

WASHTENAW COUNTY HISTORICAL SOCIETY PRESENTS

# ALIENS &



Jackson and the Indians. Courtesy of William L. Clements Library.

# SCOUNDRELS

by Ellen Prosser

Director, Ala Faik — Scenic Designer, Alan Billings

**JUNE 3-6, 1987 — 8 PM . . . JUNE 6, 2 PM**

**Lydia Mendelssohn Theatre, Ann Arbor**

**TICKETS 663-2379**



Supported by  
Washtenaw County  
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With Guide From  
Washtenaw County  
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## FROM THE PRODUCER

In producing the premiere performance of this play, the WCHS hopes that you will become more familiar with a colorful episode in Michigan's past. History is life as lived in the past. And like life lived in the present, it is at its best when it is entertaining. The WCHS is pleased to present just that sort of history to you.

*Allens and Scoundrels* had its beginning nearly four years ago when Ellen Prosser became captivated with the story of the Toledo War — historical truth which carried all the trappings of a melodrama when played by the original cast in the 1830s. Prosser researched her script with encouragement from Thomas L. Jones, executive director of the Historical Society of Michigan.

With Michigan's sesquicentennial on the horizon, the WCHS looked for a project that would contribute to local celebration of the anniversary. Jones put Prosser in contact with the Society. With a grant from the Michigan Council for the Arts as a catalyst, this production is the result.

— Galen R. Wilson, President, WCHS

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## Historical Background of Aliens and Scoundrels

The Michigan-Ohio border dispute has its origin in a cartographic error. In 1755, John Mitchell published a map of North America that showed the southern tip of Lake Michigan terminating ten miles north of its actual location. When territorial boundaries were being discussed as part of the Northwest Ordinance in 1787, Mitchell's map, considered to be the most authoritative, was consulted. The border was set at a line drawn from Lake Michigan's incorrect southern tip due east to Lake Erie, which placed the important Maumee River mouth, and the future site of Toledo, within the bounds of Ohio.

By 1802, when Ohio held her constitutional convention, Mitchell's error had been discovered by wilderness trappers. Fearing loss of the river mouth, Ohio marked out a new line which reflected the *spirit* of the Northwest Ordinance. Named the Harris Line for its surveyor, it traced a slightly diagonal path from the true southern tip of Lake Michigan to the northernmost cape of Miami (Maumee) Bay. Ohio entered the Union in 1803 on these terms, although Congress rejected for many years afterward her applications for formal and explicit adoption of the Harris Line.

When Michigan Territory was created in 1805, its boundaries were written to reflect the *actuality* of the Northwest Ordinance: a line from the true southern tip of Lake Michigan due west to Lake Erie, which placed the river mouth inside Michigan Territory. Eventually, Michigan authorized an official survey of this line, which took the name of *its* surveyor, Fulton. When Congress approved Michigan's territorial status, it thereby tacitly accepted the Fulton Line exactly as it had earlier sanctioned the Harris Line.

For two decades, difficulties were few as the 526-square-mile wedge of land between the two lines were thinly populated; indeed, in 1817 Territorial Governor Lewis Cass dismissed the area as but a "morass" and "swamp." However, in the 1820s Ohio and Indiana began collaborating on a canal project that would connect the Maumee and Wabash Rivers, and Ohio planned a canal from the Maumee to the Ohio River port, Cincinnati. Toledo, the obvious terminus for both these canals, must necessarily be in Ohio, or so the state reasoned.

Michigan, meanwhile, began construction in the 1830s on two railroad lines, both to terminate in Toledo, Michigan Territory. From 1833 to 1836, Michigan applied to Congress for statehood almost as frequently as Ohio petitioned it on the border question. Michigan, while asserting her right to the disputed land, hoped to be admitted to the Union as Ohio had been—with a border in question. Then it would be a contest between equal (state *vs.* state) opponents and the issue would have to be decided by the Supreme Court. Legal opinion strongly favored a Michigan victory in court. The push for statehood became intensified when it was announced that a surplus in the federal treasury would be distributed among those states in the Union at the end of 1836. Statehood thus carried not only legal benefits, but substantial fiscal gain.

Ohio wanted the boundary settled while it still retained a legal upper hand over Michigan, state *vs.* territory. In Washington, as the crucial 1836 election approached, President Andrew Jackson wanted peace above all, and at any cost. The stage was set and the lines drawn—very literally—for the Toledo War.

— Roy F. Kiplinger

## FROM THE DIRECTOR

As fellow students in the U-M theatre department, Ellen and I realized that we share an interest in medieval theatre and in flexible theatrical style production. Knowing I wanted to direct a comedy as my next venture, she mentioned the characters and historical background of *Aliens and Scoundrels*. I saw in it political situations like those which exist around the world today. I knew the play would provide opportunity for a variety of theatrical satire forms that would correlate the events of the past with today's situations.

We talked about the play during its research and decided to approach it together. WCHS and Michigan Council for the Arts gave us the opportunity. I hope the audience will enjoy the show.

— Ala Faik

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## FROM THE PLAYWRIGHT

*Aliens and Scoundrels* is based on research among the private and public documents of Mason, Stickney, Lucas, and other characters, and newspapers of the early 1800s. It includes direct quotations and paraphrases in modernized language.

The play is written to be staged in any space, the more intimate the better, with little or no scenery. *Aliens* telescopes time and presents several geographic locations simultaneously. Few stage directions are included in the script in order to give opportunity for creative performance.

The play reveals parallels between the political behavior, strife, and scandals of the 1830s and those of today. The playwright's view: We haven't changed, so we'd better have a good laugh at ourselves.

— Ellen Prosser



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## ALIENS AND SCOUNDRELS

Directed by Ala Faik

ACT I — 1831-1835

ACT II — 1835-1836

ACT III — 1836-1837

Setting: Michigan, Ohio, and Washington City

*There will be two 10-minute intermissions.*

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### CAST in Alphabetical Order

Allen, Seely, Williams, Messenger, Ohio Spy . . . . .	Ann R. Burns
Emily, Indiana, Richard Rush, Ohio witness, . . . . .	Jennifer Butch
Michigan surgeon, John Norvell (Detroit postmaster), Disney	
Two Stickney, Benjamin Howard, Lucius Lyon, . . . . .	Geoffrey Collins
Ohio surveyor	
John Gunston, Monroe Sheriff . . . . .	Steve Dixon
Harriman Hinkson (Lucas's Secretary), . . . . .	Peter Greenquist
Voice of Andrew Jackson	
General Brown, Lewis Cass, . . . . .	Christopher Korow
John S. Horner, Stephen B. Comstock	
Stevens T. (Tom) Mason of Michigan . . . . .	Steven F. Lane
Stickney's houseguest, Ohio surveyor, Isaac Cray, . . . . .	Dock Riley, Jr.
Indian, Barber, Bartender, Michigan soldier, Judge, Toastmaker, Cook	
William Woodbridge, Monroe County Deputy Wood, . . . . .	T.V. Silvia
Lenawee County Sheriff McNair	
Major Benjamin Franklin Stickney of Toledo . . . . .	Marty Smith
Governor Robert Lucas of Ohio . . . . .	Stephen Skelley
Mary Stickney, Swayne, Ohio guard, . . . . .	Ann Walker
Ohio witness, Michigan citizen	
Michigan and Ohio voices . . . . .	The cast

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### THE MUSICIANS

Great Lakes Ancient Field Musick Fife and Drum Corps

Fifers . . . . .	Beatrice Cuthbertson, Julie Forbes
Snare Drummer . . . . .	Aileen Phillipso

## ABOUT THE CAST

**Ann R. Burns** (*Allen, Seely, J.R. Williams, Messenger, Ohio spy*) was a political secretary for many years. Graduated from Carson-Newman College and East Tennessee State University, she has appeared in *You Can't Take It With You, The Gazebo* (Texas), *Orpheus Descending, Blues for Mr. Charlie,* and *Museum* (AACT).

**Jennifer Butch** (*Emily, Indiana, John Norvell, Richard Rush, Ohio witness, Michigan surgeon, Disney*) has acted in two shows for AACT and stage-managed for Young People's Theatre. She has tech-crewed several shows for University Players, U-M.

**Geoffrey Collins** (*Two Stickney, Benjamin Howard, Ohio surveyor Taylor, Lucius Lyon*) is a theatre student at EMU. This summer at Berkeley, Geoffrey will be the voice of Audrey II in *The Little Shop of Horrors*.

**Steve Dixon** (*John Gunston, Monroe Sheriff*) appeared in the movie, *The Carrier*, and in numerous plays. Steve works at the Juvenile Center in Ann Arbor, loves theatre.

**Peter Greenquist** (*Hinkson and Voice of Andrew Jackson*) is WUOM's weekday morning sign-on host. He has recently appeared in *Chapter and Worse, Kismet,* and *Play with a Tiger*. Peter's favorite role was Crofts in *Mrs. Warren's Profession*.

**Christopher Korow** (*General Brown, General Cass, John S. Horner, Stephen B. Comstock*) appeared in AACT's Main Street production, *Lone Star* and *LuAnn Hampton Laverty Overlander*, and mainstage productions of *Hay Fever, Skin of Our Teeth,* and *Misanthrope*.

**Steven F. Lane** (*Stevens T. (Tom) Mason*) appeared in AACT's *Dracula, Misanthrope, Loose Ends,* and *LuAnn Hampton Laverty Overlander*. He will appear as Seymour in *Little Shop of Horrors* later this summer and then go on to a career in medicine.

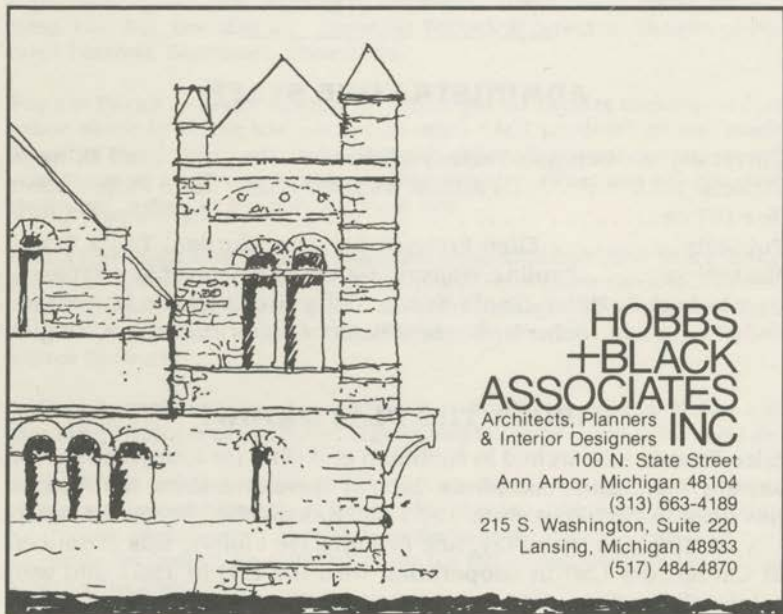
**Dock Riley, Jr.** (*Houseguest, Surveyor Patterson, Isaac Crary, Indian, Guard, Barber, Bartender, Michigan soldier, Judge, Toastmaker, Cook*) Dock graduated from Muskegon Community College and EMU. He has appeared in *Our Time of Day, Work Song* (Common Ground Theatre).

## About the Cast (continued)

**T.V. Silvia** (*William Woodbridge, Monroe Deputy Wood*) is a real-life hero cast in the role of a villain. He was recently cited for heroism when he lifted a truck off a trapped child. A school bus driver and law student, he has appeared in *Titus Andronicus* (Connecticut Drama Festival) and with the Brecht Company. He has a band called "p.s. i love you."

**Stephen Skelley** (*Governor Lucas of Ohio*) is host/producer of WUOM's Afternoon Musicale/Musica Antiqua/Nightcap and serves as WUOM music director. He has appeared as Harry in *Prisoner of Second Avenue* (Black Sheep Repertory Company), Gilbert Marshall in *Royal Family* (AACT), and the Professor in *The Lion, the Witch, and the Wardrobe* (Young People's Theatre).

**Marty Smith** (*Major Benjamin Franklin Stickney*), is an Ann Arbor attorney, who says he employs acting techniques in court whenever they will benefit his case. Marty played Oscar in *The Odd Couple* and George Schneider in *Chapter Two*, and appeared in *The Late Christopher Bean*, *Harvey*, and *You Never Can Tell*.



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## THE DESIGNERS and PRODUCTION STAFF

Co-Producers . . . . .	Galen R. Wilson, Ellen Prosser, and Ala Faik
Director . . . . .	Ala Faik
Assistant Director . . . . .	Wendy Wright
Scenic Design and set furnishings . . . . .	Alan Billings
Master Carpenters . . . . .	Jeff Dine, Richard Evans
Scenic Artist . . . . .	Brian M. Norton
Costume Design . . . . .	Kharia Attar
Costumer . . . . .	Lary Hafner
Assistant to the Costumer . . . . .	Lee E. Hafner
Lighting Design . . . . .	Douglas A. Mueller
Lighting Crew . . . . .	Danielle Lescure, Tim Snyder
Makeup Design . . . . .	Sophie Farah
Makeup Crew . . . . .	Rosemary Rothe, JoAnn C. Keosaian, Jackie Smiley
Stage Manager . . . . .	Diane Cherniak Medlin
Hand Properties . . . . .	Deborah Ellen Applebaum
Properties crew . . . . .	Robert E. Miller
General crew . . . . .	Karen Knapp

and numerous volunteers whose names were not  
available before press time

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## ADMINISTRATIVE STAFF

University of Michigan Faculty Liaison . . . . .	Alan Billings
Tickets . . . . .	Pauline Walters, Chair; John Miller, Asst.
Box Office . . . . .	Louisa Pieper, Chair
Publicity . . . . .	Ellen Prosser, Barbara Riordan, Tania Evans
Marketing . . . . .	Pauline Walters, Galen R. Wilson, Ellen Prosser, Robert E. Miller, Tania Evans, Betty Kiefer, Millie Danielson, John H. Becker, Reeva Cranor, Lawrence Ziegler

## ABOUT THE PLAYWRIGHT

Ellen Prosser researched in Michigan and Ohio for four years before writing *Aliens and Scoundrels*. Born in Cleveland, Ohio, Ms. Prosser has lived in Michigan since 1953 and has an M.A., theatre, University of Michigan. Her play, *She Brought Me Violets*, was produced at Canterbury Loft in cooperation with the U-M in 1982 and won a John Gassner Award from the New England Theatre Conference.



## PRODUCTION STAFF

**Ala Faik** (*director*) earned a Ph.D. in acting and directing from The University of Michigan. He has acted, taught, produced, and directed numerous plays and radio and television programs in Baghdad and the USA. Most recent credits include AACT productions, *Orpheus Descending* (cited for excellence in sound effects), and *The Diviners* (AACT awards for Best Production, Direction, and Excellence in Special Effects).

**Wendy Wright** (*assistant director*) directed *Loose Ends*, *Laundry and Bourbon*, and *Lone Star* for AACT. She appeared as Arsinoe in *The Misanthrope*, and as Jessie in *Night Mother* (AACT), as well as in University of Michigan Musket shows and Black Sheep Theatre.

**Alan Billings** (*scenic designer*) is the resident faculty scenic designer for the U-M Department of Theatre and Drama. He has designed scenery and/or lighting for over 100 productions including such plays as *Up From Paradise*, written and directed by Arthur Miller, and the opera *Help, Help, the Globolinks!*, composed and directed by Gian Carlo Menotti. Dr. Billings' most recent production designs at the University of Michigan were *The Miser* and *Turn of the Screw*.

**Kharia Attar** (*costume designer*) has degrees from Baghdad University and U-M. She has costumed Ann Arbor Civic Theatre's productions of *Blues for Mr. Charlie*, *Orpheus Descending*, and *The Diviners*.

**Douglas A. Mueller** (*lighting designer*) B.A., U-M Flint; MFA in Theatre Lighting (August), U-M, *Taming of the Shrew*, *Doonesbury*, *Merry Widow*, *Baby*, *Ubu Roi*. Douglas was Assistant Technical Director, Theatre of Nations Festival, Baltimore, June 1986.

**Sophie Farah** (*makeup design*) is a synonym for theatre makeup in Ann Arbor. Since 1962 she has worked on most AACT productions and many School of Music Opera and Comic Opera Guild productions, and has taught workshops at AACT and Young People's Theatre. *Faust* was her greatest challenge, *A Flea in Her Ear* the most fun.

**Diana Cherniak Medlin** (*stage manager*) graduated from EMU with a minor in Drama/Theatre of the Young. She hopes to enter graduate school at New York University next winter. Diana was stage manager for *Scraps*, and *Trall of Tom Sawyer* (both at EMU). She also stage-managed *Choices* at Performance Network.

**Debbie Applebaum** (*hand properties*) is an English major at U-M. She was Executive Producer of Hill Street Players and in the props crew in *Love Life*.

**Lary Hafner** (*costumer, special effects costume construction*) was a circus performer through high school years in Michigan and Ohio. Costume design for circus performers, nightclub entertainers, dancers, and beauty pageants, including an evening gown for Miss Teen Ohio in 1985 Miss America pageant.

## ACKNOWLEDGEMENTS

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Thomas E. Loewe  
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Ann Arbor Public Library  
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Michigan State Archives  
Monroe County Historical  
Museum  
Roy F. Kiplinger  
Dexter Historical Museum  
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Hatcher Library  
Elizabeth Dusseau  
Paul Boylan  
Louis A. Simonis  
Ann Arbor Civic Theatre  
Roberta Rizzardi Price

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Lucy and Joseph Kooperman  
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Robert M. Warner,  
Francis X. Blouin, Jean Cobb

## Those who helped develop the play

### Actors & Actresses

John Amman  
John Ardizone  
Isaac-Jacobien Campbell  
Charles Cares  
Steven Dixon  
Tom Franks  
Robert Green  
Wendy Hiller  
Miriam Kirscht  
Conrad Mason  
John McCollum  
Phil Milan  
Robert Seeman  
Marina Seeman  
Stephen Skelley  
Laura Smith  
Marty Smith  
Wendy Wright

### Critics

Suzan Alexander  
Pearl Ahnen  
Alisande Cutler  
Millie Danielson  
Libby Davenport  
Tania Evans  
Virginia Eveland  
Warren Eveland  
Roy F. Kiplinger  
Andy Mennick  
Barbara Riordan  
Alex Walsh  
Martin Walsh  
Burnette Staebler  
Prof. Edward Stasheff  
Galen R. Wilson

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Thomas L. Jones  
David S. Pollock

Thomas E. Loewe  
Galen R. Wilson

Martin Walsh  
Ellen Prosser

### Those who wrote letters of support for the grant

Judith Dow Alexander  
Rep. Perry Bullard

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John B. Welch

Sen. Lana Pollock  
Thom Johnson

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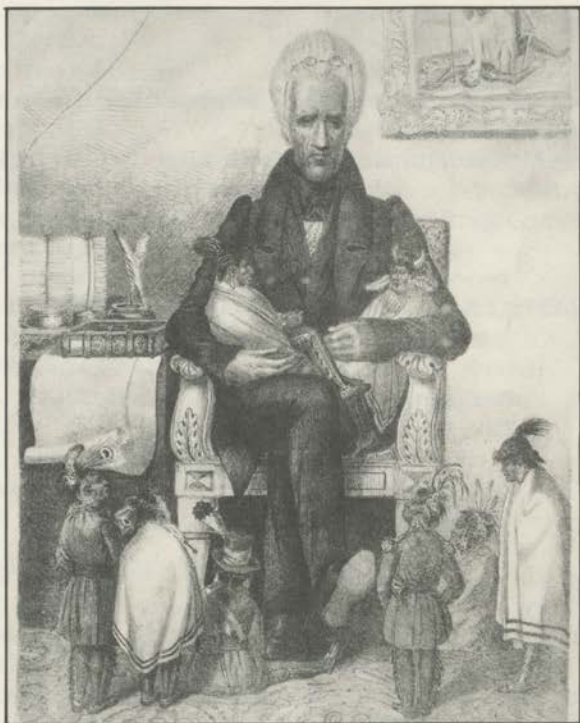
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Alice Ziegler

The WCHS traces its origin to 1857, making it the oldest "history club" in the state. Among its founders were those who came to Michigan while it was yet a territory and who witnessed the events in *Aliens and Scoundrels* first-hand. At present, the WCHS membership is more than 300; various local historical organizations in the county and the Genealogical Society of Washtenaw County have grown out of it. The Society holds monthly meetings September through May with speakers on historical topics particularly concerning Michigan and Washtenaw County. *Aliens and Scoundrels*, a major project, completes the Society's 1986-87 season.

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