

By SUSANNA CENTLIVRE



February 22 - March 12, 2017 clarencebrowntheatre.com





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presents

The Busy Body: A Comedy

By Susanna Centlivre

Adapted by Misty Anderson and John Sipes

Directed by John Sipes*

Musical Director Terry Silver-Alford

Dramaturg Misty Anderson

Scenic Designer
Nevena Prodanovic

Costume Designer Marianne Custer * Lighting Designer John Ambrosone * Sound Designer Maranda DeBusk

Text and Speech Director **Philip Thompson**

Spanish Dialect Coach
Pedro Tomás

Stage Manager Caleb Cook

Producing Artistic Director Calvin MacLean

Managing Director **David Bryant Byrd**

RESTORATION

Studies in English Literary Culture, 1660-1700















★ The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



 The Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

E01-1035-006-17

From the Director

can safely say, on behalf of all of us who have worked to usher Susanna Centlivre's charming 18th century play into the 21st century, that we have had a delightful and illuminating time doing so! And it is in no small measure due to our colleague Dr. Misty Anderson's astute advice and infectious enthusiasm for all things 18th century! I encourage you to read the dramaturgical notes Dr. Anderson has prepared for this program.

The Busy Body has offered me as a director an opportunity to explore a rarely produced classic work. I have always enjoyed the challenge of deciphering and interpreting classic works somewhat like an archeologist might enjoy uncovering an artifact in an ancient ruin! Part of the thrill of discovery, both in archeology and in theatre, is the experience of connection with men and women of the past; a recognition that although centuries separate us, our most human impulses remain the same.

Such is the case with Centlivre's play. Between the time she wrote The Busy Body and now, indeed, much has changed, as you will see in this evening's performance: the costumes, the comportment of the actors, the language

they speak and many of the theatrical conventions we have adopted are decidedly not contemporary! Yet, the story, and the underlying needs and motivations of the characters, will feel quite familiar.

Centlivre's play is a farce, and in our production, we have shamelessly accentuated the comedic aspects of the play! But beneath the frivolity of the piece, Centlivre offers a biting critique of a patriarchal society that limited the rights of women and constrained their place in society; a critique that resonates still today.

It does not require much imagination to see the reflection of ourselves and the foolishness of our ways in the characters and situations in The Busy Body...very little has changed through the ages, only the details differ...

We hope you enjoy our production of The Busy Body as much as we have enjoyed preparing it for you!

John Sipes



RESTORATION

Studies in English Literary Culture, 1660-1700

This CBT production of The Busy Body will be the subject of a documentary featured in the forthcoming Routledge Anthology and Sourcebook for Restoration and Eighteenth-Century Theatre. Look for it in May at http://theatre.utk.edu/the-busy-body/.

Dramatis Personae

in order of appearance

Sir George Airy A gentleman of four thousand pounds a year, in love with Miranda	}	Jeff Dickamore*
Charles Friend to Sir George, in love with Isabinda	}	Jude Carl Vincent*
Marplot A sort of silly fellow, cowardly, but very inquisitive to know everybody's business	}	Charles Pasternak*
Whisper Servant to Charles	}	Aaron Orlov*
Miranda An heiress, worth thirty thousand pounds, really in love with Sir George, but pretends to be so with her guardian, Sir Francis	}	Charlotte Munson*
Patch Woman to Isabinda	}	Emily Kicklighter
Sir Francis Gripe Guardian to Miranda and Marplot, father to Charles, in love with Miranda	}	Brian Mani*
Sir Jealous Traffick A merchant that had lived for some time in Spain, father to Isabinda	}	Terry Weber*
Isabinda Daughter to Sir Jealous Traffick, in love with Charles, but pledged to a Spanish merchant by her father	}	Lauren Pennline*
Scentwell Woman to Miranda	}	Carlène Pochette*
Servants to Sir Jealous Traffick	}	Miguel A. Faña Preston Alexander Raymer
Servant to Sir Francis Gripe	}	Scott Serro
(Understudy- Sir George Airy)	}	Connor Hess

This production has one 15-minute intermission.



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

The Busy Body by Susanna Centlivre Susanna Centlivre: the Tina Fey of the Eighteenth Century

hen Susanna Centlivre came onto the theatrical scene in 1700, women had been acting on and writing for the English stage for 40 years. She started out as an actress and soon discovered that she had a gift for writing comedies with strong, interesting parts for women. As she put it, "since the Poet is born, why not a Woman as well as a Man?" Centlivre's attitudes toward gender mirror her politics,



commedia del'arte tradition as well as the Restoration fop who longs to know the latest gossip.

In addition to being one of the top-10 plays in eighteenth-century London, *The Busy Body* was also popular in Colonial America, which had active theatres in Charleston, SC, Annapolis, MD, Williamburg, VA, and eventually, New York City. American colonists favored plays that celebrated liberty, underdogs, and

which supported the Whigs, the party more focused on liberty, the rights of British citizens, and the interests of the rising merchant class.

The Busy Body is a farce with a sense of purpose-to help two young women trick their way out of their guardians' control and marry the men they love. Sir Francis Gripe, Miranda's guardian, hopes to marry her and "engross the whole" of her estate and herself, while Sir Jealous Traffic wants to keep his daughter Isabinda locked up until he can marry her off to a Spanish merchant. Centlivre keeps the plot moving fast to create openings for Miranda and Isabinda to unite with their lovers, Sir George and Charles. The character that made the play, however, was Marplot, who, true to his name, messes up every plot the young lovers make with his insatiable curiosity. Marplot has a dash of the harleguin or arlecchino from the

rebels. Addison's Cato, for instance, provided the source of Nathan Hale's famous "I only regret that I have but one life to lose for my country." The colonial theatre scene was strongest in the south, especially Virginia and South Carolina; George Washington and Thomas Jefferson frequented the playhouse. Centlivre was popular in amateur theatres and home theatricals as well. Jane Austen's family staged one of her plays, The Wonder, A Woman Keeps a Secret, in their barn. This production uses staging techniques from the period, including more elaborate scenery, grooved, painted flats, and musical interludes designed to keep the audience entertained. The comedy uses a great many asides, or moments in which the actors address the audience, which reflect the interactive and sometimes rowdy theatrical experience of early eighteenth century audiences. ?

Marriage and Money in the Eighteenth-Century

ighteenth-century marriage law presumed that "...husband and wife are one person in law: that is, the very being, or legal existence of the woman is suspended during that marriage...." At the same time, women owned roughly 20% of all the major stock funds in the late seventeenth century because a loophole in the law allowed married women to buy stocks out of their "pin money," or their personal allowance. Centlivre's women want financial independence to make them equal partners with their lovers. Miranda wants to be on equal footing with Sir George; they could afford to live well on Sir George's income. Likewise. Charles and Isabinda could elope. but as Isabinda points out, poverty would try their love, and she argues for waiting until she can get her inheritance. As in all of her

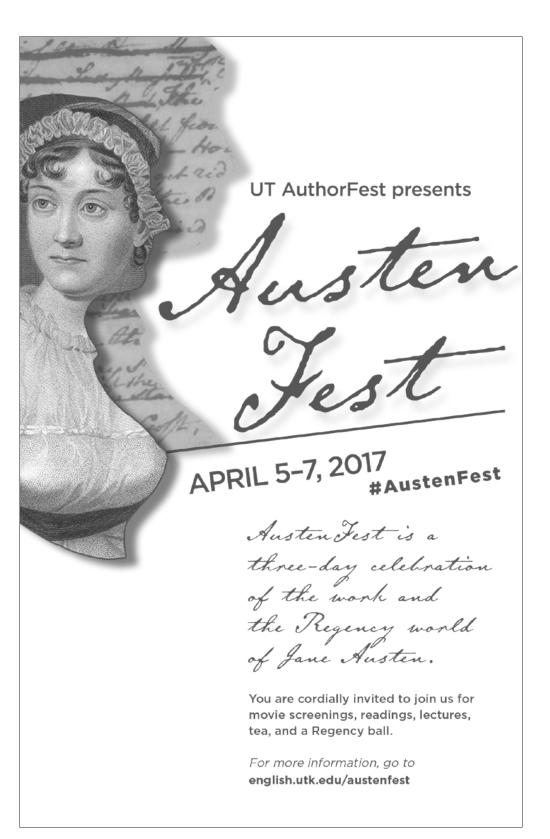
comedies, Centlivre tries to imagine more equitable marriage arrangements by using the tricks of farce to help her young heroines manage their own futures.

Characters in this play talk about money a great deal. Sir George Airey has an income of £4000 a year, which would be worth about half a million dollars a year. Miranda's estate is worth 4.3 million. Marplot promises "10 guineas," worth a little over \$1,200. 50 guineas is about \$6,000, and Sir George eventually pays 100 guineas, or about \$12,000, for the right to talk to Miranda for an hour. A guinea was worth 1 pound and 5 pence. The main characters enjoy a great deal of wealth, while the servants lived on a fraction of that, with the benefits of housing, food, and hand-me-down clothes. ?

Music in The Busy Body

While there are only two songs mentioned in the script itself, we know that audiences for *The Busy Body* would have been entertained with music between scenes. The songs sung in this production of *The Busy Body* are drawn from well-known eighteenth-century composers, many of whom wrote for the theatre. "Entr'acte," or "between the acts" music helped to cover up the sound of flats scraping on and off the stage and amused the audience during set changes. Many of the songs take an ironic or playful approach to gender and romance. ?

"Warnung" (Warning)	Wolfgang Amadeus Mozart
"What Can We Poor Females Do?"	Henry Purcell
"Wolsey's Wild"	anon.
(adapted as "Great Love")	
"Pleasing Pains"	Joseph Hayden
"Man is for the Woman Made"	Henry Purcell
(from The Mock Marriage)	
"All in a Garden Green"	William Ballet (Lute Book)
"Pastoral Song"	Joseph Hayden
"If Love Loves Truth"	Thomas Campion
"Ah How Pleasant Tis to Love."	Henry Purcell





JEFF DICKAMORE

(Sir George Airy) A second-year MFA Acting candidate, Jeff was most recently seen as Fred in *A Christmas Carol* and Thomas Putnam in *The Crucible*. Prior to joining the MFA class of 2018, his favorite

roles included Benedick in *Much Ado About Nothing* (Random Access Theatre, NYC), David in *After the Dance* (Co-Op Theatre East, NYC), Octave in *Les Caprices de Marianne* (Cours Florent, Paris), and Creon in *Oedipus Rex* (Experimental Theatre Co, Provo). Jeff would like to thank John for this formative opportunity, Misty for her lifetime of research, Aurora for her wisdom and love, and Connor for all the work he is putting in just in case the aforementioned Aurora goes into labor during the show. Bafta tuturor!



MIGUEL A. FAÑA

(Servant) Miguel is a second-year MFA Acting candidate at UT. He is an immigrant American from Boston, MA who was born in Santo Domingo, Dominican Republic. After serving in the U.S. Army,

he attended the University of Massachusetts Boston where he double majored in Music and Theatre. Upon graduation, he toured with the Classical Repertory Company of Boston's New Repertory Theatre performing in *Macbeth* as Witch/Porter/Sevton, and in Of Mice and Men as Crooks. His roles at the CBT include: Scadger in A Christmas Carol, John Willard in The Crucible, Commander William Harbison in South Pacific, and Martius Andronicus in Titus Andronicus. He is a proud member of SAG-AFTRA and would like to thank his mother, Yovanny Faña, for her support; his father, Miguel Faña Sr. for his love; and his little brother, Jean-Michael Faña for his humor! A very special Thank You to the donors and staff who make this all possible! Cheers!



CONNOR HESS

(Understudy) – Connor is a Knoxville native and is thrilled to be working on one more CBT production as an undergraduate. You may have recently seen him as Young Scrooge/Mr. Topper in A Christmas Carol

(2016). Other CBT credits: Seabee Richard West, South Pacific; Paul Bonin, A Lesson Before Dying; Young Ebenezer, A Christmas Carol (2015); Peter Cratchit, A Christmas Carol (2014); and Peter Cratchit/Dick Wilkins, A Christmas Carol (2009). All Campus Theatre credits: Him, Homebound: A Play for Nobody; and Conrade, Much Ado About Nothing. TV/ Film credits: Young Mike, Snapped: Killer Couples: and Alex. The Lion. Connor is a senior graduating in May with a degree in Theatre and a minor in Psychology. He would like to thank the cast, crew, undergraduates, MFAs, and UT faculty for making these past four years at the CBT, the best and most transformative of his life. Love to Mom and Dad. Exodus 14:14



EMILY KICKLIGHTER

(Patch) Emily is excited to join the cast of *The Busy Body*. Also at the CBT: *A Christmas Carol* (Mrs. Cratchit), *The Crucible* (Ann Putnam/Sarah Good) and *South Pacific* (Lead Nurse). After graduating

from Northern KY University, she joined the Apprentice Company at Actors Theatre of Louisville, and she is currently an MFA Acting candidate here at UT. At Actors: *Caucasian Chalk Circle* (Grusche), *Uncle Sam's Satiric Spectacular* (Lady Liberty), and *Moot the Messenger* (Soldier). In New York, she was a company member at the Flea Theatre for 3 years, performing in *'Twas the Night Before* (Bat), *Los Angeles* (Veronica), and *Offending the Audience*. She'd like to thank her loving husband and family for their unending support.

2017 CBTGALA

SATURDAY, MAY 20, 2017 JACKSON TERMINAL

205 W. Jackson Avenue Knoxville, Tennessee

2017 CBT GALA HONOREE DALE DICKEY



Knoxville native and University of Tennessee alumna Dale Dickey will be honored at the 2017 Clarence Brown Theatre Gala, the theatre's largest fundraiser for the CBT Artists Endowment. Net proceeds from the event help the CBT to bring in professional guest artists from across the country to work alongside theatre students in training.

Want to spend some one-on-one time with Dale at a private party before the Gala?

Corporate and individual sponsorship packages are available now. Contact Amanda Middleton at <u>amiddle5@utk.edu</u> or (865) 974-5654 for details.

TICKETS ON SALE APRIL 17! clarencebrowntheatre.com/gala



BRIAN MANI

(Sir Francis Gripe) Brian is making his debut with the Clarence Brown Theatre. He begins his 18th season with the American Players Theatre in Spring Green, WI this summer. APT is his Artistic Home where he

is a Core Company member, shows include Death of a Salesman, Endgame, Merry Wives of Windsor, Othello, The Doctor's Dilemma, American Buffalo, Much Ado About Nothing, Skylight, Twelfth Night, The Gift of the Magi, Of Mice and Men, The Critic, Widowers' Houses and dozens more. Thank you for supporting the arts!



CHARLOTTE MUNSON

(Miranda) CBT credits: Violet in *Violet*, Nellie Forbush in *South Pacific*, and Catherine in *A Christmas Carol*. NYC: Cinderella in *DISENCHANTED* (original cast), Wendy in *Princes Don't Live in Cyberland*

(UWS Lounge), and Sydney in Hedge Fun (Producer's Club). Regional: Elvira in Blithe Spirit and Vanda in Venus in Fur (Cape May Stage), Lady of the Lake in Spamalot (Saint Michael's Playhouse). Sophie in Master Class (MTC), Christine in Dirty Rotten Scoundrels (New London Playhouse), and Juliet in Romeo and Juliet (NE Shakespeare Ensemble), to name a few. Her play, Look at Me was nationally selected by the NHY Playwriting Festival and was produced at the Stella Adler theatre in LA. Last winter, she starred in her own play, Dark Matter, at the Arthur Seelen Theatre in NYC. Graduate of Emerson College, BFA Musical Theatre. Second year MFA Acting candidate at UTK. Love to Mom and Dad. www.charlottemunson.com



AARON ORLOV

(Whisper) Aaron Orlov is a second-year MFA Acting candidate at UT. He is originally from Queens, NY. CBT credits: *A Christmas Carol* (Mudd/Barnaby), *The Crucible* (Judge Hathorne), *South Pacific* (Professor).

and *Titus Andronicus* (Mutius). NYC credits: *The Threepenny Opera, Our House, All's Well That Ends Well, South Pacific, Prelude to a Kiss,* and *Romeo and Juliet* (Queens College). Other: *Twelfth Night* (Theatre Box). Aaron holds a B.A. in Drama and Theatre from Queens College. He is also a proud graduate of The Funny School of Good Acting (Chris Bayes, Clown, Commedia). Proud member of AEA.



CHARLES PASTERNAK

(Marplot) Charles hails from Los Angeles. Previously at the Clarence Brown Theatre he performed Saturninus in *Titus Andronicus*. Regional Credits include *A Christmas Carol, Three Musketeers, The Mousetrap,*

and *Two Gentlemen of Verona* at Indiana Repertory Theatre; title role in *Macbeth* at Sierra Repertory Theatre (Sonora); *Antony and Cleopatra, Henry IV*, and *Henry V* at Shakespeare Festival St. Louis; *Much Ado About Nothing* at Shakespeare Theatre New Jersey; four seasons with Shakespeare Santa Cruz, roles included Romeo, Prince Hal and Henry V; *Romeo and Juliet* and *Three Musketeers* at The Denver Center. Charles is the Artistic Director of The Porters of Hellsgate Theatre Company in Los Angeles. Upcoming: Leontes in *A Winter's Tale* at Shakespeare Festival St. Louis.



LAUREN PENNLINE

(Isabinda) Lauren, a second year MFA Acting candidate, last performed with the CBT as Belle and Miss Lucy in A *Christmas Carol.* For the CBT: *The Crucible, South Pacific, Titus Andronicus, The Who's Tommy, Love's Labours*

Lost, The Marriage of Bette and Boo, Guys and Dolls, The Life of Galileo, Anouilh's Antigone. Off Broadway/National Tour: *Ivy and Bean the Musical* (Atlantic Theater Company, Maximum Entertainment Prod.) Off-Off Broadway: *The Thirteenth Commandment* (Libra Theater Company, NY Innovative Theater Award for Featured Actress), *Henry IV Parts One and Two*, *Much Ado About Nothing* (Smith Street Stage, NY Innovative Theater Award for Ensemble and Revival), *Twelfth Night* (Riverside Theater), *Trojan Women* (NY Stage and Film). Training: University of Tennessee, British American Drama Academy. Proud member of Actors' Equity. www.laurenpennline.com



CARLÉNE POCHETTE

(Scentwell), originally from the French Saint Martin island in the West Indies, is thrilled to return to the Clarence Brown Theatre. Carlène was recently seen in *A Christmas Carol* ('16) as the ghost of Christmas Past, *The Crucible*

('16) as "Tituba", *South Pacific* ('16), and *A Lesson Before Dying* ('16) as "Vivienne Baptiste" at the Clarence Brown Theatre. She is a second year MFA Acting candidate at UT. Prior to that, Carlène has performed in many independent film and theatre productions in Philadelphia, including *Ruined*, *Under the Cherry Tree*, *The Piano Lesson*, *The Last Days of Judas Iscariot*, and *By the Way*, *Meet Vera Stark*. Carlène graduated from the University of Pennsylvania with a BA in Social Science.



PRESTON ALEXANDER RAYMER

(Servant) Originally from Nashville, Preston is a graduating senior at the University of Tennessee, double majoring in Theatre and Communication Studies. After graduation, Preston

plans to move to Washington D.C. and see where the world takes him. He would like to thank his family (Jerry, Teri, Peyton, Weasley, and Zamboni) for their love and support. He also sends thanks to John Sipes, Misty Anderson, and his fellow cast, crew, and design team for their work and dedication to such a whimsical play. CBT Credits include: "Dennis" in This Is Our Youth. "Alarbus/Goth #1" in Titus Andronicus, "Whit" in Of Mice and Men. "Young Ebenezer" in A Christmas Carol (2014). ACT Credits include: "Mark" in The Idiot Box. "Katurian Katurian" in The Pillowman. Other Credits include: "Lafe" in Big *River*, "Ensemble" in *Seussical the Musical*, and "Joe Lazenby" in Ordinary People. - Proverbs 10:12 - OAS, AAS, LLS!



SCOTT SERRO

(Servant) Scott is thrilled to be involved in such a brilliant production! Scott has appeared in several Knoxville-area shows including: the Clarence Brown Theatre's *Titus Andronicus*, All Campus

Theatre's productions of *Waiting for Godot, In the Next Room* and *Bug,* and Shakespeare Unplugged's *Much Ado About Nothing.* He is a senior pursuing a major in both Theatre and Communication Studies here at UT. In previous years, he acted as secretary of All Campus Theatre, the undergraduate theatre club, and he currently serves as the first President of InVOLuntary Sports Party, an improv troupe on campus. As an extension of that, he is also the leader of weekly improvisational workshops.



JUDE CARL VINCENT

(Charles) Jude, native of Brooklyn, New York is a second-year MFA Acting candidate at UT. He attended Clark Atlanta University in Atlanta, Georgia where he received a BA in Public Relations Management. His

Clarence Brown Theatre credits include: *A Christmas Carol* '16 ("Philpot", "Grimgrind") *Rodgers and Hammerstein's South Pacific* ("Seabee Morton Wise/Ensemble"), *A Lesson Before Dying* ("Jefferson") and *A Christmas Carol* '15 ("Dick Wilkins", "Christmas Future") Atlanta credits: *Outcry* ("Emmett Till"), Rev. Joseph E. Lowery's 92nd Birthday Celebration *In The Board Room*, and in New York, he played the role of ("Thomas Franks") in *Detroit Blues*. Jude is also the New York State Forensic Champion in Varsity Oral Interpretation, and has done a National Voiceover Commercial for Pepsi Maxx. He is a proud member of the Actors' Equity Association.



TERRY WEBER

(Sir Jealous Traffick) Terry is a Professor of Theatre at UT and he volunteers as Artistic Director of The WordPlayers. Terry's acting career has taken him to theatres in New York, Seattle, Milwaukee, Louisville, Chicago, Kansas

City, Montgomery, Knoxville, Toronto, Orlando, Charleston, Asheville, Cincinnati, and Avignon (France). Recent roles at the CBT: Rev. Parris in *The Crucible*, Marcus in *Titus Andronicus*, Peter Quince in *A Midsummer Night's Dream*, Captain Keller in *The Miracle Worker*, Gus Belmont in *CTRL+ALT+DELETE*, Aviator in *The Little Prince*, Cleante in *Tartuffe*, Scrooge in *A Christmas Carol*, Emperor Joseph II in *Amadeus*, and Colonel Chesney in *Charley's Aunt*. In the fall of 2015, Terry played Hopley Stewart in *Mad River Rising* at Cincinnati Playhouse in the Park, and in 2011, he played C.S. Lewis in The WordPlayers' production of *Shadowlands*. Favorite roles: Husband to Jeni and Dad to Jesse, Luke, and Joel.





JOHN SIPES

(Director) John is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, John was a Director and the Resident Movement Director for

the Oregon Shakespeare Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons, and served as the Festival's Artistic Director for five seasons. Recent directing credits include: Titus Andronicus, I Am My Own Wife, A Midsummer Night's Dream, The Whipping Man, Red, Fuddy Meers, Woyzeck, Oedipus the King, Love's Labour's Lost (Clarence Brown Theatre); Henry VIII, King John (Oregon Shakespeare Festival); The Man in the Iron Mask, Julius Caesar (Shakespeare Santa Cruz); Othello (Illinois Shakespeare Festival); and The Year of Magical Thinking, The Hollow (Milwaukee Rep).

TERRY SILVER-ALFORD

(Musical Director) Terry is a member of the UT Theatre faculty and teaches Musical Theatre Performance, Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include: South Pacific, A Shayna Maidel, CTRL+ALT+DELETE. The 25th Annual Putnam County Spelling Bee, The Little Shop of Horrors, Guys and Dolls, Assassins, Tick, Tick, Boom,

Parade, Recent Tragic Events and Into the Woods. CBT musical direction credits include: Violet, The Threepenny Opera (conductor), Monty Python's Spamalot, Kiss Me, Kate, The Music Man, Man of La Mancha, The Who's Tommy, A Christmas Carol, A Year with Frog and Toad and Big River.

MISTY G. ANDERSON

(Dramaturg) Misty is Professor of English and Adjunct Professor of Theatre and Religious Studies at the University of Tennessee, where she holds a Lindsay Young Chair. Anderson is the author of *Imagining Methodism in Eighteenth-Century Britain: Enthusiasm, Belief,* and the Borders of the Self (Johns Hopkins, 2012) and Female Playwrights and Eighteenth-Century Comedy: Negotiating Marriage on the London Stage (Palgrave, 2002). She is currently one of the editors of the forthcoming Routledge Anthology and Sourcebook of *Restoration and Eighteenth-Century Drama*, which will feature *The Busy Body*, as well as a short documentary film about this production.

NEVENA PRODANOVIC

(Scenic Designer) Nevena is an MFA candidate in her final semester here at UT Knoxville pursuing a degree in Scenic Design. She is enjoying the opportunity to create theatre with her CBT family twice this season – The Busy Body and Around the World in 80 Days. Recent work at the CBT includes: scenic design for A Shayna Maidel, The Open Hand and The 39 Steps: projection design for The Open Hand; associate scenic design and assistant projection design for this season's production of A Christmas Carol; and assistant scenic design for Titus Andronicus. Her other professional credits include: scenic design for The Purple Island (Krusevac Theatre, Serbia), Waiting for Godot (Atelier 212: Belgrade, Serbia). Harvest (Phoenix World Theatre; Kochi, India) assistant art director for the feature film November Man, assistant production designer for the feature films Loveless Zoritsa and Redemption Street.

MARIANNE CUSTER

(Costume Designer) Ms. Custer is the head of the MFA design program and resident designer for the Clarence Brown Theatre for more than 35 years. Her design credits include Broadway, regional theatre, the Municipal Theatre of Istanbul, and the National Theatres of Germany and Hungary. Her students have won numerous major awards in recognition of their design excellence. Her former students are working in regional theaters, regional opera companies, in New York, in film, and at universities across the country. Professor Custer has received numerous grants and traveled extensively researching costume designers in Central and Eastern Europe. The University of Tennessee has recognized her with a Thomas Jefferson Award for her research and creative accomplishments, and the James R. and Nell W. Cunningham Outstanding Teaching Award. She has won the Triangle Award for Costume Design in North Carolina, the Helen Haves Award for Costume Design in Washington D.C. and the Knoxville Coalition Award for Costume Design.

JOHN AMBROSONE

(Lighting Designer) Design credits include: Clarence Brown Theatre: A Midsummer Night's Dream; Broadway: The Old Neighborhood. Off Broadway: Uncanny Valley at 59E59 St. Theatres, Nocturne at New York Theatre Workshop: US Tour: The King Stag. Regional theatre: American Repertory Theatre, Alley Theatre, Arena Stage, Brooklyn Academy of Music, Capital Repertory, Coconut Grove Playhouse, Contemporary American Theatre Festival, Hartford Stage, Long Wharf Theatre, McCarter Theatre, Merrimack Repertory, People's Light & Theatre, Philadelphia Theatre Company, Playmaker's Repertory Company, Prince Music Theatre, Ridge Theatre, Royal George Theatre of Chicago, Trinity Repertory Company, and Virginia Stage Company. International: Sao Paulo, Brazil; Strasbourg, France; Berlin, Germany; Tokyo, Japan; London, England; Leon, Mexico; Singapore; Moscow, Russia; and Taipei, Taiwan. John is a member of the United Scenic Artists Local 829, United States Institute for Theatre Technology. Teaching: Head, MFA/BA Lighting Design at Virginia Tech.

MARANDA DEBUSK

(Sound Design) Maranda DeBusk is a third-year graduate candidate at the University of Tennessee, pursuing an MFA in Lighting Design and Digital Media. She was recently awarded the USITT National Award in Lighting Design and chosen to exhibit her work in Taipei, Taiwan as part of the World Stage Design Expo. Her work at the CBT includes: projection design for *Violet*, and *South Pacific*; lighting design for *A Lesson Before Dying*, and *Mr. Burns, A Post-Electric Play*; assistant lighting design for *The Crucible, The 39 Steps, A Midsummer Night's Dream*, and *A Christmas Carol*; and associate projection design for *Hank Williams: Lost Highway*. This sound design is dedicated to the memory of Gene Funderburk.

PHILIP THOMPSON

(Text and Speech Director) Philip was born in Iowa City, Iowa. He has worked as a Voice, Text and Accent coach for the past twenty years. At the Utah Shakespeare Festival (UT), where he serves as Head of Voice and Text he has coached 99 productions. He has coached 30 productions at South Coast Repertory (CA), and 18 at Cincinnati Playhouse in the Park (OH). Other companies he has coached for include Alabama Shakespeare Festival (AL), Pasadena Playhouse (CA), Denver Center Theatre Company (CO), and many more. Philip has served as President of the Voice and Speech Trainers Association and is a Master Teacher of Fitzmaurice Voicework. He is the co-founder of Knight-Thompson Speechwork. He is a professor of Voice and Speech at UCIrvine.

PEDRO TOMÁS

(Spanish Dialect Coach) A native of Cuba who grew up in the New York City area, Pedro attended New York University and Fordham University in his youth and is a graduate of UT. He is now a Lecturer for the Department of Modern Foreign Languages and Literatures at UT where he teaches second year Spanish and is an adjunct instructor of Spanish at Maryville College. In his earlier years, he performed at Opryland, did numerous music videos, was a cast member for the television series "The New Hee Haw Show," and was Dance Partner, Director and Choreographer for Louise Mandrell for 28 years. He has been involved in productions of The Music Man, West Side Story, Guys and Dolls and Hello, *Dolly!* For the Clarence Brown Theatre, he's performed in Big River, The Laramie Project, Assassins, Monty Python's Spamalot, The Threepenny Opera and South Pacific. He was also technically involved in the productions of A Year with Frog and Toad, Honky Tonk Angels and A Flea in Her Ear. Pedro Codirected and Choreographed The 25th Annual Putnam County Spelling Bee at Walters State Community College/Sevierville and was also the Director and Choreographer for the performing group Backbeat at Walters State/ Sevierville from 2004-2013. He was delighted and honored to have the opportunity to work with the Morristown Arts Council in the production of *Esperanza Rising*. He is grateful for the support and love of his 86-year-old mother, his partner of 26 years Roger Roark, his colleagues at MFLL and the great people of the Theatre Dept. here at UT.

CALEB COOK

(Stage Manager) Caleb Cook is a freelance stage manager based in Knoxville, Tennessee. He earned a Bachelor of Arts in Theatre from the University of Tennessee in December 2015. Since then, he has worked as an Assistant Stage Manager on various productions including La Cage Aux Folles (Skylight Music Theatre, Milwaukee), Murder for Two, and The Cocoanuts (Utah Shakespeare Festival). Previous CBT credits include South Pacific, Of Mice and Men, Master Harold... and the Boys, 4000 Miles, Spamalot, A Christmas Carol, The Trip to Bountiful, The Whipping Man, and Noises Off. He has also worked with the UT Opera, The Knoxville Gay Men's Chorus, Highlands Playhouse (Highlands, NC), and Oak Ridge Playhouse. He thanks his friends, family, and mentors for their love and support.

CALVIN MacLEAN

(Producing Artistic Director) Cal is in his eleventh year as 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), Our Country's Good, The Threepenny Opera and last season's The Open Hand. Cal was 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 Joseph Jefferson Awards for Outstanding Production and Direction. Most notable was Joshua Sobol's Ghetto, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal is the Past 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.

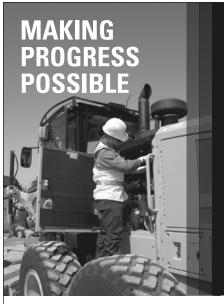
DAVID BRYANT BYRD

(Managing Director) Prior to joining the Clarence Brown Theatre in 2013, David held management positions at Westport Country Playhouse, American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and has been a grant panelist for the National Endowment

for the Arts, Tennessee Arts Commission and United Way of Greater Knoxville. David has adjudicated numerous theatre productions for young artists and has made community engagement in the arts and diversity and inclusion among his greatest goals. He is a 2015 graduate of Introduction Knoxville and a 2016 Knoxville Business Journal 40 Under Forty Honoree.







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SOUND

Assistant Sound Designer Zackery A. Bennett Sound Board Operator Sydney Zolondek

SPECIAL THANKS

Lorraine DiSimone Associate Professor of Voice UT School of Music





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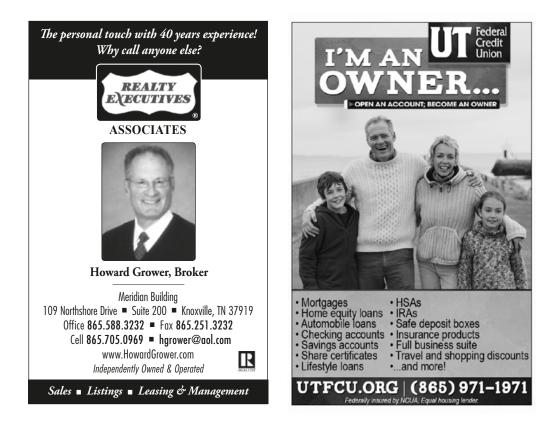
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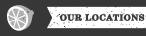
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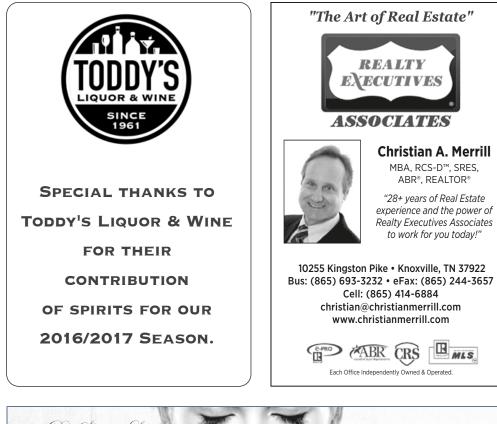
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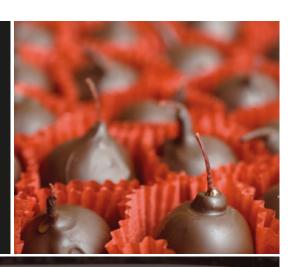
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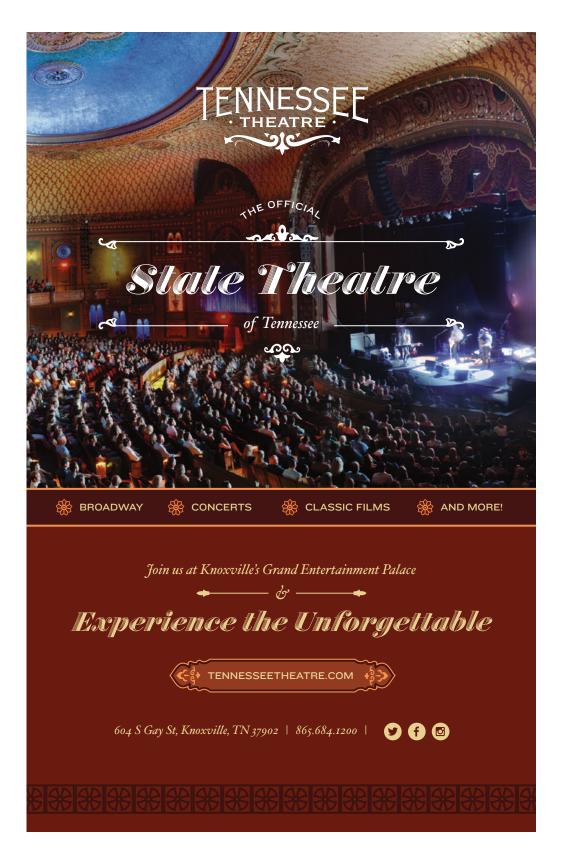
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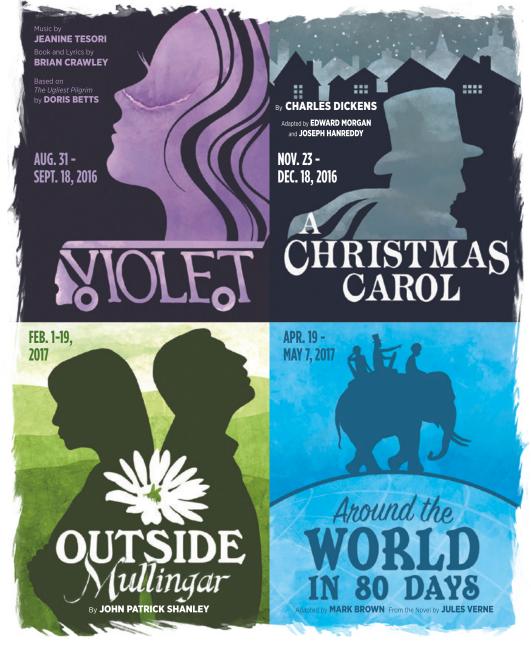
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Clarence Brown Theatre_____

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MAUREEN (STANLEY) MONTERUBIO

BA in Theatre, 2008

Maureen (Stanley) Monterubio is a freelance director. She has directed for numerous companies both in New York City and Washington, DC including The Looking Glass Theatre (NY), Manhattan Rep, Milk Can Theatre, Puffy Shirt Production, Source Festival, Field Trip Theatre, The Inkwell, Spooky Action Theatre, The Horn Project and Rorschach Theatre. Maureen focuses on developing new work. She is a founding member

of The Horn Project, an audio theatre company focused on energizing modern audiences with accessible, engaging and relevant performances. Maureen is an artistic associate of Field Trip Theatre. Last summer, Maureen directed a sold out run for Field Trip Theatre at Capital Fringe. Maureen interned at New York Theatre Workshop and holds a BA in Theatre from the University of Tennessee, '08.



TED KITTERMAN

BA in Theatre, 2013

Ted is currently living in Chicago, where he pursues theatre. He received his RYT Yoga Teacher certification, and works for a communications firm. He finished his second project with Halcyon Theatre in Chicago, as well as working with FWD Theatre Project. Recently: *Fiddle* at She's Folks @ 1700 Theatre; *Julius Caesar, As You Like It,* and *Georama* at Great River Shakespeare Festival; and *On Golden Pond* at the Great Plains Theatre. Check out his website at www.tedkittermanactor.com

If you are a UTK Department of Theatre Alumnus, we would love to hear from you! Please contact us at cbt@utk.edu

Did You Know?

The Carousel Theatre

by Jack Neely

The Carousel may be more comfortable today than it was in the 1950s, but its weatherproofed exterior, added in recent years, conceals an extraordinary building. Unusual even when it was built, the Carousel Theatre may now be the oldest theater-inthe-round in America.

At the time, this spot was not part of UT's campus, but a residential neighborhood. In 1951, the Carousel was described as existing in a "grove" off South Seventeenth Street, between Yale and Rose Avenues.

Leading the effort was Minnesota-born, Cornell-

helped fund the Carousel were George Dempster former Knoxville city manager and inventor of the trademarked Dumpster—and football coach Robert Neyland, who contributed some used construction materials for the project. The university was able to help with a no-interest loan to complete the project.

Soper and the effort's other leaders chose an extraordinarily unusual design. Architect Frederick Roth, a Massachusetts Institute of Technology alumnus, happened to be in Knoxville working for the Tennessee Valley Authority. Roth would later be known for his work in Philadelphia, and still later as a prominent member of the faculty at Clemson. He chose an unusual design: a theater-in-the round venue, but one that was almost infinitely adaptable,

educated Professor Paul Soper. The English scholar had been directing volunteer drama groups since 1938. Before the Carousel, faculty, student, and community



with moveable seating and removable walls. Without walls, the octagonal building resembled a merry-goround, suggesting the name: Carousel.

Its founding date might puzzle historians. It was formally completed in 1952, but the Carousel hosted several plays,

with audiences, in 1951, when the roof was a canvas skirt and the flooring was sawdust. Among the first plays performed there, in the summer of 1951, were the Moss Hart comedy, *Light Up the Sky*, and the Emlyn Williams thriller, *Night Must Fall*. Early performances were in the summertime, with open walls, allowing audience members to see stars and fireflies as they watched.

The architectural oddity got attention. In 1952, the Nashville Tennessean Magazine ran a photographic spread about the Carousel, praising Roth for its design, "a happy blend of Chautauqua-arena openness and sound theatrical engineering."

Although UT students and professors were involved in it from the earliest days, many of the Carousel's early actors had no connection to UT. Some of its most important supporters, including Dempster, had never attended college. Some were accomplished thespians, like Barbara Gentry, a Knoxville socialite who'd enjoyed a brief Hollywood and Broadway

productions were nomadic. A few were staged at Alumni Hall, though it was too large for most productions, or rooms at Ayres Hall or the Tyson House, which were too small. Sometimes, when it was available, college thespians used the old Bijou Theatre downtown. In the 1940s, many UT productions took place at Tyson Junior High, on Kingston Pike. By 1950, performing drama clubs had been putting on shows around UT for 40 years, but they'd never had a home. The Carousel was Knoxville's first theater built expressly for locally produced drama.

In those pragmatic days, UT was growing rapidly, partly thanks to the GI Bill, but had no theater department and no funding for drama. The Carousel began as a community project. Among its early sponsors was the local Junior League and the fading Tennessee Valley Players, the troupe that flourished in the 1930s, when it helped launch teenaged actress Patricia Neal's career. Others in the community who career. Others were just Knoxville professionals, like affable AI Heins, who ran a building-supply business. Among its early actors were Nancy Tanner, the elegant ornithologist—among the last ever to witness an ivory-billed woodpecker—and energetic Kermit Ewing, who later founded

UT's art department.

In its early seasons, the Carousel sometimes hosted as many as a dozen separate productions a year, mostly popular plays of recent years. Outliers included *R.U.R.*, the Czech science-fiction play, in 1955, and Gore Vidal's *Visit to a Small Planet*, in 1958. (Very new at the time, it would only later be interpreted as a Jerry Lewis comedy.)

In the 1950s, the Carousel witnessed the beginnings of several notable careers, including those of future Tony winner John Cullum, whose first Carousel performance was in a production of *The Philadelphia Story* in 1952 (he was the reporter). Cullum appeared in several more Carousel productions before his 1960 Broadway debut in *Camelot*. Collin Wilcox costarred with Cullum in a 1953 production of J.B. Priestly's *Dangerous Corner*. Wilcox



Carol Mayo Jenkins and John Cullum in *The Petrified Forest*, 1956

children saw their first plays at the Carousel-and, perhaps, got too accustomed to the idea that actors often burst into the play from behind the audience.

The campus of the rapidly growing university

grew up around the Carousel. In the 1960s, its stretch of South Seventeenth Street vanished altogether, as the Carousel became part of the backyard of modernist McClung Plaza. In 1970, the Carousel was dwarfed by the Clarence Brown Theatre, but still played a role in UT theater, better suited to intimate productions.

In April, 1976, modern playwright Edward Albee made a guest appearance at the Carousel, leading students in two discussion sessions. Later, author Alex Haley, whose main connection to drama was writing the story for most popular miniseries in television history, *Roots*, came to the Carousel to read an unpublished memoir about his childhood.

Late in the century, its formal name became the Ula Love Doughty Carousel Theatre, to honor an uncommon philanthropist. Ula Love attended UT briefly in the early 1920s. She enjoyed a showbusiness career as a pretty dancing

girl in Ziegfeld's Follies and she appeared in several Hollywood movies of the 1930s, mostly in comic roles, sometimes sharing a stage with Shirley Temple, Gene Autry, or Laurel & Hardy. In her later years, she was especially fond of the Carousel, and the former starlet supported it as a patron.

The Carousel was central to an unprecedented cultural exchange in the late 1990s, when it hosted several cutting-edge European directors interpreting experimental themes.

Meanwhile, the Carousel has maintained a bit of its early community-theater cred. Well-traveled local troupe Carpetbag Theatre's *Between a Ballad and the Blues*, an African-American musical narrative that subsequently toured around the country, debuted at the Carousel in early 2008.

Today, the Carousel is the oldest building in a part of campus known for major modernist structures of brick and concrete. And it may be America's oldest intact theater in the round. ■

(1935-2009) later appeared on Broadway and in several iconic TV shows like *The Twilight Zone*, but will always be remembered for the difficult role of the disturbed accuser in the 1963 classic movie *To Kill a Mockingbird*. Appearing in more than a dozen Carousel productions, Wilcox was one of the Carousel's busiest actors in its early years.

Even future novelist David Madden performed at the Carousel, once in a 1956 production of *The Petrified Forest* alongside the teenager Carol Mayo Jenkins and John Cullum. Madden also appeared in what was probably the Carousel's first Shakespearean production, *The Taming of the Shrew*, in 1957. In March, 1955, the Carousel premiered the UT student's one-act play, *Cassandra Singing*. Madden later expanded it into one of his best-known novels.

By the 1960s, the Carousel was familiar to area schoolchildren on field trips, as long yellow buses lined up around the building for daytime performances of *Cinderella* or *Rumpelstiltskin*. It's safe to say that tens of thousands of East Tennessee

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AUTOMATIC DOORS: Powered doors are located on the South (Left) side of the Main Lobby at both the main entrance and at the disability access level for the CBT.



ACCESSIBLE RESTROOMS: Accessible restrooms are located in the main lobby of the Clarence Brown Theatre.



ACCESSIBLE SEATING: The CBT. Carousel, and Lab Theatres all feature wheelchair accessible seating. If you require accessible seating, call the Box Office (865) 974-5161 and a ticket clerk will be happy to discuss our available options. If you would like additional assistance once at the theatre, please

contact the House Manager (865) 974-8287 at least 24 hours in advance.

Based on your individual needs and preferences, you may also elect to transfer to a theatre seat from a walker, wheelchair, or scooter. Due to fire codes, unoccupied walkers, wheelchairs, and scooters will be stored in the lobby by our House staff and can be returned to you by an usher at any time.

OPEN CAPTIONING is a text display of all of the words and sounds heard during a production – very similar to closed captioning on your TV. Whether you just miss a single word or you have hearing loss too severe to benefit from the use of assistive listening devices.

Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge. Open



Jed Diamond and Geoffrey Scheer in A Christmas Carol, 2016; by Brynn Yeager

Captioning will be available on the third Sunday matinee for each of our 2016/2017 productions. Please contact the Box Office for additional information at (865) 974-5161.

Supported in part by:

ICENTER ON DEAFNESS





Accessibility



ASSISTIVE LISTENING DEVICES:

The CBT Assistive Listening System features both headset-style and induction-loop Assistive Listening

Devices (ALDs). ALDs are available on a first-come, first-served basis, free of charge. 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.





images courtesy of Listen Technologies



DEAF NIGHT AT THE THEATRE: This season we will offer two Deaf Nights at the Theatre:

A Christmas Carol – Sunday, December 4, 2016 at 7:30pm
Around the World in 80 Days, Wednesday, April 26, 2017 at 7:30pm.

A pre-show Family Feast also will be provided for Around the World in 80 Days beginning at 6pm. 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. More than a dozen interpreters are stationed throughout the facility and two teams interpret the production. To order single tickets in the interpreted section seating, contact the Box Office



Interpreters from UT's Center on Deafness at Deaf Night at the Theatre.

(865) 974-5161 or email housemanager@utk.edu as this is not available online.

Sign interpreting also is available by request for all productions produced by the CBT. To request interpreting, please call the Box Office **(865) 974-8287** or email **box_office@utk.edu** at least 30 days before the performance you would like to attend. Requests with less than 30 days' notice may not be accommodated due to interpreter availability.

Visit clarencebrowntheatre.com/access to learn more.

2016/2017 Corporate, Foundation & Grant Profiles



Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.



Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.

2016/2017 Corporate, Foundation & Grant *Profiles*

Knox County Tourism Consortium



The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.



Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!



The Scripps Howard Foundation answers the call to help others by providing grants to nonprofit organizations, building strong communities and improve the quality of life. They provide support of sound educational programs, strong families, vital social services, enriching arts and culture, and inclusive civic affairs. The Foundation makes community grants solely in the markets where The E.W. Scripps Company does business. "We do well by doing good." This was a common statement from Charles E. Scripps, one of the founders of the Scripps Howard Foundation and long-time board chairman of The E.W. Scripps Company. Whether it was company or Foundation business, his point was simple. When we enrich the lives of others, our own lives are enriched. The Foundation had humble beginnings and flourished over time to serve more than 1.5 million people by identifying and supporting life-changing community programs and empowering journalists who inform and engage all of us through their outstanding investigations, storytelling and communications. Our work is possible thanks to the generosity of the Scripps and Howard families, The E.W. Scripps Company, Scripps employees and retirees, and others.

TEGNA FOUNDATION

The TEGNA Foundation is a corporate foundation sponsored by TEGNA Inc. Through its Community Grant Program, TEGNA Foundation empowers the people we serve by supporting nonprofit activities in the communities in which TEGNA does business. Through its other programs, the Foundation invests in the future of the media industry, encourages employee giving, and contributes to a variety of charitable causes. The Foundation is proud to fund community nonprofit organizations and programs that promote and celebrate the diversity of the communities we serve.



Clay County, Kentucky, did not have clean drinking water.

But it did have a group of engineering, nursing, and architecture students from the University of Tennessee, who found a solution.

Meet Volunteers who are making a difference at **volunteers.utk.edu**.



Charlotte Munson and Christopher Sanders in Rodgers and Hammerstein's South Pacific, 2016; Photo by Brynn Yeager

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