



Adapted from Molière by
Bill Irwin and Mark O'Donnell

October 19-21 & 24-28, 2006
Helms Theatre • 8:00 pm



UNIVERSITY *of* VIRGINIA

DRAMA

<http://www.virginia.edu/drama>

DEPARTMENT OF

DRAMA

UNIVERSITY OF VIRGINIA

presents

scapin

adapted from Molière

**By Bill Irwin and
Mark O'Donnell**

Directed by **Marianne Kubik**

Set Design by **Lisi Stoessel**

Costume Design by **Joshua Burns**

Lighting Design by **Ryan Bauer**

Music Composed and Arranged by **Art Wheeler**

Sound Design by **Adam W. Johnson**

Makeup, Hair and Wig Design by **Joshua Burns**

Technical Direction by **Kyle Kevin Gettelman**

Production Stage Management by **Amber Blanks**

The action takes place on the Street before the houses
of Argante and Geronte

There will be one 15-minute intermission.

Produced by special arrangement with Dramatists Play Service, Inc.

CAST (in order of appearance):

Octave, son of Argante	Matthew Marcus
Sylvestre, Servant to Octave	Matt Fletcher
Scapin, servant to Leander.	J. Hernandez
Porter/Gendarme	Kathryn Connors
Porter/Gendarme	Jonathan Falk
Hyacinth, beloved of Octave	Mauri Epstein
Argante, father of Octave	Will Gatlin
Geronte, father of Leander.	Jeremy Arthur
Leander, son of Geronte	Nathaniel Whelden
Nerine, A servant woman	Sylvia Kwan
Zerbinette, beloved of Leander	Rachael Pickering
George, at the keyboard	Art Wheeler

A NOTE FROM THE DIRECTOR

Irwin and O'Donnell's *Scapin* is a 1990's adaptation of Molière's 17th-century farce *Les Fourberies de Scapin* ("The Schemings of Scapin"). But the origin doesn't stop there. Molière "borrowed" his plot from *Phormio*, a Roman comedy written around 160 B.C. by Terence, and he based his characters on the 16th-century Italian *commedia dell'arte*, taking the title character directly from the conniving servant Scapino, as popular to the *commedia* tradition as Arlecchino.

This Irwin/O'Donnell adaptation is not Italian Renaissance in style, however, nor is it Roman comedy or French farce. It is to the music hall, burlesque, vaudeville and early film comedy that we turn for influence – hence the live music and painted backdrop to accompany the action. The scenarios and characters in this version seem to almost leap from stages and studios once frequented by vaudeville greats and silent film comedians like Chaplin and Keaton. The police have a hint of the Stooges, Scapin and his cohorts are a sort of on-stage Marx Brothers, and the ending (no spoiler here) is as recognizable as any Keystone Kop finale.

But how does a 2000-year old story endure? Because it's classic comedy: the plot is simple, the characters stereotypical and the structure so open that it can find its way into many historic variants of slapstick, be it *commedia*, clowning, and even cartoon. We hope you enjoy this throwback to the vaudeville tradition, a fading American genre, while recognizing its potential as a modern comedy as much as did Bill Irwin and Mark O'Donnell. And we hope you laugh. Because you deserve it.

— Marianne Kubik

... and from the Assistant Director

To help retain the original spirit of the show's style (which Irwin and O'Donnell handle very well), the cast worked for a short time with the masked technique of *commedia*. Though the final product is not performed in mask, the technique required for *commedia* performance has had an influence on the whole play. The characters that appear in this production are descended from archetypes created by Italian performers in the 15th century, and they are universal. In a good *commedia*, these characters and their situations would be understood by any audience, regardless of the language used by the actors. Even though tonight's performance is in English, the physical nature of the piece will hopefully transcend the language. The *commedia dell'arte* has not been popular for a few centuries now, but the archetypal characters and physical comedy of the Italian tradition are alive and well.

—Alex Levin

Special Thanks:

To Karen and Greg DeSantos for their clowning workshop.

WHO'S WHO IN SCAPIN

Jeremy Arthur (4th year, Physical Education): *Defying Gravity* (UVA Drama), *Arcadia* (Spectrum Theatre), *Joseph and the Amazing Technicolor Dreamcoat*, *Victor/Victoria* (First Year Players)

Ryan Bauer (2nd year Lighting Design MFA candidate) *Truth and Beauty* (UVA Drama), *My Way* (Heritage Repertory Theatre), *Fifth Planet* (Williamstown Theatre Festival)

Amber Blanks (3rd year, Drama) Technical Director *Waiting for the Parade* (UVA Drama)

Joshua Burns (2nd year Design and Technology Graduate Student). *The Radicals*, *The Boyfriend*, *Anything Goes* (Ball State University), *Mud* (UVA Drama)

Kathryn Connors (2nd year, Drama): *Fiddler on the Roof* (FYP), *Rosencrantz and Guildenstern are Dead* (Shakespeare on the Lawn)

Mauri Epstein (2nd year, History): *Stage Door*, *Crimes of the Heart*, *Imaginary Invalid*

Jonathan Falk (4th year, History/French): *Call of the Wild* (UVA Drama), *Godspell* (FYP)

Matt Fletcher (4th year, Drama): *Enchanted April* (HRT), *Truth and Beauty*, *Family Voices*, *The Mystery of Edwin Drood*, *Engaged*, *Private Lives*, *As You Like It* (UVA Drama), *Road*, *Waiting for Lefty*, *The Lost Colony* (The Lost Colony), *Joseph...* (FYP)

William Gatlin (4th year, Religious Studies): *The Cherry Orchard*, *The Mystery of Edwin Drood*, *Luminosity* (UVA Drama), *Voices of the Class*, *Art* (Spectrum), *Joseph...*, *Victor/Victoria* (FYP)

Kyle Kevin Gettelman (2nd year Technical Direction MFA Candidate) *Enchanted April* (HRT), *Defying Gravity* (UVA Drama)

PRODUCTION STAFF FOR SCAPIN

Assistant Director	Alex Levin
Choreography	Wesley Hughes
Assistant Stage Managers	Kristin Freshwater, Gloria Lee
Department Technical Director	Steven Warner
Scene Shop Foreman	David Paul Hale
Scene Shop Staff	Amanda Andrei, Amber Blanks, Kyle Gettelman, Libby Majette, David R. Mims, James Villarrubia, Nate Whelden, Drama 223 Students
Props Master	Rebecca Foster
Props Artisan	Lisi Stoessel
Scenic Charge	Rachael Witt
Scenic Artists	Alex Gaver, Lisi Stoessel
Scenic Design Faculty Advisor	Tom Bloom
Costume Technologist	Marcy Linton
Costume Shop Manager	Joshua Bond
Stitchers	Keenan Caldwell, Scottie Caldwell, Laurel Maughan
Special Guest Star	Leslie Marie Channel
Wardrobe Head	Rachel Schuldenfrei
Costume Design Faculty Advisor	Gweneth West
Master Electrician	Teresa Wood
Light Shop Supervisor	Cody Schindeldecker
Electricians	Ryan Bauer, Morgan Geisert, Brian Hickey, Alice Jackson, Ryan Logue, Katherine Pfister, Cody Schindeldecker, Teresa Wood, and Drama 213 students.
Lighting Design Faculty Advisor	R. Lee Kennedy
Sound Engineer	Mike Benonis
Box Office Manager	Jonathan Green
Box Office Staff	Boriana Bakaltcheva, Molly Coyle, Matthew Fletcher, Emily Lacy, Katie McDaniel, Annie Steingold, Sara Tisdale
House Managers	Sarah Morgan, Katie Morgans
Front of House Staff	Katie Dressel, Stephanie McGuire, Mindy Miller, Caroline Pugliese
Publicity Manager	Scottie Caldwell
Publicity Assistants	Mary MacKnighton, Millicent McKie
Production Coordinator	Shawn Paul Evans

WHO'S WHO IN SCAPIN (continued)

J. Hernandez (2nd year MFA): *Truth and Beauty* (UVA Drama), *Our Lady of 121st St.* (Live Arts), *Blood Wedding* (TX State), *West Side Story* (Ash Lawn Opera), *King Lear*, *Richard III* (Texas State), *Consumers* (Vortex Theatre)

Adam W. Johnson (4th year, Drama) - Sound Designer: *Metamorphoses* (Live Arts), *Fiddler on the Roof* (FYP); Sound Engineer: *The Lost Colony* (The Lost Colony); Sound Operator: *Call of the Wild* (UVA Drama), *Nina in the Morning* (Helms Lab Series)

Marianne Kubik (Assistant Professor, Drama): *Call of the Wild*, *A Devil Inside*, *Big Love* (w/ Betsy Tucker) (UVA Drama), *Crimes of the Heart* (HRT), *Prairie Fire*, *The Waltz Project* (U. of Kansas)

Sylvia Kwan (4th year, Foreign Affairs/East Asian Studies): *Call of the Wild* (UVA Drama), *Streetfighter* (FMS), *South Pacific*, *A Chorus Line* (EHS)

Matthew Marcus (2nd year, Drama): *Baggage* (UVA Drama), *Pippin* (FYP), *Rosencrantz...* (SotL), *Voices of the Class* (Spectrum)

Rachael Pickering (4th year, Drama/History): *Private Lives* (UVA Drama), *Arcadia* (Spectrum), *Much Ado About Nothing* (4CP)

Lisi Stoessel (MFA Candidate, Scene Design): *Mud* (UVA Drama); *Macbeth* (Live Arts); HRT 2005

Nathaniel Wheldon (3rd year, Drama and AAS): *Mud* (UVA Drama), *Hot N' Throbbing* (Lab Series), *Hamlet*, *Macbeth* (SotL), *You Can't Take it With You* (IGA)

FOR YOUR INFORMATION...

1. **CONCESSIONS** are on sale in the lobby before the show and at intermission. Please, no food or drinks in the theatre.
2. **SEATING.** As a courtesy to the other patrons and the performers, latecomers will be admitted at the discretion of the house manager.
3. **TICKET RESERVATIONS** must be paid for within 48 hours at the box office or they will be released. Reservations made within 48 hours of the scheduled performance must be guaranteed.
4. **CELL PHONES AND WRISTWATCH ALARMS** can be very distracting to the audience and actors alike. Please turn yours off!
5. **PHOTOGRAPHIC AND RECORDING** devices are strictly prohibited in the theatre.
6. **EMERGENCY EXIT.** In case of emergency, patrons are requested to evacuate the theatre in a calm and orderly fashion. Please take a moment before the show begins to note your nearest exit. In the Culbreth Theatre, exits are located on both sides of the auditorium as well as at the rear. In the Helms Theatre, a second exit is located opposite the main entrance.