

MR. BURNS,

A POST-ELECTRIC PLAY



by **Anne Washburn**

Score by **Michael Friedman**

Lyrics by **Anne Washburn**



October 28 - November 15, 2015

clarencebrowntheatre.com



FROM THE DIRECTOR

SPOILER ALERT: There are no zombies in this show. Nor are there hordes of genetic mutants driving huge trucks across the desert. Sorry.

Our culture is currently fascinated by dystopic futures filled with the undead – or at least the extremely unkind. Blockbuster movies like *World War Z* or *Mad Max: Fury Road*, and TV shows like *The Walking Dead* are filled with characters that only bear a passing resemblance to humans. I think we like these highly dramatic portrayals of a terrifying near-future because they are so extremely horrible that it is easy to dismiss them.

But this play looks at a different future. It is still a notably dystopic future; we don't really know what happened just before the play starts, but we know many people have died and that the electric grid is no longer functioning. But rather than seeing a group of people worrying about how to kill the undead we see a group of people worrying about... a TV show. *The Simpsons*, to be exact.

This episode from *The Simpsons* becomes the central character, the hero of the play. This is weird, when you think about it. Most plays are about people – people who experience great challenges, who go through a crisis, and who emerge at the end of the play changed by the events that have taken place. But perhaps it's not too hard to believe that a story can experience great challenges, go through a crisis, and emerge changed. For a story, what greater challenge could there be than to not be told? What greater crisis than to risk being forgotten?

But why should we care? What does it matter if a story is forgotten? Well, one thing that makes us Human, that distinguishes us from the animals and the undead, is our love of stories. Stories unite us, remind us who we are and who we want to be. Stories keep our past alive. And what is culture, if not the stories that we share? Finally, what stories more accurately (and humorously) capture the eccentricities and foibles of contemporary American life than *The Simpsons*?

It may not be as exciting as zombies, but I think *Mr. Burns* provides us with a wonderful opportunity – the chance to think about and celebrate the things that keep us Human, in the fullest sense of the word, as we move into an increasingly unpredictable and unnerving future.

Oh, and on a totally different note – do not worry if you are not a *Simpsons* fan. Being a fan might help with some of the inside jokes, but you do not need to know the show to 'get' the play. *The Simpsons* are just an All-American family.

A handwritten signature in black ink that reads "Casey Sams". The signature is fluid and cursive, with a large, stylized 'C' at the beginning and a long, sweeping underline.



presents

MR. BURNS,

A POST-ELECTRIC PLAY

by **ANNE WASHBURN**

Score by **MICHAEL FRIEDMAN**

Lyrics by **ANNE WASHBURN**

Directed by **CASEY SAMS**

Musical Director **TERRY SILVER-ALFORD**

Scenic Design
Christopher Pickart ♦

Costume Design
Victor Bercher

Lighting Design
Maranda DeBusk

Sound Design
Alex Ross

Dramaturg
Kerri Ann Considine

Stage Manager
Isaac Krispin

Producing Artistic Director
Calvin MacLean

Managing Director
David B. Byrd

Mr. Burns, A Post-Electric Play is presented by special arrangement
with SAMUEL FRENCH, INC.

Playwrights Horizons, Inc. produced the New York City premiere of the play off-Broadway in 2013.

Originally produced in June, 2012 by Woolly Mammoth Theatre Company, Washington, DC,
Howard Shalwitz, Artistic Director; Jeffrey Herrmann, Managing Director.

Mr. Burns was Commissioned by the Civilians, New York, NY Steven Cosson, Artistic Director.

For the language of the remembering of the Simpsons' episode, "Cape Feare" the author would like to credit the Civilians actors involved in the initial workshop: Quincy Tyler Bernstine, Maria Dizzia, Gibson Frazier, Matt Maher, Jennifer Morris, Colleen Werhmann and Sam Breslin Wright.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.



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

What would you miss most in a post-electric world?

What is your favorite dystopian/post-apocalyptic story?

Robert Parker Jenkins (Matt, Homer)

"I would miss movies and television most because I've come to appreciate it as such a vivid window that allows us to see into other worlds. I saw *Mad Max: Fury Road* recently and I enjoyed the dystopian images that the movie paints with all the souped-up hotrods manned by these maniac drivers battling for glory and survival."

Ellen Nikbakht (Jenny, Itchy)

"I would miss most, in this order: a heater in the winter, pizza, Netflix, Christmas lights, and street lights. My favorite novels are *Lord of the Flies* and *Brave New World*. My favorite dystopian movie is easily *WALL-E*."

Lauren Winder (Maria, Lisa)

"I would miss the ease with which we can connect to each other. It would be hard not knowing how anyone was doing at any point and time. My favorite novels are the *Gone* series and *The World as We Know It*. My favorite movie is *Mad Max: Fury Road*."

Benjamin Pratt (Sam, Scratchy)

"I would miss air conditioning, easy cooking, my cell phone, and easy access to music. My favorite dystopian story is *The Road* by Cormac McCarthy."

Melissa David (Colleen, Bart)

"I would miss phone and video communication. The closest people in my life live very far away. It would break my heart never to be able to talk to them again. My roommate Drew and I like to watch *The Walking Dead*. It's a hard show to watch alone. I'm really glad there are no zombies in this play!"

Ethan Roeder (Gibson, Mr. Burns)

"I would miss, in no discernable order: modern medicine, air travel, iced coffee, YouTube, immediate communication. Favorite post-apocalyptic/dystopian - Books: *Station Eleven*, *The Road*; Play: *1984*; Movie: *Zombieland*"

Hannah Jones (Quincy, Marge)

"The thing I would miss the most would be my ability to communicate instantly with people that are not around me. Not having Skype or phone calls would make me feel very isolated. My favorite apocalyptic anything is *The Walking Dead*. It's not just about the zombies, it's about the people. CARLLLLL"

Emily Helton (Mrs. Krabappel, Chorus)

"I would most miss the accessibility of a fresh pot of coffee. My favorite dystopian novel is *Ender's Game* by Orson Scott Card."

Casey Sams (Director)

"I would miss being able to stay in contact with people who are far away. I would miss running hot water. I would miss coffee so much it's embarrassing. What's the closest country that can grow coffee? Maybe I'd move there - but it would be a long walk. *Brazil* is my favorite dystopian movie because it makes me grateful I don't live there!"

Terry Silver-Alford (Music Director)

"What I would miss most: Cell phones (communication), hot showers, air conditioning, heat, coffee, transportation, and ice cream. Favorite Post-Apocalyptic show: *The Walking Dead*."

THE CAST

in order of appearance

Robert Parker Jenkins *Matt/Homer*

Ellen Nikbakht *Jenny/Itchy*

Lauren Winder *Maria/Lisa*

Benjamin Pratt *Sam/Scratchy*

Melissa David* *Colleen/Bart*

Ethan Roeder *Gibson/Mr. Burns*

Hannah Jones *Quincy/Marge*

Emily Helton *Mrs. Krabappel/Chorus*

ACT 1

The Very Near Future

ACT 2

7 Years After That

ACT 3

75 Years After That

This production has two 10-minute intermissions.



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

Lab Theatre Productions

Welcome to an exciting evening of theatre. This production is part of the Clarence Brown Theatre's commitment to training. Our Lab Theatre productions are an important part of our dual mission. The production you are about to see is helping to prepare the students in our Master of Fine Arts and undergraduate programs to take their place as theatre artists. We hope you enjoy the play, and also enjoy the experience of witnessing the next generation of theatre professionals emerge. Look around you, for this production, this performance, might be one you remember when...

A POST-ELECTRIC JOURNEY

Our Story Begins in a Bank Vault

Mr. Burns, A Post-Electric Play is not a conventional piece of theatre. Rather than follow the narrative arc of a specific character, the play instead follows the transformation of a story through its telling and re-telling over time (the play spans 82 years). Playwright Anne Washburn explained in an interview with Woolly Mammoth Theatre Company, “It’s about our need for stories. If we’re stripped of all our stories, how do we tell stories again, how do we create new ones, for our sense of ourselves, for our spirits?” Washburn began working on *Mr. Burns* in 2008, when she collected a group of actors in a bank vault deep underground that was, oddly enough, being rented out for rehearsal space. Her goal was to think about how a TV show might survive past an apocalypse. She asked the actors to try and re-create an episode of *The Simpsons*, and the episode they decided on was “Cape Feare.” Matt Maher, one of the actors involved in the workshop, was very familiar with the story, and provided most of the narrative material with Jennifer R. Morris, and Maria Dizzia chiming in from time to time. If they couldn’t remember a detail, they were asked to improvise something that felt true. On the second telling, Jenny and Maria took the lead on telling the story with Matt’s help. Then, Jenny and Maria told the story without Matt’s help to a new set of actors who had not been part of the first meeting. In this way, the story began to evolve as errors crept in and expanded in the re-telling. Washburn used audio recordings of these sessions to form the core of the conversation about the episode in the first act, and then went on to write the complete play from there. The play premiered in Washington, D.C. at Woolly Mammoth Theatre Company in May of 2012, and had its New York premiere at Playwrights Horizons in 2013.

Why The Simpsons?

The decision to use *The Simpsons* was, as Washburn remarked in an interview for a Playwrights Horizons podcast, initially “really casual.” While other shows under consideration, such as *Friends*, *Cheers*, *Seinfeld*, and *M*A*S*H*, also had a solid fan base, *The Simpsons* was a show that seemed to have the widest appeal and recognition. Even those who had never seen an episode could identify Homer’s catch-phrase, “D’OH!” The characters are archetypes, representing easily identifiable character traits. They are also refreshingly human. The Simpsons are not an idyllic family; they are a family in all its messy, imperfect glory.

The Simpsons began as a series of shorts on the *Tracey Ullman Show*, first airing on April 19, 1987. Eventually it was developed into a half-hour show for the FOX network. The first episode, “Simpsons Roasting on an Open Fire,” aired on December 17, 1989. The show was a hit and continued to be a success for the network year after year. The series is currently in its 27th season. With over 575 episodes (and counting), plus a movie, several video games, books, and other merchandise, *The Simpsons* has managed to capture the complex, humorous, sometimes joyous, sometimes frustrating heart of American culture for over a quarter of a century. It has hosted celebrities, musicians, politicians, scientists, religious leaders, artists, athletes, authors, and more. *The Simpsons* is a show steeped in American culture, making it an appropriate frame for a play centering on an attempt to re-construct American culture in a post-electric world.

On “Cape Feare”

Washburn has talked in interviews about how happy she was that the episode of *The Simpsons* that the actors chose to work on in the play’s early workshop was “Cape Feare.” The second episode of the fifth season of *The Simpsons*, “Cape Feare” aired October 7, 1993. It was the final episode written by the original writing team, before a new team came on board. “Cape Feare” was a spoof of the 1991 film, *Cape Fear*, directed by Martin Scorsese and starring Robert De Niro and Nick Nolte. This film was itself a remake of a 1962 film, also titled *Cape Fear*, which starred Robert Mitchum and Gregory Peck. The 1962 film, too, was based on an earlier story: a book by John D. MacDonald called *The Executioners*, published in 1957. The fact that the story had already been through so many revisions made it particularly attractive as a basis for a play about how we tell stories.

In the Scorsese film, the lawyer Sam Bowden has ensured Max Cady’s conviction. Years later, Cady is released on parole and begins terrorizing Bowden and his family. Bowden and his family head to their houseboat (on Cape Fear), and Cady follows them there. There is a spectacular fight scene, but the Bowden family ultimately escapes. The “Cape Feare” episode of *The Simpsons* follows the basic plot of the film. Sideshow Bob, released from prison, terrorizes Bart by sending him threatening letters and intimidating him. Out of concern for Bart’s safety, the Simpson family decides to relocate through the Witness Protection Program to a houseboat on Terror Lake. Sideshow Bob follows them (by clinging to the undercarriage of their car), and manages one night to tie up the family and get Bart alone on deck. Bart convinces Sideshow Bob to sing him the entire score of Gilbert and Sullivan’s *H.M.S. Pinafore* before he dies, which allows enough time to pass that the houseboat floats back to Springfield where Bob is arrested.

From Sideshow Bob to Mr. Burns

On *The Simpsons*, Sideshow Bob perfectly embodies the intersection of high and low culture. When we first meet Bob on the show, he is Krusty the Clown’s sidekick. With his oversized feet and huge bushy red hair he physically appears as every bit the clown. On the other hand, Bob, voiced by Kelsey Grammer, is highly educated, a graduate of Yale, and a student of Shakespeare. Bart discovers in an early episode that Bob is attempting to frame Krusty for crimes Bob himself committed, and Bart’s testimony sends him to prison. Bob vows revenge, and whenever he manages to escape or be paroled he tries to kill Bart. Producer Al Jean once likened Bob to the character of Wile E. Coyote: always chasing Bart but never managing to catch him. Like Cady in the film versions of *Cape Fear*, Bob is tenacious and murderous, operating outside the law. With his clownish buffoonery, however, he is not truly frightening.

In our play, Mr. Burns will eventually be substituted for Sideshow Bob, even though Mr. Burns does not actually appear in the “Cape Feare” episode. On *The Simpsons*, Mr. Burns owns the Springfield Nuclear Power Plant. He is greedy, devious, grumpy, very rich, and often plays the villain. Although the exact nature of the apocalyptic event in our play is never clearly explained, we do know that the nuclear power plants exploded after the power grid went down, leaving a country and a people devastated by nuclear fallout. The villain in the final act of our play has transformed into something more than the character from *The Simpsons*. He takes on Sideshow Bob’s unstoppable murderous tenacity and couples it with Mr. Burns’s ruthless greed and the threat of nuclear devastation, becoming the ultimate symbol of evil in this particular post-apocalyptic, post-electric world.

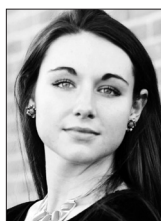
THE ACTORS



MELISSA DAVID

(Colleen/Bart) Melissa is a San Francisco native who is joining us for her third year as a MFA Acting candidate. She was recently seen as "Lucy Brown" in *The Threepenny Opera*, as "Peaseblossom" in

A Midsummer Night's Dream, "Alice" and "Fred's Wife" in *A Christmas Carol*, "Audrey Williams" in *Hank Williams: Lost Highway*, "Maureen" in *Rent* and "Alice" in *Closer*. She received her Bachelor's from California State University, Fullerton. She would like dedicate this show to her grandfather who was an actor in the 1950s.



EMILY HELTON

(Edna Krabappel/Chorus) is a freshman Theatre major at the University of Tennessee. She is REALLY THRILLED to be making her debut performance in the Clarence Brown Lab Theatre. Some of her

favorite stage credits include: "Anita" in *West Side Story*, "Yellow Dog" in *Go, Dog. Go!*, "Catherine Sloper" in *The Heiress* and "Madame Thenardier" in *Les Misérables*. She is proud and honored to be in a program where she gets to work side by side with actors and students that always remain professional while maintaining a welcoming environment that she is incredibly thankful for. Special thanks to her family for their constant love, to Molly Malone for her forever support, and to Casey Sams for giving her a chance to do what she loves.



ROBERT PARKER

JENKINS (Matt/Homer)

Parker is humbled to be making his Lab Theatre debut with the CBT as a part of this compelling show. He is also very proud and equally grateful to be working with such

a talented and supportive cast and crew. Previous CBT credits: *The Threepenny Opera* (Weeping-Willow Walt/Ensemble), *Monty Python's Spamalot* (Ensemble) and *A Christmas Carol* (Boy Scrooge/Peter Cratchit/Ensemble). Other productions while in college include *Godspell* (Parker) and *Bare: A Pop Opera* (Alan). Parker would like to thank his family and friends for their unending love and support and, most of all, God for opening a door to yet another remarkable adventure.



HANNAH JONES

(Quincy/Marge) is a senior at UTK majoring in Theatre. Past shows include: CBT's *A Christmas Carol* (2013-14) as "Martha/Ghost of Christmas Future". Hannah is also apart of The New Stroke Ensemble, a locally

based theatre group. Recent roles under New Stroke include: "Carly" in *Reasons to be Pretty*, "Antigone" in *Antigone*, and "Mommy" in their original production of *Twotothousandeleven*. Hannah would like to give a special thank you to her family and friends for all their love, support, and coffee during these past three years at UT. She would also like to thank Casey Sams for this incredible opportunity, and her gracious God, for His multitude of blessings. Thank you!

THE ACTORS



ELLEN NIKBAKHT

(Jenny/Itchy) Ellen, a sophomore Theatre/Art Education double major at UTK and a proud Memphis native, has loved being a part of the Clarence Brown Theatre's *Mr. Burns*, *A Post-Electric*

Play! Regional credits include: *Les Misérables* and *Anne Frank* (Playhouse on the Square) and *A Christmas Carol* and *The Threepenny Opera* (Clarence Brown Theatre). She has also performed at Theatre Memphis and Germantown Community Theatre. She was nominated for Outstanding Lead Actress at the Orpheum High School Musical Awards in Memphis. Much love to mom, dad, Katy and the talented cast and crew.



ETHAN ROEDER

(Gibson/Mr. Burns) is a senior at UTK in the College Scholars Program studying Musical Theatre and American Sign Language. CBT credits: *The Threepenny Opera*, *Monty Python's Spamalot*,

and *CTRL+ALT+DELETE*. UTK credits: *bare*, *RENT*, and *Spring Awakening*. Most recently, he appeared as "Judas"/"John the Baptist" in *Godspell* at Church Street UMC and "Dean Hyde" in the Oak Ridge Playhouse's production of *All Shook Up*. Huge thanks to Casey for allowing him this opportunity at a dream role, as well as the entire cast, crew, and creative team for their dedication to the project.



BENJAMIN PRATT

(Sam/Scratchy) is honored to be a part of this amazing production, he is a junior at UTK double majoring in Theatre and Communication Studies. Some of his theatre credits include: "Ned" (*The*

Threepenny Opera), "John Proctor" (*The Crucible*), "Dick Wilkins" and "Christmas Future" (*A Christmas Carol*), and "Ed Carmichael" (*You Can't Take It With You*). He is thankful to his director for giving him this opportunity, as well as everyone that has helped him to get where he is today.



LAUREN WINDER

(Maria/Lisa) Lauren is a junior at the University of Tennessee double majoring in Theatre Performance and English Rhetoric. She has performed at the Oak Ridge playhouse in *All Shook Up*.

This is her first performance with the Clarence Brown Theatre. She is so thankful that *Mr. Burns* is her first.

THE ARTISTS



CASEY SAMS

(Director) Casey is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and

Acting. Along with the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, The Round House Theatre (DC), The Utah Shakespearean Festival, PlayMakers Repertory Company (Chapel Hill), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: *The Who's Tommy*, *A Year with Frog and Toad*, *Underneath the Lintel*, and *Peter and the Starcatcher*.

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 over 100 productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include *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 *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*.

CHRISTOPHER PICKART

(Scenic Designer) Christopher Pickart has designed numerous shows Off-Broadway including *The End of the World Party*, *Always...Patsy Cline*, *Perfect Crime*, *The Bench*, *Between Daylight and Booneville*, *Washington Heights*, *Savage in Limbo*, and *Independence*. Chris has also designed shows for the Tony Award winning director/choreographer George Faison and the Emmy Award winning writer/director Aaron Sorkin. Regionally, he has designed over 150 productions at theatres including the Tony Award winning Utah Shakespeare Festival and Children's Theatre in Minneapolis, the Arden Theatre in Philadelphia, the City Theatre in Pittsburgh, the Repertory Theatre of St. Louis, the Shakespeare Festival of St. Louis, the Coast Playhouse in Los Angeles, Virginia Stage Company, the Olney Theatre Centre in Washington, DC. In 1999, Chris received the Young Designer's Fellowship from the National Endowment for the Arts and the Theatre Communications Group. Chris has been nominated twice for a Barrymore award (Best Scenic Design in Philadelphia), and twice for a Kevin Kline Award (Best Scenic Design in St. Louis); which he won in 2006.

VICTOR BERCHER

(Costume Designer) Victor, originally from Charlotte, North Carolina is excited to be designing his second show as a member of the Graduate Design Program here at UT. He recently returned from working in Arkansas as an assistant to his professor, at the Arkansas Repertory Theatre on the productions of *August: Osage County* and *Macbeth*. He received his BFA in Theatrical Design and Production with an emphasis in Costume Design from East Carolina University. He hopes you enjoy *Mr. Burns* and looks forward to all that lies ahead of him at the CBT!

THE ARTISTS

MARANDA DeBUSK

(Lighting Designer) is a second year MFA candidate at UT Knoxville pursuing a degree in Lighting Design and Digital Media. This is Maranda's debut design for the Clarence Brown Theatre. Recently she has been working with the CBT as an assistant lighting designer for *The 39 Steps*, *A Midsummer Night's Dream*, *A Christmas Carol*; and assistant projections designer for *Hank Williams: Lost Highway*. Other credits include the lighting design for *Boeing, Boeing* (Warehouse Theatre; Greenville, SC), *Parallel Lives* (North Carolina Stage Company; Asheville, NC), and *The Tempest* (Pellissippi State Community College; Knoxville, TN); the projection design for *Higher Ground: Find a Way* (Higher Ground; Cumberland, KY); and the assistant lighting design for *Unity 1918* (Project: Theatre; New York, NY), *Evita* (Serenbe Playhouse; Atlanta, GA), *The Wiz* and *The Hot Mikado* (GLOW Lyric Theatre; Greenville, SC).

ALEX ROSS

(Sound Designer) A senior this year at the University of Tennessee, Alex Ross is so excited to be working on *Mr. Burns* with this incredibly talented team of designers and amazing cast. This is Alex's first show as a sound designer. Alex previously worked at the Highlands Playhouse in Highlands, North Carolina this summer as an Assistant Stage Manager (ASM). He has also worked on many productions in his years here at the Clarence Brown Theatre. Some of his past productions at the CBT include: ASM *The Threepenny Opera*, ASM *A Midsummer Night's Dream*, Assistant Sound Designer and Sound Board Op for *A Christmas Carol* (2014), ASM *4000 Miles*, and ASM *Hank Williams: Lost Highway*.

KERRI ANN CONSIDINE (Dramaturg)

is a Graduate Teaching Associate and PhD Candidate in the English department at the University of Tennessee. She has had the pleasure of working on several productions with the Clarence Brown Theatre, including *The Threepenny Opera*, *On the Razzle*, and *Sweeney Todd*. Kerri holds a BFA in Theatre Arts from Point Park University in Pittsburgh, and spent several years in Chicago where she interned in the artistic department at Steppenwolf Theatre. While there, she had the opportunity to work as a dramaturgical assistant for several productions including the premier of Tracy Letts's *Man From Nebraska*. She also worked in development and special events for the Lyric Opera of Chicago. She completed her Master of Arts in English here at the University of Tennessee, and her research interests include modern and contemporary drama, theatre, and performance studies, with an emphasis on experimental and avant-garde theatre. Kerri would like to express her gratitude to the fantastic faculty and staff of both the English and Theatre departments for their support.

ISAAC KRISPIN

(Stage Manager) Isaac is thrilled to be stage managing his first production at the Clarence Brown Theatre. He is a senior at the University of Tennessee and plans to graduate this spring. Isaac has been an Assistant Stage Manager on many shows here at the CBT, including: *The Threepenny Opera*, *"Master Harold"...and the Boys*, *The Miracle Worker*, *Monty Python's Spamalot*, and *Noises Off*. He has also worked on *Five Women Wearing the Same Dress*, *CTRL+ALT+DELETE*, and even made an appearance in *Monty Python's Spamalot* as the "man with the vacuum". Isaac is very privileged to work on this show with some wonderful people and would like to thank all of them for making the experience so enjoyable.

THE ARTISTS

CALVIN MacLEAN

(Producing Artistic Director) Cal is in his tenth 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* and last season's *The Threepenny Opera*. On the faculty at Illinois State University for sixteen years, Cal was also the Artistic Director of the Illinois Shakespeare Festival. 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 B. BYRD

(Managing Director) Prior to joining the CBT 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 is a grants panelist for the United Way of Greater Knoxville. He has also been a grant panelist for the Tennessee Arts Commission in Nashville and adjudicated theatre productions in North Carolina. David is a 2015 graduate of Introduction Knoxville.



UT Knoxville is one of just 13 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

David Brian Alley, Bill Black, Kate Buckley, Marianne Custer, Jed Diamond, Carol Mayo Jenkins, Abigail Langham, Joe Payne, Christopher Pickart, Mike Ponder, Casey Sams, Terry Silver-Alford, John Sipes, Terry Weber, Kenton Yeager, and Katy Wolfe



Leave a review of your theatre-going experience on Trip Advisor!

STAY *Connected*



CLARENCE BROWN THEATRE



@CLARENCEBROWN

clarencbrowntheatre.com

PRODUCTION *Crew*

MANAGEMENT

Assistant to the Director
Noah Skurtu
Assistant Stage Manager
Trevor Goble

COSTUMES

Wardrobe Supervisor
Elizabeth Aaron
Assistant Wardrobe Supervisor
Matt Serago
Wardrobe Deck Crew
Laurel Cooper
Trevor Jeans

SCENERY

Deck Crew
Luke Atchley

LIGHTING

Light Board Operator/
Production Electrician
Danielle Pressley

SOUND

Sound Board Operator
Margaret Hobbs

SPECIAL THANKS

John Sipes -
Fight Choreographer
Ian Paul Messersmith



Won't you please
help us
by recycling your
playbill at the end
of the performance?

Simply leave in your
seat as you leave.

LEADERSHIP

Producing Artistic Director - **Cal MacLean**
Managing Director - **David B. Byrd**

ADMINISTRATION

Marketing & Communications Director -
Robin Conklin
Business Manager - **Sharon Ward**
General Management Associate -
Shelly Payne
Administrative Specialist -
Charlotte Holland
Accounting Specialist - **Jill Baker**
External Relations Associate -
Amanda Middleton
Grants & Research Associate -
Hana Sherman
Graphic Designer -
Julie Anna Summers

PATRON SERVICES

Interim Patron Services Manager -
Sarah Burton
Interim Assistant Patron Services Manager -
Kolt Free
Lead House Manager - **David Ratliff**
Patron Service Associates - **Katie Baker,**
Kelsey Julian, McKinley Merritt,
Liz Parsons, Danielle Pressley,
Jess Ruddy, Scott Serro, Megan Webb,
Becca Willett
Archival Photographer - **Brynn Yeager**

OUTREACH/EDUCATION

SFY, Tours, Workshops - **David Brian Alley**
Summer Acting Workshops, Talk Backs -
Terry Silver-Alford

PRODUCTION

Production Manager - **Susan L. McMillan**
Assistant to Production Manager/
Rentals Coordinator - **Ian Paul Messersmith**

COSTUMES

Costume Shop Manager -
Melissa Caldwell-Weddig
Cutter/Draper - **Kyle Andrew Schellinger**
Costumers - **Elizabeth Aaron, Amber Williams**
Costume Assistants - **Victor Bercher,**
Hope Lay, Ellen Nikbakht,
Amanda J.V. Roberts, Olivia Trees

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**
Master Electrician - **Jon Mohrman**
Lighting Assistants - **Lisa Bernard,**
Maranda DeBusk, Tannis Kapell, Sara Oldford

SCENERY

Technical Director - **Don Conard**
Master Carpenter - **Jerry D. Winkle**
Carpenters - **Wes Smith,**
Theatre 252 Class: Luke Atchley,
William Claxton, Rachel Clift, Kathryn Garapic,
James Hamblen, Margaret Hobbs,
Carolyn Leisure, John Miller, Scott Serro,
Morgan Tate, William Triggs, Keegan Tucker,
Wilner Vega
Scenic Charge Artist - **Jillie Eves**
Scenic Artist - **Henry Wilkinson**
Painters - **McKinley Merritt, Greg Purcell**

PROPERTIES

Prop Shop Supervisor - **Christy Fogarty**
Lead Properties Artisan - **Sarah Gaboda**
Props Assistants - **Trevor Goble, Katie Moseley**
Nevena Prodanovic, Tessa Steele, Kat Wright

SOUND

Resident Sound Designer and
House Sound Engineer - **Mike Ponder**

DEPARTMENT of THEATRE

Faculty

Calvin MacLean

Department Head & Professor

Bill Black

Associate Head & Professor, Costume Design

Kate Buckley

Associate Professor, Directing

Marianne Custer

Head, Design & Professor, Costume Design

Jed Diamond

Head, Acting & Associate Professor, Acting

Abigail Langham

Assistant Professor, Voice Production

Joe Payne

Assistant Professor, Sound and Media

Christopher Pickart

Associate Professor, Scene Design

Casey Sams

Head, Undergraduate Studies
& Associate Professor, Movement

John Sipes

Associate Professor, Directing & Movement

Terry Weber

Head, Graduate Studies and
Professor, Acting/Voice

Kenton Yeager

Professor, Lighting Design

Terry Silver-Alford

Senior Lecturer, Music Theatre

Katy Wolfe

Lecturer, Voice

David Brian Alley

Artist-in-Residence

Jillie Eves

Artist-in-Residence

Carol Mayo Jenkins

Artist-in-Residence

Misty G. Anderson

Professor of English, Adjunct Faculty

Stanton B. Garner, Jr.

Professor of English, Adjunct Faculty

GRADUATE *Students*

Victor Bercher – Costume Design

Melissa David – Acting

Maranda DeBusk – Lighting Design

Jeff Dickamore – Acting

Andrew Drake – Acting

Miguel Fana – Acting

Brian Gligor – Acting

Tannis Kapell – Lighting Design

Emily Diane Kicklighter – Acting

Kyle Maxwell – Acting

Charlotte Munson – Acting

Lindsay Nance – Acting

Aaron Orlov – Acting

Lauren Pennline – Acting

Carlène Pochette – Acting

Nevena Prodanovic – Scenic Design

Cynthia Anne Roser – Acting

Steve Sherman – Acting

Olivia Trees – Costume Design

Jude Vincent – Acting

Henry Wilkinson – Scenic Design