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Godspell

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Welcome to Taylor University Theatre. If you are a regular supporter of our program we thank you for your encouraging participation over the years. If this is your first visit, we trust that you will enjoy our work enough to return - again and again and again. We have a distinct calling as a Christian liberal arts theatre program, reflected in our philosophical statement. We welcome your participation, your comments on our work, and any suggestions you might have to help us accomplish our mission.

Come Play with us... 

Taylor University Theatre is a co-curricular educational program supporting the liberal arts mission of the University by providing a broad range of theatre experiences that span most theatrical periods, genres, and styles.

Plays that probe the human condition and reveal human action with integrity, authenticity, and a sense of “grace,” provide us the opportunity to understand better what is true about ourselves and others.

While individual plays may not necessarily reflect the ethos of the Taylor community, we believe that this theatrical pursuit of truth resides at the heart of a Christian Liberal Arts education.

Although I had accepted these songs as “musical theatre” pieces, I had not realized that many of the texts draw on our history as a Christian community. The English poet and iron monger, Ebenezer Elliot (1781-1849) wrote God Save the People in 1847 as an indictment against the Corn Laws which prevented the English from buying foreign grain—patterned on the English national anthem, God Save The King, it became the anthem in the fight for voting rights. James Montgomery (1771-1854), the author of O Bless the Lord, My Soul, was a newspaper editor who wrote over 400 hymns; published in 1819, the words were adapted to ST MICHAEL, a French psalter tune dating from the Reformation. All Good Gifts (We plow the fields and scatter) is also an adaptation by Jane M. Campbell (1817-1878) of an older Lutheran hymn (WIR PFLTÜ-GEN, 1782). We Beseech Thee recaps many of the verse stanzas of the Anglican hymn tune GOWER’S LITANY (Father, hear thy children’s call) by the Irish poet, Thomas Benson Pollock (1836-1896) who spent his life ministering to the poor at St. Alban’s Mission in Birmingham. The English playwright Clifford Bax (1886–1962) composed the lyrics to Turn Back O Man (1916) at the request of Gustav Holst, who was working on the revision of the Anglican Hymnal and wanted to include an older tune (Old 124th) from the Genevan Psalter (1551) into the Anglican Hymnal but wanted a contemporary text fitted for use on Ash Wednesday. These text choices draw us into our communal past—the words of these hymns as well as the words from the Psalms (On the Willows) and the Gospel of Matthew (Prepare Ye, Alas for You, Light of the World) offer us inclusion in a rich tradition of Christian song.
**Production Staff**

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<td>Stage Manager</td>
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<td>Master Carpenter</td>
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<td>Assistant Lighting Designer</td>
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*Denotes Alpha Psi Omega Membership

**National Dramatic Honor Society**


*Ryan Maloney - Scenic Designer*

I am a firm believer that we are drawn to spaces, places, tangible locations, but not because of what can be physically found there, but because of the potential for allowing ourselves to be engulfed in the atmosphere that can only be experienced by being present.

In his play, *Dancing at Lughnasa*, Brian Friel brilliantly references not only the significance that atmosphere plays in our lives but also the significance memory plays in shaping our view of experience:

"In that memory atmosphere is more real than incident and everything is simultaneously actual and illusory."

I by no means find *Godspell* to be a memory play, far from it, but I do think that the show has something to be said about how we view our daily experiences and in a broader context our time here on earth.

*Godspell* is a play about the temporal nature of our reality, before, during and after a life-altering encounter. We are drawn away to an experience that is transformational; it’s real but not sustainable. Ultimately, we have to leave it and it is the memory that we take with us. What we choose to fill the memory with is how we will view the experience. Hope that what transformed in us will remain is what propels and sustains us long after we have left a place -or person- that we have come to cherish and believe in.

*Godspell* demonstrates this hope. Hope instilled in each one of us that enables us to believe that in the midst of despair we remain transformed people who can share our experience with others and perhaps be a part of transformational work in their lives. In this reality, He’s not dead but lives fully in each of us. Faith demands this kind hope, hope for not only the future, but also the hope that what we’ve come to believe is true will still be true in times of doubt and wrestling.

As part of our rehearsal process we read a chapter from Harvey Cox’s book *Feast of Fools*. In the chapter entitled "Christ the Harlequin," Cox reminds us that the foolishness of God is wiser than the wisdom of man. There’s no way that we can transform ourselves in the present world we live in. We have to be drawn away to the playfulness of the gospel, the foolishness of God that sacrifices His son for us. *Godspell* is a play about that kind of foolishness. It shows us the foolish nature that faith demands and the reality that we must live in a place of youth and play if we are to unrestrainedly encounter the Savior and allow Him to transform our lives entirely.

I would be remiss if I did not publicly thank Tracy for allowing a young man to fulfill his childhood dream of designing for the Mitchell stage. I would be remiss if I did not thank Cory Rodeheaver – the most talented designer I know – for all of the counsel and wisdom and redirection. I would be remiss if I did not note that 11 years ago a beloved director named Ollie Hubbard first introduced me to the magic of theatre and the untouchable joy it instills in all who live in the suspension of its disbelief. From the bottom of my heart and with all my love, thank you.
Musical Numbers and reflections of the cast

**Prologue/Tower of Babble.................................................................Company**
The Prologue, a series of monologues to music, quotes passages from eight of the most noted philosophers of Western culture. The concept is that each has a point of view that they are sticking to dogmatically, which puts them into philosophical conflict with the others. The weight of such weighty opinions is sometimes a burden that is difficult to bear, wrestle with, defend. But the metaphor, that conflicts are often at least partially engendered by clashes of cultures and philosophies, is clear. At the height of their violence and despair, the point is that the arrival of a new philosopher is heralded ("Prepare Ye"'), and that His presence and invitation would bring a different way of looking at life that could ultimately unite them all.

**Prepare Ye .....................................................................................John the Baptist**
Amongst turmoil, dissention and a loss for direction in the world, we are called, and although we may not understand to what, this is the beginning of the transformation and we must be obedient so that together we may all sing in unison, not only for the world to know, but so that we too may know and see the glory of the coming King revealed.

*Isaiah 40:3&5*  
A voice cries: “In the wilderness prepare the way of the Lord; make straight in the desert a highway for our God … And the glory of the Lord shall be revealed, and all flesh shall see it together …”

**Save the People.............................................................................Jesus**
This song was originally a hymn. It’s a petition to God, from fallen man longing for deliverance.

**Day by Day....................................................................................Morgan**
Stephen Shwartz’s lyrics, along with the original hymn that is sung, "Day by day, Trusting in my Father’s wise bestowment, I’ve no cause for worry or for fear”, has reminded me of a great truth. No matter what each day has to offer us, our prayer should always be to see our Creator with clearer eyes, love Him even more than the day before, and follow the greatest Leader of all as nearly as we can.

**O, Bless the Lord My Soul..............................................................Haley**
"O Bless the Lord, my soul, whose grace has made me whole." There’s no filler, substitute, or temporary pleasure that can compare to the completeness I find in Christ. Only when I turn to Him can I experience the genuine, infectious joy that this song proclaims.

**Learn Your Lessons Well..............................................................Meghan**
To me, this song is about putting what you learn into practice. Christ repeatedly tells us through His Word that true faith and love will be shown through our actions; this song is a reminder to myself and hopefully to the audience of just that— to love Christ is to display His commands.
All for the Best..................................................................................Jesus and Judas
All for the Best is the classic antagonist song. The tension that is seen when the
beloved-one is only telling half of the story in attempt lift the peoples spirits, and
the once head of the group is interjecting and attempting to reclaim authority as the
voice of the realist, reminding us that the suffering we will face ahead is not always
met with a blessing, and that our time on earth isn't always worth the struggling
and persecution – so don’t you forget it.

All Good Gifts..................................................................................Carter
This song is a representation of a time when someone who is confused and mad
at the world finally decides to give his life over to Christ, and love the Lord. I love
getting to sing this song because it goes along with my lifelong goal, which is to love
the Lord more and more every day, thank him for all that he gives me, and to fully
understand my purpose on Earth.

Light of the World..............................................................................Daniel
"Light of the World" is an exuberant encouragement to followers of Jesus to be
examples of joyful lives transformed by Christ in a world lost in the darkness without
Him. Plus, it is a super groovy jam that will have you dancing out the exits!

Turn Back O Man..............................................................................Callie
Though seemingly an outlier in this show, this song reflects the pull of worldly de-
sires Christians face. The juxtaposition of the traditional lyrics and jazz style repre-
sents the conflict between people’s actions and intentions. In the midst of this inner
battle, Jesus’ grace covers and ultimately redeems us.

We Beseech Thee............................................................................Terrance
This is an energetic description of what many believers experience on their path to
Christ. The most relatable line to many people states “and repentance [we] have
delayed.” Many go through the period of believing, but put off surrendering fully.
This song is a joyous celebration of the changing moment of actual repentance.

By My Side.......................................................................................Brianna
To me, "By My Side" reflects a moment of grace given and accepted. The weight
of my guilt and mistakes keeps me from fully surrendering to Jesus. But the grace
and unconditional love he offers fills the void in my heart like nothing else could. In
this song, I realize not only that I need Him by my side, but that I have to make the
choice to take his hand and follow.

Beautiful City...................................................................................Jesus
It’s a song of hope and longing, sung when Jesus dreams of the world we could cre-
ate.

On the Willows................................................................................Band
This is a song that serves as the background to Jesus’ farewells. Coming from Psalm
137, it echoes the pain of the disciples and how difficult it is to sing of joy in the
midst of sorrow.
Terrance Volden - Technical Director
Terrance is new to Indiana, and this marks his fourth production as Technical Director here at Taylor University. Originally from Kansas, Terrance graduated from Sterling College in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent just under 3 years as a missionary outside of Chiclayo, Peru. During his time in South America, Terrance planted a church, was acting pastor of that church, taught English, planted feeding programs, led local youth, and worked as a translator for volunteer groups from the United States. His theatre credits include 3 years as Scene Shop Supervisor at Sterling College, design and directing opportunities at Sterling High School, and scene design and construction across Kansas and Oklahoma. Last year, Terrance returned to Sterling to finish his education licenses in both Theatre and Vocal Music. He is loving his experiences at Taylor, and is thankful to the TU family for welcoming him. “These students have been a blessing since day one. I hope that God continues to bless us in unimaginable ways as we continue to work together.”

Kevin Gawley - Lighting Designer
Kevin is returning to design his twentieth production at Taylor. As a freelance lighting/scenic designer, Kevin’s work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of Jane Eyre, the After Dark Award for his design of Strong Poison, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish and at the North Carolina Shakespeare Festival theatres. Kevin is currently the Lighting and Scenic Design professor at the University of Wisconsin–Eau Claire and has previously taught courses at Loyola University Chicago and the University of Illinois at Urbana-Champaign. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin’s lighting/projection designs were featured summer 2009 at Lifeline Theatre’s productions of Crossing California and Gaudy Night.

Carter Perry
La Porte, Indiana is home to Carter. He is a freshman Biology Pre-med major. This is Carter’s first Taylor performance.

Daniel Morrison
Daniel, playing the role of (surprise!) Daniel, is a freshman at Taylor majoring in Music with a concentration in Theatre. He grew up as a missionary kid attending Rift Valley Academy in Kijabe, Kenya, where he acted in shows such as Seven Brides for Seven Brothers, The Pink Panther Strikes Again, and Death on the Nile.

Braden Spear
Senior Braden Spear is a Theatre Arts major from North Smithfield, Rhode Island. He enjoys reading comic books, playing soccer, and snowboarding. While at Taylor Braden had roles in The Secret Garden, Hippolytus, A Streetcar Named Desire, The Complete Works of William Shakespeare Abridged, A Christmas Carol, Proof and Romeo and Juliet. He is currently involved in the touring company’s show But Not Destroyed.

Ryan Maloney
A senior 3D Visual Art major, from Upland, Indiana, Ryan Maloney has appeared in numerous Taylor theatre productions. Most recently Ryan performed in Romeo and Juliet and Waiting for Godot. He was in Noises Off, A Christmas Carol, Shakespeare Abridged, and is a member of the Taylor Touring Company. Ryan has worked as the charge scenic artist at Taylor and spent last summer as the charge scenic artist at the Wagon Wheel Theatre in Warsaw, Indiana.

Terrance Volden
This is Terrance’s first performance at Taylor, but his third performance of Godspell. Although he loves the technical side of theatre, he can’t pass up occasional opportunities to perform. Some favorite roles for Terrance have been Man in Chair (Drowsy Chaperone), Tevye (Fiddler On the Roof), Jamie Wellerstein (Last 5 Years), and Jacques (As You Like It).
**CHOREOGRAPHER**

**KORY LYN BROWDER**, a graduate of Ball State University with a BS in Dance Performance, has an extensive career as performer, teacher and choreographer. Kory has been a member of Carnival Cruise Lines Entertainment, Ball State Dance Theatre, Anderson Young Ballet Theatre, Cedar Point Amusement Parks Entertainment, and Ballet Legere; and has performed in many productions including *The Nutcracker*, *Sleeping Beauty*, *Nosferatu: A Vampire Ballet*, *Cinderella*, and *Damn Yankees*. She has trained with many notable teachers such as Trinette Singleton, Bill Evans, Kennet Oberly, Ginger Farley, Laura Wade, and her long time mentors, Lou Ann Young and Amy White Hanas. Kory has taught master and audition classes at Ball State University and Regional Dance America Midwest Festivals. She has choreographed, and received recognition and awards, for Ball State Dance Theatre, AYBT, Ball State University Singers, and Dancer’s Edge Competition Team. She has been honored to choreograph for Taylor University’s production of *Thoroughly Modern Millie* in 2007 and IWU’s production of *Little Women* in spring of 2011. Kory has since served as Assistant Artistic Director of AYBT from 1999 – 2009 and is currently on faculty as Ballet Instructor at Dancer’s Edge since 2007. Kory resides in Marion with her supportive family. She is the wife of Bobby Browder and proud Mommy to Evan and Ella.

**VOCAL AND CHOREOGRAPHY ASSISTANT**

**JULIE LYN BARBER** serves as adjunct faculty in the Music and Theatre Departments at Taylor, teaching voice, musical theatre workshop and opera workshop. With Taylor Theatre, she has music directed *Thoroughly Modern Millie* and *Secret Garden* and choreographed *The Count of Monte Cristo*. She has also choreographed Taylor Opera’s productions of *The Bartered Bride* and *The Magic Flute*, in which she sang the role of the "Queen of the Night." She is co-director of the Monroe Central High School Masque and Gavel club in Parker City, whose production of *You Can't Take it With You* will be performed December 9 and 10. She has stage directed productions for Marjorie Lawrence Opera Theatre, Early Music Muncie and the Bloomington Early Music Festival. She is a produced playwright and often writes articles for *Classical Singer Magazine*. This year she was awarded an Individual Artist Grant from the Indian Arts Commission to write two new children’s plays, the first of which, *The Elves and the Shoemaker*, was performed in Rupp 101 on December 3 of last year. She is the Director of Music Ministries at the First Presbyterian Church of Winchester and is currently a doctoral student at Ball State University, studying vocal performance and stage direction. www.JulieLynBarber.com

**STAGE MANAGER - *STEPHEN CHOU***

Currently a junior at Taylor, Stephen is working towards a math education degree to teach at the high school level. His roots go only about an hour from Upland to Kokomo, Indiana where he was involved in numerous productions from performing in *Annie, Up the Down Staircase*, and *The Wiz* to co-directing a hilarious comedy, *A Very Bad Day for Brandon Butterworth*. When not on stage, he loves playing intramurals, getting into worthwhile books, and singing in the shower.

**ASSISTANT TO THE DIRECTOR - *TARYN DUNTON***

Taryn is a senior Theatre and Spanish major from San Diego, California. Recent Taylor credits include Juliet in *Romeo and Juliet*, Laura Haviland in *But Not Destroyed*, and Belinda in *Noises Off*. She hopes to pursue a professional acting and directing career. After directing her senior show in January, serving as AD for this production has been the perfect opportunity to learn and grow further as a director. She thanks Tracy for her inspiration and tireless work.

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**Property Master.........................................................................................................................**

- Lauren Lewis
- Claire Hadley
- Callie Haven

**Sound Technician.....................................................................................................................**

- Sarah Sawicki
- Michael Fletcher
- Brent Gerig
- Adam Cox

**Makeup/Hair..............................................................................................................................**

- Jessica Koloian

**Poster Design...........................................................................................................................**

- Ryan Maloney and Kelly Werner

**Poster Illustration....................................................................................................................**

- Maggie Spiegel

**Photographer..............................................................................................................................**

- Jonathan Wormgoor

**Poster Design.............................................................................................................................**

- Kathryn Irwin
- Elizabeth DeGraaf
- Natalie Smiley
- Jenn St. Claire

**Assistant to the Director - *Taryn Dunton***

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There are so many things I want to tell you about, things that have informed and shaped this show. Things that have helped me understand it better, appreciate it more. I want to tell you about the history of the Passion Play, its form and function. I want to tell you about Harvey Cox’s book *Feast of Fools*, particularly the chapter entitled “Christ the Harlequin”. I want to tell you about “family dinners”, Episcopalian Easter Vigil services which always include the beatitudes, parables, the passion and crucifixion...just like *Godspell*, Ash Wednesday services, but alas, there isn’t room, so invite me for coffee and we’ll talk about all of it.

I’m not sure when I first happened upon *Godspell*, but I don’t think I was impressed. It seemed easy, superficial, “churchy”. Perhaps it was just a bad production, but needless to say, it is just a memory. There’s nothing easy or superficial about this show. While seeming almost random in form, a mish-mash of blackout sketches, vaudeville routines and burlesque comedy interspersed with memorable songs, we discovered that most of what goes on in the show is not conveyed at its surface – but at its subtext. There were lots of blanks that I wasn’t sure how to fill in. There’s Jesus of course, but not in the strictest of terms, he doesn’t perform miracles, heal the sick or rise from the dead. But, he is warm, loving, a patient teacher, and presents the central elements of the Bible’s teachings...the greatest commandment, Love the Lord your God...and love your neighbor as yourself. He confronts hypocrisy, celebrates the Last Supper, forgives sinners, teaches his friends how life could be if, is betrayed by one of his friends and is executed because he threatens the status-quo of the power structure. The other characters represent all the characteristics of Everyman...each experiencing their own “conversion” during the course of the show. Even Judas, but his is in the opposite direction. We move along with them, identifying with one or another and perhaps see these stories in a new light, with freshness, immediate and relevant.

While we’d probably like this show to be all about Jesus, it’s not. It’s about what believers can bring about when they remember that there’s more that connects them than divides them. Call it what you’d like, communion, community, the church; empowered by the Spirit, fulfilling the great commission, based upon the teachings of Jesus Christ. Paul called it the “body of Christ”. With that in mind, watch the final sequence of the show. Jesus is dead. His followers take his body off the tree while singing “Long Live God”...which merges into “Prepare Ye”....which then blends into “Beautiful City”. The dirge shifts into a hymn of hope and celebration as they determine to continue to live what He taught them and believe that there will be fruit.

*Godspell* invites us to think. More than almost any other musical, it inspires artists to experiment, play, search, and believe. Most shows don’t “invite you in” the way *Godspell* does...it inspires us as humans, as Christians, as a community called to live what He taught...with winsomeness, excitement, and passion.