THE SECRET RAPTURE

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The University of Michigan
Department of Theatre and Drama

presents

THE SECRET RAPTURE

by David Hare

The Secret Rapture was first performed at the Royal National Theatre, London, on October 4, 1988

Director John Neville-Andrews
Scenic/Lighting Designer Gary Decker
Costume Designer Jessica Hahn
Wig Designer Guy Beck
Vocal Coach Annette Masson
Dramaturg Mark Seamon
Stage Manager Emily Cornelius

Setting:

There will be one intermission.

The Secret Rapture is presented by special arrangement with Samuel French, Inc.

Latecomers will be seated at a suitable break or scene change.
As a courtesy to others, please set pagers to silent mode. Cellular phones should be deactivated.
Please deactivate your electronic watch alarm so it will not interrupt the performance.

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Artistic Producer, John Neville-Andrews

Photos left to right from the 2001 season, Jingles in a Broken Tongue, Divided, Love Songs, Broadway Joe. Photos by Harry Bloomberg.

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CAST OF CHARACTERS (in order of appearance)

Isobel Glass ............................................................................................................................................. Audra Ewing
Marion French ........................................................................................................................................... Elizabeh Hoyt
Tom French ............................................................................................................................................... Robert Weiner
Katherine Glass ...................................................................................................................................... Julie Strassel
Irwin Posner .......................................................................................................................................... Jason Smith
Rhonda Milne .......................................................................................................................................... Kellie Matteson

SCENE BREAKDOWN

Scene 1 .............................................................................................................................................. Robert’s bedroom
Scene 2 ...................................................................................................................................................... The lawn of Robert’s house
Scene 3 ...................................................................................................................................................... Isobel’s office
Scene 4 ...................................................................................................................................................... Robert’s living room
Scene 5 ...................................................................................................................................................... Isobel’s new offices
Scene 6 ...................................................................................................................................................... Tom’s office
Scene 7 ...................................................................................................................................................... Katherine’s Flat
Scene 8 ...................................................................................................................................................... Robert’s living room

FROM THE PLAYWRIGHT/DRAMATURG’S NOTES

AUTHOR’S NOTE

The Secret Rapture is that moment when a nun expects to be united with Christ. In other words; it’s death. I had the idea for this play from my closeness to a friend whose father had recently died, I should say circumstances entirely different from those shown here. Anything you have used from real life tends, by the time it appears in a play, to be so transformed as to be unrecognizable, mercifully.

— David Hare

Only half of us is sane: only part of us loves pleasure and the longer day of happiness, wants to live to our nineties and die in peace, in a house that we built, that shall shelter those who come after us. The other half of us is nearly mad. It prefers the disagreeable to the agreeable, loves pain and its darker night despair, and wants to die in a catastrophe that will set back life to its beginnings and leave nothing of our house save its blackened foundations.

— Rebecca West

If you don’t like my peaches,
Why do you shake my tree?
Get out of my orchard
And let a poor girl be.

— Popular Song

Directed by Howard Davies, the original production of The Secret Rapture opened on October 4, 1988 at the Lyttelton Theatre to favorable reviews. Critic Michael Billington observed, “As a portrait of our times, the play is lethal, accurate and witty.” Satirical treatment of political subject matter is a common thread in the fabric of David Hare’s body of work. Written just prior to Margaret Thatcher’s re-election to a third term as prime minister, The Secret Rapture is no exception. The play takes up issues of good and evil, as Hare himself has noted, in its examination of the tensions between and among individuals and the society they inhabit. That Hare’s exploration of the socio-political values of Thatcherite Britain should still resonate for us today is evidenced in the play’s success since its premiere and, at once, is tribute to the playwright who Billington referred to as “Britain’s most accessible political writer.”
The Grapes of Wrath
Adapted by Frank Galati from the novel by Steinbeck
From the dust bowl of Oklahoma to the sands of California, a sweeping epic of the American experience.
Dept. of Theatre and Drama
December 6-9, 2001 • Power Center

Ancient Steps, Forward Glances
Choreography by Dorfman, Irawan, Rahmalina, Fogel & Sparling
Dance inspired by comedy, exotic Java, the Renaissance, and the internet.
Univ. Dance Co.
January 31 - February 3, 2002 • Power Center

The Tavern
By George M. Cohan
A hilarious comedy filled with suspense, satire and one nasty storm.
Dept. of Theatre and Drama
February 7-10, 2002 • Mendelssohn Theatre

La Cenerentola (Cinderella)
By Gioachino Rossini
You know the fairy tale, but there’s more to this opera than that.
Opera Theatre
March 21-24, 2002 • Mendelssohn Theatre

The Balcony
By Jean Genet
A controversial, shocking and bizarre portrait of power and identity.
Dept. of Theatre and Drama
March 28-31 & April 4-7, 2002 • Trueblood Theatre

Parade
Music & lyrics by Jason Robert Brown, Book by Alfred Uhry
Who killed little Mary Phagan? A poignant tale of love set in the midst of a travesty of justice.
Musical Theatre Dept.
April 11-14, 2002 • Power Center

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About David Hare

David Hare was born in St. Leonards, Sussex, England, on June 5, 1947. He received a scholarship to study at Lancing College, Sussex, and went on to earn his M.A. in English from Jesus College, Cambridge in 1968. Hare began writing plays for the Portable Theatre, Brighton and London, which he co-founded with Tony Bicât in the late 1960s. His first play, Slag, was produced in 1970 and garnered the Evening Standard Award for most promising new playwright. Hare went on to serve as literary manager (1969-70) and resident dramatist (1970-71) of the Royal Court Theatre, London. He became resident dramatist of the Nottingham Playhouse in 1973. Two years later, Hare co-founded the Joint Stock Theatre Company, for which he served as director until 1980. He founded his film company, Greenpoint Films, in 1982. Hare has served as a member of the Council, Royal Court Theatre, since 1981, and associate director of the National Theatre, London, since 1984. Hare's early work, including Plenty (1978), A Map of the World (1983), and Pravda (1985), established him as one of Britain's most important playwrights. The political and satirical nature of his writing carried over into a trilogy of plays – Racing Demon (1990), Murmuring Judges (1991), and Absence of War (1993) – that takes aim at British institutions. More recent plays include Skylight (1995), Amy's View (1997), The Judas Kiss (1998), and The Blue Room (1998). Hare has been produced consistently both at the National Theatre and on Broadway. He frequently directs his own work for both stage and screen, as well as works by other authors. David Hare is the recipient of the BAFTA Award (1979), the New York Drama Critics Circle Award (1983), the Berlin Film Festival Golden Bear (1985), the Olivier Award (1990), and the London Theatre Critics' Award (1990).

About the Cast

Audra Ewing (Isobel) junior, BFA Performance, Santa Fe, NM
Elizabeth Hoyt (Marion) freshman, BFA Performance/BA English, Manitowoc, WI
Kellie Matteson (Rhonda) sophomore, BFA Performance/BA Psychology, Jenison, MI

The performers in this production are composed of undergraduate students in the School of Music. The designers are composed of faculty in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

About the Artists

Emily Cornelius (Stage Manager) UM: La Périchole, Cosi fan Tutte, MI Opera Works; ASM: Of Thee I Sing. Regional Theatre: Production stage manager, Ohio Light Opera 1998-2001; The Birthday Party, Sonoma Country Rep; What I Did Last Summer, New Theatre; Sonoma Valley Shakespeare, Santa Rosa Players (PA); Radio City Christmas Spectacular, Sesame Street Live, B. B. King, Swan Lake at the Fox Theatre, Detroit.


JASON SMITH (Irwin) junior, BFA Performance, Cadillac, MI
Julie Strassel (Katherine) junior, BFA Performance, Ypsilanti, MI
Robert Weiner (Tom) junior, BFA Performance, Portage, MI

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Japanese Fishermen’s Coats from Awaji Island
October 13, 2001–January 6, 2002

Under the direction of Douglas Hager, former artistic director of Washington DC’s Arena Stage, the Guthrie Theater presents Eugene O’Neill’s Ah, Wilderness!
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ABOUT THE ARTISTS (continued)


**JOHN NEVILLE-ANDREWS (Director)** Assoc. professor and head of performance, Dept. of Theatre and Drama. UM: Director: Measure for Measure, Escape from Happiness, Volpone, Henry V, Mina and Calosos, Sherlock Holmes, Wuthering Heights, The Merry Wives of Windsor, Trelawny of the “Wells”, The Butterfingers Angel, The Heidi Chronicles. Acting: The Tempest. **National/Tour:** Director, Crazy for You, national tours of US and Germany. **Regional Theatre:** Currently Artistic Director, Michigan Shakespeare Festival and Artistic Producer, UM Festival of New Works; former artistic producer, The Shakespeare Theatre, Washington, D.C.; has directed for several regional theatres and Shakespeare festivals.

ACKNOWLEDGMENTS

Special thanks to Jim Forbes and The Gem and Century Theatres for loaning the winch motor and controller for the turntable.

STAFF FOR THE SECRET RAPTURE

**SCHOOL OF MUSIC**
Dean ............................................. Karen Wolff

**DEPARTMENT OF THEATRE AND DRAMA**
Chair ........................................... Erik Fredrickson

**UNIVERSITY PRODUCTIONS**
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Public Relations Director ............... Joel Aalberts
Computer Administrator .................. Jennifer R. Reynolds
Facilities Manager ........................... Shannon Rice
House Manager .............................. Diane Widzinski

**PRODUCTION STAFF**
Production Manager ........................ Amanda Mengden
Production Stage Manager ............... Nancy Uffner
Technical Director (Frieze) ............. Richard W. Lindsay, Jr.
Technical Director (Power) ............. Douglas Edwards
Assoc. Tech. Director (Power) ........... Donald C. Watkins
Carpenter ...................................... Robert Michael
Scenic Artist .................................... Kathleen Runey
Scenic Painter .................................. Tanya Auletta
Properties Master ......................... Arthur Ridley
Asst. Properties Master ............... Bryan Huddleston
Interim Properties Artisan ............. Celibeth Donnelly
Master Electrician ....................... Mark Allen Berg
Costume Shop Manager ................. Julie Marsh
Assoc. Costume Shop Manager ........ George Bacon
Draper ......................................... Virginia R. Luedke
Crafts Assistant/Stock Manager ........ Rebecca Valentine
Sound Engineer ......................... Henry Reynolds
House Technicians ...................... Ron Cypert, Mark Gordon, Jim Haven, Barry LaRue
Office Assistants ............................ Molly Daunt, Kelly K. Irwin

**PRODUCTION CREW**
Asst. Stage Managers .................... Kalena Dickerson, John Matthew Machiorlatti
Scenic Artist ................................... Tony Auletta

**Scenery.** John Wright †, Bonnie Aumann, Celibeth Donnelly, Justin Holmes, Caleb Leveygood, Jennifer Lohman, Katie Powell, Megan Reinking, students of Theatre 250
Paint ................................. Erin Whippley, students of Theatre 250
Props . Anaetha Alberda, Cecilia Anderson, Julie Brown, Shannon McShane, Marianne Reynolds, Paul Wyatt, students of Theatre 250
Costumes .......................... Laurie K unst, Matt Mitchell, Monica Prince, Diane Tiel, Celibeth Donnelly, Beth Hart, Jennifer Langel, Christina Mimkos, students of Theatre 250
Sound ........................................ Heather Bryant
Lighting .................. Andy Fritch, Lincoln Gillette, Dan Granke, Mandy Hausermann, Rebecca A. Hibbs, Justin Hyatt, Alish Malloy, Joe Meachem, Thomas Omar, Monica Patel, Andrew Russell, Daniel Rutz, Aaron Sherry, Michelle Sherry, Joel Silver, Brooke Sinclair, Luor Shyuan Tan, Angela Zuck, students of Theatre 250

**RUNNING CREW**
Set ......................................... Jeremy Akins, Marco Santos, Arianna Wadkins, David Wilson
Props ....................................... Melissa Clairmont, Jennifer Farney, Annie Radcliffe
Light Board Operator ...................... Jing Yan Quick
Electrics ...................................... Brian Luskey, Erin Whippley
Sound ....................................... Minh Phan
Wardrobe ................................... Matthew Hakin, Brian Lobel, Shaina Taelman
† Indicates crew chief

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