We are such stuff as dreams are made of...

The Tempest

December 14 - 16, 2000  Power Center
UM School of Music  Dept. of Theatre & Drama
Like as the waves make towards the pebbled shore,
    So do our minutes hasten to their end;
Each changing place with that which goes before,
    In sequent toil all forwards do contend.

The constancy of ending and beginning, the inevitability of cessation and reproduction, is a leitmotif often appearing in Shakespeare’s plays through the metaphor of the sea. Arrival and departures is, appropriately, a theme in the re-mounting of The Tempest.

Last year, through a celebration of the achievements of Dean Boylan’s leadership and a dedication to him on his departure, we first presented this production. And, in the seamless scene shifting, “…each changing place with that which goes before,” we welcome a new leader in a new season, Dean Karen Wolff.

However, the purpose, the work, and hope of this re-mounting is not motivated by deserved encomiums directed at exits and entrances only. Always appropriate professional modesty cannot overwhelm the equally responsible observations expressed in these lines of the poet Thomas Gray:

Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

These lines, too, bring us to a locus appropriate to The Tempest, and a sentiment essential to the re-mounting this year. The potential of a collaborative consonancy in the School of Music was our hope last year, it is our belief this year. The ‘act of theatre’ has always been an enthusiastic investigation of disciplines and, in many cultures, does not distinguish in definition between the respected allies of music and dance. Additionally, we must always be mindful that in the education of an artist, intimacy with the craft instructs one that when training people of any age to embark on their journeys, one needs to teach not only the skill but the art as well. Thus, unlike Prospero at work alone in his cell, faculty, staff, and students—in an age-old public classroom—study our lessons together, seeking under special scrutiny your consideration and approval.

During this holiday season, filled with its own magic, we revisit a special shore still seeking to divine the “…stuff as dreams are made on…” The Department of Theatre and Drama is delighted to welcome you to our offering of The Tempest, combining the School of Music’s many riches to make this evening possible.

Erik Fredricksen, Chair of Theatre and Drama
University of Michigan
Department of Theatre and Drama

presents

The Tempest

by William Shakespeare

Setting:
a theatre, the sea, an island

There will be one intermission.

* Appears courtesy of Actors’ Equity Association, the union of professional Actors and Stage Managers in the United States.
† Member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.
ACKNOWLEDGMENTS

Special thanks to Henry Purcell, Thomas Arne, Caroline Kerr and Jerry Jones. Special thanks to IATSE local 395. Additional funding for *The Tempest* provided by grants from the Office of the President, Rackham Graduate School and the Office of the Vice-President for Research.

The performers in this production are composed of undergraduate students, faculty and guest artists in the School of Music. The designers are composed of faculty 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.

THE CAST

*Alonso, King of Naples*  
Leigh Woods*

*Sebastian, his brother*  
Michael Spatafora

*Ferdinand, Alonso’s son*  
Maclain Looper

*Gonzalo, a counsellor*  
Beverley J. Pooley

*Adrian, a lord*  
George Shirley

*Trinculo, a jester*  
Malcolm Tulip*

*Stephano, a butler*  
John Neville-Andrews*

*Prospero, the right Duke of Milan*  
Philip Kerr*

*Antonio, his brother, the usurping Duke*  
Anthony von Halle

*Miranda, Prospero’s daughter*  
Julia Siple

*Ariel, a spirit*  
Maggie Smythe

*Caliban, an islander*  
Erik Fredricksen*

*Juno, a goddess presented by a spirit*  
Deanna Relyea

*Iris, a goddess presented by a spirit*  
Anna Gleichauf

*Ceres, a goddess presented by a spirit*  
Christina Reynolds

*Prospero Spirit*  
Bill De Young

*Miranda Spirit*  
Lisa Catrett-Belrose

*Ferdinand Spirit*  
Tim Smola

*Boatswain*  
Quinn Strassel

*Master of a Ship*  
Martin Walsh

*Sailors*  
Steve Best, Dan Hall,

*Musicians*  
Zachary Leland, Michael Mischler,

Eddie Murray, Aaron Michael Sherry

Tim Holmes, Frank Pahl, Joel Peterson
William Shakespeare was born on April 23, 1564, to John Shakespeare, a tradesman from Stratford, England, and Mary Arden Shakespeare, a member of the gentry and daughter of a wealthy landowner. Shakespeare attended the Stratford Grammar School until he was about 15. At 18, he married Anne Hathaway, with whom he had three children. His first born child was named Susanna, and twins Hamnet and Judith soon followed. Hamnet, Shakespeare’s only son, died at age 11.

There are no records of Shakespeare’s life between the twins’ baptism in 1585 and 1592, when he first established himself as an actor and playwright in London. In London, Shakespeare’s longest and most productive association was with the acting troupe, The Lord Chamberlain’s Men. In the troupe he served as actor, playwright, and shareholder. Between 1592 and 1611, Shakespeare wrote 37 plays. He spent the earlier part of those years composing primarily comedies and histories, and wrote most of his great tragedies between 1601 and 1609. Shakespeare’s romances were composed between 1606 and 1611, when he no longer felt bound by the more realistic devices of his earlier historical and tragic forms. The Tempest, written in 1611 as Shakespeare’s final play, is his most produced romance.

Shakespeare retired to his birthplace in Stratford in 1610, where he lived comfortably as a country gentlemen until his death on April 23, 1616. Shakespeare’s plays were rehearsed and performed as the spoken word only, until 7 years after his death in 1623. At this point, two of Shakespeare’s former colleagues gathered his plays for publication and drew up the First Folio, which contained 36 of his 37 plays. Shakespeare was notorious for borrowing extensively from other literary and dramatic sources throughout history. But the genius of his work lies in the manner his stories are told. Shakespeare’s tremendous gift for studying people, creating characters, his understanding of human nature and the sensitivity, humor, and depth in his writing have made him the most popular playwright of all time.
If life is a voyage, then the Theater is one of the ships that we board occasionally in order to reach our destination. The ship can take us to nothingness or it can take us to a new reality.

The root of the word “tempest” is tempus — time. So perhaps it is fitting that this production of one of Shakespeare’s last plays takes place on the eve of the millennium. The play itself deals with time remembered as well as a sense of ending, transformation into a new time. Evocations of sleep and lapsed responsibility that must be dealt with in the future are woven into the play’s dreamlike fabric, and time seems to move in fits and starts on Prospero’s magic island.

It’s a four-hundred-year-old play. But we are presenting it today; therefore, it wears our clothing. Shakespeare’s actors performed in contemporary clothing; we are continuing that tradition.

Its themes are transformation and the ambiguous powers of Art. Written as the old world created a New World in, among other places, the eastern shore of America, The Tempest reflects the moral imagination of America, the ruthlessness of history, and the loss of belief in Paradise and Art.

The Tempest is a series of illusions that dissolve into reality — or other illusions, depending on the way you look at it. It’s about the limits of Art, the madness of History, and the possibility of human redemption through Art and Illusion.

The Tempest says movement is natural, stasis is unnatural. It comes from the sea of Life and dissolves into the air of the Theater. It begins in chaos and ends in release. It acknowledges technology as the natural consequence of history and as the enemy of Art, Mystery, Religion.

The Tempest says Freedom and Liberty can be achieved only through restraint.

It’s a play about people who are enslaved — to their masters, to their desires, to their work, to their obsessions, to their time, to their fellowmen, and ultimately, to the audience watching them — as actors on a stage.

The Tempest is about itself and the audience that watches it, “exchanges eyes” with it — the audience that through its power is brought to the door of transformation. The play is full of sleep images — Shakespeare believes that to give yourself over to Art and Illusion, you must suffer the enslavement of sleep, the dream. In dreams begin responsibilities. From responsibility comes humanity and love.

The play is cyclical, beginning and ending with a sea voyage. It does not explain; rather, it shows. And it presents shows, visions, tricks, masques, illusions. It is peopled by monsters, angels, clowns, magicians, virgins, politicians. In short, by people like us.
Shakespeare’s profound skepticism is also realized. By forcing politicians and maguses, monsters, muses, and clowns to inhabit the same frame (or island, if you will) in *The Tempest*, the playwright insists that we accept a universe larger in scope than the one in our heads. This is the source of his humanism.

This unusual production involves an extraordinary group of gifted people: faculty members and students in theater and music at the University of Michigan, all artists. In this confluence it echoes what I call The Shakespearean Intention: the amalgamation, the commingling of various and seemingly disparate types of people — old and young, mature and youthful, master and journeyman, etc., into a great harmonious dance. The harmony may be filled with contradictory dissonances, but a rare polyphony is the outcome. Think of *A Midsummer Night’s Dream* with its delicious jumble of rude mechanicals, young lovers, Ovidian royals, and warring fairies. All of Shakespeare’s plays insist on a similar community of opposites to achieve their profound effects of universality.

*The Tempest* was the last complete play Shakespeare wrote. Its poetry stretches the limits of the English language. It is a poem, a contemplation, a sea-changed vessel that demands our abilities as sailors, dreamers, slaves. By giving up our present reality and allowing our childlike wonder to give the powers of play full sway, we take a step towards redemption. If we can suspend our disbelief, even for a moment before the illusion is ripped from our eyes, we are capable of transformation and metamorphosis. If we are capable of transformation, we’re capable of redemption. *The Tempest* is a play for people who can listen to the music of language, a play for those who trust the power of words to mean what they symbolize. It is about what happens to you during the two hours-or-so that you spend experiencing it. *The Tempest* acknowledges the media for what it is: “an insubstantial pageant faded;” it prophesies that the globe will dissolve, too. The end of the voyage is dust (the earth, the grave, the shore) or Paradise (the air, the grave, the shore).

The end of the play is the final request for Liberty: an actor on a stage asks the audience to release him. In doing so, you acknowledge the fact that you’ve just spent some time in a theater, and you acknowledge, too, that you believe what he’s asking you is true.

— Mark Lamos
“Indeed, we should accept misfortune not only in thanks, but in infinite gratitude to Providence, which by such means detaches us from an excessive love for Earthly things and elevates our minds to the celestial and divine.”
— Galileo Galilei, quoted in *Letters to His Daughter* by Dava Sobel

“When the expected course of everyday life is interrupted, we realize that we are like shipwrecked people trying to keep their balance on a miserable plank in the open sea, having forgotten where they came from and not knowing whether they are drifting.”
— Albert Einstein, *Personal Correspondence*, Einstein Archive

“The air moves like a river and carries the clouds with it; just as running water carries all the things that float upon it.”
— Leonardo da Vinci, *Notebooks*

“To be thrown upon one’s own resources is to be cast into the very lap of fortune, for our faculties then undergo a development and display an energy of which they were previously unsusceptible.”
— Benjamin Franklin

“The fairest thing that we can experience is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science. He who does not know it and can no longer wonder, no longer feel amazement, is as good as dead, a snuffed-out candle.”
— Albert Einstein, *What I Believe*

“To recognize the opportunity as well as the danger implied by any ability we may have to influence, control, or use human creativity is necessary for our participation in the evolutionary process. It may well be that the greatest *evolutionary* advantage will lie in those who see human creativity in this light. This implies that if *human kind* generally were to recognize such a power in human creativity and were to develop it, the result would be an amelioration of the human condition.”
— Jonas Salk, *Essay on Creativity*, *Anatomy of Reality*
LATECOMER POLICY
Latecomers will be seated at a suitable break or scene change.

PAGERS, CELLULAR PHONES AND WATCH ALARMS
Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

EMERGENCY PROCEDURE
In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

CAMERAS AND RECORDING DEVICES
The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

FOOD AND DRINK
No eating or drinking is allowed in the theatre.

CHILDREN
As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

TICKET SALES AND INFORMATION
Hours: Monday – Friday 10 am – 6 pm
Evening of Performance 7 pm – 8:30 pm
Phone: (734) 764-0450 • FAX: 647-2282
Address: 911 N. Univ., Ann Arbor, MI 48109

GIFT CERTIFICATES
Perfect for all occasions, gift certificates are available in any amount.

GROUP DISCOUNTS
Discounts are available for groups of 15 or more.

SEASON SUBSCRIPTION DISCOUNTS
Discounted tickets through subscription packages are available, call for options.

SUBSCRIBER TICKET EXCHANGE
Subscribers may exchange their tickets by mail or in person. Ticket exchanges may be made until NOON of the day before the date on the tickets and are made only for another performance of the same play.

ACCESSIBILITY
Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. Parking is located on each level of the Fletcher Street Structure on the north and south sides and on the first level of the Thayer Street Structure. Accessible restrooms are located off the main lobby.

SOUND ENHANCEMENT
The theatre is equipped with an infrared listening system for listening enhancement. Lightweight, wireless headsets are available free of charge from House Management.

RENTALS
The Power Center, Lydia Mendelssohn Theatre, Hill Auditorium and Rackham Auditorium are available for seminars, meetings and private parties. For more information contact the Scheduling Office at 647-3327.

PARKING
For your parking convenience, prepaid parking passes are available at the League Ticket Office.
Lisa Catrett-Belrose (*Miranda Spirit*) is an adjunct lecturer in Dance for the Musical Theatre Dept. UM: Choreographer: *Of Thee I Sing, S'lichot, Casino Paradise, Candide*. Dance: BFA, MFA, Past Member of Jazz Dance Theatre and Eisenhower Dance Ensemble. Founding member of Peter Sparling and Co.

Bill De Young (*Prospero Spirit*) is an associate professor in the Dept. of Dance. Awards: Grants and fellowships from NEA, Kellogg, Ford, Jerome, Michigan Council of the Arts, U-M OVPR, and a Fulbright. National/International: Works current with the Gyori Ballet and Eisenhower Dance Ensemble; Creative Arts Specialist, United States Information Agency; freelance choreographer; US, Latin America, Europe.


John Neville-Andrews (*Stephano*) has more than 28 years of experience as an actor, director and producer. He came to the U.S. as co-author/director/actor with the enigmatic comedy *El Grande de Coca-Cola* (Drama Desk Award, Best Musical). Since then he has acted or directed for numerous prominent theatres across the country, such as Yale Rep. Theatre, Long Wharf Theatre, Williamstown Theatre Festival, as well as on Broadway (*The Elephant Man*, Tony Award, Best Play). He was the artistic producer of The Shakespeare Theatre in Washington D.C. for seven years and is now the artistic director of the MI Shakespeare Festival.
BEVERLEY J. POOLEY (Gonzalo) A veteran of 40-years stage experience in Ann Arbor, Bev Pooley made his debut as a Shakespearean actor at school in London, England, playing the part of Mistress Page in *The Merry Wives of Windsor* when he was 13 years old. Since then, after his voice broke, he has appeared locally in many productions, mainly for the UM Gilbert and Sullivan Society and Ann Arbor Civic Theatre. He is a member of the MorrisCo. Theatre Co. and of the Screen Actors Guild. Bev is an emeritus professor at the Law School.

DEANNA RELYEA (Juno) is the Founder/Director of the Kerrytown Concert House, Ann Arbor’s intimate performance venue which presents a busy season of a variety of musical events. As singer (mezzo-soprano), she has won recognition for her performances both of the cabaret and classical concert repertoire. She has toured throughout Canada with her brother, Canadian bass-baritone Gary Relyea, his son John, bass-baritone, and his wife Anna, soprano, in the family ensemble, Voices-Relyea. Most recently, Ms. Relyea was featured soloist with the Phoenix Ensemble in the world premiere of *Mail: Daphne and Apollo Remade*, composed by Enid Sutherland to poetry by Alice Fluton in celebration of the Opening of Land Hall at UM.

GEORGE SHIRLEY (Adrian) is the Joseph E. Maddy Distinguished University Professor of Music (Voice) and Director of the Vocal Arts Division. His international career includes performances with the Metropolitan Opera, Royal Opera (London), Deutsche Oper (Berlin), New York City Opera, Chicago Lyric Opera, and San Francisco Opera, among others. He received a Grammy Award in 1968 for his role as Ferrando on the RCA recording of Mozart’s *Cosi fan tutte*.

TIM SMOLA (Ferdinand Spirit) has taught and performed throughout Michigan for over ten years. He holds a BFA in dance from the University of Michigan and a state certification in therapeutic massage. He has danced in works by renowned choreographers including Merce Cunningham, Martha Graham, Paul Taylor and Twyla Tharp. He is currently a member of the Peter Sparling Dance Co.

MALCOLM TULIP (Trinculo) is a lecturer in the Dept. of Theatre and Drama UM: Director: *Lysistrata*; movement coach for *Volpone*. **Regional Theatre:** Michigan Shakespeare Festival (Falstaff, Dogberry, Touchstone), New Jersey Shakespeare Festival (Lord Byron-*Camino Real*), Performance Network (Frank-Molly Sweeney, Directed: *The Caretaker, Playing Bare, Private Eyes*). **Touring:** I Gelati Theatre Co. UK, Theatre Grottesco, “Travelogue”- Peter Sparling Dance Co. . **Film:** *Stardust*, Derek Jarman’s *The Tempest*. **Other:** Member AEA. Graduate of L’Ecole Jacques Lecoq. Director of Apprentice Training Program at New Jersey Shakespeare Festival.
**THE ACTING COMPANY**

**MARTIN WALSH** (*Master of a Ship*) is head of the Drama Concentration at the Residential College and an adjunct professor in the Dept. of Theatre & Drama. From '89 to '93 he was chief dramaturg of Ann Arbor's Brecht Company, where he also directed and played several major Brechtian roles - Baal, Puntila, Pierpont Mauler, Arturo Ui, Azdak, Peachum and others. He was heard on NPR in Hank Greenspan's Holocaust piece *Remnants*. He also heads the Harlotry Players, the University's medieval drama group.

**LEIGH WOODS** (*Alonso*) is a professor in the Dept. of Theatre and Drama. UM: *Wuthering Heights*, *Life Sentences*, *The Collection*, *Better Living*. Regional theatre: Harvard Summer Rep; Colorado Shakespeare Festival; Berkeley Repertory Theatre; Michigan Shakespeare Festival; a new play, *Any Woman Can't*, by Wendy Wasserstein at Playwrights' Horizons; West Coast premiere of *A Tennis Game* by George W. D. Trow; and American premieres by Mikhail Shatrov of *Onward! Onward! Onward!* at the UM International Institute and by Heiner Muller of *Cement* at Berkeley Stage Company. Other: Member, Actors’ Equity Association.

**UM PERFORMANCE MAJORS**

**STEVE BEST** (*Sailor*) junior, BFA Performance, Jackson, MI

**ANNA GLEICHAUF** (*Iris*) senior, BFA Musical Theatre/BA English, Dearborn, MI

**DAN HALL** (*Sailor*) senior, BFA Performance, Westport, CT

**ZACHARY LELAND** (*Sailor*) junior, BFA Performance, East Lansing, MI

**MACLAIN LOOPER** (*Ferdinand*) senior, BFA Musical Theatre, Dallas, TX

**MICHAEL MISCHLER** (*Sailor*) senior, BFA Performance/BA English, Kalamazoo, MI

**EDDIE MURRAY** (*Sailor*) senior, BTA Theatre, Lansing, MI

**CHRISTINA REYNOLDS** (*Cerces*) sophomore, BFA Performance, Laguna Beach, CA

**AARON MICHAEL SHERRY** (*Sailor*) senior, BFA Performance, Chicago, IL

**JULIA SIPLE** (*Miranda*) guest artist, BFA Performance graduate, April 2000, Chicago, IL

**MAGGIE SMYTHE** (*Ariel*) junior, BFA Performance, San Diego, CA

**MICHAEL SPATAFORA** (*Sebastian*) guest artist, BFA Performance graduate, April 2000, Chicago, IL

**QUINN STRASSEL** (*Boatswain*) senior, BFA Performance, Ypsilanti, MI

**ANTHONY VON HALLE** (*Antonio*) senior, BFA Performance, Phoenix, AZ
PHILIP KERR (Director) see the Acting Company.

MARK LAMOS (Consulting Director) is a visiting adjunct professor in the Dept. of Theatre & Drama. Broadway: Our Country’s Good (Tony Award nomination). Regional Theatre: Former artistic director Hartford Stage Co.: U.S. premieres of Undiscovered Country, Hidden Laughter, Lanford Wilson’s translation of The Three Sisters, world premiere of Tony Kushner’s adaptation of A Dybbuk; Measure for Measure, Lincoln Center Theater (Lucille Lortel Award - Best Revival); Glimmerglass Opera; Opera Theater of St. Louis; Santa Fe Opera; San Francisco Opera; Portland Opera; Stora Teatern; Dallas Opera, Metropolitan Opera (upcoming premiere of The Great Gatsby). International Theatre: First American to direct a Soviet theatre company, staging Desire Under the Elms.

SARAH-JANE GWILLIM (Assistant Director) is an asst. professor in the Dept. of Theatre & Drama. Numerous British television and theatre appearances, with Glenda Jackson, Judi Dench, Tim Dalton. U.S. performance credits include Broadway, off-Broadway, and regional LORT theatres. Other: Member: British, Canadian, and American Actors’ Equity.

FRANK PAHL (Composer/Musical Director) received his MFA in 1998 from the School of Art and Design where he studied sound art and built musical automatons. Previously, Frank collaborated with Peter Sparling on the music for “The Delirium Waltz” and “Travelogue.” In November he composed and performed music for U of M’s production of Lysistrata. He has also composed music for theatrical productions by Malcolm Tulip’s Prospero Theater, Walk and Squawk and Terri Sarris’ Loose Threads. In addition to four solo CDs, Frank has several releases available with his group Only a Mother. His current group is the Scavenger Quartet. Their debut CD, Whistling for Leftovers, features music from The Tempest.

PETER SPARLING (Choreographer) is a professor in the Dept. of Dance and former chair. UM: faculty choreographer, University Dance Co.; 1996-97 faculty fellow, Institute for the Humanities; 1998 faculty fellow, Rackham Interdisciplinary Institute; 1999 senior fellow, Society of Fellows. Regional Dance: Artistic Director, Peter Sparling Dance Co., with annual appearances at Ann Arbor Summer Festival; former principal dancer, Martha Graham Dance Co.; internationally active as guest dancer, choreographer, teacher and lecturer. Awards: 1998 Governor’s Michigan Artist Award; UM 1991 Faculty Recognition Award. Other: Graduate, Interlochen Arts Academy and The Juilliard School.

NEPHELIE ANDONYADIS (Costume Designer) is an asst. professor in the Dept. of Theatre & Drama. UM: Costume design: Lysistrata, Cabaret, “The Delirium Waltz,” “An American in Paris,” Razzmatazz; The Marriage of Bette and Boo; “Unfinished,” “Serioso, now and then,” TanzMusik; A Midsummer Night's Dream, The Lion and the Jewel. Scenic design: Lysistrata, L'Elisir d'Amor, Henry V, The Most Happy Fella, Three Sisters. Regional Theatre: Scenic and/or costume design at many theatres including: South Coast Rep., Great Lakes Theatre Festival, Guthrie Lab, Court Theatre, American Girl Place, Bloomsburg Theatre Ensemble, Idaho Shakespeare Festival, Shakespeare Santa Cruz. Awards: NEA/TCG Design Fellow, Rackham Faculty Research Grant. Grants for creative work from OVPR and School of Music Faculty Research Fund.

MARK ALLEN BERG (Production Manager) is a lecturer in the Dept. of Theatre & Drama and master electrician for Univ. Productions. UM: Lighting designer: Candide, Henry V. Broadway/Off-Broadway: Ten years with the Nederlander Organization, including lighting design for Romance, Romance and Broadway Bound. Regional Theatre: Jewish Ensemble Theatre: Exile in Jerusalem, Isn't It Romantic, Death and the Maiden, The Price; resident lighting designer for Dance Gallery and Dance Ensemble of Michigan; UM Festival of New Works, representative designs Rooms, Hearts.

NANCY UFFNER (Stage Manager) is a lecturer in the Dept. of Theatre and Drama and the production stage manager for Univ. Productions. National tours: Fame, Ken Hill’s Phantom of the Opera, South Pacific with Robert Goulet, Camelot with Richard Harris. Regional Theatre: UM Festival of New Works, Goodman Theatre, Steppenwolf, Actors Theatre of Louisville, Chicago Opera Theatre, Virginia Stage Co., Baltimore’s Center Stage. Dance: Peter Sparling and Company. Teaching: Lecturer at Eastern Michigan Univ. and Northwestern Univ. in Evanston, Illinois.

CARA GABRIEL (Dramaturg) is a second year doctoral student in the Dept. of Theatre and Drama. UM: A View from the Bridge. University Theatre: Has directed numerous productions at Northwestern Univ., U of M. Graduate student instructor at Northwestern Univ. and U of M. Other: B.A. from Middlebury College, M.A. in theatre from Northwestern Univ.
SCHOOL OF MUSIC

Dean .................................................................................................................. Karen Wolff

DEPARTMENT OF THEATRE AND DRAMA

Chair ........................................................................................................... Erik Fredricksen
Administration ..................................... Mona Alonzo, Bonnie Kerschbaum, Jennifer Knapp
Acting/Directing ......................... Glenda Dickerson, Erik Fredricksen, Sarah-Jane Gwillim,
                  Darryl V. Jones, Philip Kerr, Mark Lamos, Annette Masson, Janet Maylie,
                  John Neville-Andrews, Jerry Schwiebert, Malcolm Tulip
Arts Management .............................................................. Jeffrey Kuras, Kerianne M. Tupac
Design/Production.......................... Nephelie Andonyadis, George Bacon, Mark Allen Berg,
                                          Gary Decker, Jessica Hahn, Richard W. Lindsay, Jr., John Hugh Minor,
                                          Vincent Mountain, Rob Murphy, Henry Reynolds, Arthur Ridley,
                                          Kathleen Runey, Vickie L. Sadler, Nancy Uffner
Theatre Studies/Playwrighting .... Robert J. Cardullo, Claire Conceison, Wendy Hammond,
                                       Mbala Nkanga, OyamO, Martin Walsh, Leigh Woods
Professors Emeriti ....................................Jack E. Bender, Alan Billings, John Russell Brown,
                                          Peter W. Ferran, Claribel Baird Halstead, Zelma Weisfeld

PRODUCTION STAFF

Production Manager ................................................................. Mark Allen Berg
Technical Director ................................................................................... Rob Murphy
Marketing Director .............................................................................. Kerianne M. Tupac
Banner Artist ........................................................................................ Heather Chockley
Ticket Office Coordinator ................................................................ Maureen Wynn
Group Sales Coordinator .................................................................... Sarah Ray
Ticket Staff .. Liz Bradford, Kendra Coleman, Nicolette Poprawa, Mandy Taylor, John Torres
House Manager ......................................................................................... Dianne Widzinski
Sound Engineer ......................................................................................... Jim Lillie
Head Electrician ......................................................................................... Ellen Katz†
Head Carpenter ......................................................................................... Jay Mazure†
First Assistant Stage Manager ................................................................ Marya Keefe
Asst. Stage Managers ........................................................................... Tiffany Helland, Marvin Mews
Assistant to the Director/Marketing Assistant ......................................... Marc Kamler
Assistant to the Costume Designer ............................................................ Neal Somers
Assistant Lighting Designer ................................................................... Heather Chockley
Assistant to the Dramaturg ...................................................................... Karen Fauman

RUNNING CREW

Set/Props ........ Greg Bibens, Heather Bryant, Nick Gabriel, Drew Niles, Matt Urban
Light Board Operator ............................................................... Alexandra Claps
Deck Electrician ....................................................................................... Joe McEachern
Wardrobe ............................................. Aimee Clark‡, Sandra Abreveya, Hannah Ingram
Sound Operator ................................................................................. Brooke Sinclair
† IATSE local 395       ‡ designates crew chief
The Heiress
By Ruth and Augustus Goetz
February 8 - 11 • Mendelssohn Theatre

This 19th-century American drama suggested by Henry James’ novel Washington Square is set in affluent New York City. Centering around a wealthy domineering father and his shy, awkward daughter, the play poignantly examines the forces and often devastating effects of family relationships. The Heiress was a hit on Broadway when it premiered in 1947 and recently received a Tony Award for Best Revival in 1995. Catherine’s search for love and acceptance is a touching and haunting story that echoes in all our hearts.

Measure for Measure
By William Shakespeare
March 29 – 31, April 5 - 7 at 8pm
April 1 & 8 at 2pm • Trueblood Theatre

In the absence of the Duke of Vienna, the strict Angelo condemns Claudio to death for getting his fiancée pregnant. When Claudio’s sister Isabella makes an impassioned plea on her brother’s behalf, Angelo responds with a surprising proposal — her virtue for her brother’s life. Considered the most contemporary of Shakespeare’s works, this dark comedy addressed sexual harassment long before it surfaced in America’s consciousness. Teeming with moral dilemmas, sexual undertones and comic wordplay, Measure for Measure examines the balance between justice and mercy.

For tickets call the League Ticket Office
734-764-0450