

An entire town transforming into rhinoceroses? Absurd!

# RHINOCEROS

By Eugene Ionesco  
Translated by Derek Prouse  
Directed by Marianne Kubik

**OCTOBER 4-6, 10-13 at 8PM**  
Helms Theatre

 UNIVERSITY of VIRGINIA  
**DRAMA**  
<http://www.virginia.edu/drama>

**2012-2013**

DEPARTMENT OF  
**DRAMA**

UNIVERSITY OF VIRGINIA

*presents*

**RHINO  
CROS**

by **Eugene Ionesco**

Translated by **Derek Prouse**

Directed by **Marianne Kubik**

Scenic Design by **Kathryn E. Springmann**

Costume Design by **Sarah Bryan**

Lighting Design by **Jonathon Hunter**

Sound Design by **Michael Rasbury**

Technical Direction by **Mark Gartzman**

Text Coaching by **Kate Burke**

Production Stage Management by **Rachel Zucker**

**CAST OF CHARACTERS**

Jean . . . . .	Mike Long
Berenger . . . . .	Brad Fraizer
The Waitress . . . . .	Mary Claire Davis
The Grocer's Wife . . . . .	Whitney Wegman
The Grocer . . . . .	Christopher Murray
The Logician . . . . .	Ian Lindsay
The Housewife . . . . .	Ali Stoner
The Café Proprietor . . . . .	Daniel Prillaman
The Gentleman . . . . .	Johnny Landers
Daisy . . . . .	Amaree Cluff
Botard . . . . .	Christopher Murray
Dudard . . . . .	Sandi Carroll

Mr. Papillon . . . . .	Daniel Prillaman
Mrs. Boeuf . . . . .	Whitney Wegman
A Fireman . . . . .	Johnny Landers
The Little Old Man . . . . .	Ian Lindsay
The Little Old Man's Wife . . . . .	Mary Claire Davis

*Setting:*

France, a small provincial town, 1930's.

Scene 1: A church square, Sunday mid-day.

Scene 2: A publication firm, Monday morning.

Scene 3: Jean's apartment, that same afternoon.

Scene 4: Berenger's apartment, a few weeks later.

*There will be one 15 minute intermission between Scenes 2 and 3.*

### WHO'S WHO IN *RHINOCEROS*

**Sarah Bryan** (2nd Year, MFA Costume Design and Technology): *Vinegar Tom* (U.Va. Drama), *Pillowman* (UNCW)

**Kate Burke** (Associate Professor, Voice and Speech)

**Sandi Carroll** (2nd Year, MFA Acting): *Vinegar Tom* (U.Va. Drama), *Irena's Vow* (Broadway), *Rabbit Hole* (w/ Nicole Kidman) *TiVo La Resistance!* (Logic Limited Ltd.)

**Amaree Cluff** (2nd Year, MFA Acting): *Romeo and Juliet* (U.Va. Drama), *1776* (Heritage Theater Festival), *As You Like It*, *The Taming of the Shrew* (Virginia Shakespeare Festival); *Revolutionary City* (Colonial Williamsburg)

**Mary Claire Davis** (2nd Year, Undeclared): *Mr. Paradise* (Georgetown Tennessee Williams Centennial Festival), *Much Ado About Nothing* (Reckless Bard Productions), *The Music Man* (First Year Players)

**Brad Fraizer** (2nd Year, MFA Acting): *Vinegar Tom*, *Romeo and Juliet* (U.Va. Drama), *Three on a Couch* (Off Broadway), *Alice!* (Kennedy Center Nat'l Tour), *The Matchmaker* (Ford's Theatre). AEA.

**Mark Gartzman** (2nd Year, MFA Technical Direction): *Romeo and Juliet* (U.Va. Drama); ATD: *Parade*, *Troy is Burning* (U.Va. Drama), *1776* (HTF).

**Jonathon Hunter** (2nd Year, MFA Lighting Design): *Elephant's Graveyard*, *Experimental Dance Concerts* (U.Va. Drama)

**Marianne Kubik** (Associate Professor, Movement)

**Johnny Landers** (3rd Year, Media Studies/English): *Parade* (U.Va. Drama)

**Ian A. N. Lindsay** (2nd Year, Drama/English): *Elephant's Graveyard* (U.Va. Drama), *The Music Man* (FYP), Amuse Bouche Improv Comedy

**Mike Long** (2nd Year, MFA Acting): *Vinegar Tom*, *Romeo and Juliet* (U.Va. Drama), *1776* (HTF), *The Philadelphia Story*, *Moon for the Misbegotten*, *Forever Plaid* (Creede Rep. Theatre)

**Christopher Murray** (2nd Year, MFA Acting): *Elephant's Graveyard*, *Romeo and Juliet* (U.Va. Drama), *The Tempest* (Bard on the Bayou Festival), *A Lesson Before Dying* (Jefferson Theatre)

**Daniel Prillaman** (4th Year, Drama): *Elephant's Graveyard*, *Troy is Burning*, *Parade*, *The Beaux' Stratagem* (U.Va. Drama); *1776*, *My Fair Lady* (HTF); *West Side Story*, *Urinetown* (FYP); *13* (Live Arts)

**Michael Rasbury** (Associate Professor, Sound Design)

**Kathryn E. Springmann** (3rd Year, MFA Scenic Design): *Evita*, *Vinegar Tom* (U.Va Drama); *Superior Donuts* (Live Arts).

**Ali Stoner** (4th Year, Drama/Arts Administration): *Elephant's Graveyard*, *Evita*, *A Midsummer Night's Dream*, *Pippin* (U.Va. Drama), *The Sound of Music* (HTF), *Urinetown* (FYP), *Footloose* (Live Arts).

**Whitney Wegman** (2nd Year, MFA Acting): *Vinegar Tom*, *Romeo and Juliet* (U. Va. Drama).

**Rachel Zucker** (4th Year, Drama/Psychology) *Vinegar Tom*, *Parade*, *Spring Dance Concert '11* (U.Va. Drama), *The Producers*, *The Memory of Water* (Live Arts); ASM: *My Fair Lady*, *She Loves Me* (HTF).



## The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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**part of the Rubenstein Arts Access Program,**  
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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. Those productions invited to the regional festival will be considered for national awards of distinguished achievement, to be presented at the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

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

Dramaturge . . . . .	Taylor Gaines
Assistant Stage Managers . . . . .	Anne Donnelly, Cathie Nakalyowa
Department Chair . . . . .	Tom Bloom
Department Technical Director . . . . .	Steven Warner
Assistant Technical Director . . . . .	Jason Randolph
Scenic Charge. . . . .	Abe Costanza
Scene Shop Foreman . . . . .	Austin Manning
Scene Shop Manager . . . . .	David Hale
Carpenters . . . . .	Vincente Arroyo-Valencia, Alix Barnicle, Thell Campbell, Alex Kaplan, Joe Kim, Mark Molchany
Paint Shop . . . . .	Grace Erdmann, Nick Lenderking-Brill, Roxanne Trujillo
Props Master . . . . .	Lauren Shell
Properties Shop . . . . .	Lauren Chilton, Joe Crittenden
Costume Design Faculty Advisor . . . . .	Gweneth West
Costume Technology Faculty Advisor. . . . .	Marcy Linton
Assistant Costume Designer . . . . .	Lindsay Hinz
Costume Shop Manager. . . . .	Dorothy Smith
Costume Shop Assistants . . . . .	Maeve Hoyt, Anna McQuitty
Stitchers . . . . .	DRAM 2310 students
Wardrobe Supervisor . . . . .	Allison Jordan
Dressers . . . . .	Lydia Cushman, Kyle Hughes
Lighting Design Faculty Advisor . . . . .	R. Lee Kennedy
Master Electrician. . . . .	Jake Kvanbeck
Electricians. . . . .	Kelly Crowell, Ahmad Helmy, Josh Persheid, Daniel Prillaman, Kim Schwaner, CJ Whitaker
Assistant Sound Designer . . . . .	Lynne Cates
Sound Shop Manager. . . . .	CJ Whitaker
Sound Crew . . . . .	CJ Whitaker
Sound System Designer . . . . .	Michael Rasbury
Sound Operator . . . . .	Tameka Glover
Business Manager. . . . .	James Scales
Arts Box Office Manager . . . . .	Andrew Burnett
Arts Box Office Staff . . . . .	Nalini Agrawal, Brady Blouin, Anna Ferrara, Stephanie Harvey, Sophie Kaemmerle, Timothy Morris, Katherine Ripley, Adam Santalla, Marquis Scott, Emily Vrissis
House Manager . . . . .	Zaneta Romero
Publicity Manager . . . . .	Claire McKercher
Publicity Assistant . . . . .	Isabelle Junot
Production Coordinator. . . . .	Caitlin McLeod

## DIRECTOR'S NOTE

Any cursory investigation into the source of *Rhinoceros* will reference Ionesco's memories of Romania before the second World War: the sudden, forcible rise of the extreme right-wing Iron Guard, the proliferation of neighboring pro-Nazi demonstrations, and the horror of witnessing the fanatical metamorphosis of officials, artists, and even his closest friends toward fascism.

At the same time, *Rhinoceros* exists as a piece of art, and, while it certainly offers an analogy for the human experience, it has no knowledge of our current battles within political, ethnic, economic, religious and social milieus. To define exactly what *Rhinoceros* means to us now would be like re-birthing the Victorian parlor game of "pin-the-parable-on-the-play" – it would be great fun, but ultimately service neither the script nor our audience. The association should be a personal and emotional one, and I'd rather not pre-determine which rhinoceric epidemic this is about. But we can probably all agree that there are many.

My personal investigation into this play is the idea of collective consciousness and its impact on the contagion of herd-like conformity with the surrender of human individuality. What are the reasons an individual decides to get behind a fashionable trend? Is it through rational, objective reasoning? Instinct or intuition? Familial bonds? Or because we just don't want to be alone?

Ionesco presents this question through what we call "absurdism," "surrealism" and "theatre of non-communication." all labels he hated. Nevertheless, characteristics of these "isms" run throughout the play, such as our human need to seek meaning in life with our inability to find any; and using irrational language full of unexplained paradoxes, so we are freed from the "straightjacket of logic" and can liberate our subconscious state and sensory response.

How did we bring these "isms" to life? By stressing both the illogical dialogue and the immediate emotional needs of the characters. We used American vaudeville and its successor, Hollywood screwball-comedy films of the 1930's, to help us find focus, pacing, and scope of character. We trained in the nuanced skills of swapping focus on a dime; of addressing only one need in any given moment, no matter how transient; of visibly sharing a character's reactions, and of letting nothing stand in the way of addressing a need, including clothing and architecture. Rehearsals were fast-paced, to mimic the show, with a trend in directorial notes: "Bigger, faster! ... That needs more pop! ... You must tell us where to look!" and to the designers: "Is this climbable?" I'm proud of what this team has learned about this acting style, and pleased with what they've accomplished in such a short time.

— Marianne Kubik, Director

*Ideologies separate us. Dreams and anguish bring us together.*

— Eugene Ionesco