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The University of Michigan
Department of Theatre and Drama
presents

THE TAVERN

by George M. Cohan

Suggested by a play entitled The Choice of a Super-Man by Cora Dick Gantt

Director: Philip Kerr
Assistant Director: Sarah Jane Gwillim
Scenic Designer: Arthur Ridley
Costume Designer: Jessica Hahn
Lighting Designer: Rebecca A. Hibbs
Sound Designer/Engineer: Jim Lillie
Stage Manager: Blair Preiser

Setting:
Zaccheus Freeman's Tavern in America

There will be one intermission.

The Tavern is presented by special arrangement with Samuel French, Inc.

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Photos left to right from the 2001 season, Jingles in a Broken Tongue, Divided, Love Songs, Broadway Joe. Photos by Harry Bloomberg.

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Yankee Doodle Boy George M. Cohan was born on July 3, 1878, in Providence, Rhode Island, to vaudevillians Jeremiah and Helen Cohan. When wunderkind George was nine years old, he became a member of his parents’ act, and by age 13 he was writing songs and lyrics for the show. In 1894, at the ripe age of 16, Cohan sold his first song to Witmark Music Publishing, and by age 20 he was the starring actor in his family’s act. A true opportunist, he was also selling original songs and sketches to other acts, as well as managing his family’s business affairs. In 1901, Cohan turned his attention to the Broadway musical stage, and in 1904 Cohan paired up with Sam Harris to form what would become one of Broadway’s most successful producing firms. That same year, Cohan’s musical Little Johnny Jones opened on Broadway and became a huge hit. Among the most famous songs were “The Yankee Doodle Boy” and “Give My Regards to Broadway.” Artistically, Cohan was trying desperately to speed up the world of musical theatre and break away from the more refined operatic roots. Pride for his country swelled in his chest, and his characters were care-free, debonair, and confident people; his audiences were happy to identify themselves with his characters. Cohan, himself, was an unstoppable success. He was the star, composer, lyricist, librettist, director, and producer of most of his works. Cohan’s patriotic spirit oozed throughout his work as a writer. He believed that the essential ingredient of a musical was “Speed! Speed! And lots of it! That’s the idea of the thing,” he cried, “Perpetual motion!” He used the patriotic note whenever the opportunity arose. In addition to composing the song “You’re a Grand Old Flag,” Cohan’s greatest hit, “Over There,” was composed just as America entered World War I. “Over There” became a national wartime hit, and 25 years later Congress authorized President Franklin Delano Roosevelt to present Cohan with the Congressional Medal of Honor for the song. Cohan was also adept at taking old-fashioned melodramas and transforming them into hilarious comedies, as he did with The Tavern. Despite Cohan’s prolific success as a writer and producer, he enjoyed most of his fame as an actor, blowing his audiences away with such roles as Nat Miller in Eugene O’Neill’s Ah, Wilderness! and President Roosevelt in I’d Rather Be Right. George M. Cohan died shortly after the filming of Yankee Doodle Dandy, a movie based on his life. His influence on musical theatre, however, will never be forgotten, and his work has held up through the test of time—perhaps because of his energy … his need for perpetual motion.
Musical theater fans may be familiar with a quartet of up-and-coming composers – Jason Robert Brown, Adam Guettel, Ricky Ian Gordon and Michael John LaChiusa – whose musicals will likely illuminate the marquees of the Great White Way for a generation. But it is Jason Robert Brown, says Wendy Guida of Talkin’ Broadway, who proves “the work of these talented people is not interchangeable.” Musical theater historian Ken Mandelbaum agrees. “Broadway has found a gifted new talent,” he writes. “His work is fascinating, complex and unfailing theatrical.”

From April 11-14, at the same time that Brown’s current musical The Last Five Years begins its off-Broadway run, the U-M Musical Theatre Department presents the show that distinguished Brown above his contemporaries: Parade.

It is hard to describe Parade without using the word “powerful.” It’s a word that describes the awe-struck way one feels after being absorbed by Brown’s catchy rhythms and utterly singable melodies, and challenged by his thought-provoking lyrics. “Powerful” is also a word that applies to the story Parade tells. Parade does the unexpected by using the stereotypically cheery genre of musical theater to tell the incredibly difficult story of one couple’s love in the face of murder and racism. It’s a passionate musical, forged masterfully by legendary Broadway playwright Alfred Uhry, who is known to most theatergoers for his plays Driving Miss Daisy and The Last Night of Ballyhoo.

Broadway rookie Jason Robert Brown was only 28 when his work on Parade won him the 1999 Tony Award for Best Original Musical Score. The show also won Alfred Uhry, then 62, a Tony for Best Book of a Musical. This was Uhry’s second Tony win out of three nominations (The Last Night of Ballyhoo won for Best Play in 1997, and he was also nominated for the book he wrote for the musical The Robber Bridegroom in 1976).

Brown was five in 1976. Born in Ossining, NY, the composer had a boyhood dream of being Billy Joel. He spent two years studying piano at the Eastman School of Music before deciding to try his luck in New York City. As luck would have it, he was “discovered” playing the piano at a downtown club by Daisy Prince, daughter of legendary Broadway producer/director Hal Prince. His talent and work ethic led to the off-Broadway production of his revue Songs for A New World, which Daisy directed. In time Hal Prince noticed and made use of Brown’s talents. “I had music directed for Hal,” Brown reminisced, “and I was the rehearsal pianist for Kiss of the Spider Woman,” which Hal Prince directed. Still, Brown was taken completely off guard when, in 1996, Prince offered him the chance of a lifetime – writing his own Broadway musical.

Parade tells the true story of Mary Phagan, a teenage girl murdered in Marietta, GA, in 1913, and the subsequent murder trial of Leo Frank, a Jewish industrialist from the North who was Mary’s boss. In what was one of the first “Crimes of the Century,” Leo Frank fought his wrongful accusation against the bigotry of the post Civil War south and the inflammatory power of a blood-thirsty press. But Leo’s story is also that of the love between him and his wife, Lucille, that deepened as they united to fight the odds and win Leo his freedom.

The musical was proposed by Alfred Uhry. Born in Atlanta, the story of the Frank case was deeply personal to Uhry, whose family actually knew the Franks. Although the families were close, Uhry noticed that:

…nobody mentioned Leo Frank. Some of the family even walked out of the room if the name came up. I found this confusing, because I knew that my Great Uncle Sig had been his employer, and Lucille Frank was my grandmother’s friend.

Due to this hush-hush policy, I developed a fascination for the case, which has lasted all these years and which led to the idea for Parade.

Writing Parade proved to be a way for Uhry to cleanse his own conflicting emotions as a Southern Jew, acknowledging that “what happened to Leo Frank would surely have happened to me if I had been there in his place.”

In adapting Uhry’s powerful script for the musical stage, Brown developed an impressive score that is flavored with blues, gospel, and a variety of other forms including classic hymns and marches. Newsday agrees saying that “Jason Robert Brown turns out to be the real thing: a theater creature who understands how to get under the skin of traditional American songs and make them sing with the nervous rhythms of today.”

Parade is a powerful show that is quite unlike anything you’ve ever seen on the musical stage. Come see for yourself.

Parade
Music & lyrics by Jason Robert Brown • Book by Alfred Uhry
A poignant tale of love set in the midst of a travesty of justice.
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**FROM THE PLAYWRIGHT**

From my earliest days I was profoundly impressed with the fact that I had been born under the Stars and Stripes, and that has had a great deal to do with everything I have written. If it had not been for the glorious symbol of Independence, I might have fallen onto the habit of writing problem plays, or romantic drama, or questionable farce. Yes, the American flag is in my heart, and it has done everything for me.

— George M. Cohan

Whatever you do, kid — always serve it with a little dressing.

— George M. Cohan to Spencer Tracy

**ABOUT THE CAST**

**ANATHEA ALBERDA (Josie)** senior, BFA Perf., Gladwin, MI  
**JENNIFER ALEXANDER (Nellie)** senior, BFA Perf., Lubbock, TX  
**STEVE BEST (Willum)** senior, BFA Perf., Jackson, MI  
**ZACHARY DORF (Joshua)** sophomore, BFA Perf., Irvington, NY  
**LEIGH FELDPAUSCH (Violet)** sophomore, BFA Perf., DeWitt, MI  
**BRAD FRAIZER (Stevens)** sophomore, BFA Perf., Saginaw, MI  
**DAN GRANKE (Governor)** junior, BFA Perf., Ann Arbor, MI  
**JOSEPH A. HENDRIX (Tom Allen)** senior, BFA Perf., Troy, MI  
**ELIZABETH HOYT (Mrs. Lamson)** first year, BFA Perf./BA English, Manitowoc, WI  
**DAVID JONES (Zach)** junior, BFA Perf., Beverly Hills, MI  
**KELLY LEAMAN (Ethel)** senior, BFA Perf., Wyckoff, NJ  
**JOSHUA LEFKOWITZ (Vagabond)** junior, BFA Perf., West Bloomfield, MI  
**AUBREY LEVY (Ezra)** sophomore, BFA Perf., Hamilton, Ontario  
**BRIAN LUSKEY (Tony)** junior, BFA Perf., Saratoga, CA  
**ALEX MENDIOLA (Sheriff)** junior, BFA Perf., Chicago, IL  
**CHRISTINA REYNOLDS (Sally)** junior, BFA Perf., Laguna Beach, CA  
**AARON MICHAEL SHERRY (Freeman)** senior, BFA Perf., Birmingham, MI  
**ROBERT WEINER (George)** junior, BFA Perf., Portage, MI

The performers in this production are composed of undergraduate students in the School of Music. The designers are composed of faculty and undergraduate students in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

**ABOUT THE ARTISTS**

**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.


**REBECCA A. HIBBS (Lighting Designer)** is a BFA candidate in design and production in the Dept. of Theatre and Drama. UM: *The Good Person of Szechwan, Measure for Measure;* asst. lighting designer: *To Kill a Mockingbird;* asst. master electrician: *The Tempest, asst. stage manager: Colored People’s Time, Orphan Train;* director/lighting designer: *Control Freaks;* lighting designer: *And Baby Makes Seven, Keeping Brothers, Basement Arts; Much Ado About Nothing, Rude Mechanicals; stage manager: Polly Puts Her Foot Down, Basement Arts.*

**PHILIP KERR (Director)** is the Claribel Baird Halstead Professor in the Dept. of Theatre & Drama UM: Over a dozen Univ. productions. Broadway: *Macbeth, Otherwise Engaged, The Jockey Club Stakes, Three Sisters, Tiny Alice, A Flea in Her Ear.* Off-Broadway: 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., Manitoba Theatre Ctr., Kennedy Ctr., McCarter Theatre, American Conservatory Theatre, various Shakespeare Festivals. **Awards:** Chicago’s Jefferson Award, UM School of Music Faculty Acheivement Award. **Other:** Member AEA, SAG, AFTRA, SSDC, SAFD, Dramatists Guild.
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ABOUT THE ARTISTS

BLAIR PREISER (Stage Manager) is working towards her BA in psychology from the School of Literature, Sciences, and Arts. UM: Asst. stage manager: The Good Person of Szechwan, Measure for Measure; stage manager, Godspell, MUSKET; stage manager: Kolle, Women and Wallace, Who’s Afraid of Virginia Woolf; The Nature and Purpose of the Universe, Who Are You, Finding The Sun, Basement Arts.


ACKNOWLEDGMENTS

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Technical Director (Power) .......... Douglas Edwards
Assoc. Tech. Director (Power) ...... Donald C. Watkins
Carpenter .................................. Robert Michael
Scenic Artist ......................... Kathleen Runey
Scenic Painter ............................. Tony Y. Auletta
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Interim Properties Artist .......... Celibeth Donnelly
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Asst. Stage Manager ............... Jessica Gorchor, Clark Johnson, Beth Lennox

Assistant to the Costume Designer .... Jessica Gorchor
Assistant Master Electrician ........ Anup Aurora
Scenery ................ Andrew Mugford, Spencer Milton, Bonnie Aummann, Justin Holmes, Caleb Levendor, Mitchell Lindsay, Jennifer Lohman, Katie Powell, Megan Reinking, students of Theatre 250
Scenic Artist ......................... Tony Y. Auletta
Paint ............ Shari Akinomi, Katrin Conrad, Beth Lennox, Jessica Miller, Jamie Tracey, Erin Whipkey, Janine Woods, students of Theatre 250
Props .. Anathia Alberda, Cecilia Anderson, Julie Brown, Shannon McShane, Ed Morris, Mariana Reynolds, Tara Siesner, Paul Wyatt, students of Theatre 250
Sound .................. Heather Ann Bryant
Costumes .................... Laurie Kantner, Matt Mitchell, Monica Prince, Diane Tied, Celibeth Donnelly, Beth Hart, Hyeun Kim, Taran Miller, Mandi Richardsdale, Dottie Youells, students of Theatre 250
Lighting .................. Ellen Kozier, Heather Ann Bryant, Christian M. Deangelis, Andy Fritsch, Dan Granke, Mandy Heuermann, Rebecca A. Hibbs, Justin Hyatt, Aili Malloy, Ed Morris, Thom Omar, Monica Patel, Andrew Russell, Daniel Rutz, Aaron Sherry, Michelle Sherry, Joel Silver, Luoy Shiyuan Tan, Angela Zuck, students of Theatre 250

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Set ............................................ Nathan Peters
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