Legacy of LEARNING:

"Playing for Time" brings Miller Theatre to Life

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We have enjoyed an incredibly successful year in the Walgreen Drama Center. When we moved in last September, 2006, the building was still a construction site with workmen in hard hats, noisy construction projects throughout the facility and false fire alarms going off on a regular basis! That was a typical scene for many months.

Nevertheless, the Walgreen Drama Center is worth every inconvenience and all the noise. And the Arthur Miller Theatre which opened in March, 2007 was also definitely worth the wait. The students, faculty and staff are absolutely delighted with this state-of-the-art facility. There is a lot of light and space with studios, classrooms and shops specifically designed for the functions which take place in them, all of which enhances the learning and enthusiasm of our educational theatre community.

We opened the Miller Theatre with Miller’s adaptation of his teleplay, *Playing for Time*. With a cast of 39 and based on a true story in the Auschwitz death camp, the play electrified audiences and demonstrated the enormous range and talent of our students. Skillfully directed by alumnus Robert Chapel, *Playing for Time* represents one of the key interests of Arthur Miller—the question of what is right and wrong in a world devoid of a moral order, where individual choice becomes key to character and conscience.

In the new academic year, we will be producing three more plays in the Miller. Its adaptability and intimacy are a tremendous asset to any production. All of us in the Theatre Department remain very grateful to the Walgreen family and to our many patrons who have made this wonderful facility a reality.

See you soon,

Gregory Poggi
Eleven Design & Production majors traveled to the Region III American College Theatre Festival held in Milwaukee last January. Senior Christina Hagan won the top prize in Stage Management which sent her to the national ACTF in Washington, D.C. in April. Stephen Siercks (senior) received an Honorable Mention in the Stage Management category and was named the alternate for the Barbizon Lighting Design Award for his Cosi Fan Tutte. Junior Elyse Handelman received an honorable mention for her set design project of M. Butterfly. Stephanie Anderson (junior) and Colin Miller (senior) also presented their stage management books for The Pajama Game and Pursuit of Persephone respectively, and Colin stage-managed one of the shows in the 10-Minute Play festival.

Juniors Joey Walls, Katie Shattock and Lena Sands received high praise for their presentations of their respective designs for The Waiting Room (set), Charlie and the Chocolate Factory (costumes), and M. Butterfly (costumes).

A new American play, Lorca in a Green Dress, was performed by Department of Theatre & Drama students at the Apostrophe Theatre Festival in Prague in June and July. After rehearsing and performing the play at the Walgreen Drama Center in Ann Arbor, the production traveled to Prague for five performances and featured students and faculty from the University of Michigan Department of Theatre & Drama and St. Mary’s College, California.

The production placed fifth in the Prague Festival and U-M actor, Alex Polcyn won Best Actor Recognition Award. It was funded in part by the Global Arts Initiative at the School of Music, the Department of Theatre, The Vice Provost’s Office and Office of the Vice President for Research. Professor Annette Masson co-produced the production and Professor Jessica Hahn was the costume designer. Congratulations, all!
I had the unique opportunity and distinct pleasure to work as an assistant to the director on a new musical called *Prairie*. Yes, it’s based upon the *Little House on the Prairie* book series by Laura Ingalls Wilder.

Working on *Prairie* was a fascinating challenge. I had never worked on a show that didn’t exist—a play or musical that had never been produced before.

I worked with an all-female creative team and a mostly-female production team, which is one of my academic and professional goals. I worked with powerhouse female theatre professionals—director Francesca Zambello, book writer Beth Henley, lyricist Donna DiNovelli, and composer Rachel Portman have résumés too extensive to enumerate and indescribable talent.

These all-stars would intimidate any newbie, so I armed myself with all of the advice of the Theatre Department’s faculty, interviewing professors about what to expect from a reading of a developing piece. I received knowing and spot-on responses: no job is too small or insignificant; a rehearsal process is all about changes, and get friendly with that copy machine.

Before the third day of rehearsal, we had countless versions of any given song, scene, musical number, stage direction, and in a variety of orders. Changes were made as we went along, on lunch break, the evening after rehearsal, or the morning before rehearsal. You could never be sure what was changing, but you could be sure that those changes would need to be copied, disseminated and recorded (in a master “changes tracking” document) in record-breaking time. You could also be sure that at some point those very changes would be changed back, or changed again, and again. Adjustments came from all creative angles—the book writer, the lyricist, the composer, the director and sometimes the music director.

During break-times, I sat with the creative team members and was so happy I had taken Theatre History and American Theatre and Drama. A reading workshop of a piece is all about making sure the story is told clearly and concisely. Much of their debate was centered on character development, plot continuity, clearness of story, the overall build, arc, and climax of the piece: all bare-boned Aristotelian dramatic principles. The invention of pieces begin in incandescent logic, a distilled sense of the whos and the whys, and in this case, the where.

The enduring spirit of Ingalls’ work and the creative team’s inexhaustible passion was overwhelming and contagious. A special characteristic of working on a developing piece is—you are the first. The actors are inventing the parts for the first time, sometimes adding their own adlibs in as dialogue. The music director is inventing the dynamics—the emotional life of the music. Out of sheer nothingness, the writers and director form a stimulating, entertaining, historical, and beautiful work of art.
PRAGUE REFLECTION by Dylan Saunders, BFA, Performance

The end of a three-month journey that began in Ann Arbor, and culminated in Eastern Europe, was imminent. Just as my time in Prague was winding down, I felt most at home. I had adjusted to the way of life there—speaking some Czech, navigating the city, and loved living in the Old Town, where café tables spilled out onto the cobbles. I experienced the city in all its magnificence.

After weeks of collaboration, the actors and designers from Michigan and Saint Mary’s College in California, had finished our stint with the Apostrof Theatre Festival. Our play, Nilo Cruz’s *Lorca in a Green Dress*, had toured from Michigan’s modest Studio One in Ann Arbor to the homely Disk Theatre in Prague, just a short walk away from the Charles Bridge and the Vltava River.

The play was a surrealist depiction of Spanish poet Federico Garcia Lorca’s death. One of Spain’s most deeply loved and highly revered poets and dramatists, Lorca died near Granada in 1936, executed by the Nationalists at the start of the Spanish Civil War.

The most memorable aspect of my work with Cruz’s text was discovering its style. The play combined visual images, physical theatre, music, text and non-linear structures. *Lorca in a Green Dress* presented an overwhelming feast for the actors’ minds. Even though the play’s narratives were both profound and engaging, it was ultimately Cruz’s style that drew us into a common humanity to create a performance of stunning, imaginative power.

Rehearsals with director Rebecca Engle often lasted eight hours a day. Engle focused the majority of our work around the fundamentals of Mary Overlie’s “Viewpoints,” a technique of improvisation. We worked with the “time” and “space” viewpoints, exploring spatial relationships, architecture, shape, gesture, kinesthetic response, repetition, tempo and duration.

I began to think of theatre as an art that knows no bounds—emotionally, ethnically, culturally, and aesthetically. I was exposed to theatre from Colombia, Syria, Thailand, Austria, Spain, Germany, Hungary, Slovakia, Romania, Poland and the Czech Republic. The theatre was not merely a literal place for me, but a space where actors dreamed together; not merely a building, but a space that was both imaginative and collective. Theatre provided me with a safe frame within which I was able to explore dangerous extremities in the comfort of fantasy and the reassurance of my group.

The best lesson from my experiences abroad was not simply related to “touring”—it was honing the skills necessary to accomplish something beautiful through dedication, vision, passion and a desire to experience something spiritual—all of this in the context of soaking up an overwhelmingly new city and culture.
I never thought that studying abroad would be part of my Michigan experience. I knew when I auditioned that the long track was laid out for me. It was with good purpose and reason too: to become a highly trained actor. However, in February, I found myself not headed back to our structured conservatory environment with my classmates, but on a plane to the Bahamas to join up with 700 new ones.

I embarked on an educational trip that would take me far beyond my wildest dreams. In the span of 100 days, I joined students from over 200 universities to travel around the world on a floating campus.

Traveling the world aboard the 24,000 ton MV Explorer awarded me an unparalleled opportunity to experience the diversity of the world. The Explorer took me over 35,000 miles and into eleven different international ports. During my Semester At Sea, I was fortunate enough to be surrounded by some great people, including professors who were international leaders including Nobel Peace Laureate Archbishop Desmond Tutu.

The Archbishop spoke of freedom without quarantine, the need for freedom for all. He imagined forging new collaborations, such as artists teaming with scientists to connect and create awareness about global issues. That is exactly what theatre should do for an audience.

I experienced the theatre of all of these new worlds. The classical theatre of Japan, Noh and Kabuki, weren’t just on a screen in a classroom at the Walgreen, but steps in front of me, performed in their native contexts. One company in South Africa produced a play called *Truth in Translation*, which draws on the experiences of the Truth and Reconciliation Commission’s translators, chaired by Archbishop Tutu, to help deal with the social and political aftermath of apartheid.

Sometimes there were troubling experiences like witnessing the HIV/AIDS crisis in South Africa or the catastrophic poverty in India, but these moments become branded in your memory and heart. They are no longer headlines, but people with faces and smiles like our own. It’s a different land and culture, but shared with one common humanity.

I rediscovered that theatre transcends the traditional boundaries of language. A great theatre piece can tap into the human thread, if only for just two hours. It can transcend politics and national borders, and I began to see the importance of theatre.

In order to examine your own culture or values, you have to immerse yourself in a new one. A great play can give you that same distance from your own life in order to understand another’s. This trip has been one of the most rewarding chapters of my college career. I’m still processing all of my experiences from Semester At Sea and I find myself itching to get back out again.
The Department of Theatre & Drama offered its first academy for high school students this summer, working with the School of Music, Theatre & Dance’s MPulse program. For two weeks 16 students learned Acting for the Camera, Scene Study, Play Analysis, Movement, Stage Combat and Voice in intensive all-day sessions Monday through Friday. The students hailed from seven states and from as far away as Florida and California. In order to qualify for the Theatre & Drama Academy, applicants auditioned in person or by DVD.

The faculty included Greg Poggi, Director, Janet Maylie, John Neville-Andrews, Jerald Schwiebert and Malcolm Tulip. Complementing their work was Lee Stille from Eastern Michigan University and Paul Molnar from the Michigan Shakespeare Festival.

On the final day, the students performed scenes on the stage of the Arthur Miller Theatre for the public, which included many of their parents and friends. One student said,

“It was one of the greatest experiences I have had in theatre thus far. I feel so privileged and extremely lucky to have been exposed to such expertise as well as to have spent so much time around the talent of all of my fellow campers.”

For the next Theatre & Drama Academy, the Department is hoping to attract at least 20 students. Greg Poggi sees the Theatre & Dance Academy “as a wonderful way to promote the department and the school and showcase our marvelous new facilities, and another way to recruit talented students from around the country.”
Erik Fredricksen (Professor, Acting and Stage Combat) completed an off-campus engagement in Death of A Salesman that played in Indianapolis and Syracuse for over 60 performances during the winter term. He participated in the Eighth International Birankai Aikido Conference at the University of San Diego, and was a master teacher at the National Stage Combat Conference at the University of North Carolina School of the Arts for the Society of American Fight Directors, an organization he co-founded in 1977.

Glenda Dickerson (Professor of Theatre and Drama and Director of the Center for World Performance Studies) gave the MLK keynote address We Who Believe in Freedom Cannot Rest at the University of Louisville and the celebratory address One Planet, One Thousand Voices at the University of New Hampshire Diversity Banquet. This fall she had exhibits in the Duderstadt Gallery and the International Institute Gallery which showcase her Project for Transforming thru Performing: re/placing Black Womanly Images opening in September. A new educational DVD, What’s Cookin’ in the Kitchen?, A Planetary Portrait 9/11/01–9/11/04 will be shown as part of the exhibit. She also wrote the forthcoming book from Polity Press, Black Theater: A Cultural Companion 1850–Today.

Jessica Hahn (Associate Professor of Theatre and Drama) immersed herself for several months in Nazi and concentration camp research for Playing for Time, which was the premiere production in the Arthur Miller Theatre. She participated in a panel on Acting and Designing Miller at the Global Miller conference. She moved on to Spain in the 1930s to design the costumes for Lorca in a Green Dress, a co-production with Saint Mary’s College of California that performed in Studio One in June before moving on to the Aprostrophe Festival in Prague. She has since moved on to Picasso and his world of the circus for our fall production of J.B. Jessica has also taken over as the head of the Design and Production program.

Janet Maylie (Assistant Professor of Performing Arts) completed a 73-performance run at the Purple Rose Theatre Company this past summer in the farce Sea of Fools written and directed by U-M Theatre & Drama alumnus Matt Letscher. She also taught "Acting for the Camera" in the inaugural season of the department’s MPulse program.

Annette Masson (Associate Professor of Theatre and Drama) co-produced the production of Lorca in a Green Dress at the Apostrophe Theatre Festival in Prague in June and July.
In January, 2007, Joan Morris (Adjunct Associate Professor, Cabaret Performance) appeared with actor Alvin Epstein in a performance with the Boston Chamber Players in a performance of the Edith Sitwell/William Walton piece Façade in Boston’s Jordan Hall. In February she gave local performances with her husband, composer and professor William Bolcom, including one in historic Kempf House with soprano Carmen Pelton and pianist Louis Nagel, all U-M School of Music, Theatre & Dance faculty. They gave two performances of the Weinstein/Bolcom Cabaret Songs at the off-Broadway Flea Theater in New York, a performance given a rave review by Bernard Holland in the September 25 New York Times among many other performances at festivals and halls around the country.

John Neville-Andrews (Professor, Acting and Directing) directed She Stoops to Conquer in the Mendelssohn Theatre. As a part of his extended recruitment efforts for the Theatre Department, he met with the chair and students of Fiorello D. LaGuardia High School for the Performing Arts in New York City. He taught acting and directed the final showcase presentation in the MPulse program, and directed Macbeth at the Michigan Shakespeare Festival during summer 2007, where he is artistic producer. The festival employed over thirteen Theatre & Drama students, staff and artistic personnel, including two distinguished alums, Paul Molnar (Henry V & Macduff) and Christine Traister (fight director).


OyamO (Associate Professor, Playwriting) was asked by Mosaic Youth Theatre of Detroit to write a play based on the early history of the Fisk Jubilee Singers of Fisk University in Nashville, Tennesee. The play is slated for production in Detroit in May, 2008. The Court Theatre of Chicago is currently in the process of commissioning him to write a stage adaptation of Maryse Conde’s novel I Tituba, the story of the black woman persecuted for witchcraft in the Salem Witch trials. He participated as a dramaturg in the Alabama Shakespeare Festival’s Southern Writers Project and is writing a book for a musical based on Storyville in New Orleans, set in 1917 just before the Secretary of the Navy closed it down out of fear of STD.

Malcolm Tulip (Assistant Professor, Movement, Acting and Directing) began by directing the first show of the 25th anniversary season at the Performance Network, The Retreat from Moscow by William Nicholson. He directed and played Salieri in Amadeus and attended the 50th anniversary celebration events at the Ecole Jacques Lecoq in Paris. He also directed the American classic You Can’t Take It With You in the Power Center, and the Studio production of Tales From Ovid for the Musical Theatre department. He taught Movement and Acting in the MPulse program. He acted in the student film White Lie for Disney-ABC’s SOAPnet project. In addition, he produced five short video pieces for Down and Personal at Milwaukee Dance Theatre. These videos also appear on the Play Gallery website.

Continued on page 12
Arthur Miller once said, “All the plays that I was trying to write were plays that would grab an audience by the throat and not release them.”

Last spring’s sold-out run of Miller’s Playing for Time opened his eponymous theatre on U-M’s North Campus with just such an attention-getting jolt of triumph over tragedy.

Based on his teleplay about the women’s orchestra in Auschwitz during World War II, U-M students transported the audience, through passionate stagecraft in scene, costume, makeup and wigs, lighting, choreography, sound, acting, direction and music, to create the epic survival of Fania Fenelon and the death camp’s orchestra members who traded music performed for Nazi officers for their lives.

Directed by U-M alum Robert Chapel, the grand opening created the atmosphere and depth of purpose that Miller requested when he agreed to have the theatre named for him.

Arthur Miller’s affection for U-M, he said, was due to his acceptance as a student, but most importantly to his legacy, as a student here, he learned to be a playwright, winning two Hopwood Awards before gaining critical acclaim worldwide through plays that explored struggles between humanity, morality and conviction.

“This is a new era of theatre at U-M,” said Greg Poggi, chair of the Theatre & Drama Department. “The Miller theatre will be a triumphant classroom to hone skills and develop talent. I believe it is exactly what Miller himself envisioned. He specifically wanted a vibrant space...
that could not only transform itself, but transform the many crafts studied by the students of the theatre at work within it.” The theatre seats 270 in a proscenium configuration with the ability of adding a three-quarter thrust design and is linked to the new Walgreen Drama Center, the purpose-built home of the department of Theatre & Drama, via a dramatic staircase in the three-story atrium lobby connecting the theatre to the academic departments, studios, and classes.

“This theatre honors his accomplishments and influence. For students, it’s more than a stage; it’s a symbol that theatre is a dynamic means to probe the human condition,” said Christopher Kendall, dean of the School of Music, Theatre & Dance.

The luminescent cube, the glowing external sheath of the theatre, shone warmly as Playing for Time ran for two weeks in March and April, 2007. Hundreds of talented students and faculty from the Departments of Theatre & Drama and Musical Theatre, and staff of University Productions brought the concrete, glass and steel structure to life through their study and practice of Miller’s raison d’etre in naming a theatre.

“For U-M, the opening casts light on the special relationship between Miller and the academic setting where he learned his craft, refined his art and won his initial accolades as an emerging playwright,” said U-M President Mary Sue Coleman.

Along with the staging of Playing for Time, the Miller Theatre Grand Opening was marked with a range of programs that explored Miller’s life and work, most notably, The Global Miller Symposium. Before he died in 2005 at the age of 90, Miller visited U-M on several occasions, always making sure to spend most of his time with students of the theatre, and he also was able to look at the plan for the theatre and gave it his blessing.
Nancy Uffner (Adjunct Assistant Professor, Theatre and Drama) spent May and June as the stage manager for the national tour of *All Shook Up*. She celebrated her 26th anniversary as a proud member of the union of professional actors and stage managers, Actors Equity Association.

Leigh Woods (Professor of Theatre & Drama) read *Sonia Flew* at the Performance Network as part of that theatre's play selection process; and in April, gave a post-curtain talk on *Candida* at the PN following a performance of Shaw's play. He is Associate Artist, ongoing, at the Performance Network. He chaired a panel on “Acting and Designing Miller” at the Global Miller conference in conjunction with the opening of the Arthur Miller Theatre in March 2007. His panel talk, an acting history of *Death of a Salesman* called “Five Willys,” will appear in the Fall 2007 issue of *The Arthur Miller Journal*. He also acted in *The Harder They Fall* student video entered in the SOAPnet competition for best student soap opera, which won the contest.


W. B. Worthen (Professor of English and Theatre and Drama) lectured at Harvard and at Boston University in the spring. His article “Fond Records: Remembering Theatre in the Digital Age,” appeared in *Shakespeare, Memory, and Performance* (Cambridge University Press); “Shakespeare 3.0: The Remix” in *Alternative Shakespeares 3*, (Routledge) 2007, and “Shakespeare and Digital Culture,” in *Shakespeare and Popular Culture* (Cambridge University Press). In the fall he will be lecturing at the New School in New York, and present papers at the MLA and Performance Studies International.

Zelma H. Weisfeld, Professor Emeritus, received the Joel E. Rubin Founder’s Award from the USITT—the United States Institute for Theatre Technology—which is the biggest design, production and technology professional association in the entertainment industry. The award is presented to a member who has a long history of exemplary volunteer work. Zelma taught and designed for U-M for over 30 years and retired in 1988.
SCHOLARSHIPS 2007–2008

CONGRATULATIONS TO OUR SCHOLARSHIP RECIPIENTS

BFA in Performance: Acting
Irene Bychinsky Bendler Award in Theatre Performance
James Rourke
Hal Cooper Scholarship
John Jarboe
Nita Wakefield Eggertsen Scholarship
Jessica Maynard
William & Claribel Halstead Scholarship
Allison Kresch
Jim & Millie Irwin Performance Award
Seth Moore
Ruth & Monroe Lippman Scholarship
Brian Holden
L. Lamont Okey Prize
Dylan Saunders
Betty Pease Scholarship
Lee Chrisman

Judith Dow Rumelhart Scholarship
Kate Garfield
Alex Polcyn
Alan F. Smith Scholarship
Joseph Walker
U-M Theatre Associates Tempest Tribute Award
Margaret Ferguson-Wagstaff
Trueblood Scholarship
Nicholas Lang
Sara Greenfield
Phyllis Wright Scholarship
Alexandra Odell
Theatre Department Merit Awards
Bonnie Gruesen
Joseph Moses
Marc Paskin
Eric Pierce
Jaimelyn Seeman

BFA in Performance: Directing
Wandalie Henshaw Scholarship
Kate Garfield
Alex Polcyn
Emily E. Metzger Memorial Scholarship
Gina Rattan
BFA in Design & Production
Irene Bychinsky Bendler Award in Theatre Production
Stephanie Anderson
Christina Hagan
Andrew Hill
Meg Shelly
William Hawes Family Scholarship
Stephanie Shechter
Julian & Vera McIntosh Memorial Scholarship
Rachel Jahn
Justin Lang
Corey Lubowich
Lena Sands
Joseph Walls
Marguerite Woodward
Betty Pease Scholarship
Joseph Walls

U-M Theatre Associates Design Award
Elyse Handelman
U-M Theatre Associates Stage Manager’s Award
Christina Hagan
Zelma Weisfeld Scholarship
Lena Sands
Theatre Department Merit Awards
Cassandra Flowers
Mitchell Hodges
Craig Kidwell
Trueblood Scholarship:
Jenn Gazdecki
Elyse Handelman
Angela Kiessel
Katie Shatlock
Bachelor of Theatre Arts Theatre Department Merit Award
Anthony Heaphy
Jacqueline Laurian
U-M Theatre Associates Award
Kyle Serilla


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Peter Engel (BA Theatre, 1979) used his theatre degree to diversify his medical school’s student body and is now practicing medicine in New York.

John Breckenridge (BA Theatre, 1981) spent the 1980s touring the U.S., South America, Southeast Asia, and the Soviet Union with various Broadway productions. In 1990 he joined Theatre Under the Stars in Houston, (one of the largest regional producers of musical theatre) and is the president and CEO and is president of the National Alliance of Musical Theatre.

Mary Beth Barber (BA Playwriting, 1991) was in Frankie and Johnny in the Claire de Lune at The Actors Theater of Sacramento.

Edward Karam (MFA Criticism, 1991) is based in New York City and is writing reviews for Offoffonline.com. He recently contributed feature interviews with Jeff Daniels and Kristen Johnston to the Sunday Daily News, and also had features in American Theatre and Lighting & Sound America.

Matt Letscher (BA Performance, 1992) wrote and directed the highly successful show Sea of Fools, which ran 74 performances at the Purple Rose Theatre in Chelsea in summer 2007.

Miriam Shor (BFA Performance, 1993) was recently in Lucy Thurber’s play Scarcity, which starred Kristen Johnston and Michael T. Weiss, at the Atlantic Theater Company in New York City.


Esther Chae (MA, 1995) is affiliated with the Mark Taper Forum in Los Angeles. Her play So the Arrow Flies was presented at the Stage Left Studio in New York in September, with Esther in the leading role as a North Korean spy being chased by a Korean-American FBI agent.

Paul Molnar (BFA Performance, 1995) played Henry V at the Michigan Shakespeare Festival this summer and also taught stage combat for a week with the department’s MPulse program for high school students.

Chris Jamros (BFA Design & Performance, 1999) has become the production stage manager for Wicked on Broadway.

Justin Burleson (BFA Design & Performance, 2000) is enrolled in the nursing school at Loyola in Chicago.

Heather Chockley (BFA Design & Production, 2001) is the assistant master electrician for The Little Mermaid, which opens on Broadway in December.

Brendan McMahon and Maggie Smith (BFA Design & Performance, 2001): Maggie’s play Good Heif was produced by the New Georges Theatre Company at the Ohio Theatre in New York City. In October Brendan and Maggie got married and are moving to Belgium, where Brendan will attend a theatre school, Ecole Lassaad, which is his long-enduring dream.

Aaron Sporer (BFA Design & Performance, 2001) is the associate lighting designer on Spring Awakening on Broadway, is touring the world with a production of A Doll’s House, and was Lighting Director of Bard College over the summer.

Damian Caza-Cleypool (BFA Design & Performance, 2002) is the assistant master electrician for The Little Mermaid, which opens on Broadway in December.

David Garcia (BFA Design & Production, 2002) is in his fourth season on staff at The Ellen DeGeneres Show in Burbank, Calif., where he works as a researcher. He has also worked as an associate producer on a number of Ellen’s themed shows, including the Live Post-Emmy Show, two shows that celebrated New Orleans, and Ellen’s Birthday Show.

Kelly Irwin (BFA Design & Production, 2002) was production stage manager on Project Playwrights at Northern Stage, with ten ten-minute pieces written by 10- to 12-year-olds, then returned to Light Opera Oklahoma for The Music Man, Sweeney Todd, Naughty Marietta and Trial by Jury. This fall she heads to Albuquerque, New Mexico, as production stage manager for Marriage of Figaro for Opera Southwest and returns for her eighth season with the Radio City Christmas Spectacular. This year the show is in Phoenix and Costa Mesa.

Joe Schlenke (BFA Design & Performance, 2006) will also be part of the stage management team this season.
Joel Silver (BTA, 2002) is the associate lighting designer for Grey Gardens, Curtains and Young Frankenstein, all Broadway productions.

Josh Lefkowitz’s (BFA Performance, 2003) first solo performance, Help Wanted: A Personal Search for Meaningful Employment at the Start of the 21st Century, ran in New York City, Washington, D.C., Chicago, and Baltimore. He’s been commissioned to do a second piece that will open in October at Woolly Mammoth Theatre Company in D.C.

Zachary (Dorff) Booth (BFA Performance, 2004) appeared in the FX network’s Damages as Michael Hewes and in NBC’s Law & Order: Special Victims Unit.

Brad Frazier (BFA Performance, 2004) was recently cast in the Kennedy Center Acting Company in a new play by Whoopi Goldberg titled Alice. He played two key roles and toured the U.S. from October through May.

Amanda Heuermann (BFA Design & Production, 2004) was an assistant stage manager with Washington National Opera at the Kennedy Center 2006–07 and was stage manager of Giselle for Cincinnati Ballet in 2006. She also stage-managed 4-ISH, a hip-hop/break dance/aggressive in-line skating theatrical production from Amsterdam. She is currently on the stage management staff of the Joffrey Ballet in Chicago.

Johanna Schuster-Craig (BTA, 2004) is a doctoral student in the Department of German Studies at Duke University, where she most recently performed for her students as Detective Spoof in Detective Spoof and the Accusative Case. She spent the summer studying Turkish at Bogaziçi University in Istanbul.

Margo Brenner (BFA Performance, 2005) was freelancing in Washington, D.C., as an assistant director, director, teacher, and stage manager for such companies as Ford’s Theatre, Round House Theatre, Discovery Theater (Smithsonian Institution), Extreme Exchange, and Imagination Stage. Currently she is the production manager for the Washington Revels and teaches for Imagination Stage.

Amy Duffy (BFA Design & Production, 2005) is still putting in her time at Second City Detroit and works for the Ann Arbor Civic Theatre.

Maureen Sebastian (BFA Performance, 2005) joined the Writers Lab, a group of Asian-American writers in New York City.
Our Lady of 121st Street
By Stephen Adly Guirgis
Directed by John Neville-Andrews
Mourners have gathered at a Harlem funeral home to pay their respects to a beloved and feared childhood teacher, Sister Rose. There’s only one problem—someone’s stolen the body. A deeply human character study of people in an elusive search for redemption.
October 4–7 and 11–14, 2007
Arthur Miller Theatre

Two by Fassbinder: Pre-Paradise Sorry Now & Katzelmacher
By Rainer Werner Fassbinder
Directed by Malcolm Tulip
A small group of aimless workers are the focus of Katzelmacher. Through a series of mundane conversations, they fight boredom through sexual games and petty gossip.
Pre-Paradise Sorry Now examines the infamous “Moors Murders” in Great Britain in the mid 1960s with disturbing narrations and imagined conversations of serial killers.
November 15–18, 2007
Arthur Miller Theatre

J.B.
By Archibald MacLeish
Directed by Philip Kerr
J.B. is an exalting morality play based on the biblical story of Job. Two members of a traveling circus take up the roles of God and the Devil to test the faith of man.
December 6–9, 2007
Power Center

As You Like It
By William Shakespeare
Directed by Gillian Eaton
It’s love at first sight when Rosalind and Orlando meet at a royal wrestling match. But love rarely takes a smooth course, especially when disguises and deceptions are in the offing.
February 14–17, 2008
Mendelssohn Theatre

You Never Can Tell
By George Bernard Shaw
Directed by Priscilla Lindsay
A splendid confection full of hilarity, wit, and delicious absurdity as well as a penetrating social commentary on Shaw’s England.
March 27–30 and April 3–6, 2008
Arthur Miller Theatre

Tickets
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