

YOU CAN'T TAKE IT WITH YOU

By George S. Kaufman & Moss Hart
Directed by John Paul Scheidler

April 18-20, 24-27 at 8pm

Ruth Caplin Theatre

 UNIVERSITY of VIRGINIA
DRAMA
<http://www.virginia.edu/drama>

2012-2013

DEPARTMENT OF
DRAMA
UNIVERSITY OF VIRGINIA

**YOU can't
Take IT
With YOU**

by **Moss Hart & George S. Kaufman**

Directed by **John Paul Scheidler**

Scenic Design by **Tom Bloom**

Costume Design by **Allison Jordan**

Lighting Design by **Jonathon Hunter**

Sound Design by **Rich Farella**

Technical Direction by **Austin Manning**

Voice, Text, and Accent Coaching by **Kate Burke**

Production Stage Management by **Rachel Zucker**

This production uses the Contract Management Program
of the University/Resident Theatre Association, Inc. (212) 221-1130

You Can't Take It With You is presented by special arrangement
with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

Penelope Sycamore	Taylor Gaines
Essie	Katharine Woff
Rheba.....	Maya Allicock
Paul Sycamore	Ahmad Helmy
Mr. De Pinna	Phillip Rodgers
Ed	Sam Silbiger
Donald.....	Alex Rafala
Martin Vanderhof	Joe Duquette*
Alice.....	Taylor Dunn
Henderson, G-Man.....	Chris Murray
Tony Kirby.....	Johnny Landers
Boris Kolenkhov.....	Ian Lindsay
Gay Wellington.....	Whitney Wegman
Mr. Kirby.....	Mike Long
Mrs. Kirby, Olga	Amaree Cluff
G-Man.....	Tommy Dively
G-Man.....	Clay Shorey

*appearing through the courtesy of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

The scene is in the home of Martin Vanderhof, Manhattan, NY.

ACT I - Scene 1 - A Wednesday evening
Scene 2 - Later that same evening

(15 minute intermission)

ACT II - One week later, late afternoon

(10 minute intermission)

ACT III - The next day

WHO'S WHO IN *YOU CAN'T TAKE IT WITH YOU*

Maya Allicock (4th Year, Drama): *NEXUS* (Progressive Performance), *The Beaux' Stratagem* (U.Va. Drama), *Things Fall Apart* (Paul Robeson Players)

Tom Bloom (Associate Professor and Chair): *Parade* (U.Va. Drama); *1776* (Heritage Theatre Festival)

Kate Burke (Associate Professor, Voice and Speech)

Amaree Cluff (2nd Year, MFA Acting): *1776* (Heritage Theatre Festival); *Rhinoceros*, *Romeo and Juliet* (U.Va. Drama); *As You Like It* (Virginia Shakespeare Festival); *Revolutionary City* (Colonial Williamsburg)

Tommy Dively (4th Year, English): *Romeo and Juliet* (U.Va. Drama); *The Winter's Tale* (The Hamner Theater); *Rosencrantz and Guildenstern Are Dead*, *The Winter's Tale*, *Twelfth Night* (SotL)

Taylor Dunn (4th Year, Drama/Psychology): *Romeo and Juliet* (U.Va. Drama)

Joe Duquette played Joe Hood in the world premiere of *The Little Rascals* at the Goodspeed Opera House, Pedro in *Man of La Mancha* at the St. Louis MUNY with John Raitt, Marvin Crownbacker in the West Coast premiere of *Portage to San Cristobal of AH* at the Odyssey Theatre in Los Angeles, Joe in *Your Basic All-Star*, *Ragtime*, *Bebop and Blues Revue* directed by Word Baker, and Tito in *Lend Me A Tenor* at Heritage Repertory Theatre. Favorite roles include the title role in *Barnum*, Marco in *Carnival*, Fagin in *Oliver*, Charlie in *Music Man*, and Utterson in *Jekyll & Hyde*. Television: Fr. Walker in *One Life To Live*. Locally, Joe was featured with Carol Taylor in the Oratorio Society's presentation of *West Side Story*. Joe is pleased to be working with the U.Va. Drama Department in their production of *You Can't Take It With You*.

Rich Farella (3rd Year, Civil Engineering): *Troy is Burning* (U.Va. Drama); *How to Succeed...*, *Oklahoma*, *Carousel* (FYP); *City of Cake* (Bedlam Theater)

Taylor Barrett Gaines (4th Year, Drama/French): *Spring Awakening*, *Romeo and Juliet*, *Troy is Burning*, *The Beaux' Stratagem*, *By the Bog of Cats* (U.Va. Drama); *Persephone* (Idly Bent Theatre); *Henry VI* (SotL); *Urinetown*, *West Side Story* (FYP)

Ahmad Helmy (4th Year, Drama/Middle Eastern Studies Minor): *Spring Awakening*, *Elephant's Graveyard*, *Troy Is Burning*, *Parade*, *The Beaux' Stratagem* (U.Va. Drama); *The Merchant of Venice*, *Twelfth Night*, *Henry VI* (SotL).

Jonathon Hunter (2nd Year, MFA Lighting Design): *Rhinoceros*, *Elephant's Graveyard*, *Dance Concerts* (U.Va. Drama); *Three Tall Women* (Mary Baldwin College)

Allison Jordan (2nd Year, MFA Costume Design & Technology): *Romeo and Juliet* (U.Va. Drama)

Johnny Landers (3rd Year, English/Media Studies): *Spring Awakening*, *Rhinoceros*, *Parade* (U.Va. Drama)

Ian Lindsay (2nd Year, Drama/English): *Spring Awakening*, *Rhinoceros*, *Elephant's Graveyard* (U.Va. Drama); *The Music Man* (FYP); Amuse Bouche Improv Comedy

Mike Long (2nd Year, MFA Acting): *Vinegar Tom*, *Romeo and Juliet*, *Rhinoceros* (U.Va. Drama); *1776* (HTF); *The Philadelphia Story*, *The Fantasticks*, *Forever Plaid* (Creede Rep. Theatre)

Austin Manning (1st Year, MFA Technical Direction): *God's Ear*, *Spring Awakening* (ATD - U.Va. Drama)

Chris Murray (2nd Year, MFA Acting): *Rhinoceros*, *Elephant's Graveyard*, *Romeo & Juliet* (U.Va. Drama); *Last of the Great American Bank Robberies* (Common Ground Theater); *To Kill a Mockingbird* (Lutcher Theater); *The Tempest* (Bard on the Bayou Festival)

Alexander Rafala (2nd Year, Drama): *Spring Awakening*, *Romeo and Juliet* (U.Va. Drama); *The Music Man* (FYP)

Phillip Rodgers (3rd Year, Government/Drama): *Spring Awakening*, *Parade* (U.Va. Drama); *Hairspray* (Live Arts); *Carousel*, *RENT* (FYP)

John Paul Scheidler (MFA Acting '99): *The 39 Steps* (Heritage Theatre Festival); *Hamlet* (American Shakespeare Center Summer Camp); *Macbeth* (Asst. Director, Fight Direction for ASC, North Carolina School of the Arts); Alabama Shakespeare Festival.

Clay Shorey (2nd Year, English): *The Music Man*, *The Mystery of Edwin Drood* (FYP)

Sam Silbiger (1st Year, English/Drama): *Henry V* (SotL)

Whitney Wegman (2nd Year, MFA Acting): *Rhinoceros*, *Romeo and Juliet*, *Vinegar Tom* (U.Va. Drama); *The Dead Guy* (On Stage Atlanta)

Katharine Woff (3rd Year, French): *The Beaux' Stratagem* (U.Va. Drama); *Henry V* (SotL)

Rachel Zucker (4th Year, Drama/Psychology): *Spring Awakening*, *Rhinoceros*, *Vinegar Tom*, *Parade*, *Spring Dance Concert '11* (U.Va. Drama); *My Fair Lady*, *She Loves Me* (ASM - Heritage Theatre Festival); *The Producers*, *The Memory of Water* (SM, ASM - Live Arts)



Heritage Theatre Festival 2013

Season Tickets available online starting April 29th.

Visit www.uvahtf.org for more information.

PRODUCTION STAFF

Assistant Stage Managers	Thell Campbell, Grace Liu, Megan Tiller
Dramaturge	Ian Wendell
Department Chair/Artistic Director	Tom Bloom
Department Technical Director/Technical Director Advisor	Steven Warner
Assistant Technical Director	Lauren Shell
Scenic Charge	Katie-Bell Springmann
Scene Shop Foreman	Mark Molchany
Scene Shop Manager	David Hale
Master Carpenter	Mark Gartzman
Carpenters	Alex Barnacle, Kore' Borno, Kevin Marshall, Michael Maynard, DRAM 2210 Students
Paint Shop	Vicente Arroyo-Valencia, Matt Butler, Rachel Kennedy, Kristin Mailinowski, Jake Rakes, Caroline Schieber, Alayna Sye, Kiyoko Timmons, Bentley Tower, Ian Wendell
Properties Master	Jason Randolph
Properties Shop	Thell Campbell, Lauren Chilton
Assistant Costume Designer	Sarah Bryan
Costume Design Faculty Advisor	Gweneth West
Costume Technology Faculty Advisor	Marcy Linton
Costume Shop Manager	Dorothy Smith
Wardrobe Supervisor	Sarah Bryan
Draper	Lindsay Hinz
Costume Shop Assistants	Matthew Kluge, Anna McQuitty
Stitchers	DRAM 2310 Students
Dressers	Anne Donnelly, Katharine Hardin, Kristina McClosky, Sally Nobinger, Adam J. Santalla
Lighting Design Faculty Advisor	Lee Kennedy
Master Electrician	Jake Kvanbeck
Electricians	Joshua Chowdhury, Ahmad Helmy, Daniel Prillaman, Kim Schwaner, C.J. Whitaker
Sound Design Faculty Advisor	Michael Rasbury
Sound Shop Manager	C.J. Whitaker
Sound Engineer	Mark Gartzman
Sound Board Operator	Alexander Bozicevich
Business Manager	James Scales
Assistant Business Manager	Judy McPeak
Administrative Staff	Barbara Koonin, Theresa Lamb
Arts Box Office Manager	Andrew Burnett
Arts Box Office Staff	Nalini Agrawal, Brady Blouin, Anna Ferrara, Stephanie Harvey, Sophie Kaemmerle, Timothy Morris, Katherine Ripley, Adam J. Santalla, Milika Robbins, Emily Vrissis
House Manager	Zaneta Romero
Front of House Staff	Yasmine Di Giulio, Litong Guo, Murali Varadaraj, Elizabeth You
Publicity Manager	Lori Mullins
Assistant Publicity Manager	Kelly Crosswell
Production Coordinator	Caitlin McLeod

DIRECTOR'S NOTES

When Tom Bloom contacted me about directing this production I remember thinking “Why that show to open the new Ruth Caplin Theatre? What is it about this old play that compares to the future value of this brand new gem of a space?” “It’s a classic!” Tom explained. Again, I thought “old... and funny, I love funny.” Foolish fellow me! Which could be the reason I was so fortunate in being asked to direct this production. Helping kick off a new chapter of theatre at U.Va. is a huge honor and I happily dove in, looking after I leapt of course, full fool fashion. Somewhere during my reading, discussions at design meetings, re-readings, rehearsals, more discussions with designers, actors & technicians certain issues kept moving to the forefront of my thinking;

1) This is a well-made play; Kaufman and Hart knew what they were up to! A very good reason for students to tackle such a work... and it really is fun!

2) These characters are fantastic examples of really “living life!” They embrace joy, fun, and follow their bliss in a manner that would make Joseph Campbell proud. This too seems important for theatre students and anyone who respects the fine arts, and the rest of us for that matter. (Oddly enough, Grandpa Vanderhof could have spoken with a young Campbell at one of Columbia’s commencements.)

3) I couldn’t get away from this play! On the radio I heard about the founding centennial of the IRS! Memories of my late grandparents, mixed with tactics employed by my 5 year old, kept surfacing during rehearsals. I retold stories shared during design meetings because they were so fun! Like an avalanche this play came at me from all directions. I wasn’t alone either, everyone threw themselves at production hurdles joyously! Creativity this fertile is hard to escape!

I began to understand why this play, but it hasn’t stopped there. From everything our team knew about the Caplin family, through personal connections and shared research, it has seemed as though Ruth and Mortimer have been with us from the start?! As if they were lurking in the recesses of the script’s ideas, characters, and laughter. Not only their more than generous financial presence but their very lives (typewriters, governmental letters, not sure about the snakes), their thoughtfulness (really, who builds new theatres these days?!), and their joyous creative spirits seem to breathe in our entire creative process. Well, no wonder we open with this show in this space! My sincere thanks to the Caplin family for providing for and reconnecting our U.Va., Charlottesville, and beyond theatre family...it’s good to be home. And what a fine working, breathing, and creative legacy this new theatre is!

Enjoy the show!

John Paul Scheidler

DRAMA DEPARTMENT CHAIR'S NOTES

Although not quite Shakespeare's "Wooden O" the Ruth Caplin Theatre offers modern audiences an experience as intimate as it must have been for 17th century playgoers watching a play performed at London's Globe Theatre. The play itself stands in relief against the backdrop of playgoers like ourselves – as a community of spectators the whole world of the Caplin is our stage!

The architectural style of this theatre challenges us in new ways, for as a community of spectators we're organized asymmetrically – the process of play watching is one throughout which we seek to discover a balance – to restore the equilibrium. But no sooner do we achieve that condition, perhaps just briefly at the end of our play watching for the evening, than are we thrust out of balance again. What this means for our actors and designers is that they now must find ways of connecting with an audience that is no longer assembled in front of them but is now present all around them. So we will invent new ways of working to meet the new challenges of this theatre – but also invent new ways of meeting the challenges of our world.

We have been waiting for the moment to embrace these challenges for a long time. We hope that you, our very first audience in this new space, will embrace them with us and enjoy!

—Tom Bloom



The Kennedy Center

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part of the *Rubenstein Arts Access Program*,
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.