Plot, Twelfth Night (ASM) at Yale Rep; Jesus Christ Superstar (ASM, Connecticut Rep), Broadway for Biden (SM). Film: CRAM (Radical Rhinoceros Pictures), The Promotion (C1 Media). Love and joy to friends and family. IG: @zachrybailey.


AURORA PRODUCTIONS (Production Management). Beetlejuice (Korea), The Book of Mormon, Company, Frozen (Australia, Germany, London, Japan, North American tour), Mean Girls (tour), Plaza Suite, Springsteen on Broadway.

The Lehman Trilogy, The Music Man, To Kill a Mockingbird. Aurora has been providing technical supervision and production management to the entertainment industry since 1989.


ALLIED GLOBAL MARKETING (Tour Marketing & Press) is a full-service integrated marketing agency working with the world’s largest entertainment, sports, consumer and lifestyle brands, including 75+ Broadway shows over two decades. Current tours: Ain’t Too Proud, Charlie and the Chocolate Factory, A Christmas Carol, The Hip Hop Nutcracker, Mean Girls, The Play That Goes Wrong, Pretty Woman, Rent, Tootsie.

RCI THEATRICALS (General Manager). Productions include Ain’t Too Proud, Jagged Little Pill, The Inheritance, Oklahom!, The Sound Inside, Anastasia, American Son, Torch Song, Fiddler on the Roof, You Can’t Take it with You, All the Way, Lady Day at Emerson’s Bar and Grill, Rodgers + Hammerstein’s Cinderella, Porgy and Bess, August: Osage County. Upcoming: Chicken & Biscuits, The Minutes and American Buffalo. rci theatricals.com.

MARA ISAACS (Producer) founded Octopus Theatricals to foster compelling theatrical works for local and global audiences. Producer of over 150 productions, including Hadestown (Best Musical Tony, Grammy awards), Vanya and Sonia and Masha and Spike (Tony Award Best Play), Translations, Anna in the Tropics, Into the Woods, The Brothers/Sister Plays, Crowns. Current projects: Iphigenia by Wayne Shorter and esperanza spalding, Dreaming Zenzile by Somi Kakoma, And So We Walked by DeLanna Studi, Theatre for One and Arts Impact Collaborative. Co-Founder of Producer Hub and CIPA (Creative and Independent Producer Alliance). Previously: producing director, McCarter Theatre Center; associate producer, Center Theatre Group. octopus theatricals.com.

DALE FRANZEN (Producer) has over 40 years of experience in the creative arts industry as an opera singer, artistic director, producer, consultant and educator. Her decision to develop Hadestown into a full musical started the day she was sent the concept album in 2011. Dale is a consulting producer for a new musical, We Won’t Sleep, and an executive producer for a documentary, One Person One
WHO’S WHO

Vote. She is in development on other creative projects. Previously, she built, conceived and served as the founding artistic director of the Broad Stage in Santa Monica, CA. Love to Don, Ben, Ali, Olivia and Tete. dalefranzen.com.

HUNTER ARNOLD (Producer). Select New York and West End: The Inheritance (Olivier Award and Tony nomination), Once on This Island (Tony Award), Dear Evan Hansen (Tony Award), Kinky Boots (Tony Award and Olivier Award), Little Shop of Horrors (Drama Desk Award and Drama League Award), Deaf West Theatre’s Spring Awakening (Tony nomination), The Visit (Tony nomination), Mothers and Sons (Tony nomination), Moulin Rouge! (Tony nomination), Frankie and Johnny in the Clair de Lune (Tony nomination), Tina: The Musical (Tony nomination), Anastasia, It’s Only a Play. Film: A Christmas Carol, Hello Again, Something Like Summer. @hunterarnold. In Loving Memory of Elaine Sheinmel-Getter.

TOM KIRDAHY (Producer) is a Tony and Olivier Award-winner whose projects have spanned Broadway, Off-Broadway, West End, national and international tours. Select NY/London credits: The Inheritance (11 Tony nominations, including Best Play; four Oliviers); Little Shop of Horrors (Drama Desk Award, Best Musical Revival); Terrence McNally’s Frankie & Johnny in the Clair de Lune (two Tony nominations, including Best Revival); Anastasia, It’s Only a Play, The Jungle, The Goat, or Who is Sylvia? Additional Tony nominations: The Visit, Mothers and Sons, Ragtime, Master Class. Recipient, 2019 Robert Whitehead Award for Outstanding Achievement in Theater Producing. Board member, Broadway League and Broadway Cares/Equity Fights AIDS.


NO GUARANTEES (Producer) is a theatrical production company founded by Christine Schwarzman, a recipient of the 2019 Tony Award for Best Musical (Hadestown) and a 6-time Tony nominee. Producing credits include the New York premiere of Pulitzer Prize finalist Soft Power (Public Theater).
Cassie Beck on playing Heidi Schreck in What The Constitution Means to Me

Excerpts from an interview with Tom Crann on mprnews.com

When What The Constitution Means To Me arrives at the Fisher Theatre December 14th, actor Cassie Beck will take on the role of its creator, Heidi Shrek. The Pulitzer finalist play breathes new life into our Constitution and imagines how it will shape the next generation of Americans.

Minnesota Public Radio’s Tom Crann spoke with Beck prior to the show’s engagement in Minneapolis.

Crann: This is a memoir play, but it’s largely a monologue. I’m wondering what the audience should expect from this show?

Beck: I have the unique experience of having been an audience member. I saw Heidi do it at New York Theatre Workshop before they went to Broadway and ultimately, the Kennedy Center. I can speak from experience that what I went through as I was watching this beautiful performance is what we call in the business “feeling all the feels.” It’s humorous. I was intellectually stimulated, there’s emotionality. I’ve learned a lot. As we watch Heidi hold her 15-year-old self up to the Constitution, as well as her 44-year-old self up to the Constitution, she’s re-examining and examining what she knows or thinks she knows. It’s really an invitation for us to do the same.

Crann: The show has changed, and can change, based on the news. Whether it’s Jan. 6, the Texas abortion law, an effort now to increase the number of justices on the Supreme Court. Whatever’s in the new, will it change? And will those specifics be addressed?

Beck: Yes, they will. Heidi is still writing on the play. We’re still in contact, we are working on it every day. It is important for it to feel and be truly current. If we are asking audience members and ourselves to continually work on our relationship with civic duty and the Constitution, then we’re going to be pulling in the headlines and looking at current issues that are affecting people right now.

Crann: At the end, there’s a debate with a student debater. How much does that debate change from performance to performance? Is that a live debate or is that scripted?

Beck: It is a live debate. The two teenage debaters we have are interchangeable. They won’t do every performance, they’ll switch back and forth. And so depending on who’s on stage with me, there are very different debates and arguments being made.

Crann: So you have to be up to that as a debater as well, because you could be on the opposite side of where you were last night.

Beck: That’s correct. Or even two shows in one day. It could be totally different.

Above: Cassie Beck, photo: Joan Marcus

What The Constitution Means To Me is at the Fisher Theatre December 14 – January 2. See our ad on the next page.
What the Constitution Means to Me

A Play by Heidi Schreck Directed by Oliver Butler
Starring Cassie Beck


BroadwayInDetroit.com | 800-982-2787 | Box Office

Info 313-872-1000 | Groups (10+) broadwayindetroitgroups@theambassadors.com (Subject: Constitution)
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STONE ARCH THEATRICALS (Producer). Minnesota and NYC-based partners Jennifer Melin Miller of North Star Theatricals, Frances Wilkinson of the Mount Curve Company, and Christopher Schout and Wayne Zink of Triumph Productions. We are proud and enthusiastic commercial theater producers and committed nonprofit theater supporters.

BENJAMIN LOWY/ADRIAN SALPETER (Producer) produce theater, film and television. Select previous include Mean Girls; Angels in America; Beetlejuice, The Iceman Cometh, Sunday in the Park with George, A Doll’s House, Part 2 (Tony nom.), Six Degrees of Separation (Tony nom.); My Fair Lady (Australia).

42ND.CLUB (Producer) is a Tony Award-winning club for Broadway investors. Principals include Wendy Federman (10 Tony Awards, 2019 Ellis Island Medal of Honor Recipient), Jim Kierstead (Mrs. Doubtfire, Company, The Lehman Trilogy, Ain’t Too Proud), Brian Resnick and Bubba Samuels. 42nd.club.

CRAIG BALSAM (Producer). After playing the role of the Innkeeper in his sixth-grade production of Man of La Mancha in the early 1970s, Craig is now prepared and pleased to be co-producing Hadestown. Other productions include The Lehman Trilogy, Hangmen, What the Constitution Means to Me.

BROADWAY STRATEGIC RETURN FUND (Producer). Our mission is to bring a truly unique, data-driven approach and professional process to investing in the vibrant global live theater industry, improving the Broadway experience for investors. broadwayfund.com.

CONCORD THEATRICALS (Producer) is the world’s most significant theatrical agency, including R&H Theatricals, Tams-Witmark, the ALW Collection, and Samuel French, providing comprehensive services to creators and producers of plays and musicals: theatrical licensing, music publishing, script publishing, recording and first-class production.


DEBORAH GREEN (Producer) is a resident of both Austin and Manhattan. A philanthropist, contemporary art collector and avid supporter of all art forms, she believes in the power of art to change lives and is thrilled to join the Broadway producing community.

MARGUERITE HOFFMAN (Producer) of Dallas, is a private investor who works to promote the arts, access to healthcare, biotech initiatives and amplifying green space.


HORNOS MOELLENBERG (Producer). Ricardo Hornos is an award-winning theater, film and TV writer/producer: in South America, the U.S. and the U.K. Carl Moellenberg is a 12-time Tony Award-winner who has produced more than 50 Broadway shows and is Chairman of Dominion Pictures.

INDEPENDENT PRESENTERS NETWORK (Producer) is a consortium of 32 leading presenters of touring Broadway shows. Recent and upcoming Broadway: Company, Mrs. Doubtfire, Jagged Little Pill, Tina: The Tina Turner Musical, Moulin Rouge!, Tootsie, Oklahoma!, The Band’s Visit and Dear Evan Hansen.

A LIFETIME OF HITS...
SEALED WITH A HANDSHAKE

By David Freeland

Jersey Boys, the Tony and Grammy Award-winning Broadway musical about the spectacular rise of pop icons Frankie Valli & The Four Seasons, has been seen worldwide by over 22 million people, all of them captivated by the dazzling recreations of classic 1960s hits such as “Sherry,” “Big Girls Don’t Cry,” and “Can’t Take My Eyes Off You”—set within a gripping rags-to-riches story. But for many, the show’s most unforgettable moment comes when Frankie Valli, as lead singer, decides to enter into a business partnership with the group’s keyboardist and songwriter, Bob Gaudio.

“So should we have somebody draw up a contract?” Gaudio asks. Frankie responds by offering his hand.

“You want a contract? Here—a Jersey contract.” Their handshake becomes a pact, cementing a relationship that has endured for close to 50 years.

“The story of the friendship between Frankie Valli and Bob Gaudio is something that just makes my heart melt every time I think about it,” says Pat Prescott, popular host on Los Angeles radio station 94.7 The Wave and a longtime Jersey Boys fan.

“When I think about that handshake and what it has meant,” Ms. Prescott observes, “how we as a society have so much gotten away from those values of real friendship, of loyalty, of consistency in relationships—it stands out to me tremendously.”

“This is a man’s show,” asserts Ms. Prescott. “Sometimes when I go to the theater, especially musicals, my boyfriend says, ‘Why don’t you take one of your girlfriends?’ And when I first went to Jersey Boys, I did go with a girlfriend. Afterward, I told my boyfriend, ‘You have got to see this show. You’re going to love it.’ And he actually went with me twice.”

Other husbands and boyfriends have become just as enthused. Before Jersey Boys, Dale Skarl was a self-described “Broadway novice.” Now, having seen the show more than 50 times across the U.S. and Canada, he understands why it has earned such a following with “the guys.”

“It’s because of the camaraderie between the four main characters,” Skarl states. “The story is about men and men’s success and their triumph over failure. Maybe it’s like the team aspect that goes back to sports, or brotherhood and fraternity. It’s a story about not giving up.”

Together Dale and his wife, Susie, administer the Jersey Boys fan site and blog. They fell in love with the show around the time it opened on Broadway, in 2005.

“To be honest, I was the one who dragged Dale to Jersey Boys,” explains Susie, “because I’ve been a big fan of The Four Seasons forever. I went just because of loving the music, growing up with it.”

At first, Susie recalls, the experience seemed like “your typical fun night at the theater, people having a nice time.” But then, she says, something unexpected happened.

“When I actually watched the people in the audience, whether they were 60 years old or 22, everybody was bopping in their seats. I don’t know if they had a rough week at work, or else they were going back in time to high school, but you would have thought they didn’t have a care in the world. If they could have gotten up and danced they would have.”

“We’ve noticed this on multiple occasions, with many different audiences,” Dale adds. “You’ll look over to your left or right, and you’ll see someone that’s sobbing because the music takes them back to a place that they remember so well and has meaning for them. In the end everybody’s on their feet and everyone loves the show.”

Jersey Boys is at the Music Hall Dec. 12–18. For tickets, please see our ad on page 15.
PHIL & CLAIRE KENNY (Producer). Two-time Tony Award-winning producers, parents to seven children and co-founders of Masters Acting Academy. Current and upcoming: Moulin Rouge!, Jagged Little Pill, The Lehman Trilogy, Company (revival) and Waitress. In development: Alice in Neverland. aliceinneverland.com


LADY CAPITAL (Producer). Jenna Segal and Randi Zuckerberg are proud to welcome theater back and support female-led projects. Select Broadway and New York credits include, Segal: What the Constitution Means to Me, Les Liaisons Dangereuses, Gigi. Zuckerberg: Rock of Ages, Freestyle Love Supreme, Oklahoma!


MADISON WELLS LIVE (Producer) is the live entertainment arm of Madison Wells, Gigi Pritzker's award-winning production company. Led by Jamie Forshaw, MWLlive focuses on collaborating with partners aligned in the belief that good storytelling sparks important conversations. Broadway: Pass Over, Company, The Inheritance, Million Dollar Quartet.

SANDI MORAN (Producer). Broadway credits include Once on This Island (Tony Award), Moulin Rouge! (Tony nomination), Anastasia, Dear West Theatre's Spring Awakening (Tony nomination), Gettin' the Band Back Together, Head Over Heels, Disaster!, Allegiance, The Visit (Tony nomination).

NEDERLANDER NATIONAL MARKETS (Producer), a Nederlander Presentation based in Chicago, is one of the largest presenters of Broadway series and engagements across North America. Currently, they oversee subscription seasons in more than 20 cities throughout the country.

ReACT ENTERTAINMENT (Producer) is Rob Luiq (@robblaqui), Adam Hyndman (@adamhyndman), Cynthia J. Tong (@cinnabunny24) and Toni R. Isreal (@realrnproductions)—four of the founders of The Industry Standard Group (@tisg_org), an organization innovating Broadway by opening new pathways for people of color to invest and produce.

PATTI SANFORD ROBERTS & MICHAEL ROBERTS (Producer). Patti is a fine arts photographer and Michael is in international finance. The Roberts are thrilled to be a part of the stellar Hadestown team and this is their Broadway producing debut.

SCHROEDER SHAPIRO PRODUCTIONS (Producer). Erik Schroeder's work includes MTC, Lookingglass, Bellwether Productions, House Theatre. Love to Nina, Calvin, Orange, Dean, Katrina, Alex, Gabby, Thea. David Shapiro is a longtime Broadway investor and recently producer (Hadestown, Diana, Encounter). Love to Mark, family and friends.


KENNETH & ROSEMARY WILLMAN (Producer). Numerous Broadway, West End and international productions, including Come From Away (Olivier), Tina, Mrs. Doubtfire, Company, Memphis and The New One. First storytellers to Frazier, Cameron and Sinclair; now sharing stories far and wide. Are honored to help tell Hadestown.

NATIONAL THEATRE (Producer) is led by Rufus Norris and Lisa Burger in London. Current U.S. productions: The Lehman Trilogy and Hadestown. Their 2018 production of Angels in America set a record for the most Tony nominations for a play in Broadway history, winning the Tony, Drama Desk, Drama League and Outer Critics Circle awards for Best Revival. Other U.S. productions: Network, The Jungle, People, Places and Things, Curious Incident, One Man, Two Guvnors, War Horse, The History Boys. Through work on its own stages, on tour, in schools, on cinema screens throughout the U.S. and streaming at home, the NT reaches millions of people worldwide every year through live and digital.

NEW YORK THEATRE WORKSHOP (Producer) empowers visionary artists and brings their work to adventurous audiences through productions, workshops and educational programs. We've mounted more than 150 productions from artists whose work has shaped our very idea of what theater can be, including Rent, Homebody/Kabul, A Number, Peter and the Starcatcher, Once, Mary Jane, Lazarus, What the Constitution Means to Me and Slave Play.
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The Whitney is so proud to continue our long-lasting relationship with Detroit theatergoers. Celebrating the art & beauty of Detroit is a core value for the Whitney and we are so pleased to be a part of your memorable experience.

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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 cutey 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 styles, 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. Pennewell 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.

Garth Fagan’s path through Detroit

Known around the world for his ground-breaking 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 the 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 Limon, and performed with Pearl Primus and Lavanja 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.
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SPECIAL THANKS
The incredible staffs of New York Theatre Workshop, The Citadel Theatre and The National Theatre, Seth Mellenman, Renee Mellenman, Rachel Quinney, Evan O'Brien, Katie O'Kelly, Liz Riches and Karakter Worldwide, Warner Music Group/Ghost Light Records, The Theatre Department at Dartmouth College, Dartmouth's Hopkins Center for the Arts, Victoria Seaver, The Seaver Foundation, Noah & Ramona Hahn, the extended Hahn/Mitchell/Keller families, Dave Malloy, Sarah Gancher, Jake Heinrichs, Jeremy Blocker, Jim Nicola, Ben Power, Rufus Norris, Maria Crocker, Sanaz Ghajarrahimi, Karthy Chin. And finally an enormous thanks to every member of the Hadestown company, past and present, artist and crew member, onstage and off, from Vermont to Broadway.

Hadestown.com
Facebook: @HadestownOfficial
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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.

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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BROADWAY IN DETROIT
The Program for the Fisher Theatre
Volume 59, Number 3
November 23 – December 5, 2021
Fisher Theatre • Fisher Building
3011 W. Grand Blvd., Detroit, MI 48202
BroadwayInDetroit.com

Under the Management of
The Ambassador Theatre Group
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The Fisher Theatre Staff
House Staff
Theatre Manager ............................................. James Manduzzi
House Manager ............................................. Reuben Perez
Food & Beverage Manager ............................... Brad Stanbridge
Lost and Found ............................................ Robin Teacey

Production Staff
Head Stage Technician ................................. Sam Aluia
Head Lighting Technician .............................. Suzanne Johnston
Head Propman ............................................. Jim Achatz
Head Sound Technician ................................. Tim Franquist
Head Scenery Technician ............................... Tom Ivey
Wardrobe Supervisor ................................. Maryann Saleh
Musical Director ......................................... Paul Onuchuk

The photographing or sound recording of any performance inside the theatre without the written permission of the management is prohibited by law. Violations may be punishable by ejection and may render the offender liable for money damages.

The Musicians of the Fisher Theatre Orchestra employed in this production are members of the Detroit Federation of Musicians, Local 5.

Backstage employees are represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.).

Handicap (wheelchair) facilities are located in the main floor lobby near elevators.

Articles found in the theatre will be held for 30 days only. Lost article inquiries should be made by phone to (313) 872-1000 between 10AM and 4PM.

Fisher Theatre Offices .................................. (313) 872-1000
Broadway In Detroit Season Ticket Office & Subscription Information ................................. (313) 872-1180
Group Sales Information ............................... (313) 871-1132

If you expect emergency phone calls please leave your seat location with the ticket taker.

For emergencies only during performances .......... (313) 872-1111
Please silence your electronic devices by putting them on silent in airplane mode or turning them off. If you need to be reached for an emergency, please text your seat location and the emergency number listed above to your contacts and have them contact our staff if you are needed during the performance. AGE LIMIT As a courtesy to our patrons, it is the policy of Broadway in Detroit not to admit children under the age of 5. The policy may be altered from time to time based on Shows and Show content. You will be made aware of particular age restrictions during your purchase. Some shows make further age appropriate recommendations and Broadway In Detroit will provide those on its website; however, judgment of the content for each show should be made on an individual basis prior to purchase. When available, Broadway In Detroit provides links to show websites for further information. All patrons, regardless of age, must have a ticket.
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