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Rabbit Hole

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RABBIT HOLE was commissioned by South Coast Repertory, (Martin Benson, Artistic Director, David Emmes, Producing Artistic Director) in Costa Mesa, CA.

Originally produced by the Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Grove, Executive Producer at Biltmore Theatre on January 12, 2006.
Welcome to Mitchell Theatre. You cannot begin to know how valuable you are to the work. We have prepared for you, waited for you, prayed for you and eagerly await the contribution you will make to the work through your presence, attention, laughter, sighs, and sounds.

Known previously for his more absurd and farcical plays, David Lindsay-Abaire said he wanted to write a play that was more “naturalistic,” so he heeded the words of a former instructor who said to write about the thing that frightens you most. At the time he didn’t know what frightened him, then he married and had a child and suddenly the fears became apparent.

He is a word master. The writing is beautiful as is the phrasing and there are nuances in the dialogue that you only hear after the first 50 times. So you should see it again because you’ll miss things the first time.

In the playwrights’ notes, Lindsay-Abaire says, “this is not a neat and tidy story. I don’t want grief-wracked teens on the stage or an over-amount of tears. Please resist the urge to resolve this for them”, (the Corbetts). We often like things resolved, wrapped neatly. This isn’t that. These beautifully drawn characters are grieving and that’s hardly ever neat. It’s messy, filled with doubt, often spiritually draining and challenging, and is unique to each individual. The Corbit’s aren’t believers so we haven’t made them sound like they are. I trust this will be received in the spirit it was intended.

I could spend the next few paragraphs telling you what I think about the play, the themes that press in on me as I sit with it each reading, each rehearsal, but I’m not going to. Your experience with this play is yours, and mine is mine...just like grief. I would love the opportunity to talk about it together and I hope you do that with someone. We don’t talk about these kinds of things enough. There are different stages to the grieving process, and no two individuals experience these stages in the same fashion. Bereavement is an ongoing process—it has no set timetable, no concrete set of rules. It is an individualized journey that all people must travel in order to find their own understanding, peace, and solace. In my greatest griefs I have been thankful for hope. Hope that what I’ve always said I believe is true, hope that there’s more, hope that it’s going to be “okay”. Hope moves us toward healing, toward wholeness and I believe toward the Holy. When we walk through the “valley of the shadow of death” it is often dark and scary. No matter how much faith we have, we walk alone through the valley. We cannot avoid it, no matter how much we might try. Part of being human is to participate in suffering. How appropriate in this season of Lent to explore a story of suffering. I don’t understand it all and I ask lots of questions. It was the great metaphysical poet John Donne who wrote; “To come to a doubt, and to a debatement of any religious duty, is the voice of God in our conscience: Would you know the truth? Doubt, and then you will inquire.” Perhaps this play is part of my inquiry.

Don’t get too melancholy though...this play is kinda funny too. It’s okay to laugh.

--Tracy Manning
Kevin Gawley
Kevin is returning to design his 27th 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 Professor and Resident Scenic and Lighting Designer at the University of Louisville and has previously taught courses at Loyola University Chicago, the University of Illinois at Urbana-Champaign and the University of Wisconsin–Eau Claire. 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*.

*Cory Rodeheaver*
Cory has been working as a freelance scenic designer for the past 17 years and is no stranger to Taylor Theatre having been involved with Taylor theatre for the past 21 years. Last season Cory designed Taylor’s productions of *A Piece of My Heart* and *I Love a Piano*. Outside of Taylor Theatre, Cory has designed for many other companies, some of which include, the Champaign-Urbana Ballet Company, Summer Studio Theatre Company at the University of Illinois, Feltre Library Theatre in Chicago, Parkland College, and the University of Illinois Theatre department. Some other productions to his credit are: *The Hobbit, La Traviata, The Nutcracker, Aloha Say the Pretty Girls, Tennessee Williams’ Spring Storm, Peter Pan, The Importance of Being Earnest, Tally’s Folley, The Adventures of Tom Sawyer, A Midsummer Night’s Dream, Urine Town the Musical, Into the Woods, Romeo & Juliet,* and *Proof*. Beyond the world of theatre, Cory has worked as the senior exhibit designer and art director at Taylor Studios Inc. designing award winning museum exhibits and themed environments across the country for 9 years. Currently, Cory is employed as a designer with the Spectrum Design Group based in Champaign, IL where he lives with his wife Jennifer and three children, Ethan, Emmy, and Ella. Cory holds a MFA in Scenic Design from the University of Illinois Urbana-Champaign.
Technical Director

*Terrance Volden

Terrance is in his fourth year as Taylor Theatre’s Technical Director. He graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent almost three years as a missionary outside of Chiclayo, Peru, working for Latin American Children’s Fund as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and freelance scene design and construction across Kansas and Oklahoma. His past work at Taylor includes scene designs for *Waiting for Godot*, *Freud’s Last Session*, *The Cherry Orchard*, and *Wit*, along with directing *The Servant of Two Masters*.

Stage Manager & Assistant to the Director

Erin Gautille-Stage Manager

Erin is a Junior Theatre Arts major. This experience has been a huge blessing and period of growth for her. She has been the master carpenter for 7 mainstage productions, and appeared in *The Arab Israeli Cookbook*. In the future she would like to become a scenic designer. Erin would like to thank Tracy Manning and Terrance Volden for the encouragement and opportunity and her friends and family for their love and support.

Jenna VanWeelden

Jenna is a sophomore Theatre Arts major from Cincinnati. You may have recently seen her in the Lyric Theatre’s production of *Working*, or Taylor University Theatre’s productions of *I Love A Piano* and *Tartuffe*. This is her first time working in a production staff role at Taylor Theatre, and she is indescribably grateful for endless opportunities to learn and contribute to this outstanding play. She’d like to thank the cast and crew for their willingness to collaborate in unique ways, and Tracy for her attentive leadership, wisdom, and patience throughout this process.
The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President’s Advisory Committee on the Arts.

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.
Becca .............................................................* Morgan Turner
Howie.............................................................* Carter Perry
Izzy....................................................................* Leah Murphy
Nat.....................................................................* Tamara Peachy
Jason...............................................................* Andrew Davis
Danny voice-over.............................................Levi Wehling

Understudies
Becca..............................................................* Jessica Schulte
Howie.....................................................................Sean Sele
Izzy.....................................................................* Alexis Colón
Nat........................................................................Lizzy Dotty
Jason.....................................................................Bradley Jensen

Setting
The Corbett Home
Larchmont, NY; 2005

Act One:
Scene I- Late February
Scene II- Later that night
Scene III- A week later
Scene IV- Later that night

Act Two:
Scene I- Two months later
Scene II- About a week later
Scene III- A few days later
Scene IV- Same day, dusk

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
*Morgan Turner*
Home for senior Morgan Turner is Bunker Hill, Indiana. She is a Theatre Arts major and has appeared in *The Arab-Israeli Cookbook, A Piece of My Heart, Tartuffe, The Miracle Worker, The Cherry Orchard, The Curious Savage, Godspell, Romeo and Juliet, and Two Rooms.*

*Carter Perry*
Carter is a senior Theatre Arts major from La Porte, Indiana. Of the 16 shows he has performed in at Taylor, roles include: George, *I Love a Piano,* Matt Friedman, *Tally’s Folly,* Bill Calhoun/Lucientio, *Kiss Me, Kate;* Alan, *God of Carnage;* Barry, *The Boys Next Door,* and Damis, *Tartuffe.* This spring Carter will be directing a production of *12 Angry Jurors.* His career objective is to integrate faith and the arts in the Church. Special thanks to Evan Koons, Zach Cook, and Nathan Pavey.

*Leah Murphy*
Senior Theatre Arts major Leah Murphy is from Cincinnati, Ohio. Following graduation she plans to pursue directing and the Playback Theatre method. Leah has had roles in *The Arab-Israeli Cookbook, A Piece of My Heart, The Cherry Orchard, Servant of Two Masters,* and *Kiss Me Kate.* She gives special thanks to her grandmas, “the two women who taught me how to overcome grief with beautiful strength.”

*Tamara Peachy*
Kendallville, Indiana, is home to Tamara. She is a junior Theatre Arts major who plans to be a playwright. She has had roles in *Crimes of the Heart, The Curious Savage, Tartuffe,* and *Time Stands Still.* Tamara wishes to thank the Manning family. She would also like to dedicate this performance to her sister, Debbie Peachy, who passed away in 2012.

*Andrew Davis*
Andrew is a junior Film major from Fort Lauderdale, Florida. He plans to be a writer and director following his time at Taylor. He has had roles in *God of Carnage, A Piece of My Heart, The Miracle Worker* and *The Cherry Orchard.*
Artistic Director.................................................................*Tracy Manning

Scene Designer.................................................................*Cory Rodeheaver

Light Designer.................................................................Kevin Gawley

Technical Director...........................................................*Terrance Volden

Stage Manager.................................................................Erin Gautille

Assistant Stage Manager..................................................Alexis Turner

Deck Crew........................................................................Bradley Jensen
  Michaela Shake

Assistant to the Director/Dramaturg.................................Jenna VanWeelden

Master Carpenter.............................................................*Carter Perry
  Erin Gautille
  David Ryker
  Evan Koons
  Peter Carlson

Charge Scenic Artist........................................................Megan McKechnie
  Bradley Jensen
  *Sara Bailey
  *Matt Anderson
Master Electrician.................................................................................... Rachael Kayes
Anna Kaye Schulte
Zachary Levine
Elizabeth Steckenrider

Projection Operator.................................................................................. Sean Sele

Costume Shop Supervisors........................................................................ Rachel Erskine
Sarah Dodd

Properties Master...................................................................................... Conner Reagan
*Leah Murphy
Kenzie Nevins
Michaela Shake

Sound Technician...................................................................................... Paul Burris
Suzie Quinn

Makeup/Hair.......................................................................................... Jessica Schulte
Whitney Martin
*Grace Bolinger
Bradley Jensen

Poster Design & Video Publicity............................................................... Andrew Davis

Box Office Assistant................................................................................ Evan Koons
Nathan Pavey
Jayne Reinhiller

Head Usher.......................................................................................... Chin Ai Oh
Chrysa Keenon
Ashley Burkett
Abigail Lingenhoei
Joseph Mosse
Alex Berends
Natalie Francis
Hannah Tolentino

Kara Diemer
Lakeisha Eglaus
Joshua Bosh
Courtney Thompson
Dominique Burrows
Charnell Peters
Matthew Parks
Deborah Barnett
Djamina Esperance
Alisa Schaefer
Chrysa Keenon
Mylie Winger
Mykhail McClain
Chester Chan
Ari Gibula
Heidi Lundquist
Hannah Boy
Sarah Glett
Becca Eis
Chaslyn Sheppard
Clayton Cina

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
The myth of Orpheus and Eurydice, which is referenced in *Rabbit Hole*, is about a pair of lovers separated by death. According to the myth, Orpheus dared to descend directly into Hades to retrieve Eurydice. Hades was deeply moved by Orpheus’ grief, and agreed that Orpheus would be allowed to return to the upper world with Eurydice if only he would walk in front of her the entire way, and not turn to look behind him until the end of their journey. Immediately as Orpheus reached the upper world, he turned around to see Eurydice. Because she had not yet reached safety, his glance sent her reeling back into the abysses of Hades forever, never to be reunited with him again. *Rabbit Hole*’s Becca and the mythological Orpheus are both chasing someone who has been taken away from them by circumstances out of their control, and they both continue to pursue this person in one way or another, hopelessly.

While researching artistic depictions of this myth, I uncovered a beautiful piece of artwork by Auguste Rodin: his 1893 sculpture titled *Orpheus and Eurydice*. Rodin called himself a “seeker after truth and student of life,” never imposing movements but instead recreating real life. “If I had wished to modify what I saw and to make it more beautiful, I should have produced nothing good.” According to Rodin, sculpture condenses the action and circumstances of an entire world into a single figure. He says that sculpture in its very best, most complete forms, is maybe even able to compete with theatre’s simultaneously mortal and transcendent qualities. In many ways, his observations about sculpture are illustrative of the rehearsal process that created this production.

Our process is called “viewpoints:” a technique that was developed by Anne Bogart and some of her contemporaries in the seventies and eighties. As a dramatic process, viewpoints exists to train performers, build an ensemble, and create movement for the stage. The nine viewpoints themselves, which are something like the elements and principles of design, are as follows: tempo, duration, spatial relationship, kinesthetic response, architecture, gesture, shape, topography, repetition. Although these tools may seem hollow and unemotional, focusing on the viewpoints ultimately leads to emotion, not away from it. It has been the goal of viewpoints rehearsal techniques to equip *Rabbit Hole* with a unique physical language. It has helped us to avoid any falsehood or put-on acting in a show that demands strong realism of character. What is presupposed by the process of viewpoints is that forms respond to forms and to their environment. A form can be made before it makes the actor feel, just as a piece of fine art must be created before its observer is able to feel the emotion it conveys. The meanings of events and action in a play are understood first in the text, and communicated primarily in the body.
In theory, the nine viewpoints can apply to any compositional creation, including painting, sculpture, dance, and photography. Focusing on raw forms through the viewpoints distills the overlapping truth of the text and the actor’s experience into a tactile and visible composition.

This is where the link of viewpoints traverses the gap between sculpture’s pure and essential spatial nature and the spiritual individuality of the human on stage. Bodies acknowledged as material in space are inhabited and utilized by actual spiritual beings, and the hours-long sculpture of a play breathes, and has a real heartbeat. Viewpoints and sculpture approach similar theoretical and practical outcomes of artistic expression. A true, real, human presentation of a story just as layered as reality has been our goal, and now the living, breathing product is shared between company and audience, in a sculptural experience which covers the ephemeral in skin.

- Jenna VanWeelden

**TAYLOR THEATRE 2015-2016 SEASON**

*A Midsummer Night’s Dream*

April 29-May 1, 6-8

Tickets for *A Midsummer Night’s Dream* are available at boxoffice@taylor.edu, 765-998-5289, the Rupp Communication ticket office or online at www.goo.gl/8C8WfJ

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Vance Maloney  
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Sara Bailey  
The Reagan Family  
Facilities Services
William Shakespeare’s
A Midsummer Night’s Dream
At Taylor University Theatre

Auditions for the fairies
February 29 & March 1
6:00pm – 10:00pm

Open to kids 3rd-12th grades

If interested, please contact Judy Kirkwood at (765) 998-5255 to sign up for an audition slot and to receive an audition form.

Audition Requirements:

• 16 bars of a ballad, accompanist will be available
• prepared 8-count phrase of movement interpreting a fairy. Please include some sort of acrobatic element (cart wheel, side roll, back bend, etc.) and show the diversity of a creature.
• Ballet Combination:
  balancé, soutenu en tournant (turn), piqué arabesque, chasse derrière (back), tour jeté, landing on one knee, roll into standing and run to exit
  port de bras (arm movement) and roll to standing are open to interpretation – can be executed on either left or right

Looking for knowledge of technical terminology, technique, strength, and imagination with movement.

Please contact Tracy Manning at trmanning@tayloru.edu with any questions.