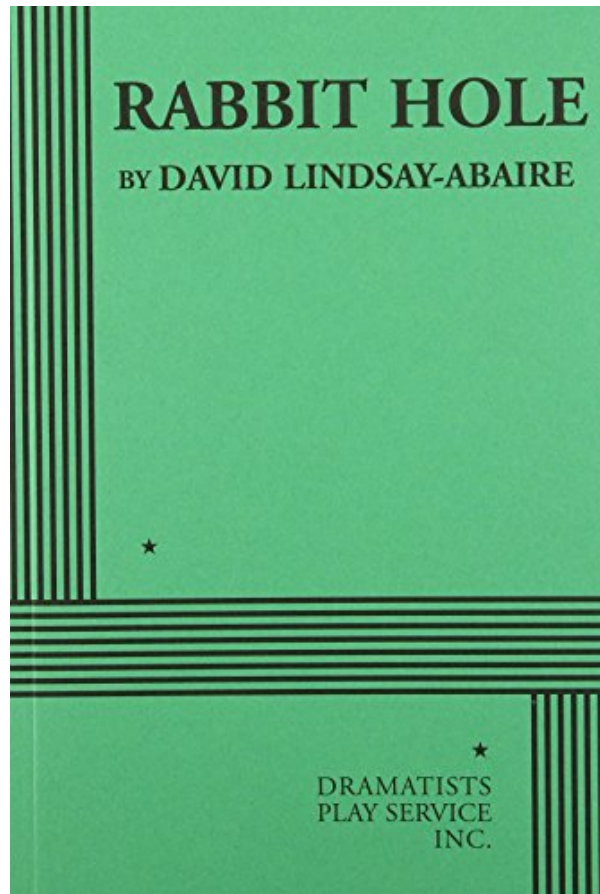
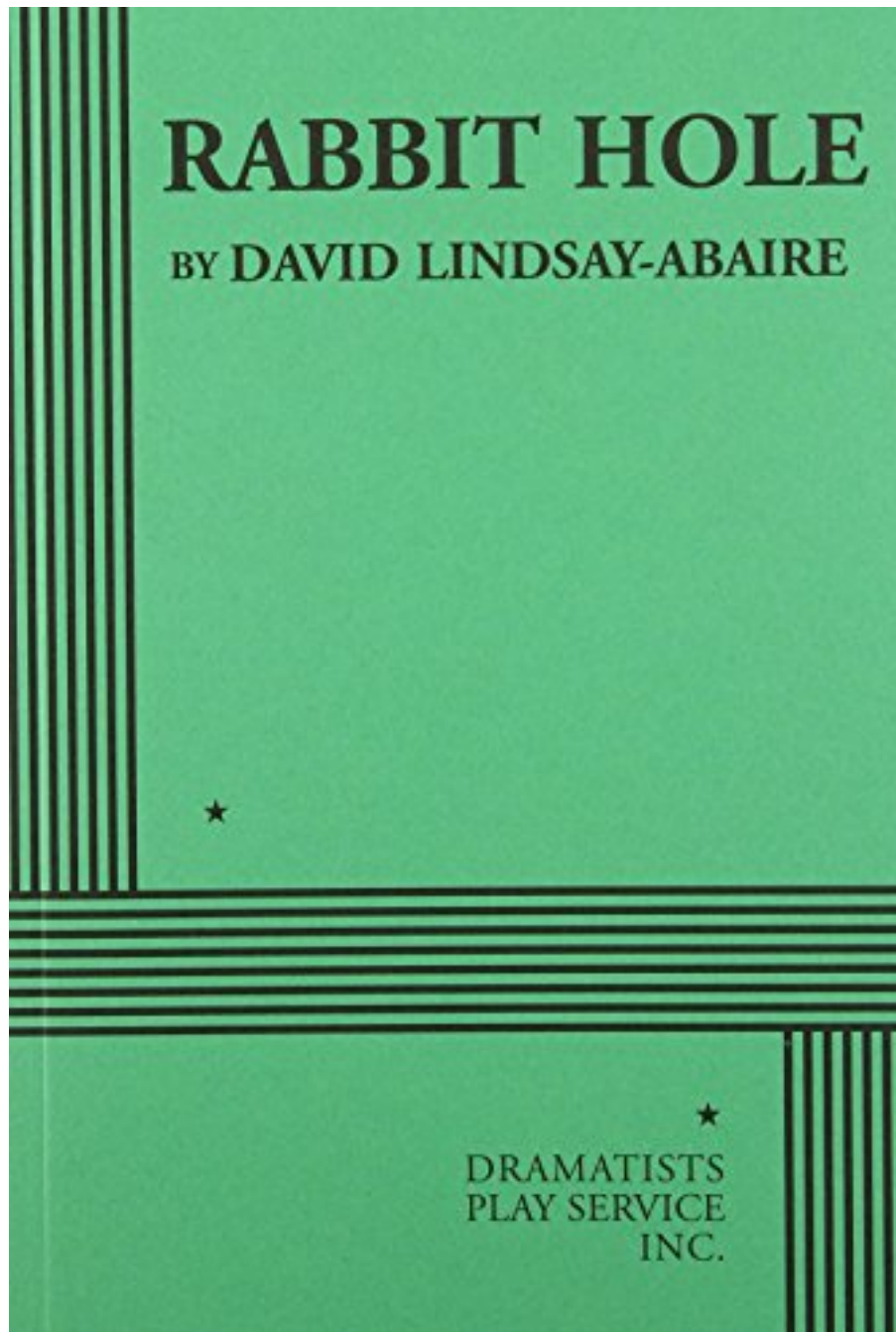


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it's a play

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Almost Too Intimate

By CCBlake

From the first pages of Rabbit Hole, I felt as though I was intruding on the lives of the Corbett family. Abaire has a way of transporting you to the living room of a family in crisis. You are not invited in, but merely sitting too intimately close to the fragile characters Abaire has created. As a reader and or audience member, I sometimes found myself afraid to move for fear that one single change in the atmosphere would be the final straw to break the backs of this devastated family.

Many people find they feel safest and most secure within the doors of their own homes. That is where we can be our true selves, feel our deepest feelings, and not apologize for who we are. However, being an outsider sitting in and watching another family live out their most intimate moments is almost embarrassing. Feeling that you should look away or exit and leave them in whatever peace they can find. It is written so beautifully, you do feel uncomfortable reading and you do feel uncomfortable watching... But in the best possible way.

Each character is fully developed, rich, and alive. Abaire allows you to have a personal connection with each. It is a touching, rewarding, and devastating experience... And not one I would recommend missing.

22 of 23 people found the following review helpful.

"You should try to relax a little."

By Mary Whipple

Dealing with the most traumatic event any parent can endure--the death of a child--David Lindsay-Abaire manages to involve his audience in the grieving process and illustrate how we all grieve differently and for different lengths of time. Despite the subject matter, this 2007 Pulitzer Prize-winning play is often extremely funny, setting up emotional contrasts between ironic humor and infinite sadness which make the loss of the child more poignant, without dissolving into bathos.

Danny, a four-year-old chasing his dog, has been struck and killed by a car driven by a seventeen-year-old driver, and the family is trying to cope with their grief. As the play opens, Becca, the child's mother, is folding the laundry--Danny's clothes--which she has just washed in preparation for giving them away. She has internalized her feelings, refusing group therapy, any religious counseling, and especially the advice of her overbearing mother. Her husband Howie goes to work, attends group therapy, becomes friends with some of the other grieving parents, and tries to coax Becca into becoming a wife again.

Among the other characters, Nat, Becca's mother, has all the pat answers, and she equates the loss of this child with her own loss of her adult son, something she insists on emphasizing to Becca. Izzy, Becca's sister, an off-the-wall case of arrested development, has been having an affair and is now pregnant, an eventuality with which Becca must now learn to cope, especially since Izzy has used Danny's death as an excuse for her irresponsible behavior. Jason, the seventeen-year-old driver of the car, is also trying to come to grips with the events, blaming himself, reliving every moment, searching for some sort of forgiveness which he is not sure he deserves.

As the characters interact, we see them as individuals, not just as participants in the terrible drama of their shattered world, but we also see that grief is not and cannot be a full-time activity. Many moments of humor make their lives more realistic and provide relief for the audience. As the eight months from Danny's death until the end of the play elapse, we see changes in all the characters, but the play ends (blessedly) without pat answers. Each character is different, reacting differently to the Danny's death, grieving their loss differently, and learning to cope differently. The audience, drawn into the events, will also react differently, respond to different characters in different ways, and imagine differently how they themselves would respond. Moving, memorable, and ultimately uplifting. Mary Whipple

Three One-Acts: Crazy Eights, Baby Food and That Other Person

Fuddy Meers

Wonder of the World

Devil Inside

0 of 0 people found the following review helpful.

A realistic, touching play of coping and life after tragedy.

By Vemar

Rabbit Hole is David Lindsay-Abaire's answer to the countless existing films profiting on an overdramatic and cloying rendition of tragedy. While the death of a child is a common theme among Lifetime films, Rabbit Hole deviates from your run of the mill tear-jerker in its thoughtful, nuanced portrayal of the grief a family experiences after the sudden death of their four year old son Danny, and the struggle they go through in attempting to carry on with their lives. Rabbit Hole is undoubtedly tragic, but not because Lindsay-Abaire spends the entire play hammering that fact home or having characters exclaim "Oh, look how sad I am", but because we're introduced to the characters themselves and all of their foibles and eccentricities. The characters' ordinariness endears them to the audience and we begin to sympathize with their plight. The grief is understated and subtle but ever-present as the characters go about their daily lives, as Nat rants about the "Kennedy Curse", Becca bakes desserts, Izzy (debatably) gets into bar fights, and Howie unsuccessfully tries to seduce his wife. So it hurts all the more when the characters grieve, because their grief is organic and the audience identifies with the characters as shown in Act 2, Scene 2 when Becca and Nat are cleaning out Danny's room, and Nat lingers on Danny's shoes. Becca quickly and methodically stops her, warning her to make it "Quick and clean, like a Band-Aid." Ultimately, it's the mundane nature of the characters and their lives that makes Rabbit Hole an extraordinary portrayal of grief and loss and life after tragedy.

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