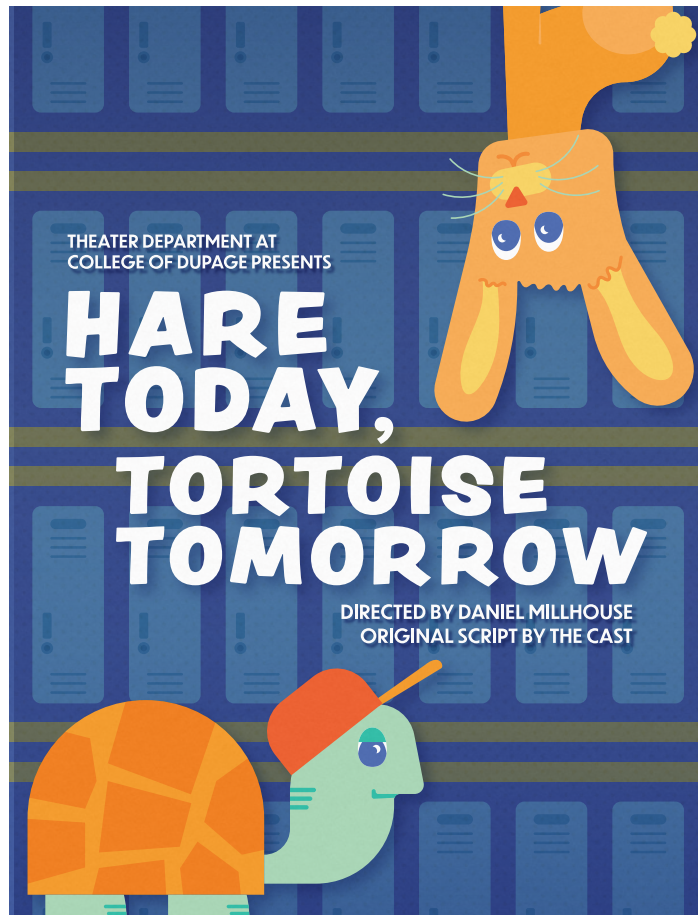


College of DuPage Theater Department

Presents

Hare Today, Tortoise Tomorrow

Original Script Created Through Improvisation by the Cast and Director



Directed by Daniel Millhouse

The College Theatre Department sincerely thanks the library for research support, for classes studying the script and production, as well as for the cast, director, and production team working on the project.

Special thanks to Student Art Designer: Kendall Molina
Art Director/Faculty Advisor: Gautam Wadhwa
Graphic Design Program, COD

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Play/Production Information

Brief Synopsis

Join Tortoise as they make new friends and take on new challenges attending Animal High. Tortoise must find their courage and determination when they compete against the confident & boastful Hare. It is a fun-filled adventure that will have audiences cheering for Tortoise as they discover the true meaning of friendship and the value of hard work.

Time and Place

Time: 1985

Place: Animal High, High School

Characters

The Roaches:

Vice Principal: Razzmatazz Roach

Lunch Lady: Rhonda Roach

Janitor: Reginald Roach

Farrah Fox

Principal Whitney Who

Bethany Bunny

Sally Snail

Brittany Bunny

Stan K. Skunk

Traci Tortoise

Perry Porcupine

Heather Hare

Touring Throughout DuPage County - Locations

Monday	June 26	7:00pm	Glenside Library
Wednesday	June 28	7:00pm	Wheaton Library
Thursday	June 29	3:00pm	Winfield Library
Wednesday	July 12	11:00am	Cantigny
Wednesday	July 12	1:00pm	Cantigny
Saturday	July 15	11:00am	Oakbrook Library
Saturday	July 15	2:00pm	LaGrange Library Buffalo

Admission is free for all performances

Support is made possible by a generous gift from the College of DuPage Foundation's Dr. Donald and Helen (Gum) Westlake Fund for Student Productions.

For more information, call the MAC Box Office at (630) 942-4000, or visit:

www.atthemac.org

For more information on College Theater: <https://cod.edu/academics/programs/theater/index.aspx>

***Hare Today, Tortoise Tomorrow* Director's Note**

Summer 2023

Welcome to *Hare Today, Tortoise Tomorrow*! I am thrilled to present a show that is both nostalgic and thought-provoking, inspired by the timeless fable of the “Tortoise and the Hare”. Our talented cast have embarked on a unique journey, devising and writing the show entirely through improvisation, creating a vibrant and engaging experience for you, our audience.

Drawing inspiration from iconic 80's films, we aim to transport you back to a time of big hair, neon colors, and timeless coming-of-age stories. In this production, we invite you to immerse yourself in a world where animals become relatable characters and life lessons are delivered with a touch of humor and a lot of heart.

Amidst all the fun, we hope to delve into various themes that resonate with both children and adults alike, such as the power of friendship and the profound impact it can have on our lives. Through the trials and tribulations of our characters, we hope to demonstrate that kindness, forgiveness, and acceptance are all a transformative and magical force.

We also delve into the original story's message that competition can bring out the worst in us, emphasizing the importance of measuring our own success and finding joy in the process rather than solely focusing on the outcome. We encourage our audience to embrace the concept that failure can be an opportunity for growth and self-discovery.

Our cast and crew have poured their passion and creativity into this production. Through lively performances, catchy songs, and vibrant visuals, we hope this story will ignite your imagination, inspire conversation, spark joy, and leave you with a smile on your face.

It's going to be tubular!

Devising Through Improvisation

A Note on the Improvisational Process for this Production

I would like to share with you our exploration through the exciting process of creating a theatrical production and its script entirely through improvisation. Here, we will delve into the fascinating world of devised theater and the collaborative efforts that bring a show to life.

I. The Power of Collaboration:

- A. Devised theater relies on the collective creativity and input of the entire ensemble. It is a collaborative endeavor where actors, directors, and designers work together to shape the production.
- B. Through improvisation, performers are encouraged to explore ideas, take risks, and contribute their unique perspectives. This collaborative process fosters a sense of ownership and investment in the final production.

II. Establishing a Framework:

- A. While the script is not predetermined in a devised production, it is essential to establish a framework or a general concept to guide the improvisation process. This can be a theme, a specific story, or even a visual inspiration. For this production, I used the classic story of “The Tortoise and the Hare” for inspiration.
- B. The framework helps focus the improvisation and ensures that the exploration remains connected to the central ideas or objectives of the production.
- C. For our Framework, we outlined three specific plots/story points to help create a solid foundation.
- D. After establishing our Framework, we then worked with narrowing down the various themes/lessons we wanted audiences to consider throughout the story.

III. Character Development:

- A. Through improvisation, actors have the freedom to develop their characters organically. They can explore their characters' physicality, personalities, and relationships with other characters.
- B. By embodying their characters and engaging in improvised scenes, actors discover unique nuances, motivations, and quirks that shape their roles in the production.

IV. Narrative and Structure:

- A. Devised theater often involves a non-linear or fragmented narrative structure. Improvisation allows the ensemble to experiment with different storylines, plot devices, and theatrical techniques.
- B. Through trial and error, improvised scenes can be refined, rearranged, or discarded to create a cohesive and engaging narrative arc that resonates with the intended audience.
- C. To find the structure, we came up with about 25 different notecards, each containing a specific example or summary of what would happen in a specific scene. Each notecard represented one scene or crucial storytelling moment.

V. Refining and Shaping:

- A. The process of creating a devised production is an ongoing journey of refinement. As improvisation progresses, moments of brilliance and inspiration emerge.
- B. Using our Plot Outline, we then created a story board that would break down the overall story arc for those three specific plots we had created.
- C. Directors and ensemble members collaborate to identify and shape these improvised moments into cohesive scenes, dialogues, and even musical numbers.
- D. Rehearsals become a platform for experimentation, feedback, and fine-tuning, allowing the production to evolve and mature.
- E. During rehearsals, we would take a notecard from our storyboard and then assign actors to improvise this "external action". During the improvisation, I would ask a group of 2-3 actors to become the writers and use the improvised scene we witnessed as inspiration to write a full scene around this specific plot point.

VI. Audience Engagement:

- A. Devised productions created through improvisation have a unique ability to captivate and engage audiences. The raw and spontaneous nature of the performances can create an immersive experience.
- B. Audiences become active participants, witnessing the development of characters and storylines in real-time, resulting in an immediate and authentic connection.

In conclusion, creating a production and its script purely through improvisation is a thrilling and collaborative endeavor. It offers the freedom to explore ideas, shape characters, and develop narratives in a dynamic and organic manner. Through this study guide, we hope to inspire and empower you to embrace the creative possibilities that devised theater presents.

Background on College Theater Improvisational Shows

ORIGINALLY WRITTEN BY CONNIE CANADAY HOWARD FOR *SLEEPING BEAUTY*

At COD, a variety of classes in Theater are offered. One of our most highly demanded classes is Improvisational Acting. Each summer, for many years, we create a family show.

Generally, we start with a scenario created by the director and with which designers and director have been collaborating for weeks prior to auditions. Once cast, using the scenario as a basis, the work begins. Always, the scenario changes and flexes, based on the work in rehearsal; sometimes this change is subtle and other times it is dramatic.

At the core of the experience is practical application of improvisational skills to create characterizations and believable action (in the context of this ‘fantastical land’). Most often the basis of our use is children’s stories, but with new plot-lines, environments, and/ or characters. Some titles in recent years are *Duck, Duck Goose*, *Sleeping Beauty*, *Jack and the Beanstalk* (including a hen and harp, and Giant on stilts), *The Emperor’s New Clothes* (including Prime Minister, Emperor, and Honest Girl) *Joe White and the Seven Dwarves* (including our central character of Joe, as opposed to Snow White and female seven dwarves), and *True Confessions of the Wolf* (including the Wolf, Three Little Pigs, Boy Who Cried... and Little Red Riding Hood, all in a Courtroom presided over by Judge Mother Goose).

Also, in some way, we always include audience interaction. Characters mingle in the audience, ask for volunteers to help with certain segments of the show and quarry the audience for reactions. We also use dialogue, slang, and music from traditional children’s stories, as well as from pop culture. For instance, a recurring line in *Jack and the Beanstalk*, when the cow would not give milk was, “No milk” as opposed to the ad campaign of “Got Milk.” When the cow finally milked, the line was “Got Go-gurt,” as that was a new and hot snack item in pop culture.

Background on Improv

ORIGINALLY CREATED BY CONNIE CANADAY HOWARD FOR *SLEEPING BEAUTY*

Though every director and instructor teaches with their own individual style, our ultimate goal is to teach believable action (within the realm of setting). We pull on aspects of both technical and method acting, and also rely on a woman commonly referred to as the mother of improvisation, Viola Spolin.

Born in 1906, in Chicago, "Viola Spolin trained initially (1924-26) to be a settlement worker, studying at Neva Boyd's Group Work School in Chicago. Boyd's innovative teaching in the areas of group leadership, recreation, and social group work strongly influenced Spolin, as did the use of traditional game structures to affect social behavior in inner-city and immigrant children.

While serving as drama supervisor for the Chicago branch of the Works Progress Administration's Recreational Project (1939-1941), Spolin perceived a need for an easily grasped system of theater training that could cross the cultural and ethnic barriers within the WPA Project. Building upon the experience of Boyd's work, she responded by developing new games that focused upon individual creativity, adapting and focusing the concept of play to unlock the individual's capacity for creative self-expression. These techniques were later to be formalized under the rubric "Theater Games".

"The games emerged out of necessity," she has said. "I didn't sit at home and dream them up. When I had a problem [directing], I made up a game. When another problem came up, I just made up a new game". (Interview, Los Angeles Times, May 26, 1974).

In 1946 Spolin founded the Young Actors Company in Hollywood. Children six years of age and older were trained, through the medium of the still developing Theater Games system, to perform in productions. This company continued until 1955, when Spolin returned to Chicago to direct for the Playwright's Theater Club and subsequently to conduct games workshops with the Compass, the country's first professional, improvisational acting company.

From 1960 to 1965, still in Chicago, she worked with Paul Sills (her son) as workshop director for his Second City Company and continued to teach and develop Theater Games theory. As an outgrowth of this work, she published *Improvisation for the Theater* (1963), consisting of approximately two hundred and twenty games/exercises. It has become a classic reference text for teachers of acting, as well as for educators in other fields.

In 1965 she co-founded the Game Theater in Chicago, again working with Sills. Open only one evening a week, the theater sought to have its audiences participate directly in Theater Games, thus effectively eliminating the conventional separation between improvisational actors and audiences who watched them. The experiment achieved limited success, and the theater closed after only a few months.

In 1970 - 1971 Spolin served as special consultant for productions of Sills's Story Theater in Los Angeles, New York, and on television. On the West Coast, she conducted workshops for the companies of the Rhoda and Friends and Lovers television series and appeared as an actress in the Paul Mazursky film Alex in Wonderland (MGM 1970).

“In November 1975 the publication of the Theater Game File made her unique approaches to teaching and learning more readily available to classroom teachers; in 1976 she established the Spolin Theater Game Center in Hollywood, serving as its artistic director. In 1979 she was awarded an honorary doctorate by Eastern Michigan University, and until recently she has continued to teach at the Theater Game Center. In 1985 her new book, “Theater Games for Rehearsal: A Director's Handbook”, was published.

Spolin's Theater Games are simple, operational structures that transform complicated theater conventions and techniques into game forms. Each game is built upon a specific focus or technical problem and is an exercise that militates against the artifice of self-conscious acting.

The playing (acting) emerges naturally and spontaneously; age, background, and content are irrelevant. The exercises are, as one critic has written, "structures designed to almost fool spontaneity into being" (Review, Film Quarterly, Fall/Winter 1963).

By themselves, the games have liberating effect (accounting for their wide application in self-actualization contexts); within the theater context, each clearly fosters a facet of performance technique. There are games to free the actor's tension, games to "cleans" the actor of subjective preconceptions of the meaning of words, games of relationship and character, games of concentration - in short, games for each of the area with which the growing actor is concerned.

Key to the rubric of Spolin games are the terms physicalization ("showing and not telling"), spontaneity ("a moment of explosion"), intuition ("unhampered knowledge beyond the sensory equipment - physical and mental"), audience ("part of the game, not the lonely looker - onners"), and transformation ("actors and audience alike receive the appearance of a new reality").

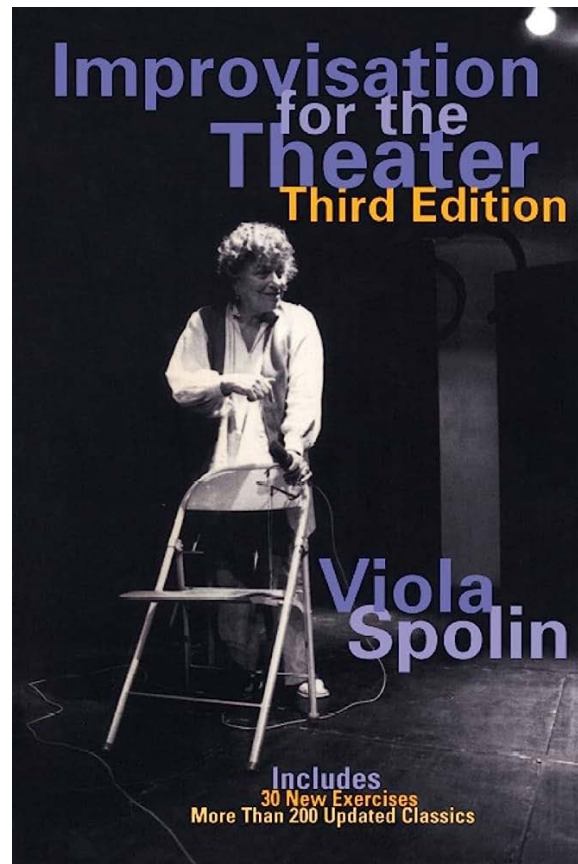
To achieve their purpose, Theater Games need only the rules of the game, the players (both actors and audience are considered to be players), and a space in which to play. Beyond the very tangible pleasures of "playing" which the games encompass, they also heighten sensitivity, increase self-awareness, and effect group and interpersonal communication. As a result, Spolin's games have developed currency beyond actor training, that is, in encountering techniques, self-awareness programs, and nonverbal communication studies.

Viola Spolin's systems are in use throughout the country not only in university, community, and professional theater training programs, but also in countless curricula concerned with educational interests not related specifically to theater.

The list of Spolin's guest lectures, demonstrations, and workshops is extensive. She has introduced her work to students and professionals in theater, elementary and secondary education, schools for gifted and talented programs, curriculum studies in English, religion, mental health, psychology, and in centers for the rehabilitation of delinquent children. She notes that "Theater Games are a process applicable to any field, discipline, or subject matter which creates a place where full participation, communication, transformation can take place" (Los Angeles Times, May 26 1974).

Exemplary of the broad recognition her work has received are a 1966 New England Theater Conference Award citing "contributions to theater, education, mental health, speech therapy, and religion," and the 1976 award by the Secondary School Theater Association of its highest honor, the Founders Award.

In her devotion to the development and application of Theater Games, Spolin has made a unique contribution to American theater. (Written by D.E. Moffit, www.improvcomedy.org/hall/spolin1.html)



Book Cover for Spolin, Viola. *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. Martino Fine Books, 2017.

The Original Source Material's Author - Aesop

About the Author

Source: "Aesop." *Encyclopædia Britannica*, www.britannica.com/biography/Aesop.

Aesop, the supposed author of a collection of Greek fables, almost certainly a legendary figure. Various attempts were made in ancient times to establish him as an actual personage. Herodotus in the 5th century BCE said that he had lived in the 6th century and that he was a slave, and Plutarch in the 1st century CE made him adviser to Croesus, the 6th-century-BCE king of Lydia. One tradition holds that he came from Thrace, while a later one styles him a Phrygian. Other sources supposed that he was Ethiopian. An Egyptian biography of the 1st century CE places him on the island of Samos as a slave who gained his freedom from his master, thence going to Babylon as riddle solver to King Lycurgus and, finally, meeting his death at Delphi. The probability is that Aesop was no more than a name invented to provide an author for fables centering on beasts, so that "a story of Aesop" became synonymous with "fable." The importance of fables lay not so much in the story told as in the moral derived from it.

The first known collection of the fables ascribed to Aesop was produced by Demetrius Phalareus in the 4th century BCE, but it did not survive beyond the 9th century CE. A collection of fables that relied heavily on the Aesop corpus was that of Phaedrus, which was produced at Rome in the 1st century CE. Phaedrus's treatment of them greatly influenced the way in which they were used by later writers, notably by the 17th-century French poet and fabulist Jean de La Fontaine.



Aesop, with a fox, from the central medallion of a kylix, c. 470 BC; in the Gregorian Etruscan Museum, Vatican City.

Analysis Tools

Things to Think About Prior to Performance

- What, if any, is the importance of family entertainment?
- How do you expect improvisational theater to differ from traditional scripted work?

Things to Watch For in Performance

- Why, and how, is the audience directly involved in the production?
- What are the “universal themes” that are reinforced?
- Was the production accessible for young audiences as well as more mature audiences?
- What are the lessons communicated by each of the scenes?
- How were each of the “lessons learned” summed up by characters for each of the main storylines?
- What are the journeys of each of the characters?
- How does the color scheme and costume design heighten the show?
- There are a ton of props used in this play. Do these props help further the plot or character development? How?
- How does the sound design and music help heighten the story?

Things to Think About After the Performance

- What do you think the core values and then the themes are of this play?
- Was this production accessible to the entire family? If so, how?
- What did you take away from this production experience?
- What were your favorite elements in the production and why?
- How did music affect your experience?
- Did you respond to the characters through verbally, physical, or mental reactions?

Other Analysis Tools

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is “about”? In a nutshell, how do the cast/characters drive their point(s) home?
- And what is the significance of the title? Why did the Director and Cast decide that this was the most quintessential title for this work?

Additional Information

The running time for this production is approximately 45 minutes. There is no intermission.

Hare Today, Tortoise Tomorrow is appropriate for all ages.

We love to have audience participation in our improv shows - feel free to join in on the fun!

We also encourage everyone to enjoy a fun-filled evening by attending *Once Upon a Mattress* to take full advantage of our College Theater Summer Repertory experience (July 6 - July 16, 2023) at The Belushi Performance Hall at The MAC.

For tickets and more information, please contact the College Theater's Box Office at (630) 942-4000 or visit: <https://www.atthemac.org/events/once-upon-a-mattress/>

Touring Throughout DuPage County - Locations

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Saturday	July 15	2:00pm	LaGrange Library Buffalo

Please join us!



Publicity Photo for College of DuPage's College Theater's Summer 2023 Production of *Hare Today, Tortoise Tomorrow* featuring Costume Design by Kim Morris