An Arthur Miller Celebration

UM School of Music • Dept. of Theatre & Drama
April 2 - 11, 2004 • Trueblood Theatre
The UM, School of Music, Department of Theatre and Drama presents

An Arthur Miller Celebration

A collection of the work and life of Arthur Miller

Concept: Mark Lamos
Director/Script Supervision: D. Ross
Directors: Julia Bochnowski, Clark Johnson, Esther Neff
Scenic & Lighting Designer: Janine L. Woods
Costume Designer: Jessica Hahn
Composer: Katie Kring
Stage Manager: Margo Brenner

Setting:
The imagination of Arthur Miller.

There will be an intermission between Part II and Part III.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off so they will not interrupt the performance. Photography and videotaping are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.
Cast of Characters/Scenes


*Ensemble* ..... Chris Allen, Alexandra Bogorad, Adam H. Caplan, Leigh Feldpausch, Joanna Fetter, Brad Fraizer, Sari Goldberg, De’Lon Grant, Anika Habermas-Scher, Anna Heinl, Elizabeth Hoyt, J. Theo Klose, Kevin Kuczek, Aubrey Levy, Brian Luskey, Malaika A. Nelson, Maureen Sebastian, Christopher Shand, JoAnna Spanos, Kathryn Thomas, James Wolk, Paul Wyatt

Part I: The Depression

*After the Fall*, 1964

*Quentin* ......................................................... De’Lon Grant, Ensemble

*The American Clock*, 1980

*Rose* ............................................................... Joanna Fetter, Ensemble

*A Memory of Two Mondays*, 1955

*Kenneth* .......................................................... Kevin Kuczek

*Bert* ................................................................. Chris Allen

*The American Clock*, 1980

*Irene* ............................................................... Malaika A. Nelson, Ensemble

*All My Sons*, 1947

*Mother (Kate)* .................................................. Leigh Feldpausch

*Ann* ................................................................. Maureen Sebastian

*Death of a Salesman*, 1949

*Linda* ............................................................... Malaika A. Nelson

Part II: Love and Romance

*After the Fall*, 1964

*Maggie* ............................................................ Elizabeth Hoyt

*Quentin* ........................................................... De’Lon Grant

*Man* ................................................................. Aubrey Levy

*Mr. Peters’ Connections*, 1998

*Charlotte* .......................................................... Joanna Fetter

*A View From the Bridge*, 1955

*Eddie* ............................................................... J. Theo Klose

*Beatrice* ............................................................ Kathryn Thomas

*Catherine* ........................................................ Anika Habermas-Scher
Cast of Characters/Scenes

**The American Clock**, 1980

Lee ................................................................. Christopher Shand
Edie ................................................................. Anna Heinl

Joe ........................................................................ Brad Fraizer
Isabel ................................................................. JoAnna Spanos

**The Creation of the World and Other Business**, 1972

Adam ............................................................... Paul Wyatt
Eve ........................................................................ Sari Goldberg

Part III: Persecution

**After the Fall**, 1964

Holga ..................................................................... Anika Habermas-Scher

**Incident At Vichy**, 1964

Leduc, a doctor .................................................. Brad Fraizer
Lebeau, a painter ................................................ Aubrey Levy
Monceau, an actor .............................................. Brian Luskey
Von Berg, a prince .............................................. Adam H. Caplan
Boy ...................................................................... Christopher Shand

**Broken Glass**, 1993

Sylvia ............................................................... Alexandra Bogorad
Dr. Hyman ........................................................ Adam H. Caplan

**The Crucible**, 1953

John Proctor ...................................................... Brian Luskey
Mercy ................................................................. Leigh Feldpausch
Danforth ............................................................ Aubrey Levy
Abigail .................................................................. Maureen Sebastian
Mary Warren ..................................................... Joanna Spanos
Rev. Hale ........................................................... Paul Wyatt
Rev. Parris ........................................................ Chris Allen
Susanna .................................................................. Anika Habermas-Scher

Ensemble

**Resurrection Blues**, 2002

Skip Cheeseboro .............................................. James Wolk
Henri Schultz .................................................. J. Theo Klose

Ensemble
Notes on An Arthur Miller Celebration

In Chekhov’s play The Seagull, the young playwright Treplev says, “We need new forms!” And in his long and distinguished career, Arthur Miller’s work has never settled for the obvious. His work continually seeks new ground, and he keeps surprising his critics and audiences, remaining restlessly and surprisingly evergreen. It is decidedly inappropriate to label his work as naturalistic, since one of his earliest and most famous plays, Death of a Salesman, was ground-breaking in a dream-like, expressionistic way — shards of naturalism refracted by memory’s agony.

The works of Ibsen and the Greek dramatists — always shockingly new themselves when explored in creative productions — inspired Miller in his early work, yet with each play he has been a tireless experimenter with form and content. This questing spirit has occasionally kept his work from being understood in its own time and his own country, where his audience was often limited by the expectations and commercial profile of Broadway. Yet even there he continually burst the bonds that constrained other playwrights, and bravely followed his own path, politically, morally, spiritually, and artistically.

This celebration of his work includes moments from many corners of his monumental vision of America— from the Depression, which shaped his essential view of men and the world— to the present. Themes of memory, the Holocaust, responsibility and self-examination, as well as ethical and moral dilemmas simply unattempted by other dramatists, have proven to be Miller’s bread and butter in play after play. He has kept us spellbound dramatically while forcing us to look at the world as moralists. Many are filled — this is always a surprise, somehow — with deft comic moments as well as shattering tragedy. A vast array of characters — men, women, children — have filled the stages of his world with life and truthfulness.

The directors and I have chosen work that gives some impression of the spectacularly variegated textures and palettes this singular American master has delivered to the stage — and to our consciousness.

— Mark Lamos
**About the Playwright**

**ARTHUR MILLER (Playwright)** was born in New York City in 1915 and studied at the University of Michigan, where two of his plays were produced in 1934. When he graduated in 1938 he began working with the Federal Theatre Project and wrote radio plays for CBS and the Cavalcade of America. **Awards:** Pulitzer Prize, three Tony Awards, two Drama Critics Circle Awards, an Obie, a BBC Best Play Award, an Olivier Award for best play, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Creative Arts Award from Brandeis University, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award, the Alger Meadows Award, and the Pell Award for Excellence. Mr. Miller holds honorary doctorate degrees from Harvard and Oxford Universities.

**Chronology of plays and other works:**

- **No Villain**, 1936
- **Honors at Dawn**, 1937
- **The Great Disobedience**, 1938
- **The Golden Years**, 1940
- **The Half-Bridge**, 1943
- **That They May Win**, 1943
- **The Man Who Had All the Luck**, 1944
- **Situation Normal** (novel), 1944
- **Focus** (novel), 1945
- **All My Sons**, 1947
- **Death of a Salesman**, 1949
- **An Enemy of the People**, adapted from Henrik Ibsen’s play, 1950
- **The Crucible**, 1953
- **A Memory of Two Mondays: Play in One Act**, 1955
- **A View from the Bridge**, 1956
- **The Misfits**, 1957
- **The Misfits** (film), 1961
- **Jane’s Blanket** (children’s book), 1963
- **After the Fall**, 1964
- **Incident at Vichy**, 1964
- **I Don’t Need You Anymore**: Stories, 1967
- **The Price**, 1968
- **In Russia** [with Inge Morath], 1969
- **Fame and The Reason Why**: Two one-acts, 1970
- **The Creation of the World and Other Business**, 1972
- **Up From Paradise**, 1974
- **The Archbishop’s Ceiling**, 1977
- **In the Country** [with Inge Morath], 1977
- **The Theatre Essays of Arthur Miller**, 1978
- **Chinese Encounters** [with Inge Morath], 1979
- **Playing for Time**, 1980
- **The American Clock**, adapted from Studs Terkel’s **Hard Times**, 1980
- **Playing for Time**, 1981
- **Two Way Mirror: Elegy for a Lady and Some Kind of Love Story**, 1982
- **“Salesman” In Beijing** (novel), 1983
- **Danger: Memory!: Two Plays: I Can’t Remember Anything and Clara**, 1987
- **Timebends: A Life** (autobiography), 1987
- **Everybody Wins** (film), 1990
- **The Last Yankee**, 1991
- **Ride Down Mount Morgan**, 1992
- **Homely Girl: A Life** (novella), 1992
- **Broken Glass**, 1993
- **The Theatre Essays of Arthur Miller** (updated), 1996
- **Mr. Peter’s Connections**, 1998
- **Resurrection Blues**, 2002
- **Finishing the Picture**, 2004
About the Cast

CHRIS ALLEN (Bert/Rev. Parris/Ensemble) first-year, BFA Perf., Novi, MI
ALEXANDRA BOGORAD (Sylvia/Ensemble) senior, BA English, West Bloomfield, MI
ADAM H. CAPLAN (Dr. Hyman/Von Berg/Ensemble) sophomore, BFA Perf., Idyllwild, CA
LEIGH FELDPAUSCH (Mother/Mercy/Ensemble) senior, BFA Perf./BS Economics, DeWitt, MI
JOANNA FETTER (Rose/Charlotte/Ensemble) junior, BFA Perf./BA English, Highland Park, IL
BRAD FRAIZER (Joe/Leduc/Ensemble) senior, BFA Perf., Saginaw, MI
SARI GOLDBERG (Eve/Ensemble) first-year, BFA Perf., New York City, NY
DE’LON GRANT (Quentin/Ensemble) sophomore, BFA Perf., Duluth, MN
ANIKI HABERMAS-SCHER (Catherine/Holga/Susanna/Ensemble) junior, BFA Perf., Minneapolis, MN
ANNA HEIN (Edie/Ensemble) sophomore, BFA Perf., West Bloomfield, MI
ELIZABETH HOYT (Maggie/Ensemble) junior, BFA Perf., Manitowoc, WI
J. THEO KLOSE (Eddie/Henri/Ensemble) junior, BFA Perf., West Chester, PA
KEVIN KUCZEK (Kenneth/Ensemble) sophomore, BFA Perf., Howell, MI
AUBREY LEVY (Man/Lebeau/Danforth/Ensemble) senior, BFA Perf., Hamilton, Ontario, Canada,
BRIAN LUSKEY (Monceau/John Proctor/Ensemble) senior, BFA Acting/BA English, Saratoga, CA
MALAIKA A. NELSON (Linda/Irene/Ensemble) sophomore, BFA Perf., Detroit, MI
MAUREEN SEBASTIAN (Ann/Abigail/Ensemble) junior, BFA Perf./BA English, Novi, MI
CHRISTOPHER SHAND (Lee/Boy/Ensemble) junior, BFA Perf., Yorktown Heights, NY
JOANNA SPANOS (Isabel/Mary Warren/Ensemble) senior, BFA Perf./BA English, Bloomfield Hills, MI
KATHRYN THOMAS (Beatrice/Ensemble) senior, BFA Perf./BA English, Novi, MI
JAMES WOLK (Skip/Ensemble) first-year, BFA Perf., Farmington Hills, MI
PAUL WYATT (Adam/Rev. Hale/Ensemble) senior, BFA Musical Theatre, Denver, CO

The performers in this production are composed of undergraduate students in the School of Music. The designers are composed of faculty and undergraduate students in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.
About the Artists

JULIA BOCZNOWSKI (Director) is a junior directing major in the Dept. of Theatre and Drama. This marks her directorial debut at UM. She intends to pursue a career in casting directing. UM: The Rimers of Eldritch, assistant stage manager, La Cenerentola, Wardrobe Crew Head; Basement Arts: The Blue Room, assistant director. Other: Theatre at the Center, Grand Hotel, production assistant and intern; Founder of a video production company, allnighter productions.

MARGO BRENNER (Stage Manager): is a junior BFA candidate in performance-directing in the Dept. of Theatre and Drama. UM: Asst. stage manager: A Streetcar Named Desire; asst. director: Guys and Dolls, Don’t Dress for Dinner, She's All Yours; Basement Arts: Co-Artistic Director, director: Three Days of Rain, stage manager: Dinner with Friends; MUSKET: director, Damn Yankees. Regional Theatre: Festival of New Works: director, Marilyn; Round Barn Theatre: asst. director, West Side Story, The King and I.


CLARK JOHNSON (Director) will graduate in April with a BFA in Performance-Directing from the Dept. of Theatre & Drama and a BS in Honors Biochemistry. UM: Assistant director: A View From the Bridge, The Balcony, The Imaginary Invalid, asst. sound design: The Grapes of Wrath; Director Basement Arts: The Blue Room, Under Milk Wood, Boys’ Life; Rude Mechanicals: The Fantasticks. Regional Theatre: Festival of New Works: Last Heroes of the Plastic West, Assistant Director: Jingles in a Broken Tongue; Michigan Shakespeare Festival: Sound Design.

KATIE KRING (Composer) is a senior BFA candidate in Performing Arts Technology. UM: Composer/Music director, The Nutcracker, She’s All Yours; creator/performer, "Dancing in Trees." Regional: Springfield Symphony Orchestra, performance of composition “Galactic Communications.”

MARK LAMOS (Concept) Broadway: Our Country’s Good (Tony Award nomination), The Deep Blue Sea, Fascinating Rhythm. Off Broadway: A. R. Gurney’s Big Bill, Shakespeare’s Measure for Measure (Lortell Award, Best Revival) Lincoln Center Theater; Playwright’s Horizons: The End of the Day, Second Stage: Tiny Alice (Lortell Award); Signature: Thief River (workshopped at UM); New York Shakespeare Festival: Love’s
About the Artists

Fire (also London’s Barbican). **Regional Theatre:** Guthrie, La Jolla, Old Globe, A.C.T., McCarter, Shakespeare Theater, Metropolitan Opera, New York City Opera, Glimmerglass Opera, Opera Theatre of St. Louis; Former artistic director Hartford Stage Co. **International Theatre:** Moscow’s Pushkin (first American to direct a Soviet theatre company), Canada’s Stratford Festival, Canadian Opera, Munich Biennale, Gothenburg’s Stora Teatern.

**ESTHER NEFF** (Director) is a sophomore BFA performance-directing student in the Dept. of Theatre & Drama. UM: *Good Night Desdemona, Goodmorning Juliet* (actor); Basement Arts: *How I Learned to Drive* (director, designer). **Other:** Director/Asst. direction: *Me Fausto, The Tempest*; actor: New World Players, The Backporch Theater Company, GCT.

**D. ROSS** (Director/Script Supervision) is a third-year Ph.D. student in the Dept. of Theatre & Drama. In 2004-2005, she will take up a Fulbright to study actors playing disabled characters at the Centre for Performance Studies in Sydney, Australia. UM: Director, *Molly Sweeney, The Possibilities*; assistant director, *The Diary of a Scoundrel*; dramaturg, *The Balcony, Compleat Female Stage Beauty*. **Regional Theatre:** Director: *Kiss Me Kate* (Champaign-Urbana Theatre Company); *The 1940’s Radio Hour* (Station Theatre, IL); *Women and Wallace* (Pandora’s Players, IL).

**JANINE L. WOODS** (Scenic & Lighting Designer) is a junior design and production major in the Dept. of Theatre and Drama, and intends to pursue a career in theatre and film design. UM: *Good Night Desdemona (Goodmorning Juliet)*, scenic designer; *Xerxes*, assistant design; Rude Mechanicals, *The Fantasticks*; MUSKET, Chicago. **Other:** Gangui Productions, *Flight Into Memory*; Marshall Civic Players, *Godspell*.

Acknowledgments

Special thanks to Paul and Anne Kleppert for their loan of a 1930s Columbia Racer Bike.

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.
Staff for An Arthur Miller Celebration

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DEPARTMENT OF THEATRE AND DRAMA
Chair ................................................. Erik Fredricksen
Administration .............................. Bonnie Kerschbaum, Becky Seauvageau

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Director ........................................... Jeffrey Kuras
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Banner Artist ............................. Janine Woods
Office Assistants ................. Erin Farrell, Justin Tannis

PRODUCTION STAFF
Production Manager .............. Amanda Mengden
Production Stage Manager .... Nancy Uffner
Technical Director (Frieze) ...... Richard W. Lindsay, Jr.
Technical Director (Power) ...... Douglas Edwards
Assoc. Tech. Director (Power) ... Donald C. Watkins
Carpenter ............................... Robert Michael
Scenic Artist ......................... Tim McDevitt
Scenic Painter ....................... Toni Y. Auletti
Properties Master .................. Arthur Ridley
Asst. Properties Master .... Bryan Huddleston
Properties Artisan .................... Dan Tracy
Master Electrician ................. Mark Allen Berg
Costume Shop Manager .......... Julie Marsh
Assoc. Costume Shop Manager .... George Bacon
Draper ............................. Jan Evans, Virginia R. Luedke
Assoc. Draper ............................ Lea Marzonie
Crafts Artisan/Stock Manager .... Elizabeth Gunderson
Sound Engineers ............ Rogert Arnett, Henry Reynolds
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Office Assistants ................. Erin Farrell, Jessica Lukasik, Johanna Schuster-Craig

PRODUCTION CREW
First Asst. Stage Manager ............... Joe Schlenke
Asst. Stage Managers .... Sheila McClear, Colin Miller
Dialect Coach ............................. Annette Masson
Drumaturgs ......................... Nora Bonner, Taryn Fixel, Seth Anderson, Mikala Bierma, Phil Boileau, Beth Chrobak, Stephen Sposito, Kevin Bradley, Jr., Michelle Sherry
Technical Director ........................ Edward Morris
Scenery ...................... Mark Altman, Bonnie Aumann, Adrienne Escamilla, Justin Holmes, Ed Morris, Katie Powell, Nicholas Riley, Veronica Smith, students of Theatre 250
Paint .......................... Raquel Barrera, Mikala Bierma, Matthew Fredell, Adrian Gross, Esther Neff, students of Theatre 250
Props ........................ Cecilia Anderson, Seth Anderson, Jenni Barber, Grant Bates, Kyla Embrey, Katherine Hire, Keewa Nurrullah, Paul Wyatt, students of Theatre 250
Costumes ................... Laurie Kanttner, Monica Prince, Kay Stefanski, Mikala Bierma, Adam Caplan, De’Lon Grant, Ariel Jones, Fee-Yun Kim, Chelsea Leinberger, Lorna McGee, Alex Michaels, Esther Neff, Venus Strong, Stephanie Sullivan, Kendall Sparks, students of Theatre 250
Sound ................. Maggie Maiville, Lighting .......... Ellen Katz‡, Anup Aurora, James Bria, Jamie Burke, Christian DeAngelis, Andy Fritsch, Amanda Heuermann, Justin Hyatt, Frank Maiorana, Adam Metzger, Joe Osterander, Monica Patel, Mary Roeder, Joe Schlenke, Michelle Sherry, Kathryn Van Horn, Sarah Vos, students of Theatre 250

RUNNING CREW
Props .......................... Zoe Palko, Rachael Solgin
Light Board Operator .............. Jeff Blim
Sound ................................. Bora Karaca
Makeup .................. Karenanna Creps, Adam Miller-Batteau
Wardrobe ............................... Erin Farrell, Jordan Rossen, Chris Allen Sandberg

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‡ Member IATSE local 395 * Indicates crew head