



Aching to go home

The author dedicates the text
of *Aching to Go Home* to his mother
Miriam Bressen Solomon
with thanks for her grace, support, and love.

*Sometimes we wish the world could cry and tell us about
that which made it pregnant with fear filling grandeur.
Sometimes we wish our own heart would speak of that
which made it heavy with wonder.*

— Abraham Joshua Heschel

AGH PRODUCTIONS PRESENTS

Aching to go home

May 20 – 23, 2004
The Epic Center Theatre
Kalamazoo, Michigan

written by PAUL R. SOLOMON
directed by DORIS MIRESCU

with
JESSICA L. CERUTTI
ERIN LEIGH CHUPINSKY
JOEL J. GELMAN
RACHEL CLARE HIGGINS
RICHARD PHILPOT
DAVID EARL WHITE

Projection Design by KEVIN ABBOTT
Music Composed by MICHAËL ATTIAS
Prepared Piano by MICHAËL ATTIAS
Live Electronics by CHRIS BECKSTROM
Costume Design by ELAINE KAUFFMAN
Scenic + Lighting Design by JON REEVES
Video + Photography by PAUL R. SOLOMON

Production and House Manager JOE PHILLIPS
Stage Manager AMBER L. ROCKEY
Light Board Operator T.J. RYDER
Projectionist DAN STAHL
Web Master NATHAN WITTSTOCK

PROJECT DEVELOPMENT ASSISTANCE

MICHA ESPINOSA, Professor of Theatre, Western Michigan University
JUDITH FAGIN, Kalamazoo
ALICE KEMERLING, Irving S. Gilmore International Keyboard Festival
KAY MÉTIS, Chicago
D. TERRY WILLIAMS, Chair, Department of Theatre, Western Michigan University

ANNE FISHELL, Executive Producer

AGH PRODUCTIONS WISHES TO THANK

The Office of the Vice President for Research,
Western Michigan University,
for the award of a Faculty Research and Creative Activities
Support Fund grant in 2003

The School of the Art Institute of Chicago
and the Ox Bow School of Art
for the award of an artist's residency
for writer Paul R. Solomon in 2003

and the generous support of

Apjohn Group, LLC

Cindy & Larry Beer

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Drs. Cathy Cheron & Benjamin Torres

Richard & Pat Clark

Marilyn & Art Feinberg

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Russ Hibbard

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Ruth Lando

Tema Lando

The Messinger Family

Ken & Julie Miller

Barbara & Bill Parfet

Joan & David Rosenberg

Michelle Serlin

Lowell & Judy Seyburn

Kathy & Bart Steindler

Ronda E. Stryker and William D. Johnston

CAST

Elder Manet	RICHARD PHILPOT
The Son	DAVID EARL WHITE
Janae, a university student in Philadelphia; a Jewish refugee who fled Germany and then France. Janae and Manet have met just prior to his departure for the war	RACHEL CLARE HIGGINS
Young Manet: an enlisted soldier in the U.S. army	DAVID EARL WHITE
Stanley, an American soldier, a navigator in the U.S. Army Air Corps	JOEL J. GELMAN
Maria, a young woman from rural Upper Austria	ERIN LEIGH CHUPINSKY
Anna, a young woman from Vienna	JESSICA L. CERUTTI

THE STORY

In the summer of 1944 a young man named Emanuel Isaac Solomon embarked for “the other side of the world ... to the world at war.” The young man became the father of author Paul R. Solomon and the central figure in this work of fiction. *Aching to Go Home* tells the story of Solomon’s defining experiences during the Second World War viewed through veils of sometimes hallucinatory dementia brought on by Alzheimer’s disease from which he suffered in his later years.

THE PLAY

We experience the characters in both the ‘present’ time and at various points in the years 1944 through 1945 and in 1947 and 1956. Often what we learn about them is through letters being exchanged: Janae’s interactions with Manet are built upon their epistolary connection.

We witness events — often simultaneously — at Janae’s home, aboard a troop transport ship, in various locations in Europe and elsewhere. When the war ends, Manet, Stanley, Anna and Maria are in Linz, Austria, then under the rule of the American Army. Near Linz, is the death camp Mauthausen, classified by the Nazis as the only “Category III” (worst possible) extermination location.

THE STAGING OF *ACHING TO GO HOME*: SHAPING A LANDSCAPE

(from the director)

Tonight you will be seated facing other spectators. You will see and you will be seen. You will enter the piece from the outside as well as from within. *Aching To Go Home* challenges perception and the notion of continuity. The space becomes the mindscape of a dying man and therefore a hallway through time. Things will not be “presented.” Just the opposite. You will need to decipher them. The elongated shape of the corridor is reminiscent of cinemascope. The perspective is complex. Not one layer, but many ... superimposed, juxtaposed. Projections on one side, musicians on the other. Actors present, always.

NOTES FROM THE DIRECTOR

*...ich hier und ich dort, ich, begleitet vielleicht- jetzt! - von der Liebe der Nichtgeliebten, ich auf dem Weg hier zu mir, oben.
(I here, and I there, perhaps accompanied now by the love of those who were unloved, now I on the road to myself, up above.)* — Paul Celan

A story of fatherhood. A story within History. The journey of a man echoing Man. Philosopher Emmanuel Lévinas wrote about the notion of responsibility towards the other. Other meaning individuals, but also History, Memory ...

Aching To Go Home is an attempt to represent Memory and History, something impalpable, invisible and yet fundamental to the notion of being. My work as a theater director has always battled with what Lacan describes as being "a state between life and death," a distorted reality which is always recreating itself and is open to the excess that tears apart its own limitations. Pushing reality outside and inside of itself, forcing meaning to expand into contradictory directions. Georges Didi-Huberman spoke about something that places itself "before or after the concept of representation."

Aching To Go Home is for me the opportunity to explore the before and after of an individual within a historical and political context, the longing for identity, the shaping of our modernity, the horrors of war. Theater comes from the Greek Theatron. The place to see. A microcosm of who we are. Of time and place and space. In this period of broken identity where the meaning of History and reality itself seems to collapse, *Aching To Go Home* is an important attempt to question narrative forms. To think about displacement, exile, acts of being and dying.

Aching To Go Home is a multidimensional experience. Actions, dreams, emotions, sounds co-exist. The journey through many layers of time and space becomes disorienting, disturbing. Voices are one and yet multiple. What is being staged is a fracture, a fragmentation of the inner space, but out of chaos, life emerges, fragile, rebellious, free

ACKNOWLEDGEMENTS

I would like to thank my actors for their courage, openness and ability to keep their eyes wide open.

Michaël Attias ... thank you for going with me to the undiscovered country ... Les vrais voyageurs sont ceux-là seuls qui partent pour partir ...

Paul Solomon ... thank you for your words and your voice.

Kevin Abbott. ... thank you for the beauty and poetry of your work.

NOTES FROM THE AUTHOR

Writing *Aching to Go Home* began in September 2001 as I struggled to come to terms with my father's diminution by the disease that gradually erased so much of him. It began as I watched the Towers come down on the city I loved and on my friends who ran from its death cloud. It began as American jets dropped cluster bombs on people in Afghanistan.

In November of 2001, Jon Reeves and I collaborated in the performance of a work in progress entitled *Aching to Go Home: After Manhattan, After Kandahar* in the Park Trades Building in Kalamazoo. The text for that performance dealt directly with the wars of our contemporaneous experience:

Soldiers are being mustered in the land again. A block away, a chilling roar goes up from a fraternity house. What are they chanting? They sound like Hitler youth massed and ready to spread more crystal and blood in the streets . . .

Sixty years ago this week, the peoples of the world were at war. No one was spared the consequences of its cruelties. However insulated some of us may be, it is no less true of the wars we are enmeshed in today. Chris Hedges, in his book *War Is a Force That Gives Us Meaning*, writes:

The enduring attraction of war is this: Even with its destruction and carnage it can give us what we long for in life. It can give us purpose, meaning, a reason for living . . . And war is an enticing elixir. It gives us resolve, a cause. It allows us to be noble.

What is nobility? What elixirs most tempt us? How can we make our heart, as Heschel writes, "speak of that which (makes) it heavy with wonder?" This is where *Aching to Go Home* begins.

ACKNOWLEDGEMENTS

My father told me that *his* father, on turning 70, said that every day past seventy is "a separate miracle." *Aching to Go Home* is a work of fiction. The words and the nature of the characters within this story are indebted however, to real people — many of whom I met in the course of my research. I am grateful to be a part of their lives. Each "reunion" was a "separate miracle" and a legacy of their connections to my father.

Thank you Anna, Stanley, Maria, Paul Hennico and his family for sharing your stories and your lives with me.

continued next page

Miraculous too, is the tumultuous and delicate process of collaborating with others. Artists are people skilled at observation and have the means and training to communicate what they observe with precision.

To the Actors Sublime: for your courage, dedication and love.

Doris Mirescu for believing in *Aching to Go Home* and charting new terrain.

D. Terry Williams: for support and encouragement.

Michaël Attias: for insight and wisdom.

Kevin Abbott, Elaine Kauffman and Jon Reeves: for your mastery.

Joe Phillips, Amber L. Rockey and Nathan Wittstock: for making it work.

Anne Fischell: for your passion and commitment.

To my family in the United States and in Israel, thank you for sharing your stories: Naomi and Jerome Bernstein, Hannah and Boruch Brilliant, Jeanne Epstein, Sarah and Yitzhak Feinberg, Ahuvah Krasney, Faye Levey, Judith and Albert Sarewitz, Daniella and David Salomon, Bea Solomon, Harold Solomon and Miriam Bressen Solomon.

Thank you and in honor of their memories, to Paul Epstein, Sylvan Levey, Lou Solomon and my grandparents: Reggie Kosove Bressen and Louis H. Bressen and Tillie Roth Solomon and Rabbi Zalmon Solomon.

A NOTE FROM THE COMPOSER

The sound world of *Aching To Go Home*, much like other aspects of the production and the text itself, is one of shifting layers of consciousness in which present, past and future, personal memory and collective history, seep, merge and collide into each other and create the landscape of the father's mind, as we witness its unraveling one "beautiful autumn morning" in 2001 ... The score will be performed live through electronic manipulation of prerecorded sounds and the ghostly presence of notes coming from a piano that has been somehow deranged.

I would like to thank Paul Solomon for his beautiful and inspiring text, the extremely talented cast for their hard work and incredible openness to the sounds I've brought in, Chris Beckstrom for his talent and generosity, without his technical expertise and musicianship the electronic component of the score would have been impossible to realize, and, of course, I would like to thank my wonderful boss, director Doris Mirescu, for her vision, drive, sensitivity and mastery of the medium. It's always a joy and honor to work with her. Much thanks also go out to Tom Kasdorf, Director of Music at the First Presbyterian Church and Juanita Nash at the Crescendo Academy of Music for their hospitality and use of their pianos.

AGH Productions was founded by Paul R. Solomon in 2004. For information please contact us at (269) 276-0744.

THE COMPANY OF *ACHING TO GO HOME* WISH TO THANK THE FOLLOWING

FROM THE DEPARTMENT OF THEATRE AT WESTERN MICHIGAN UNIVERSITY

Cheryl Bauman-Bruey
Pat and Jim Daniels
Patrick Donnelly

Sandy Duke
Micha Espinosa
Joan Herrington

Mark Liermann
Greg D. Roehrick
D. Terry Williams

FROM WESTERN MICHIGAN UNIVERSITY

Elson Floyd, former President
Kathleen Keckler, School of Art
Steve Kettner, Office of Information Technology
Garrard Macleod, WMUK Emeritus

Margaret Merrion, Dean of the College of Fine Arts
Silvia Roederer, Professor, School of Music
Phil VanderWeg, Chair, School of Art

FROM THE KALAMAZOO ARTS COMMUNITY

Arts Council of Greater Kalamazoo: Judy Joliffe &
Elizabeth Mariner
The Kalamazoo Symphony Orchestra
The Civic Theatre: Duwain Hunt, Preston Misner and
Amy Jackson
The KnockAbout Theatre: Lisa Marie Dorgan
The Whole Art Theatre: Brian Sage

Festival Playhouse, Kalamazoo College Theatre of
Arts: Ed Menta, Director of Theatre
Miller Auditorium, Western Michigan University:
Elaine Williams & Brian Kantz
Irving S. Gilmore International Keyboard Festival:
Alice Kemerling

AND

Nico Crama, Scheveningen, Netherlands
Luke Dahn, University of Iowa
Glenn Deutsch, Editor, *Third Coast*, Department of
English, WMU
Tracey Dylewski
Roy Epstein
Sue Gottlieb
Cassie Green
Rachel C. Higgins, for assistance in translation
Tom Kasdorf, Director of Music, First Presbyterian
Church
Diane Robinson, Associate Producer, JTR
Entertainment, Chicago

Guy Sanville, Artistic Director, The Purple Rose
Theatre, Chelsea, MI
Nancy Klee
Juanita Nash, Crescendo Academy of Music
Gene Pijanowski, Oahu, Hawaii
John Prange of JP's Coins, Collectibles, Antiques and
Fashion Jewelry, Kalamazoo
Carol Snapp
Rabbi Harvey Spivak
Vern Stillwell
Shirley White, Potpourri Gallery, Kalamazoo
Rose Willey

FOR INVALUABLE ASSISTANCE AND HOSPITALITY WHILE CONDUCTING RESEARCH, PAUL SOLOMON WISHES TO THANK:

In Paris
Yves Adler
Georges Bensoussan
Jeanne Bloch
Glenn Burney
Samia Doukali
Osnath Habib
Brigitte Jaques
Isabelle Kopytko-Legrand
Kamal El Mahouti
Emma Raguin
Kartik Singh
Zohar Wexler

In Belgium
Paul, Bernadette, Arlette Hennico
and the rest of the Hennico
family

In Linz, Austria
The Israelitische Kultusgemeinde
including Dipl. – Ing. George
E. Wozasek, Dejan and
Katerina Bogicevic and Fella
Schobesberger
Johann Nell, owner, Hotel Zum
Schwarzen Bären
Myriam Urtz

In Vienna, Austria
Samantha Farber
Andrei Rafael Fuchs-Robetin
Irina Moisejew
Erika and Leopold Skrabl

In Israel
Hannah and Boruch Brilliant
The Krasney/Feinberg family
Mimi Gray and the Gray family
Ahuvah Krasney
Hannah Naveh and family
Daniella and David Salomon

Projection Designer **KEVIN ABBOTT** has an outstanding reputation for projection and set design, especially for his extensive experience with 3-D animation, motion graphics, and interactive media. In recent years his work on the opera *The Nightingale*, written by Ramon Zupko and a collaborative effort of the Department of Theatre, the School of Music and the Department of Dance at Western Michigan University, was praised for its state-of-the-art computer-generated animation and background imagery.

Kevin Abbott is also manager of the Information Technology Center and Multimedia at Western Michigan University.

Composer/Musician **MICHAËL ATTIAS** has created original music for *Aching to Go Home*. He is also co-founder (with director Doris Mirescu), of Dangerous Ground Productions: Michaël Attias has been active as saxophonist/composer in NYC since 1994. Born in Haifa, Israel in 1968, he had a Parisian childhood, Moroccan parents, and a Midwestern adolescence. He studied music with Pat Moriarty, Lee Konitz, and Anthony Braxton, with whom he later performed in a variety of contexts ranging from duet to large orchestra. Active as sideman in a variety of situations, he also has several projects as leader. He regularly collaborates with theater and dance.

Most recently, Dangerous Ground Productions produced Koltès NY 2003, a festival celebrating the work of Bernard-Marie Koltès at the Ohio Theater. (New York, May 2003). As part of the festival, Dangerous Ground produced Koltès' *Battle of Black and Dogs* directed by Doris Mirescu with an original live score by Mr. Attias, who also created a new and highly acclaimed translation of this play for the festival.

CHRIS BECKSTROM (Live Electronics), is a promising musician in the Kalamazoo area. Originally from Flint, he is studying music and Spanish at Western Michigan University. A student of Trent Kynaston, Chris studies jazz and classical saxophone repertoire, composes, and works as a freelance musician in west Michigan. Chris' ensemble credits include saxophone with the Western Jazz Orchestra and

WMU's nationally-acclaimed Gold Company. Chris is also a member of a WMU student-led group, the AP Quintet. Recently Chris has expanded into electronic music production. He is happy to be a part of this production and is thankful for the opportunity to create such strange sounds.

JESSICA L. CERUTTI (Anna), is from Traverse City, Michigan. She is a Theatre Performance Major in her sophomore year in the Department of Theatre at Western Michigan University, where she recently appeared in *The House of Bernarda Alba*. She has a number of roles to her credit at the Riverside Shakespeare Company in Traverse City, Old Town Playhouse and Mt. Hope Productions. Ms. Cerutti is skilled at juggling, speaking German and is developing proficiency with Arabic that she plans to use on a field trip to Egypt this summer.

"... Theatre not only deals with history and fine arts, but with the base reason of why, who and what we are. In nature, we find animals who travel in packs and who communicate emotion to each other through a series of sounds and gestures. Through theatre, we are able to modernize our animalistic tendencies and allow our natural emotions to release. This release not only serves the actor, but the audience member who may not have that ability to touch the primal part of their being . . .

"Thanks to my mother and father for their endless supply of love and support."

ERIN LEIGH CHUPINSKY (Maria), is a second year junior Music Theatre Performance Major at Western Michigan University. Since moving to Kalamazoo from Novi, Michigan she has appeared as Johanna in *Sweeney Todd* and in *Joseph and the Amazing Technicolor Dreamcoat* at the Kalamazoo Civic Theatre and in *Godspell* and the Stars and Moon Cabaret Series at WMU. Some other favorite roles include Peter in *Peter Pan*, Polly Baker in *Crazy for You*, and Maggie in *After the Fall*. She also performed with the Cirque de Soleil in 1999 and has done commercial and industrial film work. She is a determined athlete who completed the 2003 Detroit Marathon (all 26.2 miles!) in less than four hours. She will be studying at the London

Academy of Music and Dramatic Arts this fall and is looking forward to graduation in the spring of 2005. Future plans include working for a cruise line, moving to New York and running another marathon or two.

"The opportunity to work on this production greatly excites me because I know it will be a life-changing experience. I know I'll be challenged to look inside parts of myself I've never explored before, and strive to answer many of life's unanswerable questions.

"My sincerest thanks to everyone who made this production possible — especially to Doris and Paul and the wonderful cast. To all my ever supportive family and friends, especially my mom and dad: I love you all so much ... it is because of you that I am able to pursue my dreams."

Executive Producer **ANNE FISHELL** is known and respected for her passion, insight and active commitment to strengthening the cultural experience in the lives of those in the Kalamazoo community. Anne has worked extensively with Congregation of Moses as well as The Jewish Federation of Southwest Michigan and Kalamazoo. She has volunteered in many capacities at The Kazoo School, including as a member of The Kazoo School Board of Directors.

Prior to moving to Kalamazoo, Anne worked in Nashville, Tennessee with Friends of Children's Hospital at Vanderbilt, The Jewish Community Center of Nashville, and The National Council of Jewish Women.

Ms. Fischell is a physician trained at The University of California, San Francisco and is board certified in both Pediatrics and Anesthesiology. She did her undergraduate work at Harvard University and has published in both Pediatrics and Anesthesia and received numerous awards, honors and grants. She resides in Kalamazoo with her husband Tim A. Fischell and their three children, Evan Daniel, Jonathan Morris, and Emma Julia.

"I would like to thank Doris and Michael for bringing their exceptional talents to our community and recognizing the extraordinary human

potential and resources here in Kalamazoo. I would like to thank Paul for giving form to the feelings that so many of us have regarding our parents, their heritage and the intense periods they lived through. To the wonderful cast and designers, thank you for your devotion and hard work."

JOEL J. GELMAN (Stanley), has been involved in theatre for more than 10 years, primarily around the metro Detroit area. This past summer Joel worked at Timberlake Playhouse in Mt. Carroll, Illinois. Joel is proud to be a Theatre Major at Western Michigan University, where he has greatly expanded his love and knowledge of theatre. Most recently at WMU, Mr. Gelman has appeared as the Pirate King in the *Pirates of Penzance* and as Howie Newsome in *Our Town*.

"Working on *Aching to go Home* has been a very enlightening and emotional experience for me. It has given me the chance to reconnect with my heritage and truly realize the brutality, beauty, and fragility of man. Thanks to Doris and Paul for this experience. I would like to thank my parents, my brother Jim, my friends, and my darling Heather for their constant love, support and faith. I admire you all."

RACHEL CLARE HIGGINS (Janae), originally from Geneva, Switzerland, is now a sophomore in Theatre Performance at Western Michigan University. During her first year at WMU she performed in short student-directed productions of *Dangerous Liaisons*, *Last Train to Nibroc*, *No Exit* and others. Ms. Higgins is a native French speaker, has fluency in German and a background in ballet.

"*Aching To Go Home* ... home is something quite abstract! Despite my family living in Geneva, Switzerland, Michigan feels like home. The people in this production are an excellent example of why I am happy here. Who knew I would have such an experience in America? To meet Doris Mirescu, who also grew up in Geneva — in Kalamazoo! The world is so small. Acting is about storytelling, and some stories need to be heard. It is an honor to be given the chance to tell a story that is so close to 'home' for the playwright and to work alongside him.

The play demands that you embody such a rich experience ... it takes me back to the Europe that I love. The Europe where castles and traces from ancient times are a part of your every day — the mosaic of life scattered all over.

"Patience is a virtue ... Jamie, remember that! Thank you, and to all my 'fans' — you guys maintain my sanity. Thank you Mum and Dad for your support and coming to see this production. I loved working with all the cast, crew, Doris and Paul."

Costume Designer **ELAINE KAUFFMAN** has costumed close to 150 shows in the last 12 years. A few of her favorites include *Chicago*, *Gigi*, *A Midsummer Night's Dream*, *Hamlet* and *Joseph and the Amazing Technicolor Dreamcoat*. She is the owner of Fervor, a custom clothing design business located in downtown Kalamazoo which has a growing clientele. Her commissioned designs range from kilts to wedding dresses.

Kauffman is a native of Kalamazoo. After having experienced a bit of the rest of the world, she decided to call this place home again. She has a Bachelor of Science degree from Western Michigan University in Fashion Design, including design classes at the American College of London, England. After managing the costume shop for the Western Michigan University Theatre Department, she began a career in costume design. She subsequently developed a reputation working as a freelance costume designer for Kalamazoo College, The Kalamazoo Civic, The Barn Theatre, and 3-D Productions, a company that produced national touring productions of Broadway shows. She has also created costumes for Wellspring Dance Company and worked with the WMU Dance Department.

Director **DORIS MIRESCU** is the artistic director of Dangerous Ground Productions. She most recently directed and produced *Battle of Black and Dogs* by Bernard-Marie Koltès as part of Koltès NY 2003 (Ohio Theatre). Directing credits include *Story of Rats*, her adaptation of works by writer Georges Bataille (Chashama, New York) and the European premiere of *Les Nuits sans Lune* by French playwright Veronique Olmi (Parc de la Villette, Paris). Other credits include:

Silence of Snow (Soho Rep), Seneca's *Trojan Women*, Cocteau's *The Handsome Hunk* and *Juliet Montage* (Horace Mann Theatre, New York). Ms. Mirescu is the assistant director of Brigitte Jaques, with whom she worked on Ibsen's *Hedda Gabler* (Comedie de Geneve) and Shakespeare's *Love Labor's Lost* (WMU). She holds a Master of Arts in French Literature from Paris IV-Sorbonne as well as a Master of Fine Arts in Directing from Columbia University. She teaches French Literature and Film Analysis, worked as a critic for the Swiss magazine *Scenes* and as a translator for Lincoln Center Theater and Centre Choregraphique de Montpellier. She is an alumna of the Lincoln Center Theater Directors Lab. Ms. Mirescu recently translated into French Charles Mee's *Full Circle*, which she will stage in Paris in 2005. Ms. Mirescu is currently working on *SummerHouse 04*, her adaptation of Jane Bowles' *In the Summer House* (to be performed in New York in June) as well as on *La folie du Jour* by Maurice Blanchot, which will be performed by French actor Yves Adler in Paris next fall (Theatre de Saint-Denis).

Production Manager **JOE PHILLIPS** graduated from WMU in 2001 after studying broadcasting, journalism, and art. Originally from the Detroit area, Phillips has appeared in a number of recent productions at the Kalamazoo Civic and the annual Portage Shakespeare Festival, including *Henry V* and *As You Like It*. After briefly working in public relations, documentary production, and advertising, he returned to WMU in 2003 to pursue a master's degree in public administration. Currently in rehearsal for a role in the upcoming Celery Flats Theatre production of *Much Ado About Nothing*, Phillips hopes to ultimately pursue a long-term career in film production.

RICHARD PHILPOT (Elder Manet), a native of St. Louis, Missouri, was introduced to theatre at the University of South Florida in Tampa where he studied under the guidance of Carl Williams and Paul Massie. In 1974 Philpot moved to New York City where he studied at the Wasson/Williams Workshop with Suzanne Wasson and Carl Williams; acting technique with Elaine Shore (who directed him in *Dark of*

the Moon); and voice with Kristin Linklater, in collaboration with movement artist Fran Bennett.

Richard created three roles in Marjorie Kellogg's play *The Smile of the Cardboard Man* at the Actors' Studio Playwright/Directors Unit. In partnership with Kellogg and Williams he co-produced and performed in a film adaptation of Ms. Kellogg's novel *Like the Lion's Tooth*. Philpot was a guest artist at C.W. Post College, New York, where he played the Witch Boy in *Dark of the Moon* and has stage managed and co-directed various productions at New York's former NO SMOKING PLAYHOUSE. He taught acting at the Shakespeare Stage Company in Paramus, New Jersey as well as at the Kalamazoo Valley Community College.

In recent years Philpot played Jack Manningham in *Gaslight*, produced by Aquila productions in Marshall, Michigan. With Aquila he also had leading roles in *Charley's Aunt*, *Frankenstein*, *Mass Appeal*, and *The Glass Menagerie*. "I have a certain affinity for Tennessee Williams", Philpot notes, "having been raised in the same neighborhood in St. Louis where he lived with his family."

For the Kalamazoo Civic Theatre, Richard has played Flan in *Six Degrees of Separation*, the title role in *Macbeth*, and Brick in *Cat on a Hot Tin Roof*. At the Actors' and Playwrights' Initiative Theatre in Kalamazoo, he originated roles by local playwrights Arnie and Debbie Johnston and Maryanne Lesert-Lewis.

"I am delighted to share in this new experience of *Aching to Go Home* with Doris Mirescu, Paul Solomon, and the entire wonderful ensemble."

Scenic and Lighting Designer **JON REEVES** has over 20 years experience as a technical director, scenic and lighting designer, sound designer, fight choreographer and director in over 1,000 theatrical productions. During the last several years, among many other accomplishments, Reeves directed the following productions: *Pirates of the Crescent Moon*, *Death Defying Acts*, *Young King Arthur* and *The Three Musketeers* for the Actors' and Playwrights' Initiative Theatre in Kalamazoo, as well as *Treasure Island* and *The Hobbit* for the Kalamazoo Civic Theatre.

Reeves was technical director and resident designer for API Theatre from 2000 to 2003. He is the present resident lighting designer for the Wellspring Dance Company in Kalamazoo. He is also the former managing director of the Kalamazoo Civic Theatre. Reeves is a well-recognized fight choreographer. This year he lent his expertise to a production of *Macbeth* at Kalamazoo College. Jon Reeves is also a sculptor, composer, and expert in the design and construction of weapons and armor. His website address is dragontattooproductions.com.

AMBER L. ROCKEY (Stage Manager) "I grew up in Big Rapids, Michigan, where from the age of seven, theatre captured my heart. That was the year that my grandmother bought season tickets to the Broadway Theatre Guild in Grand Rapids. My grandmother and I would see every tour that came through town. I was amazed, sitting in an enormous theatre, to watch these magical stories and I began to notice the elements that put the shows together. I knew that I wanted to be a part of this world.

"After I began my studies at Western Michigan University I decided to pursue theatre as a career. As a freshman, I got a job working as a stagehand at Miller Auditorium, where I'm still employed. This opportunity led me to decide to change majors and go into theatre. My parents have been completely supportive of me even although they know it is a difficult career.

"Stage managing *Aching to Go Home* is a fantastic opportunity for me, especially because I am preparing to change majors one last time — to Theatre Studies with an emphasis in Stage Management. I am a junior in the theatre program and hope to graduate within a year. Afterwards I plan to move south to find work in corporate entertainment or a tour house.

"I would like to thank my wonderful family and friends for their unconditional love and encouragement. Also, the staff at Miller Auditorium and Cheryl Bauman-Bruey for the valuable guidance they've given me."

Author **PAUL R. SOLOMON** has collaborated as a writer, videographer, photographer and installation artist on works created and performed in New York, Columbus, Ohio and Michigan. On sabbatical this year from Western Michigan University, he directs the interdisciplinary arts program, Direct Encounter with the Arts, for the School of Art and the College of Fine Arts at WMU.

During the 1990s Solomon directed and co-produced *Forest*, a performance and installation work in Riverside Park, New York City, co-sponsored by the New York City Department of Parks and Recreation. He wrote and directed a narrative video work entitled *Rubicon*, at The Ohio State University in Columbus. In 1999, Solomon designed and created stage sets for *Topography: Landscapes of the Imagination*, by Kristi Spessard Dance at the Merce Cunningham Theater in New York. His recent photographic works include the series *The Body as Archive* and *The Jones Beach Series*, which have appeared in publications including *Art Journal* and been exhibited in a number of galleries in the U.S.

During the 1980s, working out of his studio in New York, Solomon produced and created photography for editorial and corporate clientele throughout the United States and Italy. His clients included the most recognized American and European travel and feature magazines. He also taught photojournalism at the Graduate School of Journalism at Columbia University, New York. He came to Kalamazoo in 1995 to direct the interdisciplinary arts program at WMU and pursue his creative work here. Solomon received a BFA from The Rhode Island School of Design and an MFA from The Ohio State University.

Solomon speaks on a wide range of topics. In February, 2004 he gave a presentation entitled *Teaching Art in Times of Terror: Integrating Post September 11 Issues Of War And Peace*, to the College Art Association at its annual conference in Seattle, Washington.

DAVID EARL WHITE (Younger Manet and The Son), will graduate as a Music Theatre Performance major from Western Michigan University this summer. He will begin his graduate studies in theatre at the University of Missouri, Kansas City in the fall.

David has become familiar to audiences in the Kalamazoo region for his roles in a wide spectrum of productions at area theatres including venues in the Gilmore Theatre Complex at Western Michigan University, The Actors' and Playwrights' Initiative Theatre, The Barn Theatre, Portage Theatre and The Kalamazoo Civic Theatre. Among the productions he appeared in are: *Godspell*, *Into The Woods*, *Bat Boy* (title role), *West Side Story*, *Six Degrees of Separation* and *The Laramie Project*, directed by D. Terry Williams.

When he was 18, David traveled the world with the community service and performance group *Up With People*. "From these travels I learned to love the theatre and the relationships spawned from those experiences. Performing stung me like a drug. This new feeling was dangerous, stimulating, very creative and rewarding. There was no going back." White is an accomplished visual artist and skilled at acrobatics, pantomime and juggling. He is active in a number of athletic pursuits including wrestling and swimming.

On his roles in *Aching to Go Home*: "I am enjoying the challenge of confronting questions such as 'What is it like to be playing a younger version of my father as well as my role as his son?' This is a thrilling opportunity ...

"I would like to thank my family including my Dad, Mom, Naomi, Judith, Joseph, Michael and my soon to be sister-in-law, Simone for their love and support."

Webmaster **NATHAN WITTSTOCK** is a junior in the Computer Science program at Western Michigan University, and hopes to work as a User Interface Engineer after graduation. He spends his spare time doing freelance computer work and working on various side projects.

**Nathan Wittstock
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towards the end of the next race
- we were still on the alert
(or was supposed to be) Bill (Vahay)
Bernard (Colombo) & myself would
be on guard together & spend most
of our time looking to the "platters"
of Tolson's Jimmy Boy & Opleuro
in the underworld.