

Taylor University

## Pillars at Taylor University

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Taylor Theatre Playbills

Ongoing Events

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5-1-2014

### The Miracle Worker

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TAYLOR UNIVERSITY'S

# *Mitchell Theatre*

PRESENTS

*In loving honor and memory of Dr. Oliver Hubbard.*

TAYLOR THEATRE PRESENTS

## The Miracle Worker

*by William Gibson*

*May 2, 3, 9, and 10 at 8:00 p.m.*

*May 4 and 11 at 2:00 p.m.*

Regular admission \$12

Student admission \$10

**TU Adults \$10**

**TU Students \$7**

\*"Miracle Worker, the" is presented by special arrangement with SAMUEL FRENCH, INC. Tickets can be purchased at the Theatre Box Office located in the Rupp Communication Arts Center, or by calling (765) 998-5289.



Produced by special arrangement with Samuel French, Inc.

*The concession stand is open  
during the intermissions.*

*We are serving an assortment of  
baked goods.  
Water and coffee are  
also available.*

I am only one, but still I am one. I cannot do everything, but still I  
can do something; and because I cannot do everything, I will not  
refuse to do something that I can do. ~Helen Keller

## *The Designers*



### **\*CORY RODEHEAVER - SCENIC DESIGNER**

Cory has been working as a freelance scenic designer for the past 12 years and is no stranger to Taylor Theatre. He has been involved with Taylor theatre for the past 18 years. Last season Cory designed Taylor's production of *Romeo and Juliet*. Outside of Taylor, Cory has designed for the Summer Studio Theatre Company at the University of Illinois, the Feltre Library Theatre in Chicago, Parkland College, and the University of Illinois Theatre department to name a few. Some other productions to his credit are: *The Hobbit*, *La Traviata*, *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*, and staged readings of *Ghosts* and *Desire Under the Elms*. Currently, Cory is designing exhibits and themed environments across the country, employed as the senior exhibit designer for Taylor Studios Inc. based in Rantoul, Illinois. He lives with his wife Jennifer and two children, Ethan and Emmy, in Champaign, Illinois. Cory holds a MFA in Scenic Design from the University of Illinois Urbana/Champaign.



### **KEVIN GAWLEY - LIGHTING DESIGNER**

Kevin is returning to design his 24th 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*.

**Jada Row**

Jada is 12 years old. Originally from Upland, she moved to Marion with her family when she was 11. She is home-schooled and she has two dogs and two cats. Jada enjoys playing sports, reading, swimming, hiking, riding her bike, and climbing trees.

**Anna Wolford**

Home for Anna is Centerburg, Ohio. She is a freshman Biology/Pre-med major. In high school she had roles in *The Wedding Singer*, *High School Election*, *How to Succeed in High School without Really Trying*, and *Cagebirds*. Anna is a member of the Equestrian Team at Taylor.

**Lilly**

Lilly is the family pet of Dr. and Mrs. Ed Meadors. The presence of her technical acumen on the Taylor stage has been instrumental in the development of many of our players, with a singular impact on Stephen Newhall in particular. Lilly would like to dedicate this performance to the memory of her mother, Mercy. SQUIRREL!!!!

Special thanks to the  
following for helping to make this  
production possible:

*Carol Wharton  
Abby Palmisano  
Lisa Poff  
Laura Hutson  
Dr. Edwin Welch  
Dr. and Mrs. Ed Meadors  
Taylor University Facilities Services*

Haze will be used during  
this production.

*Assistant to the Director***\*HALEY KURR**

Haley is a junior at Taylor, studying Music Education and Musical Theatre. She has appeared in Taylor Theatre's productions of *Kiss Me, Kate!*, *Godspell*, *A Christmas Carol*, and *The Cherry Orchard* (choreographer and cast). Haley also sang the role of Belinda in Taylor Opera Theatre's production of *Dido and Aeneas* this spring. "Shout out to my supportive family and Northern homeland." Colossians 3:17

**– A Word from the Assistant to the Director –**

"Keep on beginning and failing. Each time you fail, start all over again, and you will grow stronger until you have accomplished a purpose - not the one you began with perhaps, but one you'll be glad to remember."  
~Anne Sullivan

To begin a task for the first time stirs inside of us some spirit of fear. There's the fear that cripples, fear that inspires, fear that pushes, and the wonderful fear of the unknown. The Miracle Worker reminds us that fear is a part of our very being – Helen fears falling, but not failing; and Annie fears love, but can press on through failure. How do we choose to embrace our fears? And can we allow them to push us to greatness?

To Him who allows us to grapple with our fears and do immeasurably more than all we ask or imagine...

Haley Kurr  
Assistant to the Director

"Four things to learn in life: To think clearly without hurry or confusion; To love everybody sincerely; To act in everything with the highest motives; To trust God unhesitatingly."  
~ Helen Keller

\*Denotes Alpha Psi Omega Membership National Theatre Honor Society

**\*Tyler Smith**

Rockford, Illinois is home to Tyler. He is a sophomore Economics major. In high school he appeared in *Get Smart*, *Oklahoma!*, *Bye, Bye, Birdie*, *You Can't Take it with You*, and *Fiddler on the Roof*. At Taylor Tyler was in *Romeo and Juliet* and *Getting Away with Murder*.

**Jessica Schulte**

Anchorage, Alaska is home to Jessica. She is a freshman Theatre Arts major. In high school her acting credits include playing the roles of Fantine in *Les Miserables*, Sarah Brown in *Guys and Dolls*, and Titania in *Midsummer Nights Dream*. Jessica appeared in *Kiss Me, Kate* last fall.

**Andrew Davis**

Andrew is a freshman studying film and theatre. He appeared in *The Cherry Orchard* and *Kiss Me Kate* this season.

**\*Christina Goggin**

Senior Christina Goggin is an English major from Cambridge City, Indiana. At Taylor she has had roles in *The Count of Monte Cristo*, *Witness for the Prosecution*, *Proof*, *All My Sons*, *Romeo and Juliet*, and *The Curious Savage*.

**\*Brianna Wyatt**

Brianna is a senior Professional Writing major and Music minor from Newark, Ohio. In addition to singing in the Taylor University Chorale and Sounds, Brianna has spent much of the last four years performing in various opera and theatre productions. At Taylor, she has appeared in *The Magic Flute*, *A Christmas Carol*, *Master Class*, *Godspell*, *The Glass Menagerie*, and *Kiss Me Kate*. Brianna is very grateful to all involved in *The Miracle Worker* for making it a wonderful and memorable experience.

## Production Staff

Artistic Director.....	<b>*Tracy Manning</b>
Technical Director.....	<b>*Terrance Volden</b>
Scenic Designer.....	<b>*Cory Rodeheaver</b>
Lighting Designer.....	<b>Kevin Gawley</b>
Stage Manager.....	<b>Claire Hadley</b>
Assistant Stage Manager. ....	<b>*Carter Perry</b>
Deck Crew.....	Abigail Palmisano Paul Jacobson Emma Helfgott Charnell Peters
Assistant to the Director.....	<b>*Haley Kurr</b>
Master Carpenter.....	<b>Erin Gaultille</b> <b>*Jon McCourt</b>
Charge Scenic Artist.....	<b>Megan McKechnie</b> Bekah Estes Matt Anderson
Master Electricians.....	<b>*Tyler Smith</b> Mark Glenchur <b>Wes Morgan</b> Adam Carlsen Danae Reed Conner Reagan
Costume Shop Supervisor.....	<b>Natalie Smiley</b> Anneliese Brinks Mara Lombardi
Properties Master.....	<b>*Kacey Heinlein</b> <b>*Lexie Owen</b>
Sound Technician.....	<b>Nathan Pavey</b>
Makeup/Hair.....	<b>*Leah Murphy</b> Abby Palmisano Rebekah Britton Meghan Sulka
Documentarian.....	<b>Keith Cantrell</b>
Video Publicity.....	<b>Andrew Davis</b>
Poster Design.....	<b>*Lucas Sweitzer</b>
Dog Handler.....	<b>Alissa Wyatt</b>
House Manager.....	<b>Lauren Lewis</b>
	Evan Koons Megan Gieske Steve Lancaster Andrea Sanders David Seaman Neil Perry Mackenzie Miller Tyler Amann Jake Randell Grason Poling Rebecca Palmer Lauren Anderson Sarah McLeester Becky Jacobs Veronica Toth Naika Esperance Alisa Schaefer Erica McKinley Kara Diemer *Thatcher Ritz Rosie Newman Ariel Ramirez Charnell Peters



## *The Tewksberry Asylum*

The hospital was established in 1852 as one of three state almshouses needed to help care for the unprecedented influx of immigrants into Massachusetts at that time. The almshouses were the Commonwealth's first venture into caring for the poor, a duty which had previously been carried out by the cities and towns. Opened on May 1, 1854 with a capacity for 500, the almshouse population grew to 668 by the end of the first week, and to over 800 by May 20th. By December 2, 1854, 2,193 "paupers" had been admitted. Nearly 90% of these listed European countries as their birthplace. The almshouse reported having 14 employees at that time, and was spending 94.5 cents per week per resident.

In 1866 the almshouse began accepting the "pauper insane" becoming the state's first facility to specifically accept cases with the diagnosis of chronic insanity. By 1874 the facility had become diversified: 40% was used as a mental illness ward, 27% as a hospital ward, and 33% as an almshouse. The chronically ill population continued to grow, alcoholics were admitted for treatment, and programs providing therapeutic industrial and occupational therapy were added in the 1870's.

The most famous patient in the almshouse during the 19th century was Anne Sullivan. Anne Sullivan spent four years at the almshouse (1876-1880) before being transferred to the Perkins School for the Blind, now located in Watertown, Massachusetts. At age 20 she left the school to go to Helen Keller's home in Alabama. One of the buildings on today's Tewksbury Hospital Campus is named for Ms. Sullivan.

The above information was obtained from the Tewksbury Hospital Public Health Museum website

## *Perkins School for the Blind*

Founded in 1829, the Perkins School for the Blind was the first school for the blind established in the United States. No school in the U.S. has educated more children who are deafblind than Perkins. Sullivan's child-centered methods are the centerpiece of the educational philosophy of the Perkins Deafblind Program. Samuel Gridley Howe became the first director of the then called New England Asylum for the Blind in July 1832, receiving a few blind children in a private home. Howe was a physician, abolitionist and advocate of education for the blind. Howe was the life and soul of the school. Through him the institution became one of the intellectual centers of American philanthropy. Howe brought to the school Laura Bridgman, a young deaf-blind girl, who later became a teacher at the school and friend and mentor to Annie Sullivan.

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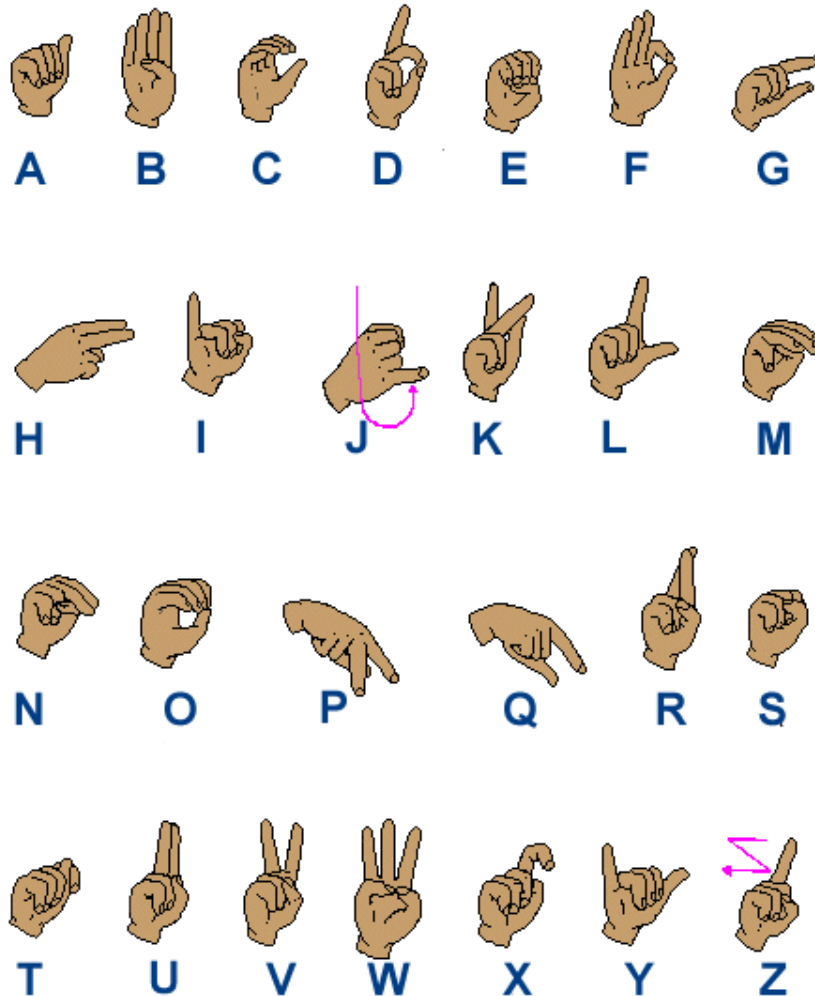
### **Helen Keller**

She,  
In the dark,  
Found light  
Brighter than many ever see.  
She,  
Within herself,  
Found loveliness,  
Through the soul's own mastery.  
And now the world receives  
From her dower:  
The message of the strength  
Of inner power.

By Langston Hughes



## American Sign Language



## The Later Years

From a very young age, Helen was determined to go to college. In 1898, she entered the Cambridge School for Young Ladies to prepare for Radcliffe College. She entered Radcliffe in the fall of 1900 and received a Bachelor of Arts degree cum laude in 1904, the first deaf-blind person to do so.

The achievement was as much Anne's as it was Helen's. Anne's eyes suffered immensely from reading everything that she then signed into her pupil's hand. Anne continued to labor by her pupil's side until her death in 1936, at which time Polly Thomson took over the task. Polly had joined Helen and Anne in 1914 as a secretary.

While still a student at Radcliffe, Helen began a writing career that was to continue throughout her life. In 1903, her autobiography, *The Story of My Life*, was published. Her autobiography has been translated into 50 languages and remains in print to this day. Helen's other published works include *Optimism*, an essay; *The World I Live In*; *The Song of the Stone Wall*; *Out of the Dark*; *My Religion*; *Midstream—My Later Life*; *Peace at Eventide*; *Helen Keller in Scotland*; *Helen Keller's Journal*; *Let Us Have Faith*; *Teacher, Anne Sullivan Macy*; and *The Open Door*.

From an early age, she championed the rights of the underdog and used her skills as a writer to speak truth to power. A pacifist, she protested U.S. involvement in World War I. A committed socialist, she took up the cause of workers' rights. She was also a tireless advocate for women's suffrage and an early member of the American Civil Liberties Union.

Helen's ideals found their purest, most lasting expression in her work for the American Foundation for the Blind (AFB). Helen joined AFB in 1921 and worked for the organization for over 40 years.

The foundation provided her with a global platform to advocate for the needs of people with vision loss and she wasted no opportunity. As a result of her travels across the United States, state commissions for the blind were created, rehabilitation centers were built, and education was made accessible to those with vision loss.

Helen suffered a stroke in 1960, and from 1961 onwards, she lived quietly at Arcan Ridge, her home in Westport, Connecticut,

Helen Keller died on June 1, 1968, at Arcan Ridge, a few weeks short of her 88th birthday. Her ashes were placed next to her companions, Anne Sullivan Macy and Polly Thomson, in St. Joseph's Chapel of Washington Cathedral.

Senator Lister Hill of Alabama gave a eulogy during the public memorial service. He said, "She will live on, one of the few, the immortal names not born to die. Her spirit will endure as long as man can read and stories can be told of the woman who showed the world there are no boundaries to courage and faith."

## Working With Rachel Alexis Colón

I'm sure McDonald's never before fed such a scholarly, basketball-jersey-clad ten-year old. As Rachel and I gobbled our French fries and discussed *The Miracle Worker* for the first time, I knew working together would be something special. And after handing her our first assignment, I also knew this experience would provide a lot of laughs, "Thanks, Alexis. Just give it to my mom. She holds all my papers."

Early in the process, I felt some of the same anxieties Annie Sullivan feels in the show before she meets Helen: Will I be able to teach her anything? I had never been an acting coach or worked with kids in the theatre before. But with the guidance of Tracy, the support of the cast and crew, and a lot of theatre games, Rachel and I were able to create the character of Helen Keller, to explore a life experienced entirely through feelings.

We worked together before and after rehearsals, studying the themes of the show and Helen's "inner monologue". But our work wasn't all scholarly. Our best practices were spent with blindfolds pulled over our faces, fumbling around the set, studying people and the objects through touch and smell. We acted like wild animals, worked on our grunts, and caused general chaos, often scaring people in the hallway as we practiced throwing temper tantrums and punches.

The closer we got to opening week, the more I was able to step back from the process to let Rachel take ownership of all her hard work. I think the result is beautiful. We both have learned so much from each other. Rachel has learned to internalize a character, I have learned to teach, and like Annie and Helen we have learned to see with new eyes.

"Phantom had a mug in her hand and while she held it under the spout Annie pumped water into it, and ...kept spelling w-a-t-e-r into the other hand. Phantom understood the meaning of the word, and her mind began to flutter tiny wings of flame."

*Teacher: Annie Sullivan Macy  
A tribute by the foster-child of her mind, Helen Keller, p.40*

## The Cast



### Sean Sele

Sean is a freshman from Portland, Oregon. He is a Theatre Arts major. In high school he appeared in *South Pacific* and *The Lion, The Witch, and The Wardrobe*. At Taylor this season he had roles in *Kiss Me Kate* and *The Servant of Two Masters*. Sean is a member of the Chorale and Taylor Sounds.



### \*Morgan Turner

Bunker Hill, Indiana is home to Morgan. She is a sophomore Theatre Arts major. At Taylor she has appeared in main stage and student directed shows including *Romeo and Juliet*, *Godspell*, *Two Rooms*, *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*, *The Curious Savage*, *The Cherry Orchard*, and *The Servant of Two Masters*.



### Stephen Newhall

Senior Stephen Newhall is from Mishawaka, Indiana. He is a Biblical Literature major studying to be a pastor. After having never appeared in a Taylor Theatre production, this is his fourth show this season. Stephen would "like to thank Tracy for her excellent direction and patience, Jess for his coaching, and my parents for their unwavering support."



### Rachel Manning

Rachel lives in Marion, Indiana and is in the fifth grade at Lakeview Christian School. She appeared in *A Christmas Carol* and *The Magic Flute* at Taylor and a small play at her school. Besides theatre Rachel enjoys running, biking, playing basketball and climbing.



### Eleana Manning

Eleana is in the 7th Grade at Eastbrook Junior High. She appeared in Taylor Theatre's productions of *The Secret Garden* and *A Christmas Carol*, and multiple school programs. Eleana plays basketball, runs track and cross country, and enjoys art and design. "Thanks to my parents for the constant support! My brother and sister for loving me so well and my Nanny for always being there! Love you so much!"



## *The Miracle Worker*

A Doctor.....	Sean Sele
Kate Keller.....	*Morgan Turner
Capt. Keller.....	Stephen Newhall
Helen Keller.....	Rachel Manning
Martha.....	Eleana Manning
Percy.....	*Tyler Smith
Aunt Ev.....	Jessica Schulte
James.....	Andrew Davis
Anagnos.....	Sean Sele
Annie Sullivan.....	*Christina Goggin
Viney.....	*Brianna Wyatt
Blind Girls.....	Miranda Blosser
	Alexis Colon
	Evelyn Detamore
	Kaitlyn Gillenwater
	Andrea Reber
	Jada Row
	Anna Wolford
Crone #1.....	Bonnie DeLong
Crone #2.....	Rachael Phillips
Crone #3.....	Jillian Nash
Dr. Howe.....	Evan Koons
Jimmy.....	Luke DeLong
Doctor.....	*Jon McCourt

## Setting

## Time

1882 to 1887

## Place

In and around the Keller homestead in Tuscumbia, Alabama; also, briefly, the Perkins Institution for the Blind, in Boston.

*There will be two 10-minute intermissions.*

**\*Denotes Alpha Psi Omega Membership National Theatre Honor Society**



**Miranda Blosser**

Miranda is seven years old and is in first grade. This is her first time in theatre. She likes this story because it is a true story. It makes her feel thankful for sight and hearing and for caring teachers. It helps her be aware of and feel compassion for others. Miranda is thankful for this opportunity--to learn many new things and make new friends. She enjoys reading, crocheting, and spending time with her family, friends, and church. She hopes to graduate from college in 2029. Major undecided.



**Alexis Colon**

Lebanon, Ohio is home to Alexis. She is a freshman Theatre Arts major. While in high school she appeared in *Pride and Prejudice*, *You're a Good Man, Charlie Brown!*, and *Pirates of Penzance*. This season at Taylor she appeared in *The Cherry Orchard*.



**Evelyn Detamore**

Evelyn is a triple threat student at Community School of the Arts in Marion, Indiana. She is in fifth grade at Lakeview Christian School. She sings in Kids of Praise at the church and has had roles in school productions.



**Kaitlyn Gillenwater**

Kaitlyn is from Upland and is a freshman at Eastbrook High School. She enjoys playing soccer, drawing, playing guitar in the youth band at her church and spending time with her cats and dogs.



**Andrea Reber**

Andrea is in seventh grade at Eastbrook Junior High School. She is a member of the track team and takes art lessons at Taylor. Andrea enjoys drawing, reading, friends, watching movies and making them.

## Technical Director



### **\*TERRANCE VOLDEN**

Terrance graduated from Sterling College in Kansas 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. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include 3 years as Scene

Shop Supervisor at Sterling College, design and directing opportunities at Sterling High School, and freelance scene design and construction across Kansas and Oklahoma. This is Terrance's second year serving as Technical Director for the Taylor Theatre department.

For three things I thank God every day of my life: thanks that he has vouchsafed me knowledge of his works; deep thanks that he has set in my darkness the lamp of faith; deep, deepest thanks that I have another life to look forward to--a life joyous with light and flowers and heavenly song.

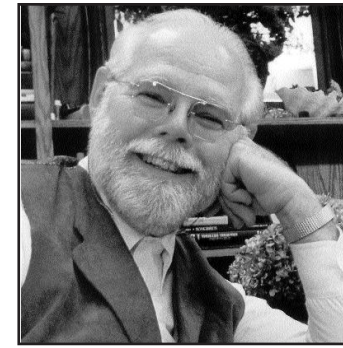
~ Helen Keller

## Stage Manager



### **CLAIRE HADLEY**

While I have yet to make an appearance on Taylor stage, I have had the privilege of working on several productions here, including *A Christmas Carol*, *Romeo and Juliet*, *Freud's Last Session*, *Godspell*, *The Cherry Orchard*, and now *The Miracle Worker*. It has been such an amazing blessing and such a fantastic learning experience to stage manage the Ollie Hubbard memorial show. Since my mother is an American Sign Language interpreter, I knew I wanted to be involved as soon as Tracy announced the season last year. But I never imagined that it would turn out to have such a huge impact on my life. Thank you for being my teacher Tracy, and thank you Ollie. We all miss you, even those who never met you.



### **Ollie Hubbard**

**December 1946 - June 2004**

"I view theatre as fitting squarely at the focal point of what a liberal arts education is all about. If anything focuses the liberal arts, any single endeavor on campus, it is a production. We enter into other peoples' experiences and expand our horizons because we have been able to enter other peoples' worlds, look through their eyes, go places, and experience things vicariously that are outside of our scope of normal experience. And not just in the way it would happen in a literature classroom, or in a history course, or anywhere else in the liberal arts context. This is actual experience, actual imagined experience. You were there. You wore the clothes; you know how it felt to move within environments that were historically different from your own. You knew what it was like to express yourself within those other historical contexts. You entered into the literature in a way that you can't enter it sitting in a classroom: from the inside out – you became, you incarnated, you spoke. The educational dimension of that, the potential of that, is just vast."

~ Dr. Ollie Hubbard

## The Director



### \*TRACY MANNING

It's hard for me to believe that we've come to the final show of our '13 – '14 Taylor Theatre Season. I trust you have been able to join us as we have been delighted and challenged all year long; first by *Kiss Me, Kate*, then the journey into Chekhov through *The Cherry Orchard*, our introduction to Commedia under the direction of Terrance Volden and now *The Miracle Worker*. Great work, teaching, and collaboration have happened over our time together. We have attempted to give a good gift all year long and trust that you are richer for having been with us.

Many of you know, or very soon will know, that *The Miracle Worker* was chosen for this season in honor of my teacher and director Dr. Ollie Hubbard. This summer he will have been gone from us 10 years. It's still hard for me to believe. When I think of the show as his last, that it's about a teacher who changes the life of a student, that he was my teacher and now I sit in his chair and direct it; it doesn't take long for that knot in my stomach and pre-tears choke in my throat to overtake me and suddenly my heart is breaking again...just a little.

It was our goal to re-create Ollie's original vision for the play as close as we could. Cory Rodeheaver, who designed the original, came back to design this revival. Some of the costumes from that show in 2002 will make an appearance and the thematic spine of the play, which was chosen by Ollie for his show will run through this one as well. Water...that common stuff of the everyday...we drink it, bathe in it, cook with it and yet we recognize it as a metaphor for deeply spiritual and human experiences. Water is used in the sacrament of baptism, exemplifying our death, burial and resurrection in Christ Jesus. Jesus used water to wash his disciples' feet, a call to service, and in Annie's most desperate moment she says to Capt. Keller:

*I wanted to teach her what language is - I don't know how. I don't know what else to do. Simply go on, keep doing what I've done, and have-faith that inside she's- That inside it's waiting. Like water, underground.*

There is within the human soul a reservoir of potential...an untapped well if you will. Parents, teachers, coaches, mentors, and directors of all kinds come into our lives and on occasion one sees a glimpse of the water beneath and begins to dig. With commitment, perseverance, and honesty they challenge, provoke and encourage so that the wellspring of the human soul can burst forth. I've had many, my mom and daddy, Carol Wharton, Dr. Oliver Hubbard, Dr. Jessica Rousselow, Dr. Barbara Dickey, Veda Boyer, Jim & Connie Dent, Dr. Nadene Keene, and many more. Some of them now *Look on His Face*, while others continue to walk with me in my journey towards a fully resurrected life. I stand on their shoulders, they walk in the room with me, they have changed me.

This play about a moment in time provides an inspiration for us to embrace the moments we're given, to do hard things, and to persevere. The rippling effects of this kind of commitment, the rippling effects of grace, may never be fully known, but we believe, we wait, and we hope that it is true none the less.

Thank you for sharing your time with us this year. You make our work complete. We look forward to seeing you next year as the exploration of the human condition continues to happen in this place...because Ollie taught me that it had to.

Blessings

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.

