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The University of Rochester International Theatre Program presents

You Can't Take It with You

by George S. Kaufman & Moss Hart

directed by Susanna Gellert
set design by Lee Savage
lighting design by Scott Bolman
costume design by Emily Rebholz
sound design by Josh Schmidt
choreography by Mary Madsen
voice & acting coaching by Danny Hoskins
musical direction by Tom Vendafreddo

You can't take it with you

runs 1 hour and 45 minutes without intermission

Please note:

A CO2 fire extinguisher is used in this production and is non toxic

This production has been made possible through the combined efforts of ENG 170 & 270 (Technical & Advanced Technical Theatre), ENG 172 (Intro to Stage Lighting & Sound) and ENG 290 (Plays in Production)

Scott Ames - Daniel Arnold - Hannah Arwe - Manpreet Brar - Christopher Clingerman
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Eric Yeh - Suho Yoo

You can't take it with you

runs 1 hour and 45 minutes without intermission

Please note:

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George S. Kaufman, born in Pittsburgh, Pennsylvania, on November 16, 1889. Kaufman initially studied law, but quickly lost his passion for the field. He took odd jobs working for newspapers in the DC and New York City area, before writing his first successful play, Dog, in 1921. Kaufman was primarily a writer who worked in collaboration with others, and only wrote one project independently: the play Butter and Eggs. One of the most successful playwrights of the "Golden Age" of Broadway (a particularly active and exciting period in Broadway theatre history lasting from 1943 to 1960), he wrote a total of forty-five plays, in addition to writing for the film and television industry.

Kaufman was a member of the Algonquin Round Table, a celebrated group of New York's finest literary and artistic minds who got together each day for lunch at the Algonquin Hotel and whose witticisms and opinions on all social and artistic matters became legendary. Other members of the Algonquin Round Table included Franklin Pierce Adams (columnist), Robert Benchley (actor), Robert E. Sherwood (playwright), Dorothy Parker (writer and poet), Alexander Woollcott, editor, Harold Ross, and the critic and journalist, Franklin P. Adams.

Kaufman was a recipient of many prestigious honors, including two Pulitzer Prizes for drama for You Can't Take It With You, and for the first musical to win a Pulitzer, Of Thee I Sing. He also won a 1951 Tony Award for the musical Grey Gardens which he directed (but did not write). Kaufman continued working until the late 1950's. He died on June 2, 1961 at the age of 72, in New York City.
Moss Hart was born in 1904 in Brooklyn. His passion for the theater started at an early age (Hart’s aunt would sneak him into theaters while he was meant to be at school). Hart dropped out of high school and began working in amateur theater and as a comedian at resorts in the Catskills.

He scored his first hit with *Once In A Lifetime* (on which he collaborated with George S. Kaufman). Kaufman and Hart continued to collaborate for nearly a decade, producing a string of successful Broadway shows including *You Can't Take It With You*, *The Man Who Came To Dinner*, and *Merrily We Roll Along*.

Hart also worked a great deal in musical theater as both playwright and director, collaborating with some of the greatest composers of the era, including Cole Porter and Irving Berlin. As a director; Hart's credits include *Lady in the Dark*, *Inside U.S.A.*, *Miss Liberty*, *Camelot*, and *My Fair Lady* (which ran for seven years on Broadway, winning the Tony Award for Best New Musical and garnering Hart the Tony for Best Director).

Although he was homosexual, Hart married an actress and friend, Kitty Carlisle. The couple had two children. Hart had a history of heart problems, and died of heart failure on December 20, 1961 during the out-of-town tryout of the musical, *Camelot*. 

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**ARTIST BIOS**

**Susanna Gellert** (Director) most recently directed *The Duchess of Malfi* at the FSU/Asolo Conservatory and *Marat/Sade* at The Fisher Center for Performing Arts at Bard College. New York directing credits include *The Lacy Project* for Soho Think Tank's Ice Factory '07 at the Ohio Theater, adaptations of *Tamburlaine the Great and Valbyrie* for Target Margin Theater's Laboratory, *Match* and *L'Intervention* at the American Living Room, as well as workshops at the Lark, EST, and NYU. Chicago directing credits include *The Winter's Tale*, *The Bathhouse*, *Electra*, and *Jar Whetse's Nebraska*.

Yale School of Drama: *The Duchess of Malfi*, *The Lacy Project*, *Measure for Measure*, *The Shoemaker's Prodigious Wife*, and *Devil Caught Rope*. Yale Cabaret: Request Concert, Tuesdays and Sundays, and *Two Rooms*. She is a recipient of SDCF's Sir John Gielgud Fellowship and the Julian Milton Kaufman Memorial Prize.

Susanna is a graduate of the Yale School of Drama and the University of Chicago.

**Lee Savage** (Scenic Design) NYC: *The Private Lives of Elizabeth and I* (Heart) Kant (Committee Theatre Company); *Harvest* (La MaMa ETC); *Go-Go Kitty Go!* (Fringe NYC; Fringe NYC Best Play Award); *Frag* (HERE). Regional: *Back Back Back* and *In This Canvas* (The Old Globe); *Tamburlaine*, *Edward II* and *Richard III* (Shakespeare Theatre Company); *Death of a Salesman*, *A Midsummer Night's Dream* and *The Just* (Chautauqua Theater Company); *Waiting for Godot* (Berkshire Theatre Festival); *Driving Miss Daisy* (Delaware Theatre Company); Peter Pan and Cyrano de Bergeras (University of Delaware PTTP); *The Missouirrings and I Am My Own Wife* (Dallas Theater Center); *The Intelligent Design of Jenny Chow* (Yale Repertory Theatre); *School for Scandal* (Trinity Repertory Company); *The Servant of Two Masters* (Pittsburgh Public Theater); *Intimate Apparel* (Philadelphia Theatre Company); *Love's Labor's Lost*, *Unda Vnya* and *Orpheus Descending* (Yale School of Drama). International: *The Jammer* (Edinburgh Fringe Festival; Fringe First award). Awards: Helen Hayes Award Nomination (*Richard III*); Connecticut Critics Circle Award (*The Intelligent Design of Jenny Chow*); The Donald and Zorka Oenslager Travel Fellowship. Affiliations: Wingvpace/theatrical Design Group, The Lincoln Center Director’s Lab. Training: MFA, Yale School of Drama; BFA, Rhode Island School of Design.
The first recorded use of fireworks dates from the 12th Century AD in China. Years later, after the discovery of gunpowder, the Italians on their travels throughout Asia brought the science of pyrotechnics back to the West.

The main ingredient in fireworks is gunpowder. In the 1800’s, Italian chemists created a way to change the colors of fireworks. Red, blue, white, and yellow are traditionally the primary colors used. To create red, strontium or lithium is added; for blue, copper halides; for yellow, sodium is added; for green, barium. White is produced with titanium, aluminum or magnesium powders.

Over the years, fireworks have served varying functions, from functioning as weapons to festive displays of celebration.

Luna Park was an amusement park on Coney Island. The park opened in 1903 and was open for business for over forty years. In 1944, the park closed due to a series of fires. Renowned for the spectacular nature of its lights, Luna Park even had a number of domesticated elephants as amusements. By 1915, Luna Parks had spread throughout the globe, including two more in the United States (in Ohio and Pennsylvania) and two in Australia (in Sidney and Melbourne). Both of the Australian locations still run to this day.

Schrafft’s was a chocolate and candy company based in Charles Town, Massachusetts. The store was set up in 1861 and by 1915 the franchise had spread throughout New York State, with approximately 11 different locations. Schrafft’s continued to expand throughout the decades—by 1968 the company owned 55 stores. Ownership of the store changed hands over the decades until 1984 when the company was shut down.

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Child’s Restaurant
Childs, founded in 1889, was a quick-lunch chain of restaurants (a precursor of today’s fast food) that, by the mid-1920’s, was grossing $25 million a year from over 100 branches (mostly in the NY area). The Childs restaurant on the Coney Island boardwalk was one of the most elegant structures of its time, and its fireproof construction saved other buildings during catastrophic fires in the 1930’s. The Coney Island Childs was designated a NY landmark in 2003.

Ballet Russe de Monte Carlo
The Ballet Russe de Monte Carlo was one of the most influential ballet companies of the 20th century. Founded by René Blum and Colonel Vassily de Basil, the company followed on from the famed Russian impresario, Sergei Diaghilev’s Ballet Russe company. Leonide Massine and George Balanchine were both associated at one time with the company.

Hattie Carnegie
Hattie Carnegie was one of the preeminent American clothing and jewellery designers of the 30’s and 40’s.

“I SAW THE SHOW AT A DISADVANTAGE—THE CURTAIN WAS UP” George S. Kaufman
A star of stage and film, Kay Francis was, between 1930 and 1936, the number one female star at the Warner Brother's studios and the highest paid American film actress.

Grigori Rasputin, born on January 10, 1869 in Siberia, was a man of mystery and corruption. From his early youth, he was considered a mystic and said to have healing powers. People flocked from miles to experience his supposed abilities. After spending some years in a monastery, Rasputin became a devout Christian. Despite his strong faith, he was rumored to be involved in many scandalous sexual affairs. These rumors increased as he became increasingly involved with the Russian royal family who consulted him in the hope of healing the hemophilia of Alexis, the Czar's son. He used his influence with Czarina to garner considerable political power in the royal court, despite his lack of action. The Czar's lack of action on these warnings and counsels led a group to murder Rasputin. This federal department was in charge of the Drug Enforcement Administration, the US Marshall's office, and national security. It also had a civil rights division.

In You Can't Take It With You, the Sycamore-Vanderhof families—principally through the character of Martin "Grandpa" Vanderhof—subscribe to a philosophy we might now define as "libertarian." The unfettered personal freedom of human beings is Grandpa's primary concern and the families seem to work avidly to maintain each individual member's free-will and independent identity. The dancer, the writer, the musician, and the firework designer are all given the freedom and resources they need to create their work; however unsuccessful their creations might be.

The Kit Kat Club was, however, an 18th century English gentlemen's club which catered to a literary and political clientele.
Kaufman and Hart’s *You Can’t Take It With You* is set in 1936, at the time of President Franklin D. Roosevelt’s first term (of four) in office, and at the end of the Great Depression.

The term “New Deal” was coined in Roosevelt’s acceptance speech as the Democratic Party’s presidential nominee at the 1932 Democratic Convention when he said: “I pledge you, I pledge myself, to a new deal for the American people.” The term harked back, however, to the title of a book by the economist and engineer, Stuart Chase.

Between 1933 and 1938 the series of programs that were to constitute the New Deal were created, aimed at helping the American economy to emerge from the Great Depression (from 1929-1933 the economy had suffered enormously with a concurrent deflation of currency and an American inability to repay debt). The “Great Depression” had also seen approximately two million people rendered poverty stricken, unemployed and homeless. The New Deal thus also had the goal of giving work—known as “relief”—to those hardest hit. In a time of absolute economic fear and uncertainty, relief helped people realize “there is nothing to fear but fear itself” (as Roosevelt put it).

The New Deal can be divided into two distinct parts. In the first part, work relief, and banking and industrial reform were instituted. The second half aimed partly at establishing unions for workers, and included the establishment of the Social Security Act. FDR’s first hundred days in office saw him pushing (and passing into law) a record number of reforms through Congress.

Programs that formed part of the first half of the New Deal included the Civilian Conservation Corps (CCC) which hired young men to work on environmental conservation projects. Not only did the CCC provide work, it also improved the quality of many national parks and roadways. The Agricultural Adjustment Administration (AAA) helped America’s farmers by giving them subsidies so that they might plant less and thus see a rise in the price of produce. The Tennessee Valley Authority was set up to reduce unemployment in the Tennessee River Valley by employing people to work on dams and on the creation of hydroelectric power plants.

The Works Progress Administration (WPA), during the second part of the New Deal, was the government’s attempt to create a program that would provide work instead of welfare. It created a plethora of government-funded building projects (including those that built schools, train stations, and bridges) and employed artists as well as some of the era’s greatest American artists. Artists associated with the WPA program include Thomas Hart Benton, Romare Bearden, Arshile Gorky, Philip Guston, Jackson Pollock, Ad Reinhardt, Berenice Abbott, Mark Rothko, Milton Avery, and Dorothea Lange, amongst many others. In total, the WPA helped approximately 9 million people.

The impact of the New Deal and FDR’s policies—though always controversial—indubitably realigned the role of government in the federal arena and saw it assume a greater regulatory role, something that has been associated with the Democratic Party ever since.