

Hank **WILLIAMS:** **LOST HIGHWAY**

BY **RANDAL MYLER**
AND **MARK HARELICK**



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present

Hank WILLIAMS: LOST HIGHWAY

by **Randal Myler** and **Mark Harelik**

Originally directed by **Randal Myler**

Original musical direction by **Dan Wheetman**

New York Production produced by Cindy Gutterman, Jay Gutterman,
Kardana-Swinsky Productions, Inc., Jerry Hamza, Sony/ATV Music Publishing, LLC.

Developed in New York City at The Manhattan Ensemble Theater,
David Fishelson, Artistic Director.

Original Cast Recording available on Fynsworth Alley Records.

Directed by **Karen Kessler**

Musical Director **Kelly Kessler**

Scenic Design
Jack Magaw ♦

Costume Design
Bill Black ♦

Lighting Design
Kristen Geisler ♦

Sound Designer
Joe Court

Stage Manager
Patrick Lanczki ♦

Producing Artistic Director
Calvin MacLean

Managing Director
David B. Byrd

Hank Williams: Lost Highway is presented by special arrangement with Dramatists Play Service, Inc., New York.
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MEDICAL CENTER



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♦ The Stage Manager appears through the courtesy
of Actor's Equity Association, the Union of Professional
Actors and Stage Managers in the United States.



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Development Fund.

the SONGS

ACT ONE

"This is the Way I Do" Tee-Tot
"Message to My Mother" Hank
"Thank God" Hank, Mama & Company
"WPA Blues" Hank
"Long Gone Lonesome Blues" Tee-Tot, Hank
"Settin' the Woods on Fire" Hank & The Drifting Cowboys
"Sally Goodin" Leon
"Honky Tonk Blues" Hank & The Drifting Cowboys
"I'm Tellin' You" Audrey & The Drifting Cowboys
"I Can't Help It (If I'm Still in Love with You)" Hank & The Drifting Cowboys
"I'm So Lonesome I Could Cry" Hank & The Drifting Cowboys
"Jambalaya (on the Bayou)" Hank & The Drifting Cowboys
"Move it on Over" Hank & The Drifting Cowboys
"Mind Your Own Business" Hank & The Drifting Cowboys
"Lovesick Blues" Hank & The Drifting Cowboys

ACT TWO

"The Blood Done Sign My Name" Tee-Tot
"Happy Rovin' Cowboy" Hank & The Drifting Cowboys
"I'm Gonna Sing, Sing, Sing" Hank, Audrey & The Drifting Cowboys
"Long Gone Lonesome Blues" (reprise) Hank, Tee-Tot & The Drifting Cowboys
"Way Downtown" The Drifting Cowboys
"I'm So Lonesome I Could Cry" (reprise) Hank
"I'm a Run to the City of Refuge/A House of Gold" (medley) Tee-Tot, Hank
"Hey, Good Lookin'" Hank & The Drifting Cowboys
"I Saw the Light" Hank, Hoss
"Lost Highway" Hank, Tee-Tot
"Your Cheatin' Heart" Hank & The Drifting Cowboys
"I Saw the Light" Company

the CAST

(In order of appearance)

Hank Williams	Peter Oyloe
Tee-Tot	Horace E. Smith*
Waitress	Cynthia Anne Roser
Mama Lilly	Jayne Morgan*
Fred "Pap" Rose	David Kortemeier*
Audrey Williams	Melissa David

the BAND

(In order of appearance)

Hoss (Upright Bass)	Ed Sublett
Jimmy "Burrhead" (Electric Guitar)	Jared Weiss
Leon (Fiddle/Mandolin)	Seth Hopper
Shag (Slide & Steel Guitar)	Brock Henderson

This production contains one 15-minute intermission.

***This production contains adult language,
herbal cigarette smoking and loud gunshots.***



* The actors appear through the courtesy of **Actor's Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

Hank WILLIAMS



Williams in a SWM Radio publicity photo, 1951

On a warm night in June of 1949, with his first No. 1 record spilling out of radios across the country, a frail young man walked onto the stage of Nashville's Ryman Auditorium for his Grand Ole Opry debut. Behind him lay nearly a decade of struggle and rejection in pursuit of this goal. Ahead lay a little more than five years in the limelight.

By 1953 and literally worn out at 29, Hank Williams was gone. But he had given country music much of its standard repertoire, a new definition of stardom and a legend so enduring that he is still the model for countless singers and songwriters.

Born in Mount Olive West, Alabama on September 17th, 1923, Hiram "Hank" Williams was the second child of Lon and Lillie Williams. Lon, a WWI veteran, was hospitalized during most of Hank's early life, leaving the boy's upbringing to his strong-willed mother. Small from the beginning and afflicted with spina bifida, Hank may well have gravitated toward music as an alternative to sports. While living in Georgiana, he befriended Rufus Payne, a black street musician known as "Tee-Tot."

Years later, Hank would say that Payne had given him "all the music training I ever had," and most biographers consider Payne the source of the noticeable blues thread running through Hank's music; for instance, hear a sample of "Long Gone Lonesome Blues." At 16 and living in Montgomery, Hank quit school and began his music career in earnest. He had made his first radio appearance on WSFA by early 1937, and would soon become one of the station's most popular performers. He also worked beer joints and regional shows with his band, already named the Drifting Cowboys. Lillie drove the group to venues in her station wagon and collected gate money. By the early 1940s, Hank was one of the biggest draws in the region, and had

come to the attention of several Nashville artists and music business luminaries. But his reputation as a singer was already matched by the one he'd built for drinking and unreliability. Most considered him an unsafe bet.



Audrey and Hank Williams, 1943

In 1943, Hank met Audrey Mae Sheppard, an Alabama country girl with a 2-year-old daughter, Lycrecia,

from a previous marriage. Audrey learned to play stand-up bass well enough to play in the band, and began acting as manager.

Hank and Audrey married in December 1944. Desperately craving a singing career, Audrey pushed for inclusion in the show at every chance. Her ambition, however, far exceeded her talent. Audrey would vie with Lillie for Hank's attention throughout the relationship. In 1946 she accompanied her husband to Nashville to meet publisher Fred Rose.

Fred and his partner Roy Acuff, later a giant in the industry, ran a successful "hillbilly" publishing concern. At first, Fred was interested in Hank only as a writer. Hank had begun writing shortly after he started singing and playing guitar, and he sold songbooks at his club appearances. Within the year, however, Fred had made Hank's singing career a pet project, and arranged for him to record four songs for the Sterling label. In March 1947, in a deal engineered by Fred, Hank signed with MGM.

"Move It On Over" was his first MGM release and his first Billboard chart entry. He charted again in April 1948 with "Honky Tonkin'." Back home in Montgomery, Hank seemed poised for stardom. His regional popularity was higher than ever, bolstered now by his recording success. But he had entered the low arc of a repeating cycle that would haunt him for the rest of his days. More often than not, he showed up drunk, if at all, for live appearances, and was increasingly difficult for even his best friends to be around. Many, including Fred, gave up in frustration. Audrey filed for divorce in late April. With the big

time nearly in his grasp, Hank Williams was bottoming out.

Hank's story could easily have ended there, but he and Audrey reconciled, his relationship with Fred improved, and Fred set about finding an avenue for greater exposure. Decision makers at the Opry were still wary, but KWKH in Shreveport, La., was interested

in the emerging star for its Saturday night jamboree, the Louisiana Hayride, and Hank joined the show in August. "A Long Gone Daddy" had recently reached number six, but his next four releases failed to chart, and a fifth, "Mansion on the Hill," stopped short of the Top 10. KWKH's 50,000 watts were putting Williams in living rooms all across

the eastern U.S. every Saturday night, but his records were falling flat.

Had he peaked? Was he, after all, only middling-star material?

Nearly 50 years later, in a world where today's icon is tomorrow's inconsequential, it is difficult to imagine a song so igniting radio listeners that it holds the top spot on the charts for 16 weeks. No one in Hank's circle wanted him to waste time or tape on "Lovesick Blues". The song was a throwaway, each said; a piece of fluff that was more likely to damage his career than to enhance it. Hank was insistent though, and the song was given two quick passes at the end of a session. Released in February 1949, it was No. 1, and more, by early May. "Lovesick Blues" was an event; popular beyond precedent, imagination or belief. And, suddenly, Hank Williams was big. Big enough, at last, for the Opry.



Hank Williams and the Drifting Cowboys

With success came increased creative freedom. Hank's "mainstream" songwriting and recording efforts continued to do extremely well, but he also delved into remorseful gospel themes and a series of recitations under the transparent pseudonym "Luke the Drifter." Hank the writer often seemed preoccupied with mortality and the futility of human relationships—his marriage to Audrey was now in steady decline, and those who knew him could easily see the real-life parallels in songs like "You're Gonna Change (Or I'm Gonna Leave)," "Why Don't You Love Me" and "Cold, Cold Heart". Clearly, here was a man displaying his demons for all to see. Hank didn't have to "interpret" sad songs; he had only to sing from his heart.

For a time, fame and fortune staved off the consequences of his self-destructive lifestyle. By mid 1952, however, his life was coming apart at the seams. Audrey had filed for divorce again, this time for good. Wracked with back pain, he was dependent on alcohol and, it is believed, morphine. Often missing or too drunk to perform at curtain time, he was fired by the Opry, and headed back to the Hayride in Shreveport. In his final weeks, Hank spun hopelessly out of control. Even his marriage to pretty young Billie Jean Jones couldn't slow his headlong plunge. Sometime after midnight on New Year's Day, 1953, sleeping in the back seat of his Cadillac en route to a show, Hank Williams fulfilled the prophecy of his own "I'll Never Get Out Of This World Alive".

Three of Hank's recordings reached the top of the charts in the year following his death. By 1954, his earthly voice silenced, the fragile young man from Alabama was only a legend. But in his last few torrid years, he had changed country music forever and his musical legacy remains its cornerstone. ❧

http://www.gactv.com/gac/ar_az_hank_williams_sr/article/0,,gac_26936_4805323,00.html

DIRECTOR'S Note

There is an apocryphal tale that the first time Hank Williams played the Grand Old Opry he and his band played seven encores of "Lovesick Blues." He actually played those seven encores on his last night of playing the Louisiana Hayride on his way out of Shreveport heading for Nashville and the national limelight.

When he finally made it to Nashville and the Opry, Hank's star burned bright. His music made people dance and his music made people cry. His high lonesome sound – made from the blues, "hillbilly" music, church songs, and something that was deep inside of Hank himself – changed country music forever.

And maybe Hank's star burned too bright. He tried but he could never win his battle with the bottle. It killed him. It killed him at twenty-nine.

But his high lonesome sound is with us forever. Sixty years after his death we still hear his music and want to cry or dance or both. And that will be true sixty years from now and sixty years from that date and on and on.

Thank you, Hank Williams, for the gift you shared with us.

- Karen Kessler

Author BIOGRAPHIES

Randal Myler received two Tony Award nominations (Best Musical/Best Book of a Musical) and a Drama Desk nomination (Best Musical Revue) for *It Ain't Nothin' but the Blues*, which ran at both Lincoln Center and Broadway's Ambassador Theatre. *Love, Janis*, Mr. Myler's musical biography of Janis Joplin, reached seven hundred performances at Eric Nederlander's Village Theater, where he also staged *Dream A Little Dream: The Mamas and the Papas Musical* with Denny Dougherty. *Lost Highway* received its premiere at the Tony Award-winning Denver Center Theatre Company and then moved to the Mark Taper Forum, the Old Globe, and the Ryman Auditorium in Nashville. Regional directorial credits: Kennedy Center, Arena Stage, New Victory, B.B. King's in New York City, Geffen Playhouse, Actors Theatre of Louisville, Coconut Grove Playhouse, Alabama Shakespeare Festival, Cincinnati Playhouse, Royal George, Virginia Stage, Missouri Rep, Meadow Brook, and Bay Street. A 17-season veteran of the Denver Center, Mr. Myler's projects include *Touch the Names: Letters to the Vietnam Veterans Memorial*, John Fante's 1933, the musical version of *The Immigrant*, and the critically acclaimed Cuban-American play *Union City, New Jersey, Where Are You?*, starring Rosie Perez. He also co-authored *Fire on the Mountain: The Music of the Coal Mines* (with Dan Wheatman), and he recently directed Betty Buckley in the musical *Diner Stories* at the Denver Center.

Mark Harelik, a writer and actor, has played leading roles onstage in such plays as *The Beard of Avon*, *Be Aggressive*, *Old Money*, *The Hollow Lands*, *Tartuffe*, *Search and Destroy*, *Temptation*, *The Heidi Chronicles*, *The Cherry Orchard* and the musical *Elmer Gantry*. Films: *Election*, *Jurassic Park III*, and *Barbarians at the Gate*. Television: *Boy Meets World*, *Seinfeld*, *The Practice*, *Picket Fences*, *Almost Perfect*, *Bram and Alice*, and many others. He has appeared in his own plays, *The Immigrant*, *The Legacy*, and *Lost Highway*, which he and Randal Myler wrote. He also wrote the book for the musical version of *The Immigrant*, which is based upon his play.

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the CAST



MELISSA DAVID

(Audrey Williams) Melissa is excited to be in her first show at the CBT! She is a San Francisco, California native who is joining us for her second year as a MFA Acting Graduate Candidate with UT. She was recently

seen as Maureen in *Rent* and Alice in *Closer*, with Frontier Playhouse. She received her Bachelor's in Playwriting from California State University, Fullerton. She would like to thank her Godparents and family for all their support. Go Vols!



BROCK HENDERSON

(Shag - Slide and Steel Guitar) is excited to make his theatre debut playing the steel guitar, the instrument that puts the 'cry and moan' into Hank's music. A Knoxville native, Brock graduated from the UT Jazz program in '95.

He then lived in Brazil to embrace its musically rich culture. From '97-'99, he toured as guitarist for the Ringling Brothers Circus while living on the train. Since 2000, Brock has taught guitar instruction at Pellissippi State and records and performs with local and touring acts on guitar and pedal steel. He is playing a 1950's steel guitar purchased from the vintage music store, The Parlor, on Gay Street. Photo by Todd Reinerio.



SETH HOPPER

(Leon - Fiddle/Mandolin) is a violinist and multi-instrumentalist based in Knoxville, TN. Seth has a love-hate relationship with music that started when he busted his head on a toy accordion as a small child. He began taking

violin lessons at age 9 and later went on to study music for a short while at UT. As a member of the band Christabel and the Jons, Seth toured the US and abroad, including the island of Crete, Greece for the Mediterranean Festival of the Arts. In 2011, he performed as a soloist with the Knoxville Symphony Orchestra. Seth's unique improvisational style finds

a home in a variety of musical genres, from jazz to classical to folk and bluegrass. He can be heard around Knoxville playing in the bands Dixieghost, Kukuly and the Gypsy Fuego, and Leah Gardner. Photo by Tony Lawson.



DAVID KORTEMEIER

(Fred "Pap" Rose) returns for his ninth season. CBT credits include: King Arthur in *Monty Python's Spamalot*, Scrooge in *A Christmas Carol* (3 seasons), Lloyd Dallas in *Noises Off*, Judge Turpin in *Sweeney Todd*, Ben Hecht in *Moonlight and*

Magnolias, Harold Hill in *The Music Man*, Cervantes/Don Quixote in *Man of La Mancha*, Creon in *Oedipus the King*, and Don Homenides de Histangua in *A Flea in Her Ear*. Other regional work includes principal roles at The Repertory Theatre of St. Louis, the Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre and Fox Valley Repertory in Chicago, Indiana Festival Theatre in Bloomington, IN and in 13 seasons with the Illinois Shakespeare Festival in Bloomington, IL. David holds the MFA in Acting from the University of Louisville and is a proud member of Actors' Equity Association and SAG-AFTRA.



JAYNE MORGAN

(Mama Lilly) is a UT alumna who has worked and lived all over - including NYC and LA. Her local acting credits include *On The Razzle*, *Sweeney Todd*, *Arsenic and Old Lace*, *Lost In Yonkers* and *Dancing at Lughnasa* with

the Clarence Brown Theatre. She has appeared in the films *Big Fish*, *Our Very Own*, and *Other Voices*, *Other Rooms* among others. Jayne wrote and directed four versions of a satirical local revue called *Forbidden Knoxville* and once wrote and produced a full-length musical for the Bicentennial of Knoxville with Tennessee Shines co-host Bob Deck. She is a teacher, casting director and co-founder of Flying Anvil Theatre.

the CAST



PETER OYLOE

(Hank Williams) recent credits include Paul Clayton in *Search: Paul Clayton* (Martha's Vineyard Playhouse), *Juno* (Timeline Theatre), Giorgio in *Passion* (Theo Ubique - Jeff Award Best Musical), *See What I Wanna See* (Balliwick Chicago/

Steppenwolf) as well as a sold out run as Hank Williams in *Hank Williams: Lost Highway* at Cincinnati Playhouse in the Park (LCT Award Best Lead Actor, Musical) and at the Merry Go Round Playhouse in central New York with George Wendt. Other acting credits include Hank Williams in *Hank Williams: Lost Highway* (Filament Theatre Ensemble - Jeff Award Best Lead Actor, Musical); *Reverb* (Redtwist); Orpheus in *Eurydice* (Filament Theatre Ensemble); *Elling* (Redtwist Theatre, Jeff Award Nomination, Best Actor); Michal in *The Pillowman* (Jeff Award, Best Supporting Actor), Alan Strang in *Equus* (Jeff Award, Best Actor), The Phantom in *Phantom* (Porchlight Musical Theatre); *Cherry Smoke* (the side project); *Baal* (TUTA), Marius in the New Zealand National Production of *Les Misérables*. He has also appeared in numerous short films and made his national TV debut recently on *Chicago PD*. Peter is an acclaimed composer and folk musician, having composed the scores to the film *In Love With A Nun*, in which he starred (Cannes Film Festival showcase), *Equus* (Jeff Nomination - Best Original Music), and *Eurydice*. Peter is a proud member of Redtwist Theatre and Filament Theatre Ensemble. For further information about Peter and his work, visit peteroyloe.com.



CYNTHIA ANNE ROSER

(Waitress) Originally from Stafford, VA, Anne is thrilled to start her second year in the UTK MFA program as a part of *Lost Highway*. Anne previously played Dawn in *Wrens* and Mary Brenham in *Our Country's Good* at the CBT.

Anne graduated with a B.A. in performance from Santa Fe University of Art and Design. At SFUAD, her favorite roles were Honey in *Who's Afraid of Virginia Woolf* and Gwendolyn in *The Odd Couple*. In NYC she played Viola in *Twelfth Night* (Flea Theatre) and Ophelia in Queens Shakespeare's production of *Hamlet*. Anne has been on film in the Bollywood production *Kurbaan*.



HORACE E. SMITH

(Tee-Tot) Horace is happy to be back on the stage at the University of Tennessee. Horace was last seen here in *Fences* and *Big River*. Some other shows that Horace has had the pleasure of performing in are: *Ragtime*, *It Ain't Nothing but*

the Blues, *Jitney*, *The Boys Next Door*, *Five Guys Named Moe*, *Smokie Joes Cafe*, *Bubbling Brown Sugar*, *Between A Ballad and A Blues* and *Paul Robeson*. I want to thank my family and friends for their love and support.



ED SUBLETT

(Hoss - Upright Bass) began playing upright bass at age 8. He quickly took to the instrument and enjoyed learning to play classical and jazz through his college years. As an adult, he developed interest in bluegrass, country,

and Americana. He has over thirty-five years of experience as a live performer and session musician. A native of Boston, Massachusetts he and his family moved to Knoxville just over two years ago and are proud to call Scruffy City home.



JARED WEISS

(Jimmy "Burrhead" - Electric Guitar) a native New Yorker, and holds a Bachelor's degree in Vocal Performance from NYU Steinhardt. Most recently, Jared created the role of Bob Dylan in the World Premiere of *Search: Paul Clayton*, written

by Larry Mollin, directed by Randal Myler (Martha's Vineyard Playhouse). Other recent NYC/Regional Credits include *Things To Ruin* (Lé Poisson Rouge), *Rent* (Sharon Playhouse), *Evita* (M UNY), *Spamalot* (Sharon Playhouse), *3 Rounds With Joe Iconis* (NYMF), *The Wedding Singer* (Sharon Playhouse), as well as hundreds of concerts around NYC. Jared can frequently be seen singing & playing guitar on stage with Joe Iconis & Family, (Mr. Iconis' concert act) at theatres and concert venues all over NYC, including multiple sold out runs at 54 Below, Joe's Pub, Laurie Beechman Theatre, and Ars Nova, just to name a few. If you're lucky, you can catch Jared performing his own songs, stories and prose in dimly lit cafés around Greenwich Village.

the ARTISTS



KAREN KESSLER

(Director) is a proud ensemble member of A Red Orchid Theatre in Chicago whose production of *The Opponent* was just done at 59E59 Theaters in NYC. Also for AROT, she directed the US premiere of *Solstice*

by Zinnie Harris, the Midwest premiere of *Louis Slotin Sonata* by Paul Mullin, the Midwest premiere of *Pumpgirl* by Abbie Spallen, the Chicago premiere of Sarah Kane's *Blasted*, the US premiere of *Gagarin's Way* by Gregory Burke, and the Midwest premiere of *Mr. Kolpert* by David Gieselmann. Other favorites include: *A Going Concern*, *This Lime Tree Bower*, *The God of Hell*, *Macbeth*, *A Midsummer Night's Dream*, *Hamlet*, *The Taming of the Shrew*, *Cyrano de Bergerac*, and, for the Northern Stage in Newcastle, England, *Glengarry Glen Ross*. Karen teaches directing and Shakespeare at Ball State University in Indiana. Getting to work with her sister, Kelly, has made this an extra special show.

KELLY KESSLER

(Musical Director) Kelly Kessler traces her musical roots back to the hills of Kentucky and Tennessee. She bought her first Hank Williams LP with babysitting money when she was twelve. She helped launch the Chicago alt. country music scene. Kelly can be heard on Bloodshot Records' *Down From the Promised Land*, and on albums by the Texas Rubies and under her own name. She has played the Bluebird, NYC's Café Nuyoriqueño and an anarchist house concert in Tulsa. She currently lives in Nashville, TN and is a member of the new acoustic trio Devil Bell.

BILL BLACK

(Costume Designer) has been designing, teaching and directing the production of costumes for the Clarence Brown Theatre and the University of Tennessee for more than 35 years. An active professional costume designer, his work is frequently seen around the country at theaters such as Alabama Shakespeare Festival, Cincinnati Playhouse in the Park, Denver Center Theatre Company, Milwaukee Repertory Theatre, Pioneer Theatre Company, PlayMakers Repertory Company,

Skylight Opera Theatre, Roundhouse Theatre, and for 23 seasons at the Tony Award winning Utah Shakespeare Festival where he is the senior designer. Professor Black is Associate Head of the Department of Theatre and has held both the Paul Soper Professorship and the James R. Cox Professorship. He is a two-time winner of the John F. Kennedy medallion for his work with the American College Theatre Festival and a member of United Scenic Artists, Local 829.

JACK MAGAW

(Scenic Designer) made previously designed scenery for *Love's Labour's Lost* and *Copenhagen* at the Clarence Brown Theatre. Recent Off-Broadway, Chicago and regional design credits include *The Who and The What* (Lincoln Center Theatre-LCT3 and La Jolla Playhouse), *Hedda Gabler* (Writers' Theatre), *Giovanna d'Arco* (Chicago Opera Theatre), *Romeo and Juliet* and *The Foreigner* (Kansas City Repertory), *Clybourne Park* and *Beneath's Place* (Centerstage), *A Raisin in the Sun* (Milwaukee Repertory Theatre), *4000 Miles* and *Detroit '67* (Northlight Theatre). His eight Joseph Jefferson Award nominations include his designs for *The Caretaker* and *Bus Stop* (Writers' Theatre) and *The Whipping Man* (Northlight Theatre). Upcoming projects include *Rapture Blister Burn* (Goodman Theatre) and *Awake and Sing* (Olney Theatre). Jack lives in Evanston, IL with his wife, director Kimberly Senior, and teaches design at The Theatre School, DePaul University. www.jackmagaw.com

KRISTEN GEISLER

(Lighting Designer) A fan of both kinds of music: Country and Western, Kristen is currently working on her MFA in Lighting Design at the University of Tennessee. She has designed for a number of places from Central Florida to Northern Michigan and serves as Lighting Director for USITT's Special Events. Other regional productions include *Our Country's Good* (Clarence Brown Theatre), *Rounding Third* (NC Stage Company), *The Understudy* (NC Stage Company), *Junie B Jones: Jingle Bells Batman Smells* (The WordPlayers Theater). She is the recipient of the 2014 SETC Ready to Work Award and the 2014 SETC Southeast Region LDI Sponsorship. She would like to thank the cast, Karen, the faculty and staff, and her wonderful partner for all their support in making this Honky Tonkin' fun.

the ARTISTS

JOE COURT

(Sound Designer) Joe is excited to return to the Clarence Brown Theatre. He is a professional sound designer based in Chicago and an Adjunct Instructor of Sound Design at Ball State University. He is also a proud company member of Mary-Arrchie Theatre Company, where he has designed many productions, including *The Homecoming*, *The Caretaker*, *Saved*, and *How to Disappear...* He received a Jeff nomination for his design for *The Unseen* at A Red Orchid Theatre, where he has also designed several shows. His designs have been heard at Theatre Seven, Seanachi, The Gift, Lifeline, Emerald City Theatre Company, 59e59th (NYC) Great Lakes Theatre (Cleveland) and The Illinois, Idaho, and Lake Tahoe Shakespeare Festivals.

PATRICK LANCZKI

(Stage Manager) Patrick is proud to be making his debut at Clarence Brown Theatre. His regional Stage Managing credits include his current position as Resident Stage Manager at The Asolo Repertory Theater in Sarasota, Florida, as well as multiple seasons at Arkansas Repertory Theater, The Merry-Go-Round Playhouse, Northern Stage, as well as several Off-Broadway productions. As an actor, he has appeared in national and international tours, including seven tours of *Jesus Christ Superstar*, TV, movies and voiceovers, and has been a proud member of AEA since 1984. Thanks to Brittany and Alex for their hard work on this production. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend.

CALVIN MacLEAN

(Producing Artistic Director) Cal is the Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include *A Flea in Her Ear*, *The Life of Galileo*, *The Secret Rapture*, *A Streetcar Named Desire* (with Dale Dickey), *Amadeus* (with the Knoxville Symphony Orchestra), *Kiss Me, Kate*, *Sweeney Todd* (with the Knoxville Symphony Orchestra and Dale Dickey), and *Our Country's Good*. Previously Head of Directing at Illinois State University, Cal was also the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions – mostly at the Famous

Door Theatre – earned several prestigious Joseph Jefferson Awards for Outstanding Production and Outstanding Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including the Michael Maggio Award for Outstanding Direction of a Play. Cal is the President of the University/Resident Theatre Association, and a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

DAVID B. BYRD

(Managing Director) David is celebrating his 2nd Season as CBT's Managing Director. Previously the Director of Marketing at Westport Country Playhouse, David has also held management positions at the American Dance Festival at Duke University (Director of Marketing), Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro. David serves on the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee.

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The University of Tennessee, Knoxville is one of just 27 universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum. Four of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

Founded in 1974 with Sir Anthony Quayle as Artistic Director, the Clarence Brown Theatre Company is one of the older companies in the LORT system. It has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo Jenkins, David Keith, Dale Dickey, and Teresa Williams among others.

All Department of Theatre faculty have dual appointments with the professional company in their area of expertise. MFA Performance students may join the Clarence Brown Theatre Company in their third year of study. MFA Design students have the opportunity to work on LORT productions throughout their graduate training.

COMPANY MEMBERS

Producing Artistic Director: Calvin MacLean

Managing Director: David B. Byrd

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COSTUMES

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Deck Props

Amanda Jean Wilson

LIGHTING

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Acting Workshops, Talkback Discussions -
Terry Silver-Alford

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Cutter/Draper - **Kyle Andrew Schellinger**
Costumers - **Elizabeth Aaron,**
Amber Williams
Costume Assistants - **Victor Bercher,**
Hannah Chalman, Joscelyne Oktabetz,
Robert Pickens, Amanda Roberts,
Matthew Serago, Olivia Trees,
Poua Yang

ELECTRICS

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Master Electrician - **Jon Mohrman**
Lighting Assistants - **Lisa Bernard,**
Christine Osborne

SCENERY

Technical Director - **Andrew Karlin**
Assistant Technical Director/Scene Shop
Manager - **Don Conard**
Carpenters - **Wes Smith, Jerry D. Winkle**
Scenic Charge Artist - **Jillie Eves**
Scenic Artist - **Kerry Chipman**

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Lead Properties Artisan - **Kat Wright**
Props Assistants - **Kerry Chipman,**
Josafath Reynoso Calvillo,
Henry Wilkinson

SOUND

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House Sound Engineer - **Mike Ponder**

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Kate Buckley

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Marianne Custer

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Head, Graduate Studies and
Professor, Acting/Voice

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Associate Professor, Lighting Design

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Misty G. Anderson

Professor of English, Adjunct Faculty

Stanton B. Garner, Jr.

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Josafath Reynoso Calvillo – Scene Design

Melissa David – Acting

Maranda DeBusk – Lighting Design

Andrew Drake – Acting

Kenneth Foster – Lighting Design

Kristen Geisler – Lighting Design

Brian Gligor – Acting

Erik Johnson – Acting

Tannis Kapell – Lighting Design

Kyle Maxwell – Acting

Lindsay Nance – Acting

Joscelyne Oktabetz – Costume Design

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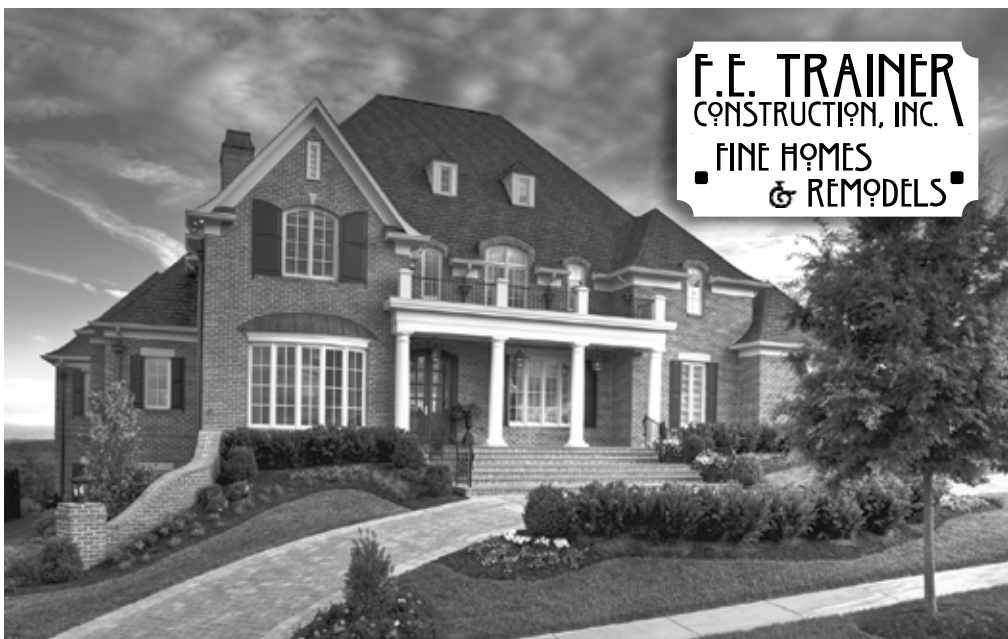
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Rotary is a volunteer organization of 1.2 million business and professional leaders united worldwide to provide humanitarian service and help build goodwill and peace. Today, the 34,000 Rotary clubs in more than 200 countries and geographical areas conduct projects to address today's challenges – including illiteracy, disease, hunger, poverty, lack of clean water, and environmental concerns – while encouraging high ethical standards in all vocations.

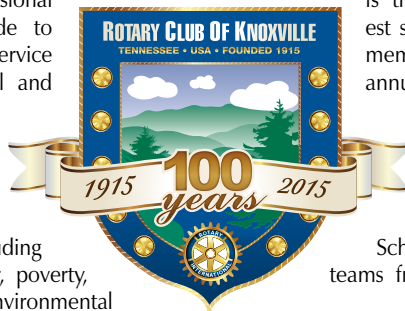
As the world's largest private provider of international scholarships, The Rotary Foundation of Rotary International makes it possible for students to earn degrees as they study around the world in academic areas related to the focus areas of Rotary and to serve as cultural ambassadors. Rotary also partners with seven prestigious universities around the world, providing opportunities to earn a master's degree in peace and conflict resolution.

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Rotary is a spearheading partner in the Global Polio Eradication Initiative, along with the World Health Organization, UNICEF, and the U.S. Centers for Disease Control and Prevention.

Founded in Chicago in 1905 as the world's first volunteer service organization, Rotary quickly expanded around the globe. Today club members meet weekly to plan service projects, discuss community and international issues, and enjoy fellowship. Clubs are secular, nonpolitical and open to every race, culture and creed.

To learn more about Rotary International, visit the organization's website: www.rotary.org



Founded in 1915, the Rotary Club of Knoxville is the city's oldest and largest service club with over 200 members. The club provides annual college scholarships for area students, supports community and international humanitarian service projects, sponsors Rotary International Scholars and hosts exchange teams from around the world.


Under the leadership of the founding president, David Chapman – for whom Chapman Hwy is named - the club's members worked for over a decade to help create The Great Smoky Mountains National Park, which was chartered by Congress in 1934. The club continues to support this treasured park.

With "Twin Rotary Clubs" in Hungary and South Africa the Knoxville club has collaborated on a variety of joint humanitarian projects in both countries and additional projects, programs, and support are underway Zimbabwe, India, and Thailand.

To encourage better understanding in the world among young people, the Rotary Club of Knoxville supports two Interact Clubs (at Webb School of Knoxville and Knoxville Catholic HS), the Rotaract Club at UT and a Knoxville community Rotaract Club for young professionals.

Because the arts are a critical component of a well rounded education, the Rotary Club of Knoxville provides annual Arts Education Outreach Grants to the Clarence Brown Theatre, Knoxville Symphony Orchestra, Knoxville Opera and Knoxville Museum of Art to enable underprivileged children to attend live performances, take classes, and to support arts education programs in Knox County.

The Rotary Club of Knoxville and the Rotary Foundation of Knoxville have a distinguished record of service and support in the community. To learn more, visit the club's website: www.knoxvillerotary.org



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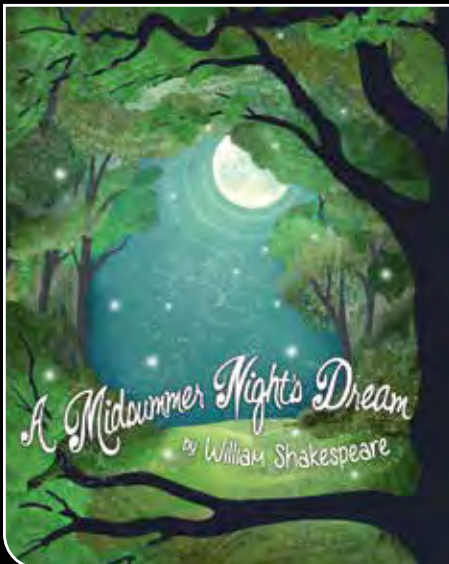
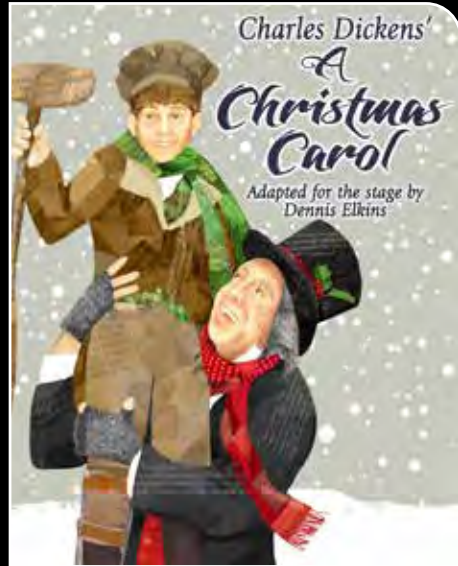
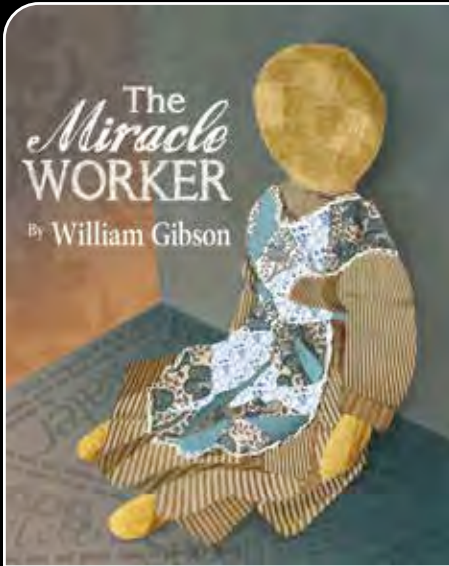
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- Exclusive quarterly newsletter – *The Society Pages*
- Listing in the CBT Mainstage & Carousel playbills, and on the CBT website
- Opening Night Receptions with cast and crew
- Invitations to first read-through and design presentations
- Exclusive membership card for discounts on all CBT merchandise and concessions
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 - A Christmas Carol* - December 7, 2014
 - A Midsummer Night's Dream* - March 1, 2015
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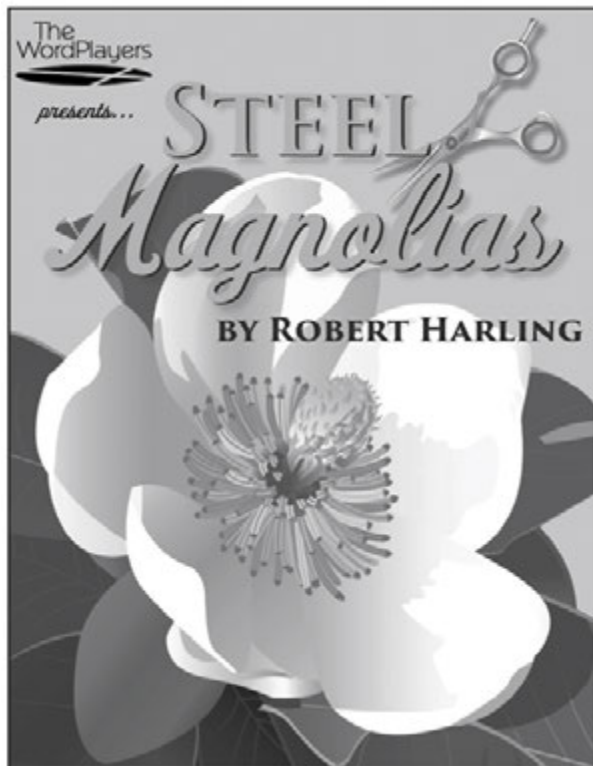
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List includes members who have joined from **April 2014** through **August 2014**.



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Deaf Night at the Theatre This season we will offer three Deaf Nights at the Theatre – *The Miracle Worker* (Tues., October 14, 2014), *A Christmas Carol* (Tues., December 9, 2014), and *A Midsummer Night's Dream* (Tues., March 3, 2015). These special events are produced through a partnership with UT's Center on Deafness and are designed to be fully accessible for members of the Deaf community with over a dozen interpreters stationed throughout the facility and two teams interpreting the production. Patrons ordering single tickets who need interpreted section seating should contact the Box Office **(865) 974.5161** as this is not available online. Visit clarencebrowntheatre.com/access to learn more.



Assistive Listening Devices CBT Assistive Listening System feature both headset-style and induction-loop Assistive Listening Devices (ALDs). ALDs are available on a first-come, first-serve basis free of charge to assist those who may need just a little boost in volume. For the Mainstage and Carousel, ALDs are available at the Concessions Stand. In the Lab Theatre, ALDs may be obtained from the Box Office in the Lab Lobby. Visit clarencebrowntheatre.com/access to learn more.



The CBT is proud to welcome military personnel, spouses, children and veterans to our theatre. Discounted tickets are available to active-duty military and immediate families, as well as returning veterans for our CBT Mainstage and Carousel Theatre productions. Contact the Box Office at **(865) 974.5161** for tickets and identify yourself as a Blue Star Theatre participant. This offer is based on availability and cannot be combined with other offers. Visit clarencebrowntheatre.com/blue-star-theatre to learn more.



Each year, several of the CBT's productions include Season for Youth performances scheduled during the regular school-day. Available at reduced rates for school groups, these performances engage and expose youth to the wonder of live theatre and help inspire and build the next generation of theatre goers! Visit clarencebrowntheatre.com/SFY to learn more.



For more than a decade, the CBT's Summer Acting Workshops have offered high school students intensive training in acting technique, voice, movement, improvisation, and musical theatre. The popular program now offers two weeks of training in each of our two summer sessions. Visit clarencebrowntheatre.com/acting-workshops to learn more.

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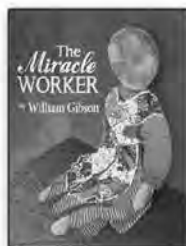
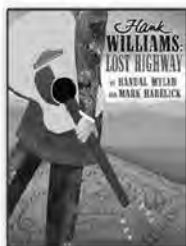
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