The Show-Off

February 12 - 15, 2009
Mendelssohn Theatre

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

presents

The Show-Off

A Transcript of Life

by George Kelly

Director  Philip Kerr*
Assistant Director  Sarah-Jane Gwillim*
Scenic Designer  Gary Decker
Costume Designer  Christianne Myers
Lighting Designer  Adam McCarthy
Stage Manager  Lindsey Parrott

Setting:
The Fisher House, Philadelphia, 1920s

Scene 1: Evening, 8 pm  Scene 3: 6 months later
Scene 2: 3 hours later  Scene 4: 1 week later

There will be one intermission in the middle of scene three.

The Show-Off is produced by special arrangement with Samuel French, Inc.
* Member, Society of Stage Directors and Choreographers

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

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc., whose support has helped make this production possible.
**Cast of Characters** (in order of appearance)

Clara Fisher Hyland ................................................................. Laura Lapidus
Mrs. Fisher ............................................................................ Julia Albain
Amy Fisher ............................................................................... Jaime Lyn Beatty
Frank Hyland .......................................................................... Joseph Walker
Mr. Fisher ................................................................................ Paul Koch
Joe Fisher ................................................................................ Lee Tyler
Aubrey Piper ........................................................................... Joey Richter
Mr. Gill ........................................................................................ Max Artsis
Mr. Rogers ................................................................................ Corey Dorris

**About the Author**

George Kelly (Playwright) was born in Philadelphia in 1887 to a working-class Irish-American family. Such humble roots were later decorated by successes among various of his relatives, including his brother Walter’s headlining in vaudeville as the jolly if racist “Virginia Judge,” his brother Jack’s two Olympic gold medals as an oarsman, and his niece Grace Kelly’s film stardom and her fairy-tale wedding to become the Crown Princess of Monaco. In his later years, George Kelly would claim that the Princess’s digs on the Riviera were his only true home—and a telling comment this was in light of the meteoric if short-lived celebrity that attached to his staging his own plays during the 1920s.

Kelly began his working life in pre-World War One vaudeville, and reached his height when he won the 1925 Pulitzer Prize in Drama for Craig’s Wife, about a cold perfectionist guarding her elegant domain against any intruder. The Show-Off had struck gold only the year before, and been kept from winning the Pulitzer by some murky dealings among the officiate.

Kelly’s mother may well have offered a model for The Show-Off’s hardheaded Mrs. Fisher, and the playwright himself may have furnished a prototype for Mrs. Fisher’s jocular son-in-law, the showoff Aubrey Piper. Like Aubrey, and like George’s own brother Walter, Kelly escaped his family’s old-world self-effacement by finding a more public and flamboyant face.

The Show-Off quickly became a comic classic and has been revived often—as on the Mendelssohn stage forty-two years ago, when Helen Hayes, doyenne of the American theatre, played Mrs. Fisher in the APA Repertory Theatre’s Show-Off that shortly went to Broadway and out on tour. The play speaks still to anyone who’s ever felt like the odd duck in a lively brood such as the one Mrs. Fisher struggles to keep in check, and that Aubrey keeps jostling into lightening things up.

— Leigh Woods, Professor of Theatre & Drama, UM School of Music, Theatre & Dance
**ABOUT THE CAST**

**Julia Albain** (*Mrs. Fisher*) senior, BFA Perf., Cincinnati, OH  
**Max Artsis** (*Mr. Gill*) junior, BFA Perf., Chatsworth, CA  
**Jaime Lyn Beatty** (*Amy*) junior, BFA Perf., New York, NY  
**Corey Dorris** (*Mr. Rogers*) junior, BFA Perf./senior, BA African-American Studies, Ypsilanti, MI  
**Paul Koch** (*Mr. Fisher*) sophomore, BFA Perf., Mill Valley, CA  
**Laura Lapidus** (*Clara*) junior, BFA Perf., Winnetka, IL  
**Joey Richter** (*Aubrey Piper*) sophomore, BFA Perf., Laguna Niguel, CA  
**Lee Tyler** (*Joe*) senior, BFA Perf., Kalamazoo, MI  
**Joseph Walker** (*Frank Hyland*) senior, BFA Perf., Cambridge, MA

The performers in this production are undergraduate students in the Department of Theatre & Drama. The designers are faculty and students in the Department of Theatre & 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, Theatre & Dance.

**ABOUT THE ARTISTS**

**Gary Decker** (*Scenic Designer*) has designed more than 100 productions. In Michigan, he has worked at the Gem, Attic, Birmingham, Boarshead, and Purple Rose Theatres. Recent designs include the national tours of *The Sunshine Boys* and *Same Time, Next Year*. His scenic design for *Fully Committed* at The Century Theatre earned the *Detroit Free Press* 2002 Theatre Design Excellence Award. He has designed interiors or lighting for commercial projects including: The Elwood Grill in Detroit, The Fashion Cafe in New York, and The Arndale Centre in Manchester, UK. He has been a member of the Theatre Department faculty since 1984.

**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; SSDC.

**Philip Kerr** (*Director*) **Broadway**: *Macbeth*, *Otherwise Engaged*, *The Jockey Club Stakes*, *Three Sisters*, *Tiny Alice*, *A Flea in Her Ear*. **Off-Broadway**: Public Theatre, Roundabout Theatre, Carnegie Hall, Manhattan Theatre Club, CSC, Playwrights Horizons. **Regional Theatre**: Guthrie Theatre, Goodman Theatre, Yale Rep., Alley Theatre, Seattle Rep., Cleveland PlayHouse, Hartford Stage, St. Louis Rep., Kennedy Ctr, McCarter Theatre, La Jolla, Philadelphia Drama Guild, Manitoba Theatre, Clarence Brown, American Conservatory Theatre, various Shakespeare Festivals and summer stock. **Awards**: Chicago’s Jefferson Award, UM School of Music Faculty Achievement Award. **Other**: Honors graduate of Harvard and LAMDA; Member AEA, SAG, AFTRA, SSDC.
CONGRATULATIONS TO OUR WINNING STUDENTS AT THIS YEAR’S KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL

The aim of this national theater education program is to identify and promote quality in college-level theater productions. All U-M productions are entered and are eligible for a response by a regional KC/ACTF representative. A total of twenty-two students in design and production and performance attended and competed at this year’s regional finals January 7-10 in Saginaw, MI.

Irene Ryan Awards - Semi Finalists
Joe Moses (nominated for Madmen & Specialists) with partner Seth Moore
Lee Tyler (nominated for You Never Can Tell) with partner Jaime Lyn Beatty

Performance Awards for Associate or Participating Productions:
Certificate of Merit, Company Performance, You Never Can Tell
“Madmen” — Corey Dorris, Seth Moore, Joe Moses and Joseph Walker,
Ensemble Performance, Madmen & Specialists

Regional Design Projects: Betsy Lynch, Best Lighting Design, unrealized

Designs for Associate or Participating Productions:
Justin Lang, Second Place - Scenic Design, Madmen & Specialists

KC/ACTF Stage Management Award:
Mitchell Hodges, Honorable Mention, Pride & Prejudice
Angela Kiessel, Honorable Mention, Rent

Bronze Medal & Certificate of Merit in the Tech Olympia
Stephanie Shechter and Adam McCarthy

Entire UM Team - Congeniality Award for their team spirit

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UM School of Music, Theatre & Dance

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Special thanks to Ron Chambers, Manager, Retrospective Research Collections Center at the Kelvin Smith Library and Jared Bendis, Creative Director, and his staff of the Freeman Center at Case Western Reserve University. Additional thanks to Guy Zaninovich for the loan of a 1924 Model T steering wheel.

Cover illustration — “The Girl He Left Behind” by John Held, Jr., from Held’s Angels, 1952. An American cartoonist whose work epitomized the “jazz age” of the 1920s in the United States, John Held, Jr. gained fame and wealth for his drawings in the popular humor magazines Life, Judge, and College Humor. In particular, Held created such immortal characters as the short-skirted, short-haired “flapper,” who rolled her stockings and used a long cigarette holder, and her escort, who wore a raccoon coat, had patent-leather hair parted in the middle, smoked a pipe, and carried a hip flask. Also during the 1920s, he drew two comic strips: “Merely Margie, an Awfully Sweet Girl” and “Rah, Rah, Rosalie.” His woodcuts, often evoking the “Gay Nineties,” appeared in The New Yorker. Held’s Angels, illustrated by Held with text by Frank Bunker Gilbreth, Jr., was a word and picture evocation of the 1920s.

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.
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PRODUCTION STAFF
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PRODUCTION CREW
First Asst. Stage Manager..........................Rebecca Rothman
Asst. Stage Managers .........................Rachael Albert,
                                                Katelyn Rouse, Rebecca Spooner
Asst. Master Electrician .........................Matthew Maximino Bouse
Scenery ...... Edward Hanlon, Carolyn Lusch, Heather Maricle,
                                                Kelley Maricle, Adam McCarthy, Laura Reed,
                                                Bethany Rickwald, Pauline Shammami,
                                                Daniel Silverman, students of Theatre 250
Paint .........................................................John Copley, Lisa Griebel*, Niki Hogan-Lefler,
                                                Porscha Kazmierczak*, Yael Kiken*, Kathleen M. List*,
                                                Adam Moskal, Laura Przybycz, Carolyn Reich,
                                                Laura Riggins, Angela Sarb, Meredith Stempien,
                                                Laura Strowe, Nicholas Ward, students of Theatre 250
Props ......... Rachael Albert, Michelle Bryan, Kathleen Eberts,
                                                Erik Heitz, Tyler Jones, Catherine Keys,
                                                Louis R. King, Kevin Munhall, students of Theatre 250
Professional Stitchers .......................Patricia Branam, Betsy Jo,
                                                Laura Kantner, Rene Plante, Suzanne Young
Costumes .............Joshua Beurer, Corey Davis, Jody Doktor,
                                                Shawn McCulloch, Rachel Niemer, Jessica McKinley,
                                                Desiree Oakley, Jose Sepulveda, Benjamin Stange,
                                                Madeline Trumble, Maia Wertenberger, students of Theatre 250
Lighting .................Alyce Basak, Mary Clare Black-Booth,
                                                Alexander Brees, Michelle Bryan, Joon-Young Chung,
                                                Geoffrey Gilbert, Joshua Hoag, Andres Holder,
                                                Lauren Hood, Kimberly Hunter, Aaron Johnson,
                                                Craig Kidwell, Justin Lang, Elizabeth Lynch, Adam McCarthy,
                                                Michael Michelon, Adam Moskal, Amanda Rutishauser,
                                                Stephanie Shechter, Liam Welch, students of Theatre 250

RUNNING CREW
Scenery/Props .............................................Reed Campbell,
                                                Alexandra E. Levy, Andrew Whipple
Light Board Operator .................................Evan Zinaman
Sound ..........................................................Andrew Kurland
Wardrobe ..................................................Amanda Olson*, Rikki Gimelstob
Makeup .....................................................Stephanie Hradsky, Lana McKinnon*
‡ Crew Head  * Practicum Student
FOR YOUR INFORMATION

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

PAGERS, CELLULAR PHONES, 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 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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ACCESSIBILITY
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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
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