A model for The Adding Machine, designed by senior BFA Design & Production student Andrew Fritsch.

Farewell to Frieze, Welcome to Walgreen
[ page 8 ]

In This Issue:

Student Perspectives—4 | Spotlight on Students—4 | Scholarships 2006–2007—7
Half a Century in High School—8 | The WOW in Walgreen—10 | Walgreen and Miller Earn Ovations—14
Spotlight on Faculty—15 | Spotlight on Guest Artists—16 | Spotlight on Alumni—17
The 125th Anniversary celebration of the University of Michigan School of Music is now complete. Over the course of these 125 years, the school has evolved from an ambitious endeavor by Calvin Cady with 51 students and four instructors, to a top-ranked institution with over 1,000 students, a faculty of 150 outstanding scholars, artists and educators, and over 75 staff. Today the school is sought out by a robust applicant pool with highly competitive academic and performance credentials. During the course of the academic year, the school presents over 400 concerts and recitals, 10 fully staged theatre and opera performances, musical theatre and dance productions, and numerous semi-staged workshop productions, master classes, visiting artists and lectures.

It is with great pleasure that I announce our new name, approved by the Regents of the University and accurately reflecting our tripartite composition: University of Michigan School of Music, Theatre & Dance.
The 2005–2006 academic year and theatre season were full of grand entrances and exits for us in the Department of Theatre & Drama.

The Burial at Thebes, Seamus Haney’s version of Sophocles’ Antigone, proved to be a thrilling finale for the Trueblood Theatre. It was the last production in that venerable venue. Replacing the Trueblood is the Arthur Miller Theatre in the Walgreen Drama Center, opening in March, 2007.

We also exited the Frieze Building in August—our home for the past 50 years. Over these decades, legions of artists, students, and audiences were educated, inspired, influenced, and entertained in this “grand dame” of a facility. We now have moved into the glorious Walgreen Drama Center on North Campus. And the faculty, staff, and students are ecstatic! It is truly wonderful to have a new, state-of-the-art facility with lots of natural light and superb spaces for teaching.

There are so many people to thank for the Walgreen Drama Center, starting with the leadership and generosity of the Walgreen family, that I can only say, on behalf of our Theatre & Drama family, we are most grateful to call this dynamic facility our home. It will prove to be a distinctive addition to North Campus, the whole University, and the Ann Arbor community. Even though we are still a “construction site,” the Walgreen Drama Center, with its contemporary architecture and luminescent design, bodes very well for our future as teachers and producers of high quality theatre and theatre education.

See you soon,

Greg Poggi

Gregory Poggi
PARIS MOVES!
By Mary Shelly, Sophomore, BFA, Design & Production

Mary spent a month in Paris this summer at a professional French theatre company.

This past summer has been the most exciting, challenging, rewarding, and life-changing summer of my life.

I studied with the company Friches Théâtre Urbain, a street theatre company co-founded and co-directed by Sarah Harper and Pascal Laurent. The company offered us workshops in aerial acrobatics, stilt walking, dance, movement, and voice, and worked with us to create a performance piece that we presented at the end of the program.

During the first two weeks, we were involved in movement-based workshops. The goal was to get to know each other and ourselves and to try to understand our bodies in relation to the space around us. We walked on stilts, hung from a trapeze, climbed on furniture suspended from the ceiling, manipulated giant flags, and much more. We were constantly stretching to (and past) our limits of what we thought we could do with our bodies and our minds.

The second two weeks were spent working on the piece that we would perform at the end of the program. We were asked to think about how we could use ourselves as subject material: our bodies, our interests/fears/desires/quirks, who we think we are, and more. Our final piece was an exhibition, in which each of us performed as some sort of version of herself or himself.

I loved the workshops and the performance, and I loved spending time in such a wonderful city, but the most rewarding part of the program was working with the artists at Friches and with our professor, Dr. Susan Haedicke. Susan

Haedicke, Sarah Harper, and Pascal Laurent are three of the most inspiring and creative teachers, artists, and people. They have an infectious passion for what they do that I admire and envy. The way I think, the way I approach problems, the way I look at the world, and the ways I think about creating art have all been changed, stretched, expanded, and turned upside down. I’ve grown so much this summer because of what I learned and who I worked with during this program. It changed my life, and I loved every minute of it.

SPOTLIGHT ON STUDENTS

Julia Albain (BFA, Theatre Performance) was Artistic Director of her newly founded community theater company called Transit-Five Productions this summer. They produced two shows, a successful cabaret showcase performed at a jazz club in downtown Cincinnati and a main stage musical called Is There Life After High School in the Xavier University Studio Theater. Albain directed the three sold-out performances.

Kathryn Edwards (BFA, Directing) was a directing intern at The Shakespeare Theatre of New Jersey this summer.

Jamie-Clare Flaherty (BA, Theatre) was awarded an NEA internship to work at the agency headquarters in Washington, D.C. this summer.

Sari Goldberg (BFA, Theatre Performance) was the featured student speaker for the naming ceremony for the Charles R. Walgreen, Jr. Drama Center and Arthur Miller Theatre in October, 2005 in Rackham Auditorium.

Ali Kresch (BFA, Theatre Performance) did a Shakespeare intensive study at the Stella Adler Studio of New York in
A PROFESSIONAL SHAKESPEARE SUMMER

By Stephen Siercks, Senior, BFA in Design & Production

Stephen spent the summer as Stage Manager at the Jackson-based Michigan Shakespeare Festival.

This summer I had the distinct pleasure of stage managing the Michigan Shakespeare Festival’s 12th season. The festival is comprised of two mainstage Shakespearian plays in addition to one children’s play and runs for three weeks each summer.

This season featured productions of *A Midsummer Nights Dream* directed by Denver-based David Ivers and *Hamlet* directed by the University of Michigan’s own John-Neville Andrews. I had previously worked with John, who also serves as the festival’s artistic director, on the Theatre Department’s production of *A Flea in Her Ear* during the 2005/2006 school year. After a very successful production process (including a revolving bed and beautiful two-story set), John and I both expressed a strong desire to work with each other again in the future.

During the annual Design & Production portfolio review in February, John approached me and said that he would like to speak with me about a possible opportunity for summer work. A few weeks later we met in his office and he graciously offered me the position of stage manager for the 2006 festival season.

There was one surprising catch to the offer that needed to be heavily thought over. By accepting the position, I would be qualified and obligated to join the Actors Equity Association, which covers both professional actors and stage managers. This is a big step for anyone in theater, but it is an even bigger leap for someone still pursuing an undergraduate degree. One of the key rules to joining the union is that you agree to not work on any non-union productions. After talking and getting advice from University Productions Stage Manager Nancy Uffner, my family, and my friends, I knew that it was the right thing for me to do.

I am very happy to say that I have never looked back on that decision. My time at the Festival was rewarding, educational, and most of all fun! I will admit that it is very different to be away from the University Productions environment, but it is incredibly educational and beneficial to see how other theater companies run.

Rich Lindsay, head of one of the University Productions scenery shops, was production manager of the festival for many seasons. Nick Riley, a senior Design & Production major, was prop master and did an incredible job with the many props needed for two fully mounted productions. Stephanie Shechter (sophomore Design & Production major - stage management concentration) and Meg Shelly (sophomore Design & Production major - stage management concentration) did an outstanding job as the assistant stage managers for both shows.

Colin Miller (BFA, Design & Production) was selected to stage manage for the American College Theatre Festival at the Kennedy Center in Washington, D.C. Colin was one of two individuals nationally invited to attend.

Marc Paskin (BFA, Theatre Performance) worked in the marketing department at Richard Frankel Productions in New York City and worked on shows such as *Hairspray*, *The Producers*, *Sweeney Todd*, *The Fantasticks*, and the upcoming production of *Company* in the summer months.

Shayna Markowitz (BFA, Theatre Performance) interned at Innovative Artists Talent and Literary Agency in Los Angeles, where she worked as an assistant to various talent, young talent, and literary agents. She was transferred to New York and worked as an assistant to the head of business affairs over the summer.

It makes me proud to be a University of Michigan student to see how well members of the department can work outside of the educational environment in Ann Arbor. It is truly a salute to our professors for preparing us for our professional career.
Alex Polcyn (BFA, Theatre Performance) was an acting apprentice at the Tony Award-winning Williamstown Theatre Festival with Artistic Director Roger Rees over the summer. The apprentice program also offered a Shakespeare and improvisation class.

Erica Ranade (BFA, Directing) worked as an intern at The Second City, Chicago under Managing Director Jenna Altobelli this summer. Performing administrative tasks, she facilitated work between The Second City Mainstage and ETC theaters, BizCo, and The Training Center.

D. Ross (PhD) successfully defended her dissertation in April and has accepted a teaching Mellon Fellowship at Kalamazoo College for the academic year.

Eric Schinzer (BFA, Theatre Performance) interned with the Barn Theatre in Augusta, Michigan, one of the few Actor’s Equity theatres in the state, and worked alongside Equity members in many productions, including Oklahoma!, 1776, Gypsy, and The Wizard of Oz, during the summer.

Jaime Lyn Seeman (BFA, Theatre Performance) was a casting intern at Walken-Jaffe Casting in New York City over the summer. The company, run by Georgianne Walken, primarily casts for the HBO hit series The Sopranos as well as Entourage on the west coast.

Stephen Sposito (BFA, Directing) worked as an assistant director for Regina Taylor on her new play The Dreams of Sarah Breedlove at the Goodman Theatre in Chicago in the summer. The play starred Tony Award-winner L. Scott Caldwell from ABC’s Lost.

This summer, Daniel Strauss (BFA, Theatre Performance) interned at The Second City Theater in Chicago under Jenna Altobelli, the theater’s managing director, and had the privilege of performing numerous PR jobs for the theater.

Angela Wetherby (BFA, Theatre Performance) worked as an intern for Towsley Studios in Jackson, Michigan in the summer in all areas of television production.

Alana Zonan (BFA, Theatre Performance) interned at Abrams Artists Agency in NYC this summer. She rehearsed with some of the actors in their audition scenes, worked the front desk, talked to agents, and met all the actors.

December 2005 Graduates

BFA Performance/Acting
- Erin Wetzel-Righettini

BFA Performance/Directing
- Meredith Kitz

BFA Design & Production
- Anup Aurora
- Taran Muller
- Venus Strong
- Janine Woods

April 2006 Graduates

BFA Performance/Acting
- David Robert Abed
- Kirsten Mara Benjamin
- Mikala Anderson Bierma
- Adam H. Caplan
- Kyla Desiree Embrey
- Erin Shannon Farrell
- De’Lon Troy Grant
- Kimberly Elaine Harberg
- Courtney Alisha Harge
- Anna K. Heinl
- Edmund Alyn Jones
- Kevin William Kuczek
- Chelsea Marie Leinberger
- Malaika Abimbola Nelson
- Matthew Stephen Smith
- Robert Wesley Sulaver

BFA Performance/Directing
- Lauren Anne Miller
- Esther Neff

BFA Design & Production
- Jamie Burke
- Edward Morris

BTA
- Richard Herbert
- Raena White
CONGRATULATIONS TO OUR SCHOLARSHIP RECIPIENTS

BFA in Performance: Acting
Irene Bychinsky Bendler Award in Theatre Performance
Sari Goldberg

Hal Cooper Scholarship
John Jarboe

Nita Wakefield Eggertsen Scholarship
Dylan Saunders

William & Claribel Halstead Scholarship
Rachael Soglin

William Hawes Family Scholarship
Jeffrey Blim

Jim & Millie Irwin Performance Award
Marc Paskin

Julian & Vera McIntosh Memorial Scholarship
Lee Chrisman
Margaret Ferguson-Wagstaffe
Brian Holden
Seth Moore
Adam Moskal
Alexander Polcyn
James Wolk

L. Lamont Okey Prize
Alexandra Odell

Opportunity Award
Sharif Nasr

Betty Pease Scholarship
Katherine Garfield

Judith Dow Rumelhart Scholarship
Cara Akselrad
Yuri Sardarov
Rachael Soglin
Daniel Strauss

Alan F. Smith Scholarship
Cara Akselrad

U-M Theatre Associates Tempest Tribute Award
Nicholas Lang

Trueblood Scholarship
Nicholas Lang

Phyllis Wright Scholarship
Allison Kresch

Theatre Department Merit Awards
Jeffrey Blim
Sara Greenfield

BFA in Performance: Directing
Wandalie Henshaw Scholarship
Stephen Sposito

Emily E. Metzger Memorial Scholarship
Gina Rattan

BFA in Design & Production
Irene Bychinsky Bendler Award in Theatre Production
Rachel Arnsdorf
Stephen Siercks

Nita Wakefield Eggertsen Scholarship
Stephen Siercks

Julian & Vera McIntosh Memorial Scholarship
Stephanie Anderson
Andrew Fritsch
Colin Miller

Betty Pease Scholarship
Joseph Walls

U-M Theatre Associates Design Award
Lena Sands

U-M Theatre Associates Stage Manager’s Award
Stephen Siercks

Zelma Weisfeld Scholarship
Jessica-Eli Weiss

Theatre Department Merit Awards
Cassidy Bloom
Cassandra Flowers
Angela Kiessel
Justin Lang
Joseph Schlenke
Kathryn Shattuck

Trueblood Scholarship
Andrew Fritsch
Elyse Handelman
Lena Sands
Meaghan Shelly

Bachelor of Theatre Arts
Theatre Department
Merit Award
Mary Shelly

U-M Theatre Associates Award
Benjamin Saukas

Bachelor of Arts
U-M Theatre Associates
BA Award
Kristina Reese

U-M THEATRE ASSOCIATES 2006–2007

I want to support Theatre with a gift to: □ Theatre Associates Endowment (796749)
□ Theatre Associates (364139)

Enclosed is my gift of □ $1,000 □ $500 □ $250
□ $100 □ $50 □ Other □

Enclosed is my employer (or my spouse's) matching gift form.
□ My check is made payable to the University of Michigan.
□ Charge my gift to □ VISA □ Master Card
□ American Express □ Discover

Account Number
Expiration Date

Signature

For on-line giving, visit http://www.giving.umich.edu
Email: schafema@umich.edu
Phone: (734) 763-9769

School of Music, Theatre & Dance Development Office
Stearns Building
Ann Arbor, MI 48109-2075
(734) 647-2035

December 2006
Half a Century in High School

Having spent—or endured—50 years in the Frieze Building, a converted high school, the Department of Theatre & Drama has shed that musty cocoon, undergoing a departmental transformation in its new purpose-built facility.

Over the summer, as the boxes were packed and movers carted away crates of costumes and lights, the dark, dingy, and cramped rooms of the Frieze were left bare and grey. A notice on doors read “The Frieze Building is Closed, No Public Restrooms, No Trespassing.”

Walking the empty corridors and peering into the makeshift rooms used as costume shops and lighting labs made the success of the Theatre & Drama Department appear even more impressive, where former locker rooms served as dressing rooms and the old gymnasium as loading dock.

“You spend a lot of time in a building and find its charm, but the Frieze was a bit of a gulag,” said Gary Decker, professor of design and production. “It makes it hard to not be excited about the Walgreen because it is just a great building with nicely appointed classrooms, studios, offices and labs and a terrific theatre; it is all very exciting.”
The Charles R. Walgreen, Jr. Drama Center, the Theatre Department’s new home on North Campus, is also home to the 280-seat Arthur Miller Theatre, nearly completed, with its silky scrim-like sheath of illuminated glass, awaiting its spring 2007 premiere.

But even now, since U-M fall term began September 5, classes have been in session in new studios, lighting labs, costume shops, and classrooms, all bright, airy, and spacious.

“The combination of the Arthur Miller Theatre and the new studios and classrooms make The Walgreen Drama Center one of the best undergraduate teaching facilities in the country,” said Decker.

Erik Fredricksen, professor of acting, combat and former chair also points out the benefits of moving to North Campus.

“There is nothing like it on campus in terms of the potential to grow and break traditional art forms,” said Fredricksen. “The big excitement is the proximity to other artistic forces on North Campus—the Schools of Music, Theatre & Dance, Art & Design, Architecture, and Engineering—all offer more opportunities for engagement to break through boundaries in the arts and forge new collaborations.”

As the last chords of the Frieze begin to fade, it is important to note that faculty, students and alumni have wonderful memories of the Frieze Building too.

“I am sad to see the Frieze go because after three years you get used to trudging into the same dingy Green Room with old ugly furniture every day. It’s kind of comforting...” said student Beckah Gluckstein.
“The space will enable us to create new ways of thinking about plays and how they come to life.”
—Chair, Greg Poggi

A new show in Theatre & Drama at U-M is opening at the now lively Charles R. Walgreen, Jr. Drama Center on North Campus. As the Frieze Building was home to the likes of acting alumni luminaries James Earl Jones, Gilda Radner, and Christine Lahti, the Walgreen Center is central to developing stories and scripts of new generations of actors, playwrights, directors, and designers.

“The space in the Walgreen Drama Center is fabulous because it has large studios for classes and rehearsals, lots of lights, and modern shops and purpose-built spaces,” said Department of Theatre & Drama Chair and Professor Greg Poggi. “It is very satisfying and productive to work in. The faculty, staff, and students are very happy.”

The new drama center, under construction for the past year and a half, is named for benefactor and alum Charles R. Walgreen Jr., and is also home to the newly named Arthur Miller Theatre, now nearing completion.

“The space creates a great opportunity for the future of the department and we are delighted and grateful.”

The Walgreen Center has crisp and clean lines and orderly bright rooms with ample spaces for rehearsals.
U-M bought Ann Arbor High School and expanded the building, naming it the Henry S. Frieze Building, using it for classroom and theater space for the Department of Theatre & Drama.

and performances. Smooth concrete floors and crimson walls dramatically highlight the walkways and offices.

Polished hardwood gleams in studios and banks of fitting rooms and storage bins line costume shops befitting a professional company of players.

Glass and steel framing cradles unlimited promise for those perfecting their talents.

“I like the Walgreen a lot,” said Lauren Lopez, a theatre performance sophomore. “It is quiet, which makes it easy to focus, I am really happy here. We are really lucky to have a brand new space.”

“We like our new space a lot. North Campus is a great community and it is so beautiful,” said Rachael Soglin, a
senior in theatre performance. “We can get our work done much more efficiently. It is accommodating to be close to the Music School for voice lessons and to musical theatre.”

Aside from the physical attributes of the building that serve students and faculty so well, it is well worth noting the new space will also serve as a tremendous recruiting tool.

“The building of a unified performing arts community contributes immeasurably to the dynamic of North Campus culture, to the university and to the Ann Arbor community,” said School of Music, Theatre & Dance Dean Christopher Kendall. “It will further strengthen the academic stature of the school and serve as a tremendous recruiting ground.”

“We are extremely excited about this wonderful new project and very grateful to all the supporters who have been critical in creating it, and especially enthusiastic about what this magnificent enterprise offers to our students,” added Poggi.
The Charles R. Walgreen, Jr. Drama Center, encompassing 80,000 square feet of space, brings the faculty offices and academic spaces of the departments of Theatre & Drama and Musical Theatre together and provides space specifically designed for teaching and learning the dramatic arts.

The building, strategically located as the gateway to North Campus, is a three-level structure of masonry, glass, and metal. Architect Thomas Payne of Kuwabara Payne McKenna Blumberg described it as “a stately glass cube by day and a luminous beacon by night” already welcoming students and visitors alike to North Campus.

Your theatre students couldn’t be more appreciative, thankful, or excited for the opportunities.

Fall: Arthur Miller agrees to an eponymously named theatre at U-M

May: Charles R. Walgreen, Jr. and his wife Jean donate $10 million and the Arthur Miller Theatre and Walgreen Drama Center are approved by U-M Regents as new home for Department of Theatre & Drama

February: Arthur Miller’s death

May: Construction begins on North Campus site

October: Walgreen Drama Center-Arthur Miller Naming Ceremony at Rackham

July: School of Music becomes the School of Music, Theatre & Dance

August: Theatre & Drama faculty and staff move into Walgreen Center

September 5: First day of classes for students in Walgreen Center

Spring: Arthur Miller Theatre Construction Completion and Premiere

Assistant Professor Janet Maylie with Acting III class.

Assistant Professor Gary Decker with student Tracy Alexander.

Costume Shop staff (from left) T.J. Williamson, Virginia Luedke, Leah Marzoni, and Jan Evans, Costume Shop Manager.

Photographs by Peter Smith Photography.
“The theater is so endlessly fascinating because it’s so accidental,” said Arthur Miller. “It’s so much like life.”

Walgreen and Miller Earn Ovations

It is no accident that the only theatre named after Arthur Miller is being brought to life at the University of Michigan. Miller, U-M’s favorite playwright and alum, agreed to allow his alma mater to name a new theater in his honor, the only one in existence.

Charles R. Walgreen, Jr., of drugstore chain fame, and his wife, donated $10 million for construction of a new home for the Department of Theatre & Drama, which will adjoin the Miller Theatre. Miller and Walgreen were celebrated in a ceremony acknowledging the official naming of the Charles R. Walgreen, Jr. Drama Center and the Arthur Miller Theatre on October 14, 2005 in Rackham Auditorium. The naming ceremony included remarks by U-M President Mary Sue Coleman, Regent Andrea Fischer Newman and School of Music, Theatre & Drama Dean Christopher Kendall, with special guests from the Walgreen family and Miller families.

“In the performing arts, inhabiting a building takes on a special meaning,” said Kendall. “Actors conspire with their theatre, which with its catwalks and curtains, scrim and lighting instruments—becomes—magically, a whole world.”

Now, this is—the real world. Classes and rehearsals are at full speed, while costumes, sets, and lighting designs, are all being created in new spaces inhabited by students of Theatre & Drama.

“I hope that in some way, we can do great things in the new Arthur Miller Theatre, to honor a man who has written so many great plays in the name of theater. The Charles R. Walgreen, Jr. Drama Center will truly be a fairy tale,” said Sari Goldberg, a senior in theatre performance, who provided a heartfelt student perspective.

“We’ll never work, study, or experience another place like it again. Your theatre students couldn’t be more appreciative, thankful, or excited for the opportunities that the Walgreen Center will bring.”

The Arthur Miller Theatre will be opening in spring 2007 with Miller’s Playing for Time.

Theatre Associates Donors

July 1, 2005—November 3, 2006

ARCHANGEL

(gifts of $1,000 or more)

James Adams & Naz Edwards Jean W. Campbell
John H. & Robin Eggertsen P. LaMont & JoAnn King Okey Gregory & Allison Poggi
Judith & Donald Rumelt Hart Harry A. & Margaret D. Towsley Foundation

ANGEL

(gifts of $500–$999)

Mona & Richard Alonzo
Ralph P. Beebe
H. D. Cameron
Anne & Jim Duderstadt
John & Gretchen Neal Jackson
William & Sandy Lang
Albert V. Lapps
Dr. Howard Paul Travis
Marina & Bob Whitman
Michael Shoemaker Wright III

DIRECTOR

(gifts of $50–$149)

Mary Hunter Dobson
Dr. & Mrs. James E. Frounfelter
Donald & Mary E. Kleckner
Dr. Kathryn Louise Long
Colin & Nancy Oatley
Dr. William W. Taylor
Joseph C. Walters
Jack & Jerry Weidenbach
Phyllis B. Wright

STAR

(gifts of $100–$149)

Robert E. Ankrom
Harry Bell Benford
Eric & Doris Billes
David & Ann Bochnowski

CAST MEMBER

(gifts of $50–$149)

Tim & Leah Adams
John D. & Nancy Webb

UNDERSTUDY

(gifts under $50)

William & Anne Best
Elizabeth S. Bishop
Eunice L. Burns
Tara M. Gillespie
Mary A. & John Knox
Max Lepler & Rex L. Dotson
Maureen Schafer & Dr. John E. Rhinehart

BFA Design and Production students (left to right) Kathryn Shattock, Lena Sands, and Rachel Arnsdorf.

Photograph by Peter Smith Photography.
Erik Fredrickson (Professor, Acting and Stage Combat) narrated the poetry of Paul Claudel in Marcel Dupre’s *Stations of the Cross* at Hill Auditorium in April, with Marilyn Mason’s organ accompaniment. In April he also taught a master class at the Washington Shakespeare Theatre in Washington, D.C. and taught a master class for the Irene Ryan finalists at the Kennedy Center as part of the American College Theatre Festival guest artist series.

During the summer he staged the Hamlet fights for John Neville-Andrews at the Michigan Shakespeare Festival. In July Erik was invited to attend the SAFD Governing Body conference at UNLV, the organization he co-founded in 1977. October 1, Erik and Janet Fredrickson performed in *Le Souffle de L’Esprit* at Hill Auditorium with Marilyn Mason, organist, and Don Fishel, flutist, with poetry written by Ken Gaertner.

**John Neville-Andrews** (Professor, Acting and Directing), Artistic Director of the Michigan Shakespeare Festival, directed *Hamlet* this summer. He also directed the play *Trying* by Joanna McClelland Glass, for the Boar’s Head Theatre in Lansing.

**Malcolm Tulip** (Assistant Professor, Acting) starred in *I Am My Own Wife*, by Doug Wright and directed by Gillian Eaton, at Ann Arbor’s Performance Network Theatre to rave reviews. He directed Gillean Eaton in *Mrs. Shakespeare, The Complete Works* in Milwaukee, performed at the Wade Performance Art Festival in Toronto, directed *The Retreat from Moscow* by William Nicholson to open the 25th anniversary season at Performance Network. In addition he taught on the MPulse Musical Theatre course, conducted workshops for Detroit Public Schools as part of RSC Playback and attended the 50th anniversary celebrations of L’Ecole Jacques Lecoq (82–85 graduate) in Paris.

**E.J. Westlake** (Assistant Professor, Theatre Studies) presented a paper, *The Last Ride of Billy the Kid*, at the Association for Theatre in Higher Education in Chicago in August. She traveled to Helsinki, Finland in August for the International Federation for Theatre Research to present *Friend Me if You Facebook: Local Imagined Communities in the Global Network*. E.J.’s recently published book, *Our Land Is Made of Courage and Glory: Nationalist Performance in Guatemala and Nicaragua*, was published by SIU Press in June. She had a signing at Shaman Drum in Ann Arbor last fall.

**Leigh Woods**’ (Professor, Theatre Studies) book *Transatlantic Stage Stars in Vaudeville and Variety: Celebrity Turns* was published by Palgrave Macmillan, to appear in the U.S. and in the United Kingdom.
Robert Benedetti, producer, director, writer, teacher, and consultant was the guest director for Mark Blitzstein’s *The Cradle Will Rock*, the inaugural production of the new Walgreen Drama Center. The show was presented in Studio One, one of the performance and studio spaces used for classes during the day and the home of the Basement Arts student theater group. “I am very pleased with the way the show lives in the space,” Benedetti said. Among many other achievements, he signed to write and produce his third movie for HBO. It concerns Chicago labor leaders Lucy and Albert Parsons and the Haymarket Riot. Benedetti recently won the ATHE (Association of Theatre in Higher Education) Lifetime Career Achievement Award, its highest honor.

In September, Darrell Bluhm, worked with students in movement workshops. Bluhm is an Aikido Shihan, T’ai Chi Master, a certified Feldenkrais practitioner and coaches the movement for professional actors at the Oregon Shakespeare Festival.

Donn Finn, casting partner with Mali Finn, C.S.A. of Los Angeles, one of the leading casting agencies in the country, conducted an audition workshop for juniors in the acting program. He watched audition monologues presented by the students and provided feedback on their technique and presentation.

Junior-year actors were led through audition workshops by agent Richard Fisher of the Abrams Artists Agency and casting director Arnold Mungioli of Mungioli Casting, both of New York City. This marks the third year that Arnold and Richard have conducted the weekend intensive for our students. They conducted group sessions and individual monologue workshops, providing valuable feedback to the actors as they progressed through prepared audition pieces and one-on-one interviews. They also discussed some of the challenges facing today’s professional actor.

Pamela Lewis, voice-over/looping artist and author of *Talking Funny for Money*, an interactive book which includes two CD’s, did four workshops with students on the world of character and cartoon work.

**Theatre Alumni, what are you up to?**

Send us your news! Email us at theatre.info@umich.edu, or send us this update form.

Please print or type

Name ____________________________
Address __________________________

Degree and Year of Graduation __________________________

Most recent accomplishments __________________________


Please return to: Editor, *Theatre at Michigan*, University of Michigan Department of Theatre & Drama Walgreen Drama Center, 1226 Murfin Avenue, Ann Arbor, MI 48109-1212.
1970s

Martin Pakledinaz (MFA in Design, 1976) was nominated for a Tony Award for Best Costume Design for The Pajama Game starring Harry Connick Jr. and Kelli O’Hara. He won in 2000 for Kiss Me Kate and in 2002 for Thoroughly Modern Millie.

Jack F. Sharrar (MA Speech/Theatre, 1976) subsequently earned a Ph.D. in Theater History & Dramatic Literature at the University of Utah. Since 1989, he has worked in various capacities at the American Conservatory Theater in San Francisco, where he is the Director of Academic Affairs for the professional actor training programs. Jack is also a core faculty member in the MFA program and teaches in the Young Conservatory. The University of Michigan Press published his book Avery Hopwood, His Life and Plays.

1980s

Siobhan Archard (MFA Technical Theatre Scenic Design, 1983) is living in St. Petersburg, Fla. After leaving U-M she taught technical theater classes at Eckerd College for four years and has been acting department chair of the Technical Theatre Department. She teaches design classes at the Pinellas County Center for the Arts Magnet school and recently designed the high school version of Les Misérables after getting the backstage tour in New York City. Along with teaching, she is currently a construction consultant for a new $54 million campus theater complex at Gibbs High School.

Ann M. Archbold (BGS, 1983) is Head of the MFA Lighting Design Program at the University of Wisconsin-Madison.

Joseph Urla (BA Theatre, 1980) participated in his 11th summer at the National Theater Conference, under its new artistic director, U-M alum Wendy Goldberg (BA, 1985). Joseph played the lead in a new play by Lee Blessing—A Body of Water. He continues to live and work in New York and is teaching acting at the National Theatre Institute.

1990s

Mary Beth Barber (BA Playwriting, 1991) is communications director of the California Arts Council and co-author of the just-published Acting: Advanced Techniques for the Actor, Director, and Teacher by Terry Schreiber, which has a foreword by Edward Norton. She was also part of the event-planning team for Governor Arnold Schwarzenegger prior to joining the California Arts Council. Mary Beth started out as a political journalist, and was a freelance communications and public relations expert for more than a decade in New York and California.

Jonathan Berry (BFA Theatre Performance, 1997) has completed his MFA in directing at Northwestern University. His directing work at Northwestern includes Mud by Maria Irene Fornés, Wintertime by Charles Mee, Three Sisters by Chekhov, and Leonard Bernstein's Candide. In Chicago, he continues as associate artistic director of the Griffin Theatre, where he has directed William Inge’s Picnic, and J.B. Priestley’s Time and the Conways.

Sophina Brown (BFA Theatre Performance, 1998) stars as Raina Troy on CBS’s new show Shark, starring James Woods. She has guest-starred on many shows, including Dave Chappelle’s Show, Numbers, Without a Trace, and the daytime drama As the World Turns. She has also guest-starred on Law & Order, Law & Order: SVU, Strangers with Candy and Twins.

Jonathan Donahue (BA Theatre and Drama, 1997) continues to work as a stage manager in New York City. He has served as assistant stage manager on last season’s Broadway productions of Twelve Angry Men and The Constant Wife, the latter starring Kate Burton and Lynn Redgrave. In spring 2006 he was ASM for the Primary Stages production of A Safe Harbor For Elizabeth Bishop, starring Amy Irving.

Ingrid Eggertsen (BFA Theatre Performance, 1996) had a major role (Artsy Woman) in Quinceañera, a full-length film shown at the 2006 Sundance Film Festival; it won the Grand Jury Prize and the Audience Award for Drama. She has also appeared on the Style Network’s What Should You Do? Ingrid is living in Los Angeles and works for a talent management company.

Alexander Farino (BA Theatre, 1990) After spending years freelancing as a stage manager at opera companies across the country, and six summers at Glimmerglass Opera (working with Mark Lamos) in New York, Alex has settled down in Minneapolis at the Minnesota Opera, where he has been the production stage manager for 10 years.

Celia Farran (BFA Theatre Performance, 1994) released her new CD, Breathe, produced by popular musician Willy Porter. It comprises a variety of musical styles, including alternative country, bluegrass, world beat, and R&B. Her rendition of Song for Ireland was chosen for Discover Wisconsin’s compilation CD Art of the State.

Chris Jamros (BFA Theatre Design & Production, 1999) is currently a stage manager for Wicked on Broadway. He is also working in print and broadcast design while pursuing a Master’s degree in Digital Imaging and Design at NYU.

Ann Kessler (MFA Costume Design, 1993) is an assistant professor for costume design at Valparaiso University, where she teaches courses in costume, makeup, and stage design. Ann is also the Resident Costume Designer and Costume Shop Manager at Valparaiso University. She was nominated for a Tony Award for Best Costume Design for the Broadway production of A Body of Water. She continues to live and work in New York and is teaching acting at the National Theatre Institute.

(continued on page 18)
Manager. She has designed for European Repertory Company (Chicago), for which she has received a Jeff award citations and a nomination.

Deborah Keller (BFA Theatre Performance, 1995) has been living in New York City for the past 10 years, acting in shows, producing shows, doing voice-overs and commercials, being a production assistant on films and commercials, doing stunt work, choreographing stage combat, helping teach stage combat with Steve White, and Rick Sordelet, and being a member to the NYU Alumni Lab Groups. She is in the show Unspeakeable, a dramatic fantasia dealing with the life of Richard Pryor, directed by Rod Gailles. Deborah is also training in Detroit for Kids Kicking Cancer.

MattLetscher (BA Theatre and Drama, 1992) received several positive notices in August for his leading role in Double Double, a whodunit written in 1986 by Roger Rees and Jersey Boys scribe Rick Elice, at the Williamstown Theatre Festival in western Massachusetts. Rees, the artistic director of the festival, also directed, and one reviewer called Matt’s performance “flawless.”

Katie Marchyok (BFA Theatre Design & Production, 1999) recently graduated from Boston University with a Master of Science in Arts Administration. During her graduate studies she interned with the Museum of Fine Arts in the Department of Strategic Research & Analysis. Currently Katie is pursuing studies in public interest law.

Stacy Mayer (BFA Theatre Performance, 1997) is artistic director and founder of the Manhattan Comedy Collective and is active in several improv groups in New York. He has starred in Nudogenesis, at Jimmys No 43.

Mary Resing (Ph.D., 1997) is Director of New Play Development at Woolly Mammoth Theatre in Washington, D.C. and recently dramaturged two wildly different world premieres, Grace by Craig Wright and Big Death & Little Death by Mickey Birnbaum. In June she organized and chaired a panel on institutional dramaturgy for the conference of the International Federation of Theatre Researchers (Robyn Quick, Ph.D. Theatre, 1999 was a panelist). She is currently a Fulbright Scholar to Armenia working on an international marketing/institutional dramaturgy project.

Erin J. Riggs, (BA, Theatre, 1999), has stage-managed or assisted on Broadway for The Producers, A Christmas Carol, and Carnivale, on the national tour of Movin’ Out, Off Broadway for De La Guarda, Boy, and My Old Lady, in regional theater for North Carolina Theatre, Opera Illinois, Skylight Opera Theatre, and Peterborough Players, and in Opera for Sarasota Opera, Michigan Opera Theatre, and Yale Opera.


Mandy Siegfried (BFA Theatre Performance, 1994) performed on Broadway in Noises Off at the Brooks Atkinson Theater and Off-Broadway in Adam Rapp’s Blackbird for The Edge Theater Company. Other Off-Broadway appearances include The Mineola Twins (Roundabout/Outer Critics Circle nomination for Featured Actress), Refuge (Playwrights Horizons) Stupid Kids (WPA/ Century Theater) and Anne Frank and Me at American Jewish Theater. Film appearances include School of Rock, Two Weeks Notice, St. Andrews Girls, Liberty, Maine and The Out-of-Towners.

Miriam Shor (BFA Theatre Performance, 1993) starred in the Off-Broadway show Almost, Maine, by John Cariani, last winter.


2000s


Steve Best (BFA Theatre Performance, 2002) and Kelly Leaman (BFA Performance, 2002) were married on Sept. 30, 2006, in Chicago, where they both currently reside. Kelly was recently seen in Lifeline Theatre’s award-winning adaptation of Georgette Heyer’s The Talisman Ring. Steve’s recent work includes the premieres of Katrina: A State of Emergency with Bailiwick Repertory Theatre and Sleeping Ugly: The Musical with Griffin Theatre.

Alexandra Bogorad (BA Theatre Arts, 2004) is signed with an agency and manager in Los Angeles and currently continuing study while auditioning for films and commercials.

Nora Bonner (BFA Theatre Performance, 2004) performed as Young Girl in Kim Carney’s Moonglow at the Performance Network last winter.

Margo Brenner (BFA Directing, 2003) is currently working for the Studio Theatre in Washington, D.C., as the casting associate and production intern. She is also teaching theater and acting to students in grades 2 through 12 at Imagination Stage in Maryland.

Heather Bryant (BFA Theatre Design and Production, 2002) is working as an assistant stage manager on the East Coast with opera companies, including Washington National Opera, Fort Worth Opera, Atlanta Opera, PORT Opera, and New Jersey Opera Theatre. She is currently in her second season with the Baltimore Opera Company.

Alix Claps (BA Theatre Arts, 2002) stage-managed The Red Box, a new play by Jason Mitchell, at Walkerspace in New York City last winter, following work as stage manager of Beau Jest, The Lion in Winter, and My Way at Surflight Theatre, as well as The Last Five Years at MetroStage. Alix also received her M.A. in English Literature from DePaul University and joined the Actors’ Equity Association.

Heather Chockley Ward (BFA Theatre Design & Production, 2000) is currently the Props Master for the National Tour of Joseph and the Amazing Technicolor Dreamcoat. She recently spent almost a year in Asia working on an International Tour of The Sound of Music.

Kate Conrad (BA Theatre Arts, 2004) coordinates continuing medical education programs for the American Society of Hematology, a non-profit medical association that helps hematologists conquer blood diseases. She lives in Washington, D.C.

Emily Cornelius (BA Theatre Arts, 2003) is working as the casting director and literary manager for San Diego Repertory Theatre in San Diego. In her spare time she stage manages, choreographs, works as a dramaturg, and directs. Munched, a play she directed for The Fritz Blitz, which presents the best new plays by California playwrights, won for best new play.

Kalena Dickerson (BA Theatre Arts, Dramatic Writing and History, 2003) has a script for The Gunslinger (and a baby) produced in Chicago recently by Breadline Theatre Group, and the musical Slide, for which she wrote the book, has been produced by Tantalus Theatre Group. She currently works in Development at the Goodman Theatre in Chicago, and as a script reader for both the Goodman and Steppenwolf Theatre Company.
Patrick K.A. Elkins (BFA Theatre Design and Production, 2000). In 2004, Patrick graduated magna cum laude from the University of Houston Law Center and served as the managing editor of the Houston Law Review. Patrick now practices civil litigation in Houston with the law firm of Edwards Burns & Krider.

Brad Fraizer (BFA Theatre Performance, 2004) is working in New York City, currently employed by the Blue Man Group. He was in productions of The Maids and Deathwatch produced by Egress Theatre Company. Brad also was selected to work in the original staged reading of Ping Pong Diplomacy, produced by Reverie Productions.

David Garcia (BFA Design & Production, 2002) was in the spring production of Ellen: The Musical (on the Ellen DeGeneres show, with several full musical numbers throughout). Guests were Jack Black and Kristin Chenoweth. David was in the chorus for one of the numbers, First TV Taping, and also the finale at the end of the hour.

Daniel Granke (BFA Theatre Performance, 2003) just received an Examiner Excellence Award in Broadwords through the organization Fights 4. Daniel is auditioning in New York and studying aikido with Rober Souvaca Sensei in Brooklyn.

Alyson Grossman (BFA Theatre Performance, 2003) is working as an agent with Kazarian Spencer Associates in New York City.

Leah M. (Richardson) Huber (BFA Design & Production, 2000; BS Nursing, 2004) is working as a pediatric nurse at Mott Children’s Hospital in Ann Arbor.

Mandy Heuermann (BFA Theatre Design and Production, 2004) was the Albert Theatre Floor Manager at the Goodman Theatre in Chicago for the 2005–06 season. She has also worked as an assistant stage manager at the Spoleto Festival USA and at the Pine Mountain Music Festival in Houghton, M1.

Kelly Irvin (BFA Theatre Design & Production, 2002) just finished her sixth season on the stage management staff of Radio City Christmas Spectacular in Detroit. She is in her third year with Neil Goldberg’s Cirque, alternating between stage-managing and heading wardrobe. In May, Kelly will be returning for her second season as Production Stage Manager for Light Opera Oklahoma with additional SOM alumni Eric Gibson, Ryan Palmer, Daniel Neer, and Andrea Leap.

Benjamin Endsley Klein (BFA Theatre Performance, 2002) worked on Broadway for two-and-a-half years as assistant director of Dirty Rotten Scoundrels, directed by U-M alum Jack O’Brien. (AB ’61, MA’62). He was recently on the First National Tour of the production in August of ’06. Last year he was selected by Director Scott Elliott from a field of nine young directors as the recipient of its 2005–2006 Mike Ockrent Fellowship. Klein was mentored by Elliott and assisted him on last season’s Broadway production of Barefoot in the Park. Benjamin is currently working with Jack O’Brien on the U.S. premiere of Tom Stoppard’s trilogy The Coast of Utopia at Lincoln Center.

Josh Lefkowitz. (BFA Theatre Performance, 2003) played The Dauphin in St. Joan at the Olney Theatre Center in Maryland, Marion Johnson in One Red Flower at Signature Theatre in Virginia, and recorded work for NPR’s All Things Considered. His solo piece, Help Wanted: A Personal Search for Meaningful Employment at the Start of the 21st Century, was performed at the Single File Festival in Chicago, and played in April at Access Theater in New York City.

Zach Leland (BFA Theatre Performance, 2002) is working as an actor in Los Angeles. He recently filmed two national commercials, for IBM and Sprint.

Aubrey Levy (BFA Theatre Performance, 2004) is working in New York City, where he trained and performed for several months in The Blue Man Group. He then played in the critically acclaimed production of Desert Sunrise at Theatre for a New City, and worked on both in One Man’s War at the Triad Theatre and The Red Box at Soho Repertory Theatre in New York City.

Marguerite Maiville. (BA Theatre and Drama, 2004) is working at Walt Disney World Resort giving 10 to 15 safari shows a day as well as guiding Safari Magical Gathering, a Disney World Special Event.

Alexandra (Malloy) Backus (BFA Theatre Design & Production, 2003) spent a season as an apprentice stage manager at the Geva Theatre in Rochester, N.Y. She has received her Equity card and was Production Stage Manager for Iron Kisses, a world premiere play, at the Geva Theatre.

Maureen Sebastian (BFA Theatre Performance, 2005) played Bianca in the Shakespeare Theatre of New Jersey’s production of Taming of the Shrew. She has appeared in Blackout by Vladimir Maicovski and directed by Anthony Luciano at Emerging Artists Theatre and in Living Dead in Denmark, by Qui Nguyen and directed by Robert Ross Parker at the Center Stage, both in New York City.

Chris Shand (BFA Theatre Performance, 2005) worked on an NBC pilot with Paul Haggis (Million Dollar Baby, Crash) and has acted in two episodes of Law & Order: SUV. He will appear in the new Robert De Niro movie, The Good Shepherd, opening in December, and has filmed two commercials, including one playing nationally for Champs.

Michelle Sherry (BFA Theatre Design & Production, December 2003) is the assistant master electrician for the National Tour of Dora the Explorer. Prior to Dora she was the assistant electrician for the Blue’s Clues national tour. She has also worked as the assistant production manager for the Sphinx Competition.

Melissa Spengler (BA Theatre Arts, 2001) is working as a freelance stage manager in New York City after three years in regional theaters. Melissa has worked with Classic Stage Company, Reverie Productions, New York Music Theatre Festival, Center Stage in Baltimore, Hartford Stage Company, and Weston Playhouse. She has also managed a venue at Olympus Fashion Week in Bryant Park.

Matthew Urban (BFA Theatre Performance, 2003) has been cast as Ed in The Queen’s English Theatre Company’s (QETC) production of Torch Song Trilogy, which began a tour in September in Amsterdam and will play in Berlin, Ljubljana, Slovenia, and Zagreb. The play won the 1983 Tony Award.

Erich A. Whipkey, (BFA Theatre Design & Production, 2005). Since graduating Erich has been working around the country with Light Opera Oklahoma, Tri-State Actor’s Theatre, and the Detroit Radio City Rockettes Christmas Spectacular. He has worked as assistant stage manager on Harvey with Cedar Creek Repertory and is currently working at Goodspeed Opera House.
Mainstage Season 2006–2007

The Cradle Will Rock
By Marc Blitzstein
Directed by Robert Benedetti
Art is never dangerous—unless it tells the truth. A piece of theatrical history.
October 5–8 and 12–15, 2006
Walgreen Drama Center, Studio One

You Can't Take It With You
By George S. Kaufman and Moss Hart
Directed by Malcolm Tulip
Only family could inspire such a madcap comedy!
December 7–10, 2006
Power Center

She Stoops to Conquer
By Oliver Goldsmith, Directed by John Neville-Andrews
Blind dates and practical jokes lead to laughter in this tale of mistaken identity.
February 15–18, 2007
Mendelssohn Theatre

Grand Opening:
Arthur Miller Theatre
Playing for Time
By Arthur Miller
Directed by Robert Chapel
Developed from the autobiography of the real Fania Fenelon, Playing For Time relates Fania’s experiences at Auschwitz during World War Two—how she survived as a human being and as a Jew—as she is recruited to play in the prison orchestra.
March 29–31, April 1, and April 6–8, 2007
Arthur Miller Theatre

For tickets
League Ticket Office
911 N. University
Ann Arbor, MI 48109-1265
(734) 764-2538
or visit online: www.music.umich.edu