YOU-NEVER-TELL
The University of Michigan, School of Music, Theatre & Dance
Department of Theatre & Drama
presents

YOU-NEVER CAN-TELL

By George Bernard Shaw

Director       Priscilla Lindsay
Scenic Design  Elyse Handleman
Costume Design Jessica Hahn
Lighting Design Justin N. Lang
Wig & Make-up Designer Dawn Rivard
Vocal Coach     Annette Masson
Choreographer   Shina Morris
Stage Manager   Meaghan Whitaker Shelly

Setting:
A seaside resort on the south coast of England, circa 1900

There will be one intermission between Act II and Act III.

This production is dedicated to the memory of Phyllis Wright,
beloved actress and patron of the arts.

You Never Can Tell is presented by special arrangement with Samuel French, Inc.

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 they will not interrupt the performance. Photography and videotaping 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)

Dolly Clandon............................................................... Maggie Ferguson-Wagstaffe
Valentine................................................................. Lee Chrisman
Philip Clandon................................................................... Joey Richter
Parlour Maid.............................................................. Meredith Stepien
Mrs. Clandon........................................................................ Alison Kay Velasco
Gloria Clandon............................................................... Brittany Connors
Mr. Fergus Crampton....................................................... J. Patrick Rourke
Young Waiter.................................................................. Nico Ager
Mr. Finch McComas........................................................ John Samela
William, the Waiter......................................................... Daniel Kane
Mr. Bohun........................................................................ Dylan Saunders

SCENES

ACT I
Morning, A dentist’s operating room in a seaside resort on the south coast of England.

ACT II
Noon, The terrace of the Marine Hotel, in that same seaside resort.

ACT III
Five o’clock in the afternoon, The Clandon’s sitting room and private terrace at the hotel.

ACT IV
Nine o’clock in the evening, The same room.

ACKNOWLEDGMENTS

Special thanks to Richard Ferguson-Wagstaffe, Indiana Repertory Theatre, Museum of the Dental School, and Milwaukee Repertory Theatre.

The performers in this production are undergraduate students in the School of Music, Theatre & Dance. 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.

This production is entered in the Kennedy Center American College Theater Festival.
Shaw wrote *You Never Can Tell*, partly in response to the great success of fellow playwright Oscar Wilde’s comedy, *The Importance of Being Earnest*, and partly because he yearned for the kind of public adoration showered on Wilde’s satire of manners and romance. Frankly, he needed a commercial hit. Alas, he was disappointed by the lack of enthusiasm from his actors and director for the script, and the lack of backing for his play. He shelved it for a number of years, without giving it even preview performances. But this last in a string of “Pleasant Plays,” as he dubbed them, has been delighting audiences ever since its London debut in 1897.

The University of Michigan last produced this play in 1971, directed by the late, great William P. Halstead. I had the distinct pleasure of playing Dolly. I remember late night discussions about the duel between emotions and common sense, between the “natural” power of women and the political power of men. And I remember marvelling at the women in the play who spoke so passionately, using their brains and a real sense of self-worth to make their way in the world. As a witness to the political and cultural turmoil of the late 60’s, I was struck by the strength of these 19th century women.

If push came to shove, I would choose *You Never Can Tell* over *Earnest* any day. Shaw’s desire to give his characters the license to speak their minds with conviction if not always wisdom, and even more, his fondness for pitting strong-minded people against each other — the prizes being each other’s heart and soul — lifts all his plays, but especially his comedies, above the label of social satire. I would like to pay a debt to my good friend and mentor, Bernard Kates, who acted in many a Shavian play, and who is a great devotee of GBS to this day. He would agree that at the heart of Shaw’s genius is a passion for truth telling at all cost. The truth may change in that telling, but Shaw’s characters are never at a loss for words or explanations. And they take on “Life” with courage and zest!

I have embarked on a wonderful adventure with a cast of incredibly talented actors. They, too, live in a time of political and cultural turmoil. I believe they understand the irony of the world around them and are willing to accept change and face the challenges. They have touched me with their hearts, their optimism, and their wicked sense of humor. What more could George Bernard Shaw want?

— Priscilla Lindsay
GEORGE BERNARD SHAW, born in Dublin in 1856, began his writing career as a novelist and journalist, but gained his great fame as a playwright. Most people consider Shaw the second greatest playwright in the English language, after only Shakespeare.

Growing up in Dublin, Shaw developed a wide knowledge of music, art and literature under the influence of his mother, a singer and vocal music teacher. At age 20 he moved to London, where he spent his afternoons in the British Museum and his evenings pursuing his informal education by attending lectures and debates. He declared himself a socialist in 1882 and joined the new “Fabian Society” in 1884. Soon he distinguished himself as an effective public speaker, and an incisive and irreverent critic of music, art and drama.

As a critic, he grew weary of the fashionable but intellectually barren melodramas of the 19th century. His admiration for the Norwegian playwright Henrik Ibsen (about whom he wrote influential essays) encouraged Shaw to reshape the English stage with sophisticated comedies that presented what he considered important social issues.

Shaw’s first play, Widowers’ Houses, was produced at a private theatre club in 1892. It was followed by The Philanderer and Mrs. Warren’s Profession. These three plays were published as Plays Unpleasant (1898). More palatable, though still rich with challenges to conventional middle-class values, were his Plays Pleasant published the same year: this volume included the plays Arms and the Man, Candida, The Man of Destiny and You Never Can Tell. In 1897 Shaw attained his first commercial success with the American premiere of The Devil’s Disciple, the income from which enabled him to quit his job as a drama critic and to make his living solely as a playwright.

In 1898 he married Charlotte Payne-Townshend, an Irish heiress whom he had met through his Fabian friends Beatrice and Sidney Webb.

Although Shaw’s plays were not popular initially, in the period 1904-07 he began to reach a larger audience through an influential series of productions at London’s Royal Court Theatre. His plays became known for their brilliant arguments, their wit, and their unrelenting challenges to the conventional morality of his time. His best-known play, Pygmalion, was first performed in 1913. Two generations later, it attained even greater fame as the musical My Fair Lady.

During World War I, Shaw’s anti-war speeches and a controversial pamphlet entitled Common Sense About the War made him very unpopular as a public figure. In Heartbreak House (performed 1920) Shaw exposed, in a countryhouse setting, the spiritual bankruptcy of the generation responsible for the carnage. Next came Back to Methuselah (1922) and Saint Joan (1923), acclaim for which led to his receiving the Nobel Prize for Literature for 1925.

Shaw continued to write plays and essays until his death in 1950 at the age of 94.

— Biography courtesy of the Shaw Festival, Photo courtesy of Berkeley Repertory Theatre
Phyllis Wright
1916 to 2007

On December 17, 2007, Ann Arbor lost an actress of the highest order when Phyllis Wright passed away at ninety one. She started acting during the Depression while still in high school, launching a career that spanned more than seventy years. At age seventeen, Phyllis began dancing with choreographer Agnes de Mille. She received her B.A. and M.F.A. from the University of Oklahoma, where she studied briefly with Professor Emerita of Theatre, Claribel Baird Halstead, a friendship that continued in Ann Arbor. During her time in Ann Arbor, Phyllis could be found gracing the stage of many theatrical companies. In 2003, she appeared as Aunt Clara in the UM Department of Theatre & Drama’s production of The Nutcracker. Even at ninety, Phyllis continued to perform and was always “looking for the next role.”

Her love and support for the arts was unparalleled, being the glue to any group she belonged yet rarely claiming credit for herself. She had a particular interest in young actors and especially the Department of Theatre & Drama. In 1996, she established the endowed Phyllis Wright Scholarship, awarded to UM theatre students every year.

We will always be grateful to Phyllis for her friendship, leadership, criticism, and praise in pursuit of the perfect production. She made us aware of how creativity enriches our lives and was the spirit of all that was artistic. We dedicate this production of You Never Can Tell to her.

— Judy Dow Rumelhart and Jim Piper,
Friends of Phyllis Wright

IN MEMORIAM

About the Cast

Nico Ager (Young Waiter) junior, BFA Perf., Bloomfield Hills, MI
Lee Chrisman (Valentine) junior., BFA Perf., Kalamazoo, MI
Brittany Connors (Gloria) junior, BFA Perf., Ann Arbor, MI
Maggie Ferguson-Wagstaffe (Dolly) junior, BFA Perf., Indianapolis, IN
Daniel Kane (William) senior, BFA Perf., Northbrook, IL
Joey Richter (Philip) first-year, BFA Perf., Laguna Niguel, CA
J. Patrick Rourke (Crampton) senior, BFA Perf., Port Huron, MI
John Samela (McComas) soph., BFA Perf., Winsted, CT
Dylan Saunders (Bohun) junior, BFA Perf./BA English, Mill Valley, CA
Meredith Stepien (Parlour Maid) junior, BFA Perf., Pinckney, MI
Alison Kay Velasco (Mrs. Clandon) senior, BFA Perf., Monroe, NC
ELYSÉ HANDELMAN (Scenic Designer) is a senior BFA candidate in the Dept. of Theatre & Drama studying scenic and lighting design. UM: Two by Fassbinder, She Stoops to Conquer, The Pursuit of Persephone, Friends; asst. design: The Coronation of Poppea; asst. master electrician: The Laramie Project; Basement Arts: Current Artistic Director, Design: Love’s Fire, The Glory of Living. Regional Theatre: Spoleto Festival USA, Goodspeed Musicals.

JESSICA HAHN (Costume Design) Assoc. Professor, Dept. of Theatre & Drama. UM: J.B., Playing for Time, The Pajama Game, The Burial at Thebes, The Boys from Syracuse, City of Angels, The Rover, An Arthur Miller Celebration and Guys and Dolls. Regional Theatre: Goodman Theatre; Lyric Opera Center; Northlight Theatre; Court Theatre; Roundabout Theatre, N.Y.; Minneapolis Children’s Theatre Co.; former resident designer: Hubbard St. Dance Co., National Jewish Theatre. Awards: Seven nominations and three Joseph Jefferson Awards (including one for You Never Can Tell at Court Theatre), Charles MacArthur Award. Other: Member, USAA.

JUSTIN N. LANG (Lighting Designer) is a junior BFA candidate in the Dept. of Theatre & Drama studying scenic and lighting design. UM: Lighting designer: Two by Fassbinder; asst. lighting design: You Can’t Take It with You; asst. scenic design: The Who’s Tommy. MUSKET: Assassins. Basement Arts: A Few Good Men, Reefer Madness, M Butterfly.

PRISCILLA LINDSAY (Director) is in her eighth season as the Associate Artistic Director at Indiana Repertory Theatre. IRT: Directing: A Christmas Carol, Huckleberry Finn, The Color of Justice, A Woman Called Truth, Romeo and Juliet, The Red Badge of Courage, The Miracle Worker, I Am Somebody, Ride a Blue Horse. Acting: Doubt, Our Town, Shirley Valentine, Driving Miss Daisy, Molly Sweeney, Death of a Salesman, The Grapes of Wrath, Pride and Prejudice, Ghosts, Blithe Spirit, The Glass Menagerie, Dancing at Lughnasa. Regional: Appeared with the Indianapolis Symphony Orchestra in concerts featuring Mendelssohn’s music for “A Midsummer Night’s Dream” and Vivaldi’s “Four Seasons.” Other: BA and MA in theatre, U-M.

DAWN RIVARD (Wig & Make-up Designer) World Premieres: Ragtime, Sunset Boulevard, Showboat. International Theatre: Award winning productions of Cats, and Beauty and the Beast in Germany, Austria & Switzerland. Currently: Florentine Opera Company. TV/Film: Emmy Award for Hair and Makeup, Feast of All Saints, wig builder for Hairspray, Skinwalkers and Mike Myers now filming production of The Love Guru. Clients have included Sir Peter Ustinov, Donald Sutherland, Neve Campbell, Stockard Channing, Shawn Ashmore & Louis Gossett Jr.

MEAGHAN WHITAKER SHELLY (Stage Manager) is a junior BFA candidate in the Dept. of Theatre & Drama studying stage management. UM: Tales from Ovid, stage manager, Cosi fan Tutte, The Laramie Project, City of Angels, asst. stage manager. Regional Theatre: Michigan Shakespeare Festival. Basement Arts: Current Junior Artistic Director, Production Stage Manager 2006-2007 Season.
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