PRETTY WOMAN
THE MUSICAL
WELCOME TO THE FISHER THEATRE!

What’s your dream?

Our dream is to present the best of Broadway and live theatre. For the next two weeks, we’re excited to bring our audiences *Pretty Woman*, a big musical with a lot of heart and really great music by Bryan Adams and Jim Vallance.

This is the first show in our 2021-22 Subscription Season.

We want to give a BIG thank you to all of our subscribers returning this season.

Some of you have been with us since the 1960s, and some of you are brand new to our subscription family.

You are the heart of Broadway In Detroit. Your continued love of theatre, and the Fisher, are what keeps us going. During our long intermission many of you shared your Fisher Theatre memories with us through emails and our social media pages. You reminded us of the tremendous impact the Fisher Theatre has had on the lives of metro Detroiters for almost 60 years.

We look forward to making an even bigger impact for the next 60.

We hope this trip to the late ‘80s Hollywood Strip lifts your spirits and renews your excitement for another great season of Detroit’s best Broadway experience.
PRETTY WOMAN

BOOK BY
Garry Marshall & J. F. Lawton

MUSIC AND LYRICS BY
Bryan Adams & Jim Vallance

Based on the Touchstone Pictures motion picture written by J. F. Lawton

STARRING
Olivia Valli AND Adam Pascal

WITH
Jessica Crouch Kyle Taylor Parker Matthew Stocke
Nella Cole Michael Dalke Nico DeJesus Christian Douglas Danny Drewes
Em Hadick Joshua Kenneth Allen Johnson Chris Manuel
Alexa Xioufaridou Master Kaylee Olson Jonathan Ritter Becca Suskauer
Kelsee Sweigard Brent Thiessen Bria J. Williams Imani Pearl Williams
AND
Alex Gibbs Amma Osei Matthew Vincent Taylor

SCENIC DESIGN
David Rockwell

COSTUME DESIGN
Gregg Barnes

LIGHTING DESIGN
Kenneth Posner & Philip S. Rosenberg

SOUND DESIGN
John Shivers

HAIR DESIGN
Josh Marquette

MAKEUP DESIGN
Fiona Mitsud

MUSIC DIRECTOR
Daniel Klintworth

ASSOCIATE DIRECTOR
DB Bonds

ASSOCIATE CHOREOGRAPHER
Rusty Mowery

FIGHT DIRECTOR
J. Allen Suddeth

MUSIC COORDINATOR
Michael Keller & Michael Aarons

TECHNICAL SUPERVISOR
Full Stage Productions

PRODUCTION SUPERVISOR
Thomas Recktenwald

COMPANY MANAGER
Candace Hemphill

TOUR MARKETING AND PRESS
Allied Global Marketing

BOOKING AGENCY
The Booking Group

GENERAL MANAGER
101 Productions, Ltd.

MUSIC SUPERVISION, ARRANGEMENTS AND ORCHESTRATIONS BY
Will Van Dyke

DIRECTED AND CHOREOGRAPHED BY
Jerry Mitchell

Original cast recording available on Atlantic Records.
CAST

Vivian Ward...................................................................................................................OLIVIA VALLI
Edward Lewis..............................................................................................................ADAM PASCAL
Kit De Luca................................................................................................................JESSICA CROUCH
Happy Man..................................................................................................................KYLE TAYLOR PARKER
Philip Stuckey.............................................................................................................MATTHEW STOCHE
Landlord.......................................................................................................................CHRIS MANUEL
Susan............................................................................................................................BECCA SUSKAUER
Rachel..........................................................................................................................ALEXA XIOUTARIIDOU MOSTER
Giulio.............................................................................................................................MATTHEW VINCENT TAYLOR
Hotel Staff....................................................................................................................MICHAEL DALKE, CHRISTIAN DOUGLAS,
JOSHUA KENNETH ALLEN JOHNSON, BRENT THIESEN
Amanda.........................................................................................................................KELSEE SWEIGARD
tErica..............................................................................................................................BECCA SUSKAUER
David Morse................................................................................................................ALEX GIBBS
Scarlett..........................................................................................................................KELSEE SWEIGARD
Fred.................................................................................................................................CHRISTIAN DOUGLAS
Senator Adams............................................................................................................JOSHUA KENNETH ALLEN JOHNSON
Alfredo..........................................................................................................................CHRISTIAN DOUGLAS
Violetta..........................................................................................................................AMMA OSEI
Ensemble......................................................................................................................NELLA COLE, MICHAEL DALKE, CHRISTIAN DOUGLAS,
ALEX GIBBS, JOSHUA KENNETH ALLEN JOHNSON, CHRIS MANUEL,
ALEXA XIOUTARIIDOU MOSTER, KAYLEE OLSON, AMMA OSEI,
JONATHAN RITTER, BECCA SUSKAUER, KELSEE SWEIGARD,
MATTHEW VINCENT TAYLOR, BRENT THIESEN, BRIA J. WILLIAMS

UNDERSTUDIES

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

For Vivian Ward—ALEXA XIOUTARIIDOU MOSTER, BECCA SUSKAUER
for Edward Lewis—CHRIS MANUEL, BRENT THIESEN
for Happy Man—MICHAEL DALKE, JONATHAN RITTER
for Kit De Luca—AMMA OSEI, KELSEE SWEIGARD
for Philip Stuckey—CHRIS MANUEL, BRENT THIESEN

DANCE CAPTAIN
NICO DeJESUS

ASSISTANT DANCE CAPTAIN
IMANI PEARL WILLIAMS

FIGHT CAPTAIN
NICO DeJESUS

SWINGS
NICO DeJESUS, DANNY DREWES, EM HADICK, IMANI PEARL WILLIAMS
CAST

OLIVIA VALLI
ADAM PASCAL
JESSICA CROUCH
KYLE TAYLOR PARKER
MATTHEW STOCKE

NELLA COLE
MICHAEL DALKE
CHRISTIAN DOUGLAS
ALEX GIBBS
JOSHUA KENNETH ALLEN JOHNSON

CHRIS MANUEL
ALEXA XIOFARIDOU MOSTER
KAYLEE OLSON
AMMA OSEI
JONATHAN RITTER

BECCA SUSKAUER
KELSEE SWEIGARD
MATTHEW VINCENT TAYLOR
BRENT THIESSEN
BRIA J. WILLIAMS

NICO DEJESUS
DANNY DREWES
EM HADICK
IMANI PEARL WILLIAMS
Children’s Foundation

A Foundation on the Move.
It’s pretty amazing.

The Children’s Foundation is the state’s largest funder dedicated solely to advancing children’s health and wellness with over 130 community partners statewide.

We are a Foundation on the move that continues to innovate through advocacy, grant-making and partnerships. Together, we are committed to creating healthier, more equitable communities for children and families by transforming the conditions in which people live, work and play.

Children’s health and wellness starts with you.

YourChildrensFoundation.org   facebook   twitter   linkedin   youtube
MUSICAL NUMBERS

ACT I

“Welcome to Hollywood”.............................................. Happy Man, Kit, Company
“Anywhere but Here”.................................................. Vivian
“Something About Her” (preamble).................................. Edward
“Welcome to Hollywood” (reprise).................................. Happy Man
“Something About Her”.................................................. Edward
“I Could Get Used to This”............................................. Vivian
“Luckiest Girl in the World”........................................... Vivian, Kit, Giulio
“Rodeo Drive”................................................................ Kit, Company
“Anywhere but Here” (reprise)........................................ Vivian
“One Night Like Tonight”............................................ Happy Man, Company
“Don’t Forget to Dance”.................................................. Happy Man, Scarlett, Company
“Freedom”.................................................................... Edward
“You’re Beautiful”.......................................................... Edward, Vivian, Company

ACT II

“Entr’acte/Opening Act II”............................................. Happy Man
“This Is My Life”............................................................ Vivian
“Never Give Up on a Dream”.......................................... Happy Man, Kit, Company
“You and I”................................................................... Edward, Alfredo, Violettta, Company
“I Can’t Go Back”............................................................ Vivian
“Freedom” (reprise)....................................................... Edward
“Long Way Home”.......................................................... Vivian, Edward
“Together Forever”....................................................... Edward, Vivian, Happy Man, Kit, Company

SETTING: Hollywood—Once Upon a Time in the 1980s

THERE WILL BE ONE 20-MINUTE INTERMISSION.

ORCHESTRA

Conductor/Keyboard 1—DANIEL KLINTWORTH
Associate Conductor/Keyboard 2—SHANE PARUS
Guitar 1—OSCAR BAUTISTA
Guitar 2—CLAUDIO RAÎNO
Bass—MAGDA KRESS
Drums—KEVIN McNAUGHTON
Guitar 2—CHUCK NEWSOME
Keyboard Sub—CATHERINE THOMAS

Music Coordinators—MICHAEL KELLER & MICHAEL AARONS
Ableton Programmer/Electronic Drum Programmer—SAMMY MERENDINO
Keyboard Programmer—RANDY COHEN
Associate Keyboard Programmer—SAM STAROBIN
Music Preparation—EMILY GRISHMAN MUSIC PREPARATION

“OH, PRETTY WOMAN” Written by Roy Orbison and Bill Dees.
Published by Roys Boys LLC (BMI) and Sony/ATV Acuff Rose Music (BMI).
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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.
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

 pee Sunday, Dec. 19, 7:30pm

Info 313-872-1000 | Groups (10+) broadwayindetroitgroups@theambassadors.com (Subject: Constitution)
When *What The Constitution Means To Me* arrives at the Fisher Theatre December 14, it will bring with it a host of praise from critics, theatre professionals, audiences, and scholars. The play, which was a Tony Nominee and Pulitzer Prize finalist, is penned by famed writer Heidi Schreck. She breathes new life into the Constitution and imagines how it will shape the next generation of Americans.

Fifteen-year-old Heidi earned her college tuition by winning Constitutional debate competitions across the United States. In this hilarious, hopeful, and achingly human new play, she resurrects her teenage self in order to trace the profound relationship between four generations of women and the founding document that shaped their lives.

*Los Angeles Times* critic Charles McNulty praised the tour during its Los Angeles premiere in early 2020:

“At a time when the Constitution is being assailed by those who have sworn an oath to defend it, this buoyant and often-stirring civics lesson is the theatrical curriculum Americans desperately need now.

As much a play as a performance piece, *What the Constitution Means to Me* reveals with courageous poignancy the way our nation’s founding legal document intersects with the choices, opportunities, relationships and destinies of those who have had to fight for their foothold in our imperfect democracy.”

Vox critic Aja Romano notes that although the play delves into the heavienss of Constitutional conundrums, it also goes a long way to make democracy fun:

“Much of Constitution is emotional rather than cerebral. For instance, at one point, Schreck rhapsodizes on the power of the Ninth Amendment, a moment that delighted me; when I was 15, I studied the Bill of Rights for Academic Decathlon and wound up besotted with this specific amendment, just as Schreck was then. There was something dazzling and exhilarating about the power and scope of an entire amendment that was devoted to protecting our right as citizens to, say, order pizza. As seen through the eyes of the precocious teenage Schreck, the Constitution becomes a tool of human ingenuity and wonder; we’re given permission to feel a certain amount of positivity about the march of American progress, such as it is.”

And Diep Tran of *American Theatre Magazine* praised this show and *Hadestown* for being incredibly authentic in their creation:

“*Constitution* began in an 89-seat theatre in the East Village, and arose out of Schreck’s need to process her own traumatic family history. *Hadestown* began as a community music-theatre project in Vermont, based on Anais Mitchell’s love of the Orpheus myth. Both are hits because they’re damn good shows which would not work as well in any other medium; they’re authentically themselves.”

Above, playwright Heidi Schreck (left) and actor Cassie Beck (right) at a VFW hall. Photo: Joan Marcus

*What The Constitution Means to Me* is at the Fisher Theatre Dec. 14–Jan. 2. For tickets, please see our ad at left.
OLIVIA VALLI (Vivian Ward) is overjoyed to be playing the iconic role of Vivian Ward. Her previous credits include Wicked 2nd Nat’l Tour (Ensemble, u/s Elphaba) and Jersey Boys (Mary Delgado). Thanks to The Telsey Office, Talent House, Jerry Mitchell, and the Pretty Woman team for this opportunity. She also thanks her lovely ones for their endless support. Instagram: @oliviavalli.

ADAM PASCAL (Edward Lewis) starred as the original Roger Davis in the Off-Broadway, Broadway and London Productions of Rent (Tony Award nomination). Originated the role of Radames in Broadway’s Aida. Other Broadway credits include the final Emcee in the Roundabout’s Cabaret, Huey Calhoun in Memphis, Billy Flynn in Chicago, Chad in Disaster, William Shakespeare in Something Rotten! and, most recently, Edward Lewis in Broadway’s Pretty Woman.

JESSICA CROUCH (Kit De Luca). Broadway: Pretty Woman (Swing, u/s Kit). National Tour: We Will Rock You (u/s Killer Queen, Oz). After this past year, getting to perform on a stage again, in front of you tonight, feels pretty darn special. Endless gratitude to Jerry, the Pretty Woman team, Todd and The Telsey Office. All my love to my family. @jessgoobert.

KYLE TAYLOR PARKER (Happy Man) made his debut on Broadway in the Tony Award-winning Kinky Boots, earning raves as “Lola” on tour and on Broadway. Additional credits: Charlie and the Chocolate Factory, Smokey Joe’s Café, Finnian’s Rainbow and NBC’s “Jesus Christ Superstar LIVE.” Albums include Broadway Soul Vol. 1 & 2. @ktphway.


NELLA COLE (Ensemble). Broadway: The Illusionists. Television: “The Last OG” (TBS). Theater: Becoming Nancy, This Ain’t No Disco, Cruel Intentions. Nella is a pop recording artist with music available on all download and streaming platforms! IG/TikTok: @thatgurinella.

MICHAEL DALKE (Ensemble, u/s Happy Man) is ecstatic to make his Broadway tour debut! Favorite roles include The Wizard of Oz (Scarecrow), The Last Five Years (Jamie), Little Shop… (Dentist). Much love to About Artists, the Porches, Weddles, Dalkes and friends! @dalkekong.

NICO DeJESUS (Assistant to the Director, Dance Captain, Fight Captain, Swing, u/s David Morse). Broadway: Pretty Woman. Film: Disney’s Newsies: The Broadway Musical. Television: Marvel’s “Hawkeye,” Disney’s “Shake it Up.” Theater: Newsies, Becoming Nancy, In the Heights. Thanks to God, Mom and Dad, family and Jerry Mitchell. @nicoolfjesus.

CHRISTIAN DOUGLAS (Alfredo, Ensemble) is thrilled to be on his first national tour. Recent regional credits include Signature Theatre: Gun & Powder (Ensemble, Jesse u/s), Arena Stage: Newsies (Seitz, Jack Kelly u/s). Instagram: @christianandouglasmusic.

DANNY DREWES (Swing, u/s Alfredo) is thrilled to be making his debut with a national touring company! Favorite credits include Fredric (Pirates of Penzance) and Sonny Malone (Xanadu). Many thanks to Jerry and Telsey Casting for this opportunity! Instagram: @danniedrewes.

ALEX GIBBS (David Morse, Ensemble, u/s Alfredo) is an actor, producer and songwriter who’s worked opposite legends such as Clint Derricks, Raven Symone, Tichina Arnold, Debbie Allen and more. Credits include Dreamgirls (Jimmy Early), Ragtime (Coalhouse Walker), Postmodern Jukebox, and FreezeFrame. @Alexgibbslive.

EM HADICK (Swing, u/s Violetta). National tour debut! Favorite regional: The Spitfire Grill (Percy), Into the Woods (Cinderella), and A Chorus Line (Maggie). Endless love and thanks to family, friends and The Price Group Talent Agency. @emhadick.

JOSHUA KENNETH ALLEN JOHNSON (Ensemble, u/s David Morse, u/s Giulio) is excited to make his national tour debut! Credits: Cinderella (The Muny), On the Town (Capital City Theatre). Eternal gratitude to his Village, Avalon Artist Group, CCM, Mom, Dad, Joi, David. Follow @Joshua.ka.johnson.

CHRIS MANUEL (Ensemble, u/s Edward Lewis, u/s Philip Stocke). Tour debut! Select credits include RFK (Bobby Kennedy), Ragtime (Houdini) and Carousel (Billy Bigelow). Special thanks to Bret Adams agency, the entire company and creative team, and all who support in this journey! Instagram: @imchrismanuel.

ALEXA XIOUFARIDOU MOSTER (Ensemble, u/s Vivian Ward). National tour debut! Alexa is a recent graduate of Northwestern University, where she studied theater and gender studies. Thanks to Stewart Talent and the Pretty
Woman team for making a dream come true. @alexamoster.

KAYLEE OLSON (Ensemble) is a tingle to be struttin’, sangin’ and kick-ball-changin’ in Pretty Woman! THANKS to fam, friends, Tigers, Wing Night and Innovative Dance. Fav credits: Crazy for You and touring with Anything Goes and Bullets over Broadway.

AMMA OSEI (Violetta, Ensemble, u/s Kit De Luca). Broadway/Off-Broadway/tour: Rock of Ages (Justice), Tours: Dreamgirls (Effie), Fame (Ms. Sherman). Select regional: Kennedy Center’s Little Shop... (Ronette), Gypsy (Mazeppa), Tommy (Gypsy), Rent (Mrs. Joanne), A Night...Joplin (Joplinairre). Thanks Whole Artist, Daniel Hoff, friends and family. @AmmaOseNYC.


BECCA SUSKAUER (Ensemble, u/s Vivian Ward). Nat’l tour debut! Regional: Mamma Mia! (The Muny). Proud Penn State ’21 graduate. Thanks to HCKR, Sherry Kayne, Gwen Walker, Mom and Dad, and her sister Talia, who is her biggest inspiration. @beccaflower.

KELEE SWEIGARD (Ensemble, u/s Kit De Luca, u/s Violetta). National tours: Rent (Maureen), Kinky Boots (Pat). NYC Workshops: Ragtime (Ellis Island), Agent 355. B.F.A. Shenandoah Conservatory. Endless thanks to CLA, Telsey, the Pretty Woman team, and Mom. Welcome back to the theater! kelseesweigard.com, @kelseesweigard.

MATTHEW VINCENT TAYLOR (Giulio, Ensemble) is a NYC based artist. As a choreographer, comedian and performer, he hopes to continue using his intuitive procedure of problem-solving across mediums. Thanks to friends and family! @matthewvincenttaylor.

BRENT THIENSC (Ensemble, u/s Edward Lewis, u/s Philip Stuckey). In honor of today’s performance and all the women who’ve helped to encourage, develop and advance his dreams, Mr. Thiessen has donated to Girl Up, an organization advancing girls’ skills, rights and opportunities to be leaders. @brentthiessen.

BRIA J. WILLIAMS (Ensemble). Broadway: Mean Girls. Regional: Beauty and the Beast (Gabette), Saturday Night Fever (Maine State Music Theatre). Other: Samson et Dalila (Metropolitan
WHO'S WHO

Opera). Elated to hit the road with my Pretty Woman tour fan!

IMANI PEARL WILLIAMS (Swing, Assistant Dance Captain) is thrilled to be making her swangin’ debut! Credits: Pippin national tour, Memphis, All Shook Up and many more. To those who got her through this past year, thank you and I love you! @imanipearlz.

BRYAN ADAMS (Music & Lyrics) has been recording and touring the world as a musician for four decades. The Grammy Award-winning singer/songwriter has recorded 14 studio albums and his latest album, Shine A Light, was released in 2019. Pretty Woman is the first musical he has written, alongside Jim Vallance. Over the years, his music has achieved number one status in over forty countries. He has three Academy Awards and five Golden Globe nominations, not to mention he is also a Companion of the Order of Canada. Adams performs over one hundred concerts a year playing to audiences on six continents.

JIM VALLANCE (Music & Lyrics) has been active in the music industry since 1970. He initially worked as a studio musician, producer and arranger before turning his attention to songwriting. He has collaborated with a wide variety of artists, including Bryan Adams, Aerosmith, Heart, Rick Springfield, Ozzy Osbourne, Joe Cocker, Tina Turner and Michael Bublé, to name a few. He’s been awarded numerous ASCAP, BMI and SOCAN awards for international radio airplay and dozens of Gold and Platinum album awards. He’s a recipient of the Order of Canada, that country’s highest civilian honor.

GARRY MARSHALL (Book) producer, director and writer of film, television and theater, made audiences laugh for five decades. Pretty Woman was the most successful of the 18 films he directed. It was his passion to make it a Broadway musical because he loved live theater. He was thrilled to work with J.F. Lawton again on this title. Before Garry passed away in 2016 he knew the wonderful creative team in place would make Pretty Woman the Musical a joyous reality. He dedicates this show to Barbara Sue Wells, his wife of 53 years. Garry’s family keeps his legacy alive at the theater he built in Burbank, CA. @garrymarshalltheatre. garrymarshalltheatre.org.

J. F. LAWTON (Book) has written screenplays for every major Hollywood studio in genres from comedy and romance to action and drama. His feature credits include Pretty Woman, Under Siege, Blankman, The Hunted,

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“THE HIP HOP NUTCRACKER

DETROIT OPERA HOUSE
DECEMBER 5 • 6:30pm
BROADWAYINDETROIT.COM
TICKETMASTER.COM
800–982–2787

GROUPS (10+)
broadwayindetroitgroups@theambassadors.com
(SUBJECT: Hip Hop Nutcracker)
Everything old is new again. Tchaikovsky’s 129-year-old ballet is reimagined as a holiday dance spectacle in *The Hip Hop Nutcracker*. The production—now in its triumphant return for a seventh season—features hip hop pioneer Kurtis “The Breaks” Blow, the first rapper to be signed by a major label in 1979. Forty two years and a heart transplant later, hip hop’s founding father is still performing as MC of *The Hip Hop Nutcracker*.

Upon seeing *The Hip Hop Nutcracker*, ballet legend Mikhail Baryshnikov said, “Athleticism is one thing and artistry is another, but Jennifer Weber’s *Hip Hop Nutcracker* puts the two together like I’ve never seen. It’s deeply moving, ingeniously modern and pure magic.”

Weber is the Olivier and Emmy Award-nominated choreographer for the powerhouse cast of one dozen all-star dancers, an on-stage DJ, and an electric violinist who turn the beloved Tchaikovsky score on its head, while celebrating hip hop dance culture, love, and community.

Blow has paved the way for generations of hip-hop artists after scoring the first certified gold record rap song in 1980, “The Breaks.” Blow is also responsible for “Christmas Rappin’,” the perennial first rap holiday song. His recent heart transplant has given him new perspective on life, his fans and touring.

“It’s incredible for me to meet fans, and their kids, and their kids’ kids who love hip hop music,” says Blow. “It reminds me of how *The Nutcracker* brings people of all ages together too. I hope everyone makes holiday memories for a lifetime when they come to our show.”

In *The Hip Hop Nutcracker*, Maria-Clara and the Nutcracker prince go on a dream adventure battling a gang of mice, visiting the land of sweets, and learning the lessons of the holiday season. Innovative digital graffiti and visuals transform the landscape of E.T.A. Hoffmann’s beloved story from traditional 19th Century Germany to the vibrant, diverse sights and sounds of a colorful and contemporary New York City. *The Hip Hop Nutcracker* is an authentic expression of hip-hop dance and culture that celebrates the magic of the entire holiday season on the most inclusive holiday of them all - New Year’s Eve, a time for new beginnings.

Photos by Tim Norris.

*The Hip Hop Nutcracker* is at the Detroit Opera House Dec. 5. For tickets, please see the ad at left.
WHO’S WHO

Chain Reaction and DOA: Dead or Alive. For Broadway, Lawton co-wrote the book for Pretty Woman: The Musical. His published works include the sci-fi novel Cosmic Ray’s Celestial Revival and his latest work is The Last Writer. J. F. would like to thank his amazing wife and business partner, Paola Gambino Lawton, for rescuing him.

JERRY MITCHELL (Director/Choreographer) received the Tony Award for Best Choreography twice—initially for the revival of La Cage aux Folles and thereafter for the Tony Award-winning Best Musical, Kinky Boots, for which he was also nominated as Director. Jerry was most recently represented on Broadway as Director/Choreographer of Pretty Woman, currently playing in Hamburg and London. In the 40 or so preceding years, Jerry has been involved with more than 50 Broadway, West End and touring productions, including choreographing You’re a Good Man, Charlie Brown; The Full Monty; The Rocky Horror Show; Hairspray; Gypsy; Never Gonna Dance; Dirty Rotten Scoundrels; La Cage aux Folles; Legally Blonde, which he also directed on Broadway and in London; Catch Me If You Can; and On Your Feet!

WILL VAN DYKE (Music Supervision, Arrangements and orchestrations) is a songwriter, music supervisor and 2020 Grammy Award nominee for his work on the revival of Little Shop of Horrors. Will has orchestrated and arranged shows on Broadway and off (including Pretty Woman), and is a frequent collaborator with many of NYC’s finest talents. Will is an award-winning songwriter and has released multiple albums, available wherever digital music is sold. He writes musicals with Jeff Talbott and has a band. For more visit willvandyke.com. @wvdmusic.

DAVID ROCKWELL (Scenic Design). Broadway: Tootsie; Kiss Me, Kate; Lobby Hero; She Loves Me (Tony, Drama Desk, Outer Critics Circle awards); On the Twentieth Century (Tony nomination); You Can’t Take It with You (Tony nomination); Kinky Boots (Tony nomination); Lucky Guy (Tony nomination); Hairspray (Tony, Drama Desk, Outer Critics Circle nominations). Off-Broadway: The Seven Deadly Sins, Soundtrack of America, the Public Theater’s Shakespeare in the Park. Television: the 81st, 82nd, 93rd Oscars (2010 Emmy Award). Founder and president of Rockwell Group, an architecture and design firm.

JERSEY BOYS

DECEMBER 12-18 • MUSIC HALL
BROADWAYINDETROIT.COM • TICKETMASTER.COM • 800-982-2787
GROUPS (10+) BROADWAYINDETROITGROUPS@THEAMBASSADORS.COM (SUBJECT: JERSEY BOYS)
OC DECEMBER 17
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 to the left.
ould HADESTOWN writer and composer,  

Anais Mitchell have subconsciously 

predicted key elements of the world's 

most devastating global crisis? The 

show's world is one of suffering. Power and 

wealth reign supreme; the poor go hungry; 

seasons are unstable; and love is lost. In 

the real world, COVID-19 wreaks havoc, 

systematic racism forces persistent protest, 

border security fuels contentious debate, un- 

employment skyrockets, and climate change 

happens in real time. These challenges en- 

gulf our world beyond the theater as much as 

they do the musical's dark side, sparking the 

show's revolutionary score. 


The fact that HADESTOWN feels so relevant 

may seem surprising, considering that its 

composition started more than a decade ago. Mitchell conceived “Wait for Me,” a 

fiery declaration song at the center of the 

score, several years before HADESTOWN saw 

a Broadway stage, early in her singer-song- 

writer career. “I was driving from one tip gig 

to another when the melody of ‘Wait for Me’ 

dropped out of the sky,” says Mitchell, who 

wrote HADESTOWN's book, music, and lyr- 

ics. “It came with some long-lost lyrics that 

seemed to describe the Orpheus & Eurydice 

myth, which had been a favorite of mine as a 

kid.” Like his Classical predecessor, Mitch- 

ell's Orpheus can change the world through 

music. Viral videos of hopeful Italians sing- 

ing from their balconies during COVID-19 

quarantine show that Orpheus’s ethos thrives 

throughout the globe. “I think what inspired 

me most about retelling that story was the 

idea of pitting young, creative, optimistic 

Orpheus against an underworld where ‘the 

rules are the rules,’” Mitchell says. “At first it 

was the idea of Orpheus, who believes if he 

could just write something beautiful enough, 

he could move the heart of stone. He could 

change the way the world is.” 


Embracing music’s abil- 

ity to trigger a spectrum of 

emotions, Mitchell wrote HADESTOWN to encompass healing 

powers, inviting audiences on a 

sacred pilgrimage to Hell and back. The musical's more 

distinct lines, like “To the 

world we dream about, and the 

one we live in now,” and “If 

no one takes too much, there 

will always be enough,” offer 

hope to many in the present moment. “To me, those first 

lines are a reminder that even 

in hard times, there's beauty 

and bravery and cause for cel-

bration. There's beauty in the 

struggle for a better world even 

if we can't yet see the result,” 

Mitchell explains. “Orpheus is a hero not 

because he succeeds—but because he tries!”

Orpheus offers a glimpse at humanity’s 

fullest power by following through on his 

conviction for goodness and beauty. “Or- 

pheus was by far the hardest character for
me to write, in part because he’s more ‘pure’ than any other character,” Mitchell explains. “Hades, Persephone, and even Hermes and Eurydice have a sort of jaded quality, a world-weariness that is much easier to grasp and to write for. Orpheus is a dreamer, a genuine optimist, and that has been a challenge to discover and to express in writing. It’s hard to take an optimist seriously! For a long time, his optimism came across as over-confidence, which wasn’t in keeping with his sensitive soul.” Orpheus is the blueprint for optimism accelerating healing. His character urges audiences to look a little deeper for the good in the world, even if that search appears foolhardy.

As its characters quite literally travel the road to Hell, Hadestown encourages audiences to experience that which feels harsh and might seem inevitable, but cautions against letting such a harrowing journey breed fear or despair. “Why We Build the Wall,” the show’s bombastic Act 1 finale sung by a dominating Hades, for example, highlights the exclusionary powers of borders. “I wrote that song in 2006, and it’s one of the few songs that I wrote very quickly, all in one sitting, almost before I understood what it meant,” says Mitchell. “I was imagining a climate in crisis, a world in which many places had become uninhabitable and there were large populations of migrants knocking at the gates of the places of relative wealth and security. And the thought that popped into my head was, ‘When that happens, who among us is not going to want to be behind some kind of wall?’ Leaders (like Hades in Hadestown) have found it effective to use the language of the wall because it speaks loudly to a scared citizenry. The next thought that crossed my mind was the way walling others out has its equal and unintended effect of walling ourselves in.”

Mitchell’s concern has proven prescient. Since the World Health Organization declared the coronavirus outbreak a pandemic, leaders around the globe have ordered citizens to remain locked within the walls of their homes while also shutting down borders to immigration and travel. During mandated stay-at-home orders, the world watched in horror for eight minutes and 46 seconds the murder of George Floyd, another un-armed Black person killed at the hands of police. Floyd’s unjustified death by those paid to protect and serve, sparked a universal outcry of “Black Lives Matter,” and “Enough is Enough.” Hadestown offers dogged hope in the face of seemingly endless gloom. As the pandemic rages and citizens of the world remain “walled in,” we have the same opportunity as Orpheus to focus on making the world a better place. He reminds us not to use material goods as the only source of satisfaction and happiness, but to look deeper for the music striking cords of love, humanity, equality, peace, and spirituality.

Hadestown is at the Fisher Theatre Nov. 23–Dec 5. For tickets, please see our ad on the inside back cover.
WHO'S WHO

GREGG BARNES (Costume Design). Broadway: Pretty Woman, Mean Girls (Tony nom.), Tuck Everlasting (Tony nom.), Something Rotten! (Tony nom.), Aladdin, Kinky Boots (Tony nom., Olivier Award), Follies (Tony Award, Drama Desk Award), Elf: Legally Blonde (Tony nom.), The Drowsy Chaperone (Tony Award, Drama Desk Award, Outer Critics Award, Olivier nom.), Dirty Rotten Scoundrels, Flower Drum Song (Tony nom.), Side Show. Other: Dreamgirls West End (Olivier nom.), Radio City Christmas Spectacular, Pageant (Olivier nom.), The Kathy and Mo Show. TDF Young Master Award.

KENNETH POSNER & PHILIP S. ROSENBERG (Lighting Design) are delighted to be co-designing Pretty Woman. Great friends and colleagues for over 20 years, Mr. Posner and Mr. Rosenberg have collaborated on productions spanning regional, Broadway and international theater. They are both thrilled to be reuniting with Jerry Mitchell, with whom they worked on Hairspray and Dirty Rotten Scoundrels, and are grateful for the opportunity to bring this story to the stage.


FIONA MIFSUD (Makeup Design). Guild Award nominee, NYC based. Theater works include the Metropolitan Opera, associate designer for Broadway’s Paramour and The King and I. TV/film: “The Plot Against America,” “Prodigal Son,” Clerks III.

DANIEL KLINTWORTH (Music Director). Welcome to Hollywood! Previous tours: The Book of Mormon, Billy Elliot. Other: “One Million Musicals” podcast. “Thank you, Mom and Dad, for your constant love & support! Jess... thank you for your unwavering honesty and wisdom. I owe you everything.”


RANDY COHEN (Keyboard Programmer). Over 80 Broadway shows, including Hamilton, Dear Evan Hansen, Book of Mormon, Ain’t Too Proud and Jagged Little Pill. TV credits include keyboardist for HBO/PBS’s “Sesame Street.”

DB BONDS (Associate Director) was the associate director of Pretty Woman on Broadway, London and Hamburg. He served as the worldwide associate director of Kinky Boots, and directed the U.S. regional premiere at the MUNY in St. Louis. DB toured North America as an actor in Dirty Rotten Scoundrels and Legally Blonde.


THE TELSEY OFFICE (Casting). With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television and commercials. The Telsey Office is dedicated to creating safe, equitable and anti-racist spaces through collaboration, artistry, heart, accountability and advocacy.

FULL STAGE PRODUCTIONS LLC (Technical Supervisor). Patrick Shea and Chris Smith (Smitty): West Side Story, Pretty Woman (Broadway, national tour, Germany, London), Roman Holiday (pre-Broadway), Indecent, On Your Feet! (Broadway), Kinky Boots (Broadway, international tour, Korea, Toronto, Japan, Australia, London, Germany), Holler If Ya Hear Me, Chaplin, Elf (Broadway), August: Osage County (Broadway, national tour), Brooklyn (Broadway, national tour).
THOMAS RECKTENWALD (Production Supervisor) is proud to continue his journey with Pretty Woman. “Thank you to Jerry for his generosity and friendship. To Kyle, thank you for your ending love and support. Rex and Charlotte, Pops loves you very much.”

KATHY FABIAN/PROPSTAR LLC (Production Props). Broadway credits include A Christmas Carol, American Son, Indecent, Sunday in the Park with George, Falsettos, Fiddler on the Roof, On Your Feet!, The King and I, An American in Paris and Kinky Boots. Recent TV creations for “Fosse Verdon” and “Samantha Bee.”

JACK McLEOD (Production Stage Manager) thanks you for attending this performance and supporting live theater in your community. Previous Broadway and touring credits include Les Misérables, Kinky Boots, Dirty Dancing, Jersey Boys, Avenue Q, The Sound of Music, Camelot, The King and I, Porgy and Bess, White Christmas, Grease and Cats. jack-mcleod.com.

RL CAMPBELL (Stage Manager). Broadway and tours: Bring It On, Gershwin’s Porgy and Bess. Regional: Ahmanson Theatre, Alliance Theatre, The Wallis, Horizon Theatre, Theatre in the Square, Utah Festival Opera, Freddie Hendricks. Thank you Ancestors.

JULIANNE MENASSIAN (Assistant Stage Manager). Tours: Once on This Island, Love Never Dies, Finding Neverland, Cabaret. Select credits: York Theatre, La Jolla Playhouse, Goodspeed Musicals, Signature Theatre, Alley Theatre, Cleveland Play House, Studio Theatre, Riverside Theatre.


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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. Pennwell 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: Guywana Dlamini 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 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 Lavinia 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.

The above article was first published in Showbill Feb. 2002, and later in the Broadway In Detroit program for The Lion King’s 2012-2013 performances at the Detroit Opera House.
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WHO’S WHO

PAULA WAGNER (Producer) has worked in the top ranks of the entertainment industry. Broadway producing credits include Pretty Woman: The Musical, The Heiress starring Jessica Chastain, Grace starring Paul Rudd and Michael Shannon, and Terrence McNally’s Tony-nominated play Mothers and Sons. She is a co-founder of Cruise/Wagner Productions, where she produced notable films such as Mission: Impossible I, II, II; The Last Samurai; Vanilla Sky; The Others; and Shattered Glass, amongst others, and executive produced Steven Spielberg’s War of the Worlds. She served as CEO of United Artists from 2006 to 2008, and earlier in her career was a prominent talent agent at Creative Artists Agency. Recently, she produced the acclaimed movie Marshall, starring Chadwick Boseman, Josh Gad and Kate Hudson, through her company, Chestnut Ridge Productions. Wagner is a member of the Broadway League, AMPAS and Producers Guild, and is a Carnegie Mellon alumna and trustee. Thank you to Rick Nicita.


NEW REGENCY PRODUCTIONS (Producer). Founded by Arnon Milchan, producer of the beloved original Pretty Woman movie, New Regency has produced numerous celebrated projects that have received multiple Oscars, including 12 Years a Slave, The Revenant, Birdman and Bohemian Rhapsody. Upcoming films include Deep Water and Everybody’s Talking About Jamie, based on the hit musical.

HUNTER ARNOLD (Producer). Select credits: Hadestown (Tony), The Inheritance (Olivier), Once on This Island (Tony), Dear Evan Hansen (Tony), Kinky Boots (Tony and Olivier), Anastasia. Upcoming: Chicken & Biscuits; Mrs. Doubtfire, Back to the Future; Plaza Suite; Caroline, or Change; Diana; Company. @hunterarnold.

CAIOLA PRODUCTIONS & CO. (Producer) is the Tony Award-winning partnership of brother and sister Luigi and Rose Caiola: Jagged Little Pill, The Inheritance, Tina, Dear Evan Hansen, All the Way, The Color Purple, ...Virginia Woolf. “& Co.” includes Douglas Denoff, Salman Al-Rashid, Catherine Schreiber and John Slotkin.


ROY FURMAN (Producer). Current Broadway: Moulin Rouge!, M. J., Dear Evan Hansen (Tony Award), The Book of Mormon (Tony Award) and Tina: The Tina Turner Musical. Off-Broadway: Trevor, Little Shop of Horrors. Shows he has co-produced have won 15 Best Musical or Best Play Tony Awards.

AMBASSADOR THEATRE GROUP PRODUCTIONS (Producer). Broadway productions include Plaza Suite, Lehman Trilogy, Caroline, or Change, David Byrne’s American Utopia; Harold Pinter’s Betrayal; Sea Wall/A Life; Burn This; Pretty Woman The Musical; A Doll’s House, Part 2; Dear Evan Hansen; and Sunday in the Park with George.


DEROY KIERSTEAD (Producer). Jamie deRoy: Seven Tony Awards. Currently: The Lehman Trilogy, Tina, Ain’t Too Proud, Com-
pany, *To Kill a Mockingbird, Thoughts of a Colored Man*. Jim Kierstead: Emmy, Olivier and three-time Tony winning producer. Credits include *Hadestown, Mrs. Doubtfire, The Lehman Trilogy, Company, The Inheritance*.

**JOHN GORE ORGANIZATION (Producer)**
family of companies includes BroadwayAcrossAmerica.com and Broadway.com, under the supervision of 14-time Tony-winning producer John Gore (Chairman & CEO). Productions include * Ain’t Too Proud, Dear Evan Hansen, Jagged Little Pill, Moulin Rouge!, Tina* and *To Kill a Mockingbird.*

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**CREDITS**

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Celebrates Return of Broadway Shows
Recognizes Nederlander Family Legacy

On Thursday, October 14, Broadway In Detroit celebrated the return of Broadway shows to the Fisher Theatre with a special “Curtain Up” Open House.

The event was attended by hundreds of theatre fans who had the opportunity to sample selections from Promenade Artisan Foods, enjoy the Fisher’s new bar selections, and even take a tour of the Fisher Theatre stage.

During the afternoon, Broadway In Detroit Executive Director Alan Lichtenstein unveiled a plaque featuring D.T. Nederlander and his five sons.

The plaque can be seen in our lobby next to the grand stairs. It honors the legacy of the Nederlanders who established the Fisher Theatre as Detroit’s home to the best Broadway shows sixty years ago.

Today, the Ambassador Theatre Group is proud to continue their story, bringing the best Broadway experience in Detroit to you this season, and many more.

SPECIAL THANKS

The team at Atlantic Records, Pete Ganbarg, Mikey Parker, Kellie Gentry.
The Pretty Woman Chicago team, the Pretty Women London team, the Pretty Woman Stage Hamburg team, and Jamal Davis at Magic Bootcamp.

With love and appreciation to Seth Gelblum.

Makeup Provided By M-A-C

With grateful acknowledgement to the State of Rhode Island and Steven Feinstein, the Rhode Island Film & Television Office.

To learn more about the production, please visit prettywomanthemusical.com

Follow us on Twitter, Facebook and Instagram: @PrettyWoman

This production was rehearsed at the 52nd Street Project.

The use of cell phones during the performance is prohibited by law.

David Tobias Nederlander and his five sons in the 1960s.

Front row, from left: Joseph, father David and James “Jimmy.” Back row, from left: Harry, Robert and Frederick “Freddie.” Photo: Nederlander Organization.

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 Press Agents and Company Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

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The musicians employed in this production are members of the American Federation of Musicians.

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

United Scenic Artists represents the designers and scenic painters for the American Theatre.
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:**

$ = <$10, $5 = $10-$25, $$$ = $25-$50, $$$$ = >$50, F=Free Parking, = Groups, P=Prix Fixe packages available, R = Reservations, S = Shuttle Service, V=Valet Parking

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**Mario’s** • mariosdetroit.com • PAGE 26

Midtown, 4222 Second St., Detroit, MI 48201. 313-832-1616. Type of cuisine: Italian. Price: $$$, Amenities: FGPRS. 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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**Oak & Reel** • oakandreel.com • PAGE 26


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**The Whitney** • thewhitney.com • PAGE 27

Midtown, 4421 Woodward Ave., Detroit MI 48201. 313-832-5700. Type of cuisine: American. Price: $$$, Amenities: GPRV. Bring in your ticket stub (or this program) any Sunday within 30 days of your event and enjoy $10 off per person on dinner or elegant Mansion Tea service.

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Restaurants continue on page 28.
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Detroit Riverfront, Renaissance Center. Type of Cuisine: Italian, Seafood, Price: $$$, Amenities: P, G, W. 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.

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**Promenade Artisan Foods** • PAGE 28

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

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**Traffic Jam & Snug** • trafficjamdetroit.com • PAGE 28


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Volume 59, Number 2
November 2–14, 2021
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Lost and Found .............................................. Robin Teachey

Production Staff
Head Stage Technician ................................. Sam Alivia
Head Lighting Technician ............................... Suzanne Johnston
Head Propman ............................................... Jim Achatz
Head Sound Technician ............................... Tim Franquist
Head Scenery Technician ............................... Ronald Ivey
Wardrobe Supervisor ................................. Maryann Saleh
Music Director ............................................. Paul Onachuk

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.

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.
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