

THE DEPARTMENT OF THEATRE AND DANCE
PRESENTS

STRUCTURE

Written by David Hare / Directed by Emily Penick

April 11 through 14
2008

Friday, Saturday, Sunday, Monday

HARVEY M. POWERS THEATRE

Bucknell
UNIVERSITY

DEPARTMENT OF THEATRE AND DANCE

Presents

The Secret Rapture
By David Hare

Stage Direction Emily Penick '08
Scene Design F. Elaine Williams
Lighting Design & Technical Direction Heath J. Hansum
Assistant Lighting Design Jess Petrie '11
Costume Design Paula Denise Davis
Assistant Costume Design Rebecca Dillon '08
Guest Dialect and Voice Coaching Barry Kur
Sound Design Tyler Skalski '11
Stage Manager Sarah Nochenson '10

CAST

Isobel Glass Kristen Danley '08
Marion French Anastasia Peterson '08
Tom French Josh Dickinson '09
Katherine Glass Rachael Pearce '10
Irwin Posner Scott Van Pelt '10
Rhonda Milne Natasha Paghunie '09

The Place: London and the surrounding countryside
The Time: 1988

— There will be one 10-minute intermission —

PLEASE NOTE:

Smoking, the taking of photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and beepers before the performance begins. Thank you.

PRODUCTION STAFF

Technical Director	Heath J. Hansum
Assistant Technical Director	John Andzulis
Stage Manager	Sarah Nochenson
Assistant Stage Managers	Ryan Abercrombie & Mark Kingsbury
Set Construction and Electrics	Steve Kosiba, Christopher A. Kulish, Jess Petrie, Jeff Riling, Hazel Ruiz, Tyler Skalski, Christopher Shake, Laura Vaughn Chris North, Jon Hoyle, Brad Kindt & Clint Childress
Light board Operator	Jess Petrie
Fly Operator	Adam Lessing
Soundboard Operator	Tracy Woodard
Scenic Automation Programmer	Ryan Abercrombie
Running Crew	John Andzulis, Melanie Russell, Tyler Skalski, Sarah Kosheff
Props and Paints	Brittany Durbin, Alan Johnson-McNutt, Stephanie Walters, Rachel Sherbill, Bianca Roman
Costume Shop Manager	Pam Miller
Costume Design Intern	Emma Scholl
Dressers	Tori Gersuk
Costume Construction	Rachel Stanton, Nicole Fellows Marilyn Smith, Aaron Meyers, Emily Riggins Allison Clymer
Costume Presidential Fellow	Rebecca Dillon
Makeup and Hair	Kathryn Brownstone
Public Relations	Sarah Nochenson, Rachael Pearce
House Manager	Abby Borden
Poster Design and Program Cover	Rachael Pearce

THEA 101 Crews At the time that this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible

DEPARTMENT OF THEATRE AND DANCE

Paula Denise Davis, costume design and history
Christine Fry, academic assistant
Robert Gainer, chair, acting and directing
Eleanor Goudie-Averill, dance technique
Gary Grant, theatre history, theory, directing
F. Elaine Williams, scenography
Heath J. Hansum, technical direction, lighting
Er-Dong Hu, director of dance, dance technique and theory,
Kelly Knox, dance technique and theory, acting director of dance
Pam Miller, costumer
John Andzulis, assistant technical direction
Emma Scholl, costume design intern

Upcoming Events

Choreographer's Showcase - April 18 at 8 p.m. & April 19 at 2 p.m.
Tustin Studio Theatre

Spring Dance Concert - April 25 & 26 at 8 p.m.
Weis Center for the Performing Arts

NOTES ON THE PLAY – *THE SECRET RAPTURE*

Hare's concern with "the intractability of goodness" is central in his play *The Secret Rapture*, where the main characters are born after the war and lack memories of alternatives to Thatcherism—the final extension of political betrayal and neglect arising after the failure of the welfare state. Wrestling with the absence of an older English sensibility, signified by their dead father Robert Glass, the sisters Marion and Isobel and their stepmother, Katherine, must redefine their interrelationships without a stable embodiment of Englishness. The conspicuous absence of a stable figure of the past—each woman has a different vision of Robert—points to the problem of nostalgia as an interpretive matrix: without some engagement with the past, present motives are uninterpretable and thus "good" actions nearly impossible. Good actions, according to Charles Taylor, require an orientation toward the "good," as defined by a moral framework. Yet the past itself, constructed from continual interpretations, lacks an absolute reality, making "good" in an ultimate sense difficult to apprehend concretely. Isobel, Irwin, and Marion each say they cannot make sense of existence; Katherine avoids, through her drinking, interpretive complexities; Tom's Christianity, far from giving him a framework of understanding, is presented as patently ridiculous. Thus, answering whether the moral can offer genuine political solutions requires first pursuing the question of goodness itself—if a moral vision requires an orientation toward the (nostalgic) good, can nostalgia provide a common good worth constancy?

Selections from *Modern Drama* by John J. Su

NOTES ON THE PLAYWRIGHT – DAVID HARE



Playwright Sir David Hare was born in Bexhill, East Sussex, England on 5 June 1947, and was educated at Lancing College and Jesus College, Cambridge. He co-founded Portable Theatre Company, acting, directing and writing plays. After his first play, *Slag*, was first produced in London in 1970 at the Hampstead Theatre Club, he went on to have successful Dramatist roles at the Royal Court and the Nottingham Playhouse. He co-founded Joint Stock Theatre Group and has been Associate Director of the National Theatre since 1984. He was knighted in 1998 and is a Fellow of the Royal Society of Literature. Some of his plays include *Knuckle* (1974), winner of the *Mail on Sunday*/John Llewellyn Rhys Prize; *Fanshen* (1975), based on the book by William Hinton; *Plenty* (1978), a portrait of disillusionment in post-war Britain, first staged at the National Theatre in London; *Pravda: A Fleet Street Comedy* (1985), an attack on the English press written with Howard Brenton; *The Secret Rapture* (1988); *Skylight* (1995); and *Amy's View* (1997). In addition to his accomplished stage career, David Hare has had success on the silver screen as well. Hare has adapted many of his plays to film, such as *Plenty* and *The Secret Rapture*, and was nominated for the Oscar for best screenplay for *The Hours* (2002). Sir David Hare lives in London.

"I only know goodness and anger and revenge and evil and desire... these seem far better words than neurosis and psychology and paranoia. These old words... these good old words have a sort of conviction which all this modern apparatus of language now lacks."

– David Hare

THEA 319 – INDIVIDUAL PROJECTS

This production of David Hare's *The Secret Rapture*, directed by senior theatre major Emily Penick, represents her creative work within the Department of Theatre & Dance's THEA 319 Individual Studies course.

THEA 319 is intended for those theatre majors in their senior year who desire to pursue advanced-level studies in a particular theatre discipline. THEA 319 studies are guided by one or more faculty members from our department, and entail a very close working relationship between the primary mentor and his/her student. The work process for the research and realization of this project is expected to include a multi-faceted approach for the student's proposed method of inquiry into the given subject area—and usually spans a one to two semester-long period.

The department has had successful senior projects in the areas of stage direction, performance, choreography, design, technology, stage management, dramatic literature, theatre history, criticism, and dramaturgy.

The department's faculty advisor for this director, Emily Penick, is Bob Gainer. Other theatre program faculty have also supported this emerging student artist in her creative journey.

BIOS

Emily Penick '08 (Stage Director)

Emily Penick is a senior Theatre major with a concentration in Directing. She triple-minors in Dance, French, and Religion. In her four years at Bucknell, Emily has enjoyed the performing arts from many perspectives. Past BU acting credits include *Vi (Come And Go)*, *Kitty (Perfect)*, *Dance Captain (Urinetown, The Musical)*, *singer (Sex, Lies & A Wedding)*, and *Lynette (Lynette At Three A.M.)*. As president of the Bucknell Musical Theatre Club, Emily directed and choreographed two Musical Reviews ('05). Choreography credits include two dances performed in *Choreographer's Showcases* ('05, '07). Stage management credits include three Bucknell Dance Company Concerts ('05, '07, '08), and the play *Sex, Lies & A Wedding*. And while she has danced, acted, and stage-managed her way through Bucknell, it has been her directing projects that have fused together her many passions. Leading up to her senior project of directing *The Secret Rapture*, Emily has directed *Anything For You* ('06), and Harold Pinter's *The Lover* ('07).

Barry Kur (Guest Voice and Dialect coach)

Professor Kur is a master teacher of voice and speech in the School of Theatre Arts at Penn State University. His participation is made possible by the support of the Bucknell Association for the Arts and the University Lectureship Committee.

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment has made our 2006-2007 artistic season, guest artists' performances, master classes, workshops, and residencies possible.

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