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Why We Must Die So Young: The Story of the White Rose Martyrs

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On July 5, 2010 I received an email from Bill Gebby, after asking him to write a play for the Taylor Touring Company: *I was wracking my brain for a suitable play and it hit me: the cast will be composed of college students so...a play about college students would be perfect....There have been plays and films based on the White Rose, but I want to take it in the direction of exploring the camaraderie, brotherhood and sisterhood, and vision of brave young people purposing to serve God rather than man.*

My response was “I LOVE it...proceed”.

What we embarked upon that summer was the beginnings of what you will experience tonight. It has been a rich, challenging, and rewarding journey we have taken with Hans and Sophie Scholl and their friends and we will be forever changed by the venture.

It is a story of action. While the evil of Hitler and the Nazi regime rose to epic proportions and is epic in our minds, we have strived to remember that the German people were just that, people. As you watch the video that begins the play and see the throngs of Germans raising not just their hands but also their hearts and voices to Hitler, don’t be lulled into believing that somehow they drank the Kool-Aid and you never would. The context for Hitler’s rise began in the first World War and like the proverbial frog in the boiling pot the German people found themselves embracing National Socialism out of a deep love for Germany and the solutions voiced by one man. Thankfully, some German people stayed awake. Many resistance movements and names of heroes from that time have come into our awareness...ordinary people doing extraordinary things. These stories are important to tell, because sometimes we forget that we are capable of the extraordinary.

The “story” of the White Rose is not just a story of action. Their actions were simply the logical consequence of their beliefs, their own way of life, their perception of responsibility, and their shared Weltanschauung (world view) and Lebensauffassung (attitude of life). Personal responsibility is a way of life, not a sudden conflagration of action. It does not arise out of a vacuum, but is built on ethical principles which are the basis of each of our national cultures of humanity itself. This must be true of us. How does what we believe about life and the world, about God and justice and righteousness find its way into the public square. What do we care enough about to risk our lives? As leaflet one cries out to us *“if everyone waits until the other man makes a start, the messengers of the avenging nemesis will come steadily closer...”* Often the
right choice is to wait, to pray; but how do we know when it is time to act? How long do we wait and for whom? “I ask you as a Christian, wrestling for the preservation of our greatest treasure, whether you hesitate, whether you incline toward intrigue, calculation or procrastination in the hope that someone else will raise his arm in your defense. Hast God not given you the strength, the will to fight” (WR leaflet three).

I don’t know what presses in on your conscience. I do not know when or how or where justice finds its way to the surface of our reality, but I know it must. A brief listen to the news confirms evil in our world that demands a response. We will never be without fear, but where there is fear there can be courage. Where there is uncertainty there can be faith.

Our engagement with the story for a time has challenged us to read more, to love well, to pray, to take seriously our leisure, to cultivate our souls; so that when the time comes, if the time comes, we will act out of a Weltanschauung (world view) and Lebensauffassung (attitude of life) that is full, rich, truth-filled, and sure. Our hearts have grown bigger...we trust yours will too.

--Tracy Manning

Hans Scholl
Sophie Scholl
Christoph Probst

Alexander Schmorell
Willi Graf
Kurt Huber
Traute Lafrenz
When Tracy Manning approached me about writing a play for Taylor University Theatre, I came to the conclusion it might be nice for university students to play...well...university students. The inner circle of the White Rose Resistance attended lectures, wrote papers, cut classes, hung out together, and dated. All were in their early twenties. Each one thought his or her life was just beginning.

The world looks at them—full of hope and promise—and finds it hard to understand why they would ever choose to risk their lives “for an idea.” Sadly, some Christians look at them the same way. They do so because they forget that the God Who inspired those German young people isn’t an “idea” but a “Person”—a Person to be loved to the death. It was love for Him—and for those He created—that compelled Hans Scholl, his sister Sophie, and the rest of the White Rose to fight a regime that had stolen the soul of the German nation, subjugated continental Europe, and threatened the entire civilized world.

Those of us who love the God in Whose service the members of the White Rose died can’t help but be humbled by their example. They lived their lives fully, fiercely, passionately. May more of us do the same!

--William Gebby

Playwright

William Gebby’s Bibliography

Sources for WHY WE MUST DIE SO YOUNG by William Gebby


Cory has been working as a freelance scenic designer for the past 19 years and is no stranger to Taylor Theatre having been involved with Taylor theatre for the past 23 years. 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, Urinetown 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 an MFA in Scenic Design from the University of Illinois Urbana/Champaign.

SCENIC DESIGN CONCEPT

It is the job of a scenic designer to create a physical environment in which a play can take place. Regardless of whether that environment is a realistic setting or more symbolic in nature, it must support the artistic ideals, concepts, and intentions of the playwright and director and be able to effectively communicate them to an audience.

In this production, the overbearing presence of Nazi ideology and control is represented by the swastika flag. It is always there. A constant reminder of what the White Rose Martyrs were fighting against, its magnitude, and the level of risk they faced by individually choosing to speak out against Hitler.

The presence of a Nazi flag and what it represents is still powerful today. In fact, so powerful that it is illegal in some countries to display it outside of educational purposes. It is our intention to make you uncomfortable. It is our intention to make you think. It is our intention for you to connect with the passion, fear, and bravery that lead these students to understand why they must die so young.
Kevin Gawley
Kevin is returning to design his 33rd 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.

Technicial Director

*Terrance Volden
Terrance is in his sixth 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 The Matchmaker, Oklahoma!, Waiting for Godot, Freud’s Last Session, The Cherry Orchard, and Wit, along with directing The Servant of Two Masters and Cyrano de Bergerac.
Anna Kaye Schulte - Assistant to the Director

Anna Kaye is a junior History major from Brentwood, TN. She has been involved in Taylor Theatre for the past couple of years with appearances in shows like *Oklahoma!* (Laurey), *The Bear* and *The Proposal* (Popova/Natasha), and *A Woman in Mind* (Lucy), but this will be the first time she has been able to Assistant Direct under such an amazing teacher like Tracy Manning. She is extremely grateful for her Taylor Theatre family and the opportunity to blend her two loves, history and the theatre. Special thanks to her family for their unbelievable support in yet another one of her passions and to the Lord for His faithfulness.

Jenna VanWeelden - Stage Manager

Jenna graduated from Taylor with a Theatre Arts major in Spring of 2017. Some of her favorite theatre productions at Taylor include *Midsummer Night’s Dream*, *Rabbit Hole*, *The Matchmaker*, *When the Rain Stops Falling*, *Eurydice*, and *I Love A Piano*. Since then, she has worked alongside fellow alum while playing Olivia in New City Player’s production of *Twelfth Night*, and has traveled to Russia to spend a few months studying acting at the Moscow Art Theatre School. She is excited to be back in Indiana for a short time and working on such a fascinating and moving new play. Thanks to everyone at Taylor who has contributed to her education, especially those who continue to encourage and support her as she steps out into the professional world with curiosity and faith.

ACTOR REFLECTION

Tamara Peachy, who plays Magdelena Scholl in our production, had the privilege of playing Inge Scholl in William Gebby’s original 1-Act play *We Will Not Be Silent: The Story of the White Rose* which premiered on the Taylor University Stage in 2011. In Tamara’s own words: “When the announcement was made that Taylor Theatre would revisit a longer version of the play, I was immediately committed to the process. I was ready to tell the story again! My first experience with Bill’s play was life changing. The cast honored the White Rose’s story, realizing the power of the students’ commitment. I mourned when I had to say goodbye to Inge, a tragic yet hopeful character now played by Evangeline Bouw. The shorter version didn’t have the interrogation scenes. There wasn’t a scene with mom and dad. It was riveting and delightful to explore these new characters and situations. Watching Sarah Dodd toss those leaflets over the fully constructed stairs will forever be etched in my memory. Taryn (Dunton) Weiland, the previous Sophie, only had a small stool to stand on as she tossed the leaflets skyward, but the message was the same: stand up to evil. The added technical aspects truly take us into another world and time. This story deserved more investigation and theatricality. I am thankful for the ability to fight Naziism once more.”
**NAZI GERMANY TERMS**

**Gleichschaltung**
: the act, process, or policy of achieving rigid and total coordination and uniformity (as in politics, culture, communication) by forcibly repressing or eliminating independence and freedom of thought, action, or expression: forced standardization or assimilation

**Abstammungsnachweis**
: genealogical certificate; used to establish purity of Aryan descent

**Deutschstunde “Study of German Culture”**
: formative school subject required as part of the curriculum to train Nazi German children about their importance in the world.

**Einsatzbereitschaft “Readiness for Service”**
: label for the courage and willingness of individual Germans to obey and sacrifice for the Nazi cause

**Entnazifizierung “Denazification”**
: post-war terms used to describe the process of removing all semblance of Nazi influence from the surviving German people.

**Festigung deutschen Volkstums “Strengthening German Nationality”**
: descriptive term for the deportation and mass murder of Jews and Poles across Poland and occupied Europe for the sake of making room for people of German blood.

**Kinder, Küche, Kirche “Children, Kitchen, Church”**
: slogan delineating the proper role of women in the Nazi State. Hitler said, “National Socialism is a male movement."

**Kindersegen “Blessed with Children”**
: emotional term used by the Nazis to advocate the increase of the German birth-rate. Low-interest marriage loans, grants, additional family allowances and child subsidies. Special honors were given to mothers who contributed children to the Reich.

**Kraft durch Freude (KdF) “strength through joy”**
: state-sponsored programs to organize people’s free time, offering cheap holidays, concerts, other leisure activities.

**Männerbund “bond of men”**
: it was a distinctly masculine mystique which became an essential part of Nazi theology

**Nacht und Nebel “Night and fog “**
: code for some prisoners that were to be disposed of, leaving no traces.
Nur für Deutsche “For Germans Only”

Reichskonkordat “Reich Concordat”
: agreement reached between Cardinal Eugenio Pacelli (Pius XII) and the Nazi government which guaranteed German citizens the right to practice their Catholic faith, uphold spiritual education, and protect religious property in exchange for papal recognition and legitimization of the Nazi government. This agreement stabilized and sanctioned the Nazi regime while preserving rights for the Catholic Church.

Sprachregelung
: a special language that masked the camp conditions and the policy of extermination. It substituted words like “extermination”, “killing” with words like “evacuation”, “resettlement”, “labour in the East”. Developed to deceive victims and to assist SS officials and others to avoid acknowledging reality.

Swingjugend “Swing Kids“
: young jazz and Swing lovers in 1930s Germany who rebelled against the regime by gathering in dance halls and cafés to dance the jitterbug to swing music.

Unnütze Esser “useless eaters”
: life unworthy of living: a designation for people with serious medical problems or disabilities. [12] The term was also applied to Jews.

Untermensch “under-human”
: label Nazis assigned to ethnographic groups they considered racially inferior to the “Aryans”: such “subhumans” could be exploited, abused, and killed-off with impunity.

Volksgemeinschaft “People’s Community”
: a concept that means national solidarity; popular ethnic community

Wehrkraftzersetzung “negatively affecting the fighting forces”
: People who expressed doubts about Germany’s chances of winning the war/Hitler’s leadership. Punishable by death

Weltanschauungskrieg
: “worldview warfare”: war of ideologies

PLEASE NOTE
Haze and a short flashing light will be used during this production.
<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1919</td>
<td>Jun 28</td>
<td>The Treaty of Versailles</td>
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<tr>
<td>1919</td>
<td>Jul 29</td>
<td>Adolf Hitler leads the (NSDAP) Nazi Party</td>
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<tr>
<td>1924</td>
<td>Feb 26</td>
<td>Hitler writes Mein Kampf</td>
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<td>1927-1930</td>
<td></td>
<td>German Nationalism spikes during Great Depression</td>
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<tr>
<td>1933</td>
<td>Mar 5</td>
<td>Nazi Party wins the general election</td>
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<tr>
<td>1934</td>
<td>Aug 2</td>
<td>Hitler takes power</td>
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<td>1939</td>
<td>Sep 3</td>
<td>Britain and France declare war</td>
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<tr>
<td>1941</td>
<td>Jun 5</td>
<td>Operation Barbarossa: Germany invades Russia</td>
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<tr>
<td>1941</td>
<td>Dec 11</td>
<td>Germany declares war on the United States</td>
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<tr>
<td>1942</td>
<td>Jun 18</td>
<td>First Leaflet is written</td>
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<tr>
<td>1942</td>
<td>Jun 29</td>
<td>Second Leaflet is written</td>
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<tr>
<td>1942</td>
<td>Jun 30</td>
<td>Third Leaflet is written</td>
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<tr>
<td>1942</td>
<td>Jul 11</td>
<td>Fourth Leaflet is written</td>
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<tr>
<td>1942</td>
<td>Jul 23</td>
<td>Hans, Willi, &amp; Christl leave for the Russian Front</td>
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<td>1942</td>
<td>Aug 24</td>
<td>German Army enters Stalingrad</td>
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<td>1942</td>
<td>Nov 12</td>
<td>Return from Russian Front</td>
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<tr>
<td>1943</td>
<td>Jan 7</td>
<td>FDR’s State of the Union Address</td>
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<td>1943</td>
<td>Jan 13</td>
<td>5th Leaflet written</td>
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<td>1943</td>
<td>Jan 18</td>
<td>The Luftwaffe renews its air attacks on London</td>
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<tr>
<td>1943</td>
<td>Jan 29</td>
<td>Christoph writes Leaflet</td>
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<tr>
<td>1943</td>
<td>Feb 2</td>
<td>Germany is defeated at Stalingrad</td>
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<td>1943</td>
<td>Feb 9</td>
<td>Prof. Huber writes 6th Leaflet</td>
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<tr>
<td>1943</td>
<td>Feb 18</td>
<td>Hans and Sophie Scholl are arrested</td>
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<td>1943</td>
<td>Feb 22</td>
<td>Trial &amp; execution of Hans, Sophie, Christl</td>
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<td>1943</td>
<td>Feb 25</td>
<td>British and US begin bombing of Nazi Germany</td>
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<tr>
<td>1943</td>
<td>Jul 13</td>
<td>Execution of Alex and Prof. Huber</td>
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<tr>
<td>1943</td>
<td>Jul 27</td>
<td>Allied Distribution of Prof. Huber’s 6th Leaflet all over Germany</td>
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<tr>
<td>1944</td>
<td>Oct 12</td>
<td>Execution of Willi Graf</td>
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<td>1944</td>
<td>Jun 6</td>
<td>D-Day</td>
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<tr>
<td>1944</td>
<td>Sep 11</td>
<td>Allied troops enter Nazi Germany</td>
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<tr>
<td>1945</td>
<td>May 2</td>
<td>Germany Surrenders</td>
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Civil disobedience is commonly understood to be conscientious, public, and non-violent resistance to unjust public laws or policies. The nature of the laws or forms of injustice that one protests is crucial for thinking through the ethics of civil disobedience. Thus, a law may require evil (e.g., a law requiring worship of the king or exclusive teaching of atheism). A law may promote evil (e.g., public funding of obscene or sacrilegious artworks or military recruitment during unjust wars). Or a law may only permit evil (e.g., government allowance of slavery, abortion, pornography, extreme poverty, etc.). Finally, a law may prohibit good acts (e.g., laws that prohibit Bibles, private worship, or homeschooling).

Some renowned practitioners of civil disobedience include Henry David Thoreau (who refused to pay taxes to protest slavery and the Mexican-American war), Mahatma Gandhi (who led peaceful marches and demonstrations for Indian independence from Great Britain), Dietrich Bonhoeffer (who took part in a plot to assassinate Adolf Hitler, killing several Nazis but only injuring the Fuhrer), and Martin Luther King (who led peaceful marches to protest racial segregation).

Philosophical arguments supporting civil disobedience vary, ranging from appeals to utility, justice, and conscience. Utilitarians and pragmatists argue that civil disobedience is sometimes justified because it is the only way to eliminate unjust or oppressive laws or policies. Justice arguments appeal to the idea that civil disobedience in a given situation is one’s duty because (a) it is immoral to abide by a certain law or (b) it is the only way to lay claim to certain moral rights. And appeals to conscience or integrity insist that civil disobedience may be appropriate when obeying a law commits a person to violating their own conscience or basic moral commitments.

The propriety of civil disobedience has long been a subject of debate in the Christian community. From a biblical standpoint, a moral tension is created by the fact that Scripture teaches that we have a duty to obey the governing authorities (e.g., Rom. 13:1-7; Titus 3:1; 1 Pet. 2:13-14; Heb. 13:17). At the same time, Scripture enjoins us not to sin and to honor God above all authorities, and several biblical narratives highlight how godly people have disobeyed governing authorities in order to honor God (e.g., Dan. 1 and 3; Acts 4:18-20; Acts 5:27-42). So the question of civil disobedience is a perennially challenging one. When, if ever, is it appropriate to disobey the law? And, if in principle this is appropriate in a given situation, what is the most prudent way to do so?
CAST

Hans Scholl           John Broda
Sophie Scholl         *Sarah Dodd
Alex Schmorell        Josiah Greiner
Christoph Probst      *Andrew Baker
Willi Graf            Brandt Maina
Traute Lafrenz        *Susannah Quinn
Kurt Huber            Noah Nemni
Inge Scholl           Evangeline Bouw
Robert Scholl         Tucker White
Magdalena Scholl      *Tamara Peachy
Robert Mohr           *Bradley Jensen
Frau Doktor Mertens   Kenzi Nevins
Clara Huber           *Alexis Turner
Else Gebel            *Grace Foltz
Heidi Tincher         Darah Shepherd
Gisela Schertling     RaeAnne Hankla
Anton Mahler           Andrew Wulf
A Gestapo Agent
Oberregierungsrat Schaeffer
Sigismund von Radecki Ty Kinter
Manfred Eickemeyer
The Jailer
Herr Ellermann        Josh Teigland
Jakob Schmid
Judge Roland Freisler
Doktor Alt            Steve Mantel
Doktor Speer          Conner Reagan
Jailer                Kevin Gawley

SETTING

Nazi Germany

Act I
May through July 1942

Intermission

Act II
December 1942 through February 1943
Sarah Dodd
Sarah is a senior Corporate Communication major from Kansas City, KS. She has been part of several productions at Taylor, both onstage and off, including *A Midsummer Night’s Dream, The Matchmaker, Oklahoma!, and Cyrano de Bergerac*. Upon graduation, Sarah hopes to move back to Florida and continue her career at The Walt Disney Company. She would like to thank her family for “keeping me laughing no matter what and a special thank you to Sophie Scholl for her courage and determination. I hope that I am more like you today.”

Josiah Greiner
Josiah is a sophomore Communication major from Midland, MI. Past theatre credits include *Cyrano de Bergerac* at Taylor University and *Next to Normal, High School Musical, A Midsummer Night’s Dream*, and *To Kill a Mockingbird* in high school. He’d like to thank his family and the B3 Bandits.

Andrew Baker
Andrew is a sophomore Musical Theatre major from Northbridge, MA and is earning a BFA. His past Taylor Theatre credits include *Cyrano de Bergerac, The Matchmaker* (Irene Ryan Nominee), *Oklahoma!* and Taylor Lyric Theatre’s *The Pirates of Penzance*. He’d like to thank Mary Dykstra, Lisa Scarlett, and his parents.

Brandt Maina
Brandt is a sophomore Musical Theatre major from Nairobi, Kenya and is working toward a BFA. His past Taylor Theatre credits include *Cyrano de Bergerac, Clybourne Park, When the Rain Stops Falling*, and Taylor Lyric Theatre’s *The Pirates of Penzance*. He would like to thank everybody who supported him this J-Term.
*Susannah Quinn*

Susannah is a junior Theatre Arts major from Fort Lauderdale, FL. Her past Taylor Theatre Credits include *Cyrano de Bergerac*, *Oklahoma!*, *Night Watch*, *A Midsummer Night’s Dream*, *When the Rain Stops Falling*, *Rabbit Hole*, and *The Marriage of Figaro*.

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Noah Nemni

Noah is a senior Christian Ministries major from Naples, FL. This is his first production at Taylor University. His high school credits include *Willy Wonka Jr.* (Willy Wonka). He would like to thank “my family for coming to support me. Tracy for giving me the opportunity to be in the big leagues. Everyone at TU for an amazing 4 years. Jesus for constant love and grace.”

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Evangeline Bouw

Evangeline is a sophomore Theatre Arts major from Nampa, ID. Her past Taylor Theatre credits include *Cyrano de Bergerac*, *The Matchmaker*, *A Dream Play*, *When the Rain Stops Falling*, and *Antigone*. She would like to thank the members of the White Rose resistance movement.

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Tucker White

Tucker is a sophomore Professional Writing major from Doylestown, PA. His previous Taylor Theatre productions as a deck crew member include *The Matchmaker*, *Oklahoma!*, and *Cyrano de Bergerac*. His high school credits include *Harvey*, *Arsenic and Old Lace*, and *You Can’t Take it with You*.

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*Tamara Peachy*

Tamara is a senior Theatre Arts major from Kendallville, IN. Some of her favorite roles at Taylor include *Oklahoma!* (Aunt Eller), *When the Rain Stops Falling* (Older Gabrielle York), *Rabbit Hole* (Nat), *Tartuffe* (Madame Pernelle), and *The Curious Savage* (Mrs. Paddy). She is an aspiring playwright who hopes to continue performing in community and professional theatre after graduation. She wants to thank the Manning Family, Daphna Tobey, and her parents for their love and support.
*Bradley Jensen
Bradley Jensen is a junior Theatre Arts major from Alexandria, IN. He has worked on various Taylor Theatre productions both on and off stage, including *Cyrano de Bergerac, Clybourne Park, The Matchmaker, When the Rain Stops Falling, Nightwatch, Oklahoma!, Antigone*, and Taylor Lyric Theatre’s *Gianni Schicchi, Working*, and *The Pirates of Penzance*.

Kenzi Nevins
Kenzi is a senior Professional Writing major and Theatre Arts minor from Crestwood, KY. At Taylor she has worked on production staff for a variety of shows including *Cyrano de Bergerac, Clybourne Park, The Matchmaker, When the Rain Stops Falling, A Midsummer Night’s Dream*, and *The Marriage of Figaro*. In January she was awarded second place for Theatre Journalism and Advocacy at the KCACTF Region 3 national theatre festival. She would like to thank Tracy, Kait, and Evangeline, who didn’t let her give up even when she tried really hard.

*Alexis Turner
Alexis is a senior earning a BFA in Musical Theatre and is from Goshen, IN. Her past Taylor Theatre productions include *The Marriage of Figaro, When the Rain Stops Falling, Oklahoma!, The Matchmaker*, and Taylor Lyric Theatre’s *Working, Gianni Schicchi*, and *The Pirates of Penzance*. She would like to thank her parents for their unlimited support.

*Grace Foltz
Grace is a senior Theatre Arts major from Matthews, NC. Her past Taylor Theatre credits include *Cyrano de Bergerac, Clybourne Park, When the Rain Stops Falling, Antigone, The Marriage of Figaro*, and *The Arab-Israeli Cookbook*. She is blessed and grateful for this opportunity and would like to thank “Tracy for your mentorship and love. Thank you to my family for being my support system. Thank you to my Aunt Vera for sharing your stories with me—they fed greatly into my work. Thanks to the Lord for blessing me abundantly.”

Darah Shepherd
Darah is a sophomore Theatre Arts major and Bible minor from Bluffton, IN. Her previous Taylor Theatre credits both on and off-stage include *Antigone (Chorus Member), The Matchmaker (Gertrude), When the Rain Stops Falling* (master electrician), and *Oklahoma! (ASM)*. She would like to thank the playwright, William Gebby, and assistant to the director, Anna Kaye, for their research.
RaeAnne Hankla
RaeAnne is a freshman Music Education major and Theatre Arts minor from Whiteland, IN. This is her first production at Taylor University. Her high school credits include *The Butler Did It*, *Radium Girls*, and *Charlotte’s Web*. She’d like to thank “my parents and this department for allowing me to follow my dreams.”

Andrew Wulf
Andrew is a sophomore Film and Media Production major from Columbus, OH. His past Taylor Theatre credits include *Cyrano de Bergerac* and *The Matchmaker*. His high school credits include *The Nerd* and *Godspell*. He would like to give a special thanks to his mom and dad.

Ty Kinter
Ty is a senior Musical Theatre major earning a BFA and is from Pittsburgh, PA. His recent Taylor theatre credits include *Cyrano de Bergerac*, *Night Watch*, *Fools*, *Oklahoma!*, *Antigone*, *12 Angry Jurors*, *Boys Next Door*, *A Midsummer Night’s Dream*, *Clybourne Park*, *Moments*, and Taylor Lyric Theatre’s *Gianni Schicchi* and *Working*.

Josh Teigland
Josh is a senior Computer Science and Systems major from Becker, MN. This is his first Taylor Theatre production. His High School credits include *How to Succeed in Business Without Really Trying*, *A Midsummer Night’s Dream*, and *Up the Down Staircase*.

ACKNOWLEDGEMENTS

Jonathan Bouw  Sandra Jensen
Cardinal Stage Company  Brielle Fowlkes
Erin Gautille  Maddie Logan
Vance and Tammi Maloney  Callie Haven
Rob and Tammy Neel  Kait Bedel
Marion First United Methodist Church  Taylor University Facilities Services
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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.
PRODUCTION STAFF

Artistic Director..........................................................*Tracy Manning
Scenic Designer..........................................................*Cory Rodeheaver
Lighting Designer.........................................................Kevin Gawley
Assistant to the Director/Dramaturge...............................Anna Kaye Schulte
Stage Manager..........................................................*Jenna VanWeelden
Assistant Stage Managers ............................................Lynreshay Johnson
Master Carpenter..........................................................*Andrew Baker
*Conner Reagan
Charge Scenic Artist.....................................................Emma Seeman
*Callie Haven
Anna Poel
Mica Winters
Jessica Dundas
Jocelyn Pletcher
Hannah Fortin
Properties Master.........................................................Evangeline Bouw
Ruth Brown
Kenzi Nevins
Master Electrician..........................................................Benj Morris
Jed Barber
Darah Shepherd
*Conner Reagan
Ty Kinter
Revolve Operator..........................................................Laura Jeggle
Deck Crew.................................................................Rachel Knight
Ethan Rice
Dressers: Kait Bedel, *Sean Sele, Liz Carrier
Costume Designer/Shop Supervisor...............................*Bradley Jensen
First Hand: Liz Carrier
Lead Dresser: Victoria Koro
Dressers: Kait Bedel, *Sean Sele, Liz Carrier
*Denotes Alpha Psi Omega Membership, National Theatre Honor Society
**PRODUCTION STAFF**

Sound Designer.................................................Grace Rose
Olivia Chamberlain
Brielle Fowlkes

Hair and Makeup Artist......................................*Grace Foltz
Lilly Wynalda
Kelly Abraham
*Callie Haven
Timieszta Knowles

German Language Coach.....................................Maria Gruber

Poster Design..................................................Rachel Kinsel

Video Publicity..................................................*Andrew Davis

Box Office and Marketing.................................Kenzi Nevins
Hannah Frase
Hannah-Kate Fox
Andrew Nevins
Crysta Haynes

Head Usher.......................................................Lydia Mooney

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