



White Rabbit Red Rabbit

A thrilling, unpredictable, and thought-provoking theatrical experience.

The play that no one knows
—
not even the actor.

Be part of the mystery. Be part of the moment.

No rehearsal.
No director.
No set.

WRITTEN
BY

Nassim
Soleimanpour

8 actors.
1 chance.
0 safety net.

Produced with kind assistance of
Lee Lowrimore & Dorothy Rankin.

February 12-22

BigDawgProductions.org

White Rabbit Red Rabbit

By Nassim Soleimanpour

This production made possible with the kind assistance of Lee Lowrimore & Dorothy Rankin

Setting

A bare stage.

A single performer.

An audience gathered in real time.

White Rabbit Red Rabbit has no fixed physical location. The setting is the shared space between performer and audience, unfolding live during the performance.

Time Period

The play exists entirely in the present moment and is shaped by the circumstances of each individual performance.

A Gentle Request

You're about to experience something that thrives on surprise. When the show ends, feel free to share how it made you feel — the laughter, the tension, the questions it raised — but please resist the urge to explain what happens. The joy of White Rabbit Red Rabbit lies in discovery, and future audiences deserve the same gift.

Trust us. The mystery is part of the fun.

Production Crew

Head Bunny Wrangler.....Terri Hsu
Lighting Design.....Hannah Funderburke
Board Operator/Stage Manager.....Sydney SmithMartin

History of the Play

Written in 2011, *White Rabbit Red Rabbit* emerged from a unique moment in playwright Nassim Soleimanpour's life. Unable to leave Iran due to travel restrictions, Soleimanpour created a work that could travel the world without him — a play that would exist independently of rehearsal, director, or traditional production methods.

Each performance is unrehearsed. The performer opens the script for the first time onstage, in full view of the audience. No two performances are the same, as the play unfolds through live decision-making, trust, and the evolving relationship between performer and audience.

Since its premiere, *White Rabbit Red Rabbit* has been translated into more than 30 languages and performed thousands of times worldwide by actors, writers, musicians, and public figures. The play has become an internationally recognized theatrical event, celebrated for its humor, daring structure, and its examination of authority, obedience, responsibility, and collective choice.

A Note from Big Dawg Theatre Company

At Big Dawg Theatre Company, we are drawn to work that challenges both artists and audiences to meet in the moment, without safety nets, expectations, or assumptions. *White Rabbit Red Rabbit* embodies that spirit in its purest form.

This production invites performers and audiences alike to share a singular experience, one that exists only once and can never be replicated. By removing rehearsal and foreknowledge, the play asks us to consider how we respond to authority, how we place trust, and what responsibility we hold, not just as individuals, but as a collective. Each night, a different performer takes the stage, discovering the play alongside the audience. What unfolds is not just a performance, but a conversation. Unpredictable, immediate, and alive.

We are thrilled to share this remarkable work with our Wilmington community and invite you to join us in embracing the unknown.

— *Big Dawg Theatre Company*

Cast Bios (in no particular order)

Chad Hsu has been involved in Wilmington theater for years, but **White Rabbit Red Rabbit** marks his first time performing a show he knows absolutely nothing about. He has not rehearsed, studied, prepared, or even Googled “rabbit symbolism,” which shows tremendous restraint. He will discover the script at the exact same moment you do, which is either thrilling or deeply concerning. Possibly both. If things go well, please applaud. If things go poorly, please remember he didn’t write this and he didn’t rehearse this. Chad would like to thank Terri for... well, everything. Her encouragement, her enthusiasm, and her suspiciously calm demeanor while handing him over to this theatrical experiment.

Jamey Stone is a Comedian, Actor, Raconteur. His favorite roles include Fagin in **Oliver!**, Bruce in **Fun Home**, Crumpet in **The Santaland Diaries**, Jackie (Dad) in **Billy Elliot**, and Tevye in **Fiddler on the Roof**. In 2023, he was the first actor outside of Broadway - and the 3rd actor ever after Hal Linden and Josh Mostel- to portray Lou/Marty in Big Dawg’s exclusive production of **Two Jews, Talking** which enjoyed two sold-out runs. He is married to actress Holli Saperstein and his favorite pastime is referring to himself in acting bios in the 3rd person.

Heather Setzler- Heather states that you will find out about her when she opens the envelope.

Kaleb Edward Edley is an actor from Swansboro, North Carolina, and is thrilled to be working with Big Dawg once again! He received his B.A. in Theatre Performance from the University of North Carolina - Wilmington and his M.F.A. in Acting from the University of South Carolina. He’s toured with the Texas Shakespeare Festival and has worked with Full Circle Productions, P3/East, and Theatre South Carolina.

Some previous credits include Wilmington Theatre Award nominated performances in **Home** (Cephus) and **Disney’s Beauty and the Beast** (Beast). Kaleb was also

seen in ***Purlie Victorious*** (Purlie), ***Legally Blonde*** (Callahan), ***Much Ado About Nothing*** (Benedick), ***The Philadelphia Story*** (Dexter), and ***Ragtime*** (Booker T. Washington). Special thanks to his wife, Jessica, for her unwavering love and support, and Banks for all the smiles, laughter, and for making him a better person every day.

Cathy Sanborn Street - In her over 30 years of professional arts experience, Cathy has worn many hats including director, musical director, producer, actor, and teaching artist. She is founder of Street Theatre Company in Nashville, TN where she also served as Artistic Director for ten years. She was most recently seen onstage as Heidi in ***What the Constitution Means to Me*** with Big Dawg. She thought memorizing a 40-page monologue for that show would be the greatest challenge of her career and then along came THIS! Other favorite roles include Alison in ***Fun Home***, The Baker's Wife in ***Into the Woods***, Audrey in ***Little Shop of Horrors***, Sally in ***Cabaret***, and Dr. Livingstone in ***Agnes of God***. A huge thank you to Big Dawg for producing this show, to you for taking this leap of faith with me, and to JJ for being the best partner in this adventure we call life!

Anthony David Lawson hates writing bios. How is one supposed to write a bio for an experience like this? Blah blah blah studied here and did this show and that show and all of this has done NOTHING to prepare them for what they are about to do. The truth is, Anthony is a grumpy person. From a very young age it was his goal to become a curmudgeon.

However, he does not want to make those around him unhappy with his grumpiness. Quite the opposite. Most of his life he wanted to do nothing more than entertain people. But over time, the passion for performing dwindled as distrust in people as a whole grew. Individuals were fine, but capital "P" people...no thanks. He found solace in the one thing that brought him true joy, his golden retriever Jameson.

For 14 years Anthony has done less and less theatre as he has spent more and more time with his dog. Then ***White***

Rabbit Red Rabbit came along. Here was a chance to share an experience with one small group of people. A **moment** that would never be re-created. Entertain them for the night. They wouldn't care if he was grumpy. They would all be on the same team, all of them wondering what would happen next.

Anthony truly looks forward to spending the next XX minutes with you. Whatever happens, we're going to do it together. And there is a very good chance that Jameson is backstage.

Morganna Bridgers is grateful to be one of the actors chosen to bring this experience to Wilmington for the first time! A Wilmington-based actor and director, most recently directed **Rock of Ages** for OHTC in January. Favorite onstage roles include Prudy Pingleton/Gym Teacher/Matron in **Hairspray**, Louise in **Always, Patsy Cline**, and Roxie Hart in **Chicago**. Film/TV credits include **The Conjuring, Annabelle, NCIS: New Orleans, Confirmation, and The Devil All the Time**. She's confident this is going to be a bit of a thrill for all of us, and she can't wait to see what we make of it!

Steve Vernon is the Artistic Director of Big Dawg Theatre Company. He is excited to be onstage in a role that is uniquely tailored to his lack of discipline when it comes to memorizing lines, and looks forward to experiencing this play alongside you!

Randy Davis is the one who is responsible for this. He found the play and bullied Steve and the Big Dawg board into doing it. So, the glory and the fault lie with him. Send any praise his way, and, as always, any constructive criticism can be directed to Steve Vernon, our Artistic Director.

BIG DAWG THEATRE COMPANY'S 2026 SEASON

April 2-5, 9-12

The Hermit of Fort Fisher

by David Wright

Based on the true story of Robert Harrell. At the age of sixty-two, finding himself a failure in every aspect of his life, he disappeared from his home in the North Carolina foothills, turning up three months later in the marshland around Ft. Fisher, just below Wilmington. Taking up residence in an abandoned WWII bunker, without benefit of electricity, water, or plumbing, he spent the next seventeen years, living off the bounty of the ocean and the kindness of strangers. Curiosity about this "hermit" eventually brought thousands of people to see him, to have their picture taken with him, and to listen to his "common sense" philosophy. It made him the second biggest tourist attraction on the Carolina coast, after the USS North Carolina Battleship Memorial. It made him a success. His mysterious death is still mourned by people who tear-up at his memory.

Previous productions of this show have sold out multiple runs, so get your tickets NOW!

"'Hermit' gives life to a local legend." — ***Wilmington Star-News***



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April 16-19
A Ride Through the Country

by Ray Kennedy

A lot can happen on a ride through Eastern North Carolina in the Spring!

This encore production by playwright Ray Kennedy explores friendship, love and hope. Sometimes funny and sometimes poignant, the play introduces you to characters who, with their humor and nostalgia, paint a beautiful portrait of community, family, and courage in the face of adversity. When Louie, the matriarch of her Southern family, finds herself having to travel 45 miles each way for her almost daily cancer treatments, her friends and family decide to go along for the ride, filling the time with memories, laughter, and conversations about the importance of Tupperware.

A Ride Through The Country is based on true events.

May 14-17, 21-24

Men On Boats

by Jaclyn Backhaus

A wildly inventive, razor-sharp comedy that reimagines the 1869 expedition of John Wesley Powell and his crew as they chart the uncharted canyons of the American West. Ten explorers. Four boats. One Grand Canyon—and no men. In this daring, hilarious retelling, an ensemble of women and female-presenting performers take on the roles of rugged adventurers, flipping the script on history and exploring who gets to tell the story of discovery. Filled with humor, heart, and breathtaking theatricality, ***Men on Boats*** is a thrilling journey through uncharted territory—past and present.

“...off-the-canyon-walls funny...” —***Variety***.

“**[MEN ON BOATS]** is marvelously destabilizing both as history and theater. The stalwartness and selfishness of the adventurers—their cockiness and cluelessness—become biting satire when sent up by women.” —***New York Magazine***.

“...you will surely want to spend time with the hearty title characters of **MEN ON BOATS**...[a] rollicking history pageant...**MEN ON BOATS** makes canny use of the obvious distance between performers and their roles to help bridge the distance between then and now...The tone is comic, but never cute or camp. And ultimately, you feel, the play respects its bold if fallible pioneers, in all their natural bravery and fearfulness.” —**The New York Times**.

July 9-12, 16-19
The Shark is Broken

by Ian Shaw and Joseph Nixon

The first summer blockbuster movie is being filmed, but no one working on the movie would know it. Dive deep into the tumultuous, murky waters of the making of a major motion picture with testy, feuding costars, unpredictable weather, and a shark prop whose constant breakdowns are looking like an omen for the future of the movie. In this comedy co-written by Ian Shaw and Joseph Nixon, the short tempers of **Jaws** stars Robert Shaw (father of co-writer Ian), Richard Dreyfuss, and Roy Scheider take center stage as they bond, argue, drink, gamble, and pray for an end to the shoot, not knowing it will change their lives forever.

“The script never lets interest lag over the play’s ninety, intermission-less minutes, the tension, humor, depth, silliness and horror coming like waves lapping the boat.” —**Associated Press**.



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“**THE SHARK IS BROKEN** wittily excels not just as a clever time capsule, but as an examination of male bonding and competitiveness, ego, frailty, fame, and filmmaking.” —*The Daily Beast*.

“Laughs aplenty.” —*Entertainment Weekly*.

Aug. 13-16, 20-23
The Explorers Club

by Nell Benjamin

London, 1879. The prestigious Explorers Club is in crisis: their acting president wants to admit a woman, and their bartender is terrible. True, this female candidate is brilliant, beautiful, and has discovered a legendary Lost City, but the decision to let in a woman could shake the very foundation of the British Empire, and how do you make such a decision without a decent drink?

Grab your safety goggles for some very mad science involving deadly cobras, irate Irishmen and the occasional airship.

“You don’t have to be British to lose your composure and howl with laughter at **THE EXPLORERS CLUB**, a witty spoof of all those bold Victorian adventurers who ravaged foreign lands



Theatre for All is a 501(c)(3) non-profit company whose mission is to empower people with disabilities, nurture community connections and overturn stereotypes through the performing arts.

TheatreForAll.org

and annihilated indigenous cultures in the name of science.”
—*Variety*.

“The jokes come barreling fast and furious...but, like most farces, the effect is cumulative. By the time all the various comic strands start weaving together in the second act, the silliness has gotten contagious.” —*Entertainment Weekly*.

“In her hijinks-happy cocktail ***THE EXPLORERS CLUB***, Nell Benjamin follows this recipe: To a starchy bunch of science geeks bemoaning the worst barkeep in London, add a plucky adventurer and her discovery, a trouble-making tribesman. Then shake, stir, serve in an eye-catching vessel, and brace for laughter.” —*New York Daily News*.

1995

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Big Dawg's Mission

To produce entertaining, thought provoking, and socially responsible theatre, with an emphasis on involving youth and the community in the performing arts.

Board Of Directors

Terri Hsu.....President
Zach Peschl.....Vice President
Chad Hsu.....Treasurer
Courtney Harding.....Secretary
Jennifer Cox, Jeff Loy, Benjamin Thomas-Reid

Steve Vernon.....Artistic Director

AND

Our small, but dedicated group, of community advisors and volunteers who work in the community to support the company in fundraising, and outreach.

Get Involved

If you are interested in becoming a board member or volunteering with Big Dawg Productions send a message to BigDawgPro@gmail.com

A Big Thank You To Our Amazing Donors & Sponsors!

Big Dawg Productions extends its sincere thanks to all those who donated to us in the last year. Every dollar supports local theatre, local actors and crews, and allows us to continue bringing unique and thought provoking (or at least funny) theatre to the stage and expand our community impact with new programs.

Grant Sponsors

The Arts Council of Wilmington/NHC, The Landfall Foundation,
The Wilson Center at Cape Fear Community College

Executive Producers

Dr. LucyBeth Nieves, Arriba & Topher Davis, R E Frerichs MD
& Tony Harrelson, Ned & Arleen Rhodes

Producers

Dan Levine, Cyndi & Ron McNeil, Robert Zayton

Director's Circle

Maureen & Paul Baron, Mark Basquill, Beth Bell, David &
Laura

Kay Berry, Griffin & Rowan Davis, Paula Davis, Dawg Lovers
a group of dedicated followers, Mary Anne Deaton, Lorraine
O. Hiester, Michael Lauricella & Andy McVey, L&L Rentals,
Lee Lowrimore & Dorothy Rankin, Nancy Nail, Steve Rassin,
Shirley Valentine, Katherine Vernon, Blanche Williamson,
Charles Wezwick, David Zuckerman

Benefactors

Peggy Baddour, Juli Rehder & Mary Baggett, Aaron Carlson,
Louise & Steve Coggins, Wanda & Ron Copley, Meg
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John Michael Mielcarski, Dr. Jeff Turner, Chuck Whitlock

Patrons

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Kennedy, Christina Miller, Russell and Susan Morgan,
Caroline Neal, MariaLouise Winslow

Friends

Josh Bailey, Maggie Miller, Adrian Monte, Suzanne Nystrom,
Susan Sanzari, Laura Smith, Cathy & J.J. Street, Melissa
Watson, Nancy Wheeler



The Hermit of FORT FISHER

BASED ON THE TRUE STORY OF ROBERT HARRELL.



A RIDE THROUGH THE COUNTRY

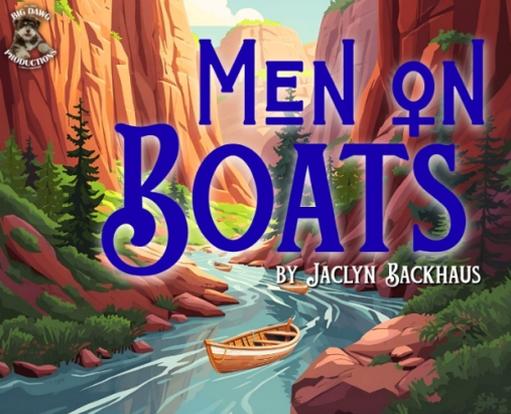


A NEW PLAY BY RAY KENNEDY



MEN ON BOATS

BY JACLYN BACKHAUS

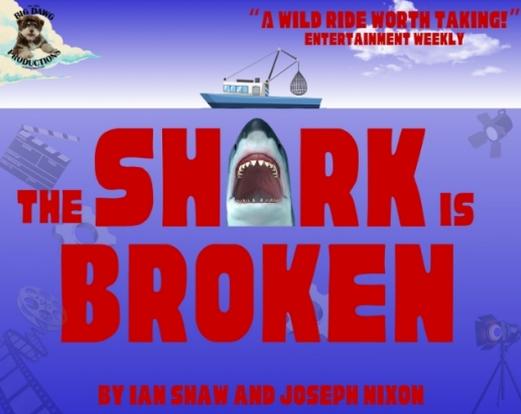


"A WILD RIDE WORTH TAKING!"
ENTERTAINMENT WEEKLY



THE SHARK IS BROKEN

BY IAN SHAW AND JOSEPH NIXON



The Explorers Club

By Nell Benjamin



Jacob Harley's Christmas Carol

By Tom Mula

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