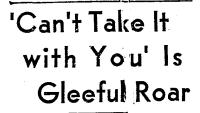
'Can't Take It with You' Is Gleeful Roar: American City Life Done in ... Collins, Charles Chicago Daily Tribune (1923-1963): Feb 8, 1937; ProQuest Historical Newspapers: Chicago Tribune (1849-1989) pg. 15



## American City Life Done in Mood of Dickens.

## "YOU CAN'T TAKE IT WITH YOU."

Moss Hart and en in the Harris under the mar-ris. A farcical comedy by Moss. George S. Kaufman; given in theater Feb. 7, 1937, under agement of Sam H. Harris.

## BY CHARLES COLLENS.

The spirit of farce, irresponsible and impish, returns to the stage, which has been overburdened of late with solemnities and serious social meanings, in a light minded romp called "You Can't Take It With You." This curious and refreshing example of frenzied humor is Broadway's favorite entertainment at present, and it comes to the Harris theater in a duplicate production, probably as well acted as in its original interpreta-tion. Last night's première was an occasion of almost constant laughter.

Occasion of almost constant langiner. One may refrain from believing this play's fantastic story, but one cannot help chuckling or roaring over it in uncritical glee. It has only one fault as a farce—its effort to achieve eccentricity is somewhat achieve eccentricity is somewhat strained. Its authors are not gentiine creators of humorous monsters, like Dickens, whom they have imitated, perhaps unconsciously; they are perhaps unconsciously; they are merely smart fellows of the play-writing trade who have tried to see how crazy they could be without get-ting put into a hospital. They have attempted the Dickensy mod They ... mood, in in a selfting put into a hospital. They have attempted the Dickensy mood, in terms of American city life, in a self-conscious way. The result can hard-ly be called a work of literary art, but its chief purpose has been achieved. This amiable nightmare is constitute furpur constantly funny.

"You Can't Take It with You" deals ith a large household of minor ec with centrics, practicing numerous hob-bies, who refuse to worry about life, and conventional manners. The seri-ous business of earning a livelihood is not in their philosophy; a grand-father who has a small income pays the bills and the others just fool around, doing whatever amuses them --peddling candy from door to door, --peddling making fireworks, playing gadgets, collecting snakes. The au-thors have given their madcap mood free rein on the subject of these hob-bit. The catalog also includes play writing by the mother, ballet dancing by the daughter, and amateur print-ing by the son-in-law-all housed in internet in the son-in-law-all housed in internet. New York. n doo. playing with '-os. The au-

ing by the son-in-law—all housed in one living room, somewhere near Columbia university, New York. This diverting collection of comic strip characters contains one sane member—the preity daughter, who has a regular job. She is wooed and won by her employer's son, whose stuffed shirt parents are invited to dinner in celebration of the betrothal. This situation gives the play a con-ventional plot as a farcical comedy of social contretemps, and the device is social contretemps, and the device is cleverly manipulated.

The performance is fective in every and alert ef scene, in every scene, and there have been no mistakes in any of the eccentric characto have casting an The grandfather, as acted old fel-school of port by Aldrich Bowker, is a plow of the "So what? rare thought. Daisy Atherton's portrait of the playwriting mother is gay satire of the culture hunting type of wom-ankind. Margaret Callahan is exact-ly right as the pretty girl of the сгазу tribe.

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