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The University of Michigan, School of Music, Theatre & Dance,
Department of Theatre & Drama presents

THE CRUCIBLE

by Arthur Miller

<i>Director</i>	Jerald Schwiebert
<i>Scenic & Lighting Designer</i>	Adam McCarthy
<i>Associate Lighting Designer</i>	Andrew Lott
<i>Costume Designer</i>	Marguerite Woodward
<i>Sound Designer</i>	Colin Fulton
<i>Vocal Coach</i>	Annette Masson
<i>Assistant Director</i>	Doron Bloomfield
<i>Dramaturg</i>	Matthew Bouse
<i>Stage Manager</i>	Carolyn Reich

Setting:

Salem, Massachusetts, 1692 and now

Scene 1: Reverend Samuel Parris' house * Scene 2: John Proctor's house, eight days later

Scene 3 : Salem Meeting House, seven weeks later * Scene 4: Salem Jail, three months later

***The Crucible* will be performed with one intermission.**

The Crucible is presented by special arrangement with Dramatists Play Service, Inc., New York.

The performers and designers in this production are undergraduate students in the Dept. of Theatre & Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the SMTD. Ticket sales assist in providing SMTD students with practical training experience before live audiences. Thank you for supporting our educational mission.

Latecomers will be seated at a suitable break. As a courtesy to others, **please set cellular phones and pagers to silent mode and refrain from texting during the performance. Photography, audio recording and videotaping of any kind are not permitted.**

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.

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Liebeslieder Waltzes: Songs and Waltzes of Love

Sylvia Schwartz soprano

Bernarda Fink mezzo-soprano

Michael Schade tenor

Thomas Quasthoff bass-baritone

Malcolm Martineau piano

Justus Zeyen piano

Saturday, April 23 | 8 PM

HILL AUDITORIUM

PROGRAM

- Schumann Spanische Liebeslieder, Op. 138 (1849)
Brahms Liebeslieder Waltzes, Op. 52 (1868-69)
Brahms Four Songs from Quartets for Four Voices
and Pianos, Ops. 64 & 92 (1862-84)
Brahms Neue Liebeslieder Waltzes, Op. 65 (1874)

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CAST OF CHARACTERS

<i>Reverend Samuel Parris</i>	Nick Strauss
<i>Betty Parris*</i> , his daughter.....	Brittany Uomoleale
<i>Abigail Williams*</i> , his niece.....	Arielle Goldman
<i>Tituba†</i> , of their home.....	Melissa Golliday
<i>John Proctor‡</i> , a farmer.....	Jeffery Owen Freelon, Jr.
<i>Elizabeth Proctor†</i> , his wife.....	Devin Lytle
<i>Mary Warren*</i> , of their home.....	Shannon Eagen
<i>Giles Corey‡</i> , a farmer.....	Josh Berkowitz
<i>Voice of Martha Corey‡</i> , his wife.....	Carrie Fisk
<i>Francis Nurse</i> , a farmer.....	Jesse Peri
<i>Rebecca Nurse‡</i> , his wife.....	Anna Robinson
<i>Thomas Putnam</i> , a landowner.....	Brian Rosenthal
<i>Ann Putnam</i> , his wife.....	Erin Cousins
<i>Mercy Lewis*</i> , of their home.....	Alli Brown
<i>Sarah Good‡</i> , a widow.....	Kendra Williams
<i>Susanna Wallcott*</i>	Elly Jarvis
<i>Reverend John Hale</i> , of Beverly.....	Casey Hanley
<i>Deputy-Governor Danforth</i>	Reed Campbell
<i>Judge Hathorne</i>	Kris Reilly
<i>Ezekiel Cheever</i> , a clerk.....	Philip Maxwell
<i>Marshal Herrick</i>	Nathan Magyar

* “afflicted”, † accused, ‡ accused and executed

ACKNOWLEDGMENTS

Special thanks to Professor Valerie A. Kivelson, UM Department of History, for her insights and lecture/discussion on the history of witchcraft. Additional thanks to Doron Bloomfield for the lobby display, Yuriy Sardarov and Corey Davis.

 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.

“More important than the curriculum
is the question of the methods of teaching
and the spirit in which the teaching is given.”

— *Bertrand Russell*



THANK YOU, JERRY SCHWIEBERT

Thank you for your wisdom regarding method and the
spirit in which you impart that wisdom.

With gratitude and admiration for your contributions to
our School of Education students

SCHOOL OF EDUCATION  UNIVERSITY OF MICHIGAN

ABOUT THE PLAY

The Crucible exists in three times. First is the time of John Proctor: 1692, Puritan America, a world where spirits and witches exist, and where the devil waits to cast his shadow over the unprotected, fertile land. Second is the time of Arthur Miller: 1953, a world where rampant fear and politically minded accusations can destroy a man's life and livelihood. Third is our time: 2011, a world where last October a U.S. congressional candidate announces that she is not, in fact, a witch, amid a political and social backdrop that still runs rampant with panic and mudslinging. In all three eras, these character attacks are fueled by greed, vengeance, and petty grievances. Likewise, in each case being called a witch, a communist, or the popular epithets of today can have lasting, dramatic consequences.

The heart of this play is not its colonial setting but the timeless essences of humanity that run through Miller's scenes. In fact, Miller deviates from the historical record at several points. Abigail Williams, for example, would have been only eleven years old when the witchcraft delusions struck Salem; there is no indication of an affair with the much older, historical John Proctor. Miller's aberrations are intentional. He thoroughly researched the real events of Salem Village, and the aberrations serve to highlight the profound sense of guilt he saw pervading the community. Many accusers call out "witch" to distract from their own misdeeds, and many accused knew themselves innocent of witchcraft but guilty of some other sin. Through John and Abigail, Miller also draws attention to the vengeance and vindictiveness that prompted many accusers. Many alleged witches were the targets of spite, greed, and revenge. Old rivalries and heartbreaks quickly returned with the strength to put a woman to death. When viewing the play from these human angles, the historical setting of Salem becomes less important. This was the case in Arthur Miller's own arrangement when he redirected the original Broadway production six months into the run. Miller put the actors in simple black costumes in front of bare stage drapes. The playwright's intention here was to privilege the material's white-hot humanity over the icy chill of history.

It is easy to be drawn into *The Crucible's* presentation of Massachusetts' history, and many stagings approach the play as an Early American caricature: astutely dressed pilgrims falling into hysterics in log cabins. In the playwright's own words *The Crucible* is "more theatrical" than his earlier *Death of a Salesman*. It is through this theatrical quality that Miller may emphasize the essences of human circumstance without sinking in historical minutia. The highly polarized sense of morality depicted in Puritan Salem remains a timeless human problem and lingers in any human society. *The Crucible* presents Puritan Salem as the essence of this problem, theatrically. The characters on stage, however, as they struggle and play out this conflict, are truthful, and very much alive.

— Matthew Bouse, Dramaturg, and Doron Bloomfield, Assistant Director

ABOUT THE PLAYWRIGHT



ARTHUR MILLER (*Playwright*) was born in New York City on October 17, 1915. He was graduated from the Univ. of Michigan in 1938. Miller's plays include *The Man Who Had All The Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and *A Memory of Two Mondays* (1955), *After The Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* (1980) and *Playing For Time*. Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002), and *Finishing the Picture* (2004). Other works include "Focus," a novel (1945), *The Misfits*, a screenplay (1960), and the texts for *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include *Salesman in Beijing* (1984), and *Timebends, an autobiography* (1988). Short fiction includes the collection *I Don't Need You Anymore* (1967), the novella, *Homely Girl, a Life* (1995) and *Presence: Stories* (2007). Mr. Miller died at his home in Connecticut on February 10, 2005. **Awards:** Pulitzer Prize, three Tony Awards, two Drama Critics Circle Awards, an Obie, a BBC Best Play Award, an Olivier Award, two Avery Hopwood Awards, two Emmy awards, Tony Award for Lifetime Achievement, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, Creative Arts Award from Brandeis University, Literary Lion Award from the New York Public Library, John F. Kennedy Lifetime Achievement Award, Alger Meadows Award, Pell Award for Excellence, 2001 Jefferson Lecturer for the National Endowment for the Humanities, 2002 Prince of Asturias Award for Letters, 2003 Jerusalem Prize, Prix Moliere of the French theatre, Dorothy and Lillian Gish Lifetime Achievement Award; honorary doctorate degrees from Harvard and Oxford Universities.

ABOUT THE CAST

JOSH BERKOWITZ (*Giles Corey*) senior, BFA Perf., West Bloomfield, MI
ALLI BROWN (*Mercy Lewis*) sophomore, BFA Perf., Bloomfield Township, MI
REED CAMPBELL (*Deputy-Governor Danforth*) junior, BFA Perf., San Francisco, CA
ERIN COUSINS (*Ann Putnam*) senior, BFA Perf., Traverse City, MI
SHANNON EAGEN (*Mary Warren*) sophomore, BFA Perf., Southfield, MI
CARRIE FISK (*Martha Corey*) sophomore, BFA Perf., Grosse Pointe, MI
JEFFERY OWEN FREELON, JR. (*John Proctor*) sophomore, BFA Perf., Chicago, IL
ARIELLE GOLDMAN (*Abigail Williams*) senior, BFA Perf., Potomac, MD
MELISSA GOLLIDAY (*Tituba*) first-year, BFA Perf., St. Joseph, MI
CASEY HANLEY (*Reverend John Hale*) junior, BFA Perf., Mill Valley, CA
ELLY JARVIS (*Susanna Wallcott*) sophomore, BFA Perf., St. Cloud, MN
DEVIN LYTLE (*Elizabeth Proctor*) senior, BFA Perf./BA English, Atlanta, GA
NATHAN MAGYAR (*Marshal Herrick*) sophomore, BFA Perf., Dexter, MI
PHILIP MAXWELL (*Ezekiel Cheever*) first-year, BFA Perf., Kalamazoo, MI

ABOUT THE CAST

JESSE PERI (*Francis Nurse*) junior, BFA. Perf., Stinson Beach, CA
KRIS REILLY (*Judge Hathorne*) junior, BFA Perf., Detroit, MI
ANNA ROBINSON (*Rebecca Nurse*) senior, BFA Perf., Brooklyn, NY
BRIAN ROSENTHAL (*Thomas Putnam*) senior, BFA Perf., Harrisburg, PA
NICK STRAUSS (*Reverend Samuel Parris*) senior, BFA Perf., Weston, CT
BRITTANY UOMOLEALE (*Betty Parris*) sophomore, BFA Perf., Westport, CT
KENDRA WILLIAMS (*Sarah Good*) first-year, BFA Perf., Toronto, Ontario, Canada

ABOUT THE ARTISTS

COLIN FULTON (*Sound Designer*) is a junior Interarts Performance major focusing on sound and multimedia performance/design. **UM:** *Pentecost*; Basement Arts: *Animal Farm* (composer), *Freshman Directors / Interarts Showcase* (technical director, board op., performer), *After Ashley* (lighting design), *Deadman's Cellphone* (sound design). *Ann Arbor Dance Works 2010* (recording mixer); *This Loopy World*, *Faculty Follies* (projections); *Gulliblur's Travels* (band); stagehand, camera op., video editor (2010).

ANDREW LOTT (*Associate Lighting Designer*) is a sophomore BFA design and production candidate concentrating in lighting design. **UM:** *Into the Woods* (asst. lighting designer, *Ragtime* (asst. master elec.); Lighting Design: Senior Directing Theses - *Tender*, *And Baby Makes Seven*, *The Diver*, *O Lovely Glowworm*, **MUSKET** - *Man of La Mancha*, *Rude Mechanicals* - *Self Defense*. **Other:** Lighting Design: Westport Academy of Dance, Just Dance Studios; Downtown Cabaret Theatre (scenic running crew & electrician).

ANNETTE MASSON (*Vocal Coach*) has taught and coached actors and public speakers both nationally and abroad. She has worked on theatre productions at Harvard's American Repertory Theater, Indiana Repertory Theatre, Huntington Theatre, Western Australia Academy, Drama Studio London, and The Purple Rose Theatre. Her "public speaking techniques" have been used by political candidates, film, radio, and television personalities, as well as CEOs for Polaroid, GM, Lilly, and Pfizer.

ADAM MCCARTHY (*Scenic & Lighting Designer*) is a senior BFA in design and production concentrating in lighting and scenic design. **UM:** Lighting Designer: *Pentecost*, *All's Well That Ends Well*, *Uncommon Women and Others* (also projection design), *The Show-Off*; Jane Deegan's senior thesis *Side Man*, June Saito's Art Thesis *Baited by Beauty*, Wil Pertz's *The Drink of the Wise*; *Rent* (asst. lighting designer). **MUSKET**, *Rocky Horror Picture Show*, scenic designer. **Regional Theatre:** Santa Fe Opera, properties carpenter (2010); Berkshire Theatre Festival, general technician (2008), properties carpenter (2009). www.AMCCDesign.com

CAROLYN REICH (*Stage Manager*) is a junior BA Spanish and BFA design and production major concentrating in stage management. **UM:** *The Elixir of Love* (1st ASM), Scholarship Showcase (SM), *Ragtime* (1st ASM), *42nd Street* (ASM); Senior Thesis: *Far Away* (SM); Basement Arts:

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ABOUT THE ARTISTS

2010-2011 Season (PSM), *Lost in Yonkers* (SM), *The Pillowman* (SM); MUSKET: *Aida* (ASM); Starkid: *A Very Potter Sequel* (ASM). **Regional Theatre:** Ann Arbor Ballet Theatre (ASM, *The Nutcracker*, 2010); Music Theatre of Wichita (ASM, *Curtains*, 2010)

JERALD SCHWIEBERT (*Director*) **UM:** Recently - *Our Town*, *Line. Bonsoir Françoise* for the opening of the UMMA. **Teaching:** As a performance coach, he is also on the faculties of the Syracuse Opera, the UM Medical Education Scholars Program, Anatomy of Sound, Energize, the Conductors Retreat at Medomak, and the Ensemble Orchestral de Paris. **Publishing:** His book *Physical Expression and the Performing Artist*, which he also illustrated, is being published by the University of Michigan Press. **Other:** MFA Directing, UCSD.

MARGUERITE WOODWARD (*Costume Designer*) is a senior BFA candidate in design & production, concentrating in scenic and costume design. **UM:** *Pentecost*, *All's Well That Ends Well* (scenic design); *Richard II* (scenic design, Rude Mechanicals); *Man of La Mancha* (costume coordinator, MUSKET); *A Very Potter Musical* (costume design, Basement Arts); *Side Man* (costume design, Senior Directing Thesis). **Regional Theatre:** Music Theatre of Wichita (scenic painter, 2010), Michigan Shakespeare Festival (stitcher/dresser, 2009, asst. scenic designer, 2008).

CONGRATULATIONS TO OUR WINNING STUDENTS AT THIS YEAR'S KENNEDY CENTER/AMERICAN COLLEGE THEATER FESTIVAL

The aim of KC/ACTF is to identify and promote quality in college-level theater productions. All UM productions are entered and are eligible for a response by a regional representative. Thirteen students attended and competed at this year's regional finals in January. As winners in their categories, Adam McCarthy & Michelle Elias will compete at the KC/ACTF Nationals in Washington D.C. in April 2010.

Ten Minute Play Festival — *Director's Award:* Porscha Kazmierczak, *Spats*

Regional Design Projects (unrealized projects)

Scenic Design: Elisabeth Griebel, *The Three Penny Opera*

Barbizon Awards (realized productions) — *Lighting Design:* Adam McCarthy, *Pentecost*

Scenic Design: Marguerite Woodward, Honorable Mention, *Pentecost*

KC/ACTF Stage Management Award — Ingrid Olson, Honorable Mention, *Into the Woods*

Regional Stage Management Fellowship — Michelle Elias, *L'elisir d'amore*

Certificates of Merit - *Trafford Tanzi*

Execution of Fight Choreography - Full Company

Director/Choreographer Collaboration - Malcolm Tulip and Charles Fairbanks

Integrated Student Design - Elizabeth Lynch (*scenery*), Andrew Hill (*costumes*), Craig Kidwell (*lights*)

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Performance/Directing .. Erik Fredricksen, Sarah-Jane Gwillim,
Philip Kerr, Annette Masson, Janet Maylie,
John Neville-Andrews, Jerry Schwiebert, Malcolm Tulip
Design/Production Toni Y. Auletta, George Bacon,
Mark Allen Berg, Gary Decker, Douglas Edwards,
Jessica Hahn, Richard W. Lindsay, Jr., Vincent Mountain,
Rob Murphy, Christianne Myers, Henry Reynolds,
Arthur Ridley, Nancy Uffner
Theatre Studies/PlaywritingGlenda Dickerson,
Mbala Nkanga, OyamO, E.J. Westlake, Leigh Woods
Arts Mgmt. Jeffrey Kuras, Greg Poggi, Kerianne M. Tupac
Interarts..... Holly Hughes, Malcolm Tulip
Professors Emeriti..... Jack E. Bender, Alan Billings,
John Russell Brown, Peter W. Ferran, Zelma Weisfeld

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Kurt Thoma, Donald C. Watkins
Administrative Office Assistants Zoë Allen-Wickler,
Allison Brown, Abrielle Case, Sara Shvartzman, Kevin Tan
Theatre 386....Joshua Beurer, Brian Rosenblum, Rachel Starnes

PRODUCTION STAFF

Production Manager.....Amanda Mengden
Production Stage Manager..... Nancy Uffner
Production Office Assistants..... Sophie Boudreau, Bianca Lee,
David Lee, Brandon Penberton, Elise Wooten
Technical Dir. (Power)..... Douglas Edwards
Master Carpenter (Power) Michael Braico
Carpenter (Power) Brandon Carruth
Technical Dir. (Walgreen).....Richard W. Lindsay, Jr.
Charge Scenic Artist.....Toni Y. Auletta
Scenic ArtistBeth Sandmaier
Properties MasterArthur Ridley
Asst. Properties MasterPatrick Drone
Master Electrician.....Mark Allen Berg

Sound Engineers Roger Arnett, Henry Reynolds
Costume Shop Manager..... Lynn Holbrook
Assoc. Costume Shop Manager George Bacon
Cutter/Drapers.....Virginia R. Luedke,
Lea M. Morello, T J Williamson
Crafts ArtisanElizabeth Gunderson
Costume Stock Administrator Renae Skoog

PRODUCTION CREW

First Asst. Stage Manager..... Amalea Chininis
Asst. Stage Managers Jenn Jacobs, Samantha Vetrus
Asst. Sound Designers William Wilts
Asst. Technical Director..... Elisabeth Griebel*
Master Carpenter Elliott Skylis*
Scenery (Walgreen)..... C. J. Eldred, Aimee Garcia,
Nicole Gellman, Elisabeth Griebel, Andrew Klopach,
Laura Reed, Eli Schlatter, Elliott Skylis*,
Samantha Vetrus, Weston Witty, students of Theatre 250
Paint..... Neha Bhat*, Carisa Bledsoe, Claire DiVizio,
Steve Eddy, Austin Kozlowski, Alicia Moore, Jordan Schroeder,
Trevor St. John-Gilbert*, Nicolas Ward, students of Theatre 250
Props..... Rachael Albert, Daniel Belnavis, Jane Bruce*,
Kerry Concannon*, Holland Grossman, Erik Heitz,
Tyler Jones, Catherine Keys, Louis King, Mary Little*,
Ashley Park*, Erika Peterson*, Trevor St. John-Gilbert,
Dereck Seay*, Paige Silvester*, Erik Skoog,
Katherine Thomas, Danny Wilfred*, students of Theatre 250
Professional StitchersPatty Branum, Laura Kantner,
Rene Plante, Suzanne Young
Costumes Joshua Beurer, Amalea Chininis, Corey Davis,
Elizabeth Evans*, Carrie Fisk, Catherine Herron,
Austin Hoeltzel, Laura Irion, Adrienne Johnson,
Shawn McCulloch, Maura Niemisto, Desiree Oakley,
Yonit Olshan, Devon Perry*, students of Theatre 250 & 252
Asst. Master Electrician.....Aaron Tacy
LightingRachael Albert, Mary Clare Blake-Booth,
Carisa Bledsoe, Michelle Bryan, Andrew Burkhardt,
Nathaniel Daly, Kimberly Hunter, Jennifer Jacobs, Claire Jaffe,
Andrew Lott, Charles Malott, Adam McCarthy, Tess Nugent,
Sarah Petty, Amanda Rutishauser, Aaron Tacy, William Welch,
Andrew Wysocki, students of Theatre 250
Sound..... Jesse Peri

RUNNING CREW

Scenery..... Elisabeth Frankel, Olivia Lloyd
Props..... Philip Maxwell
Light Board Operator Erin Barber
Sound..... Zoe Parsigian
Wardrobe Tyler Dean, Lesley McGee,
Meghan McLoughlin, Taylor White
‡ Crew Head * Practicum Student

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Latecomers will be seated at a suitable break or scene change.

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Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance. Please refrain from texting during 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 food or drink 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: 9 am – 5 pm
Saturday: 10 am – 1 pm

Evening of Performance: 7 pm – 8:15 pm

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SEASON SUBSCRIPTION DISCOUNTS

Discounted tickets through subscription packages are available; call for options.

TICKET EXCHANGES

Subscribers may exchange their tickets by mail or in person at no charge. Non-subscribers may exchange their tickets by mail or in person for a small processing fee. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance and are made only for another performance of the same play.

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PARKING

For your parking convenience, we recommend arriving early. Prepaid parking passes are also available at the League Ticket Office.



ACCESSIBILITY

Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. 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.



LARGE PRINT PROGRAMS

Large print programs are available free of charge from House Management.

COMMENTS? WRITE US AT:

University Productions,
Attn.: J. Kuras

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RECENT NEWS FROM THEATRE & DRAMA ALUMS

Alex Bisker Directed a new play, *Chinatown is Full of Rooms*, at the Manhattan Repertory Theatre.

Zachary Booth (Dorff) '04 Edward Albee's *Me Myself and I*, Playwrights Horizons; Co-starred alongside Tony award winners Victoria Clark and Michelle Park and Tony nominee Jonathan Groff in *Prayer for My Enemy*, a new play by Craig Lucas at Playwrights Horizons in New York City. Series regular on *Damages* and *What Goes On*.

Sophina Brown '98 Broadway: *The Lion King*; National Tour: *Fame*; Series Regular on *Numb3rs*, *Shark*, *Chappelle's Show*, and *Castle*.

Esther Chae '95 SMTD Emerging Artist Award from the UM Alumni Association.

Heather Chockley '01 Current Stage Mgr. for *Les Miserables* National Tour.

Alix Claps '02 Production Stage Mgr. and Production Mgr. for the NYU Steinhardt School.

Emily Cornelius '03 Associate Rehearsal Administrator for the Metropolitan Opera.

Darren Criss '09 Known for his role of 'Harry Potter' in *A Very Potter Musical* and *A Very Potter Sequel*; 'Blaine' on *Glee*, FOX.

Treasure Davidson Recently completed training at the Actors Studio, NYC. Various acting jobs in NYC.

Bernardo De Paula '98 Shakespeare Theatre: Edgar in *King Lear*, Mustardseed in *Midsummer Night's Dream*, Harcourt in *The Country Wife*; National Shakespeare – NYC: Iago in *Othello*; plus many film and television credits.

Heather Dilly '96 Off Broadway: *Walk Two Moons* directed by Melissa Kievman,

Lucille Lortel Theatre, *Bag Fulla Money* The Clurman Theatre. Regional: Actors Theatre of Louisville Humana Festival, *Natural Selection* directed by Marc Masterson.

Benjamin Endsley Klein '02 Associate Dir. for *The Coast of Utopia* parts 1-3; Assistant Dir. for *Dirty Rotten Scoundrels*.

Alex Farino '95 Production Stage Mgr. for Minnesota Opera.

Cassandra Flowers '09 Assistant Stage Mgr. for Minnesota Opera.

Brad Fraizer '04 Played in *Three on a Couch* by Carl Djerassi @ Soho Playhouse, *The Blue Man Group*, and *The Maids* and *Deathwatch*.

Wendy Goldberg In her fifth season as Artistic Dir. of the National Playwrights Conference at the Eugene O'Neill Theatre Center where she has developed over 40 projects for the stage.

Mandy Heuermann '04 Assistant Stage Mgr. for Joffrey Ballet.

Mitch Hodges '10 Assistant Stage Mgr. for *Les Miserables* National Tour.

Andres Holder '10 Production Mgr. for GALA Hispanic Theatre, Washington, D.C.

Beth Hoyt '05 Played in *A Light Lunch*, a World Premiere by A.R. Gurney, and *Twos the Night Before* world premiere by Christopher Durang at The Flea Theatre (NYC). Collaborated piece *Transition* with Reggie Watts performed at the Time-Based Art Festival in Portland, OR, and produced by the Under the Radar Festival at The Public Theater in New York City. Performed with Bill Murray and Sigourney Weaver in *The Oldsmobiles* (a new play by Roger Rosenblatt) for The Flea Theater (NYC).

Chris Jamros '99 Digital Design for *The Today Show*. Former Production Stage Mgr., Stage Mgr., Assistant Stage Mgr. of *Wicked*.

Angela Kiessel '09 Current Stage Mgr. for Starkid Productions in Chicago.

Nipper Knapp, Matthew Letscher, Andrew Newberg Winners in the New York TV Festival's Independent Pilot Competition for Best Writing. Title of their script: *Gentrification*.

Rachel Laritz '02 Joseph Jefferson Award for *The Voyage Inheritance* at Remy Bumpo Theatre (Chicago, IL), Nominated for Joseph Jefferson Award for *The Philadelphia Story*.

Josh Lefkowitz '03 Played The Dauphin in *St. Joan* at the Olney Theatre Center, Marion Johnson in *One Red Flower* at Signature Theatre, 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, had a full production at the Access Theatre and Center Stage.

Jason Lindner Recently featured in the Dramatist Guild magazine. His play *The Gog/Magog Project* was recently produced in the UK. He is the author/co-author of several award-winning adaptations including *The Ballad of Don Q*. His work was featured in a festival of new work at the Steep Theatre.

Katie McKee '06 Current Assistant Stage Mgr. for *Hair* National Tour.

Seth Moore, Playwright His play, *Jonesin'*, a UM 2009 mainstage play and Hopwood Award winner, has had a reading at the Flea Theatre in NYC.

Dominique Morriseau Author of two NAACP Image Award-winning plays; Participated with six other writers at the 2010 O'Neill Center's Nat'l Playwrights Conference.

Eddie Murray Has been doing standup in NYC and writing comedy sketches.

Andrew Newburg After getting his MFA from Columbia he's been writing and has been produced in NYC.

Caitlin O'Rourke '09 Stage Mgr. Intern for Actors Theatre of Louisville, KY.

Robin Quick '99 Professor of Theater at Towson University; Elliott Hayes Award for Excellence in Dramaturgy by the Literary Mgr.s and Dramaturgs of the Americas.

Alex Reed '07 In production for *Clash of the Titans 2*.

Maureen Sebastian Performing in *The Arabian Nights* at Arena Stage.

Mandy Siegfried '94 Broadway: *Noises Off Off Broadway:* The Roundabout: *The Mineola Twins* Outer Critics Circle Nomination for Featured Actress, Playwrights Horizons: *Our House* and *Refuge*, The Edge Theatre: *Blackbird*.

Stephen Siercks '07 Production Mgr. and Stage Mgr. for Universal Studios.

Daniel Silverman '10 Interim TD for University of Toledo Theatre Department, Former Production Intern with the Kennedy Center, Former Stage Mgr. Intern with Florida Studio Theatre.

Matthew Smith His play *Endoftheworld Lovesong* was produced at the Flea Theatre.

Stephen Sposito Assistant Directed Broadway production *Promises, Promises*, Assistant Directed Broadway production *Shrek The Musical*.

Erin Whipkey '05 Production Mgr. and Production Stage Mgr. for Opera Memphis.

James Wolk '07 Brad Cohen in CBS/Hallmark Hall of Fame's *Front of the Class*; Title role in ABC pilot *Solving Charlie*; Robert/Bob Taylor in FOX pilot *Lonestar*; role in upcoming Disney film *You Again*.



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