

OCTOBER 30 - NOVEMBER 10, 2019

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East Tennessee's
Professional Regional Theatre

ABOUT THE PLAYWRIGHT LAUREN GUNDERSON

Lauren Gunderson is the most-produced living playwright in America for 2017. She is a playwright, screenwriter, and short story author from Atlanta, Georgia. She received her BA in English/Creative Writing at Emory University, and her MFA in Dramatic Writing at NYU Tisch, where she was also a Reynolds Fellow in Social Entrepreneurship.



She was named the most produced living playwright in America by *American Theatre Magazine* in 2016, was awarded the 2016 Lanford Wilson Award from the Dramatist Guild, and was awarded the prestigious 2014 Steinberg/ATCA New Play Award for her play, *I and You* (also a Susan Smith Blackburn and John Gassner Award finalist). That play was an NNPN Rolling World Premiere that started at Marin Theatre Company and has seen over 40 productions nationwide. She is also a recipient of the Mellon Foundation's 3-Year Residency with Marin Theatre Company.

Her first musical, *The Amazing Adventures of Dr. Wonderful and Her Dog!* was commissioned by the Kennedy Center and opened to rave reviews and continues its life in a state-wide tour in Florida. *Dr. Wonderful* was released as a picture book in May 2017 published by Two Lions/Amazon. She is the co-book-writer for *The Happy Elf*, the Christmas musical with music and lyrics by Harry Connick Jr.

Emilie: La Marquise Du Chatelet Defends Her Life Tonight (published by Samuel French) was commissioned and premiered at South Coast Repertory in 2009, and has run across the country and in England. *By And By*, her sci-fi father-daughter drama, premiered with Shotgun Players in Berkeley in 2012. *Fire Work* was developed at the National Playwrights Conference at the Eugene O'Neill Theater Center, was a 2011 winner for Aurora Theatre Company's Global Age Project, and premiered at TheatreFIRST in 2014. She has developed plays

with Second Stage Theatre, Red Bull Theater, and Primary Stages in NYC; New Repertory Theatre in Boston; Playwrights Foundation, Crowded Fire Theater, TheatreWorks, Aurora Theatre Company, and Magic Theatre in San Francisco; Kitchen Dog Theater in Dallas; Synchronicity, Actor's Express, and Horizon Theatre Company in Atlanta; JAW: A Playwrights Festival at Portland Center Stage in Portland; WordBRIDGE, Brave New Works, and others.

Her work has received national praise and awards including being a Steinberg/ATCA New Play Award winner, a Susan Smith Blackburn finalist, a Jane Chambers Award finalist, and winner of the Berrilla Kerr Award for American Theatre, Global Age Project, Young Playwrights Award, Eric Bentley New Play Award and Essential Theatre Prize. She has been commissioned by South Coast Repertory (four times), Denver Theatre Company, Crowded Fire Theater, the Alliance Theatre's Collision Project, Marin Theatre Company, Actor's Express, Dad's Garage Theatre, Theatrical Outfit, City University of New York and Synchronicity. *Leap* was published with The Playwriting Center of Theater Emory (2004), and her first collection of plays, *Deepen The Mystery: Science and the South Onstage*, was published with iUniverse (2006). She received a Sloan Science & Film Award (2008) for her screenplay *Grand Unification*, and her short story "The Ascending Life" won the Norumbega Fiction Award and was published in the anthology *The Shape of Content*; her science play *Background* was published in *Isotope: A Journal of Literary Nature and Science Writing*. Her string theory poem "Hook of a Number" was published in the anthology *Riffing On Strings*.

She has spoken nationally and internationally on the intersection of science and theatre and Arts Activism, and teaches playwriting in San Francisco. Find her on Twitter @LalaTellsAStory.



presents

EXIT, PURSUED BY A BEAR

A Revenge Comedy by
LAUREN GUNDERSON

Directed by
Casey Sams

Scenic and Projection Designer
Katherine Stepanek

Costume Designer
Margo Birdwhistell

Lighting Designer
Helen Garcia-Alton

Sound Designer
Chandler Oppenheimer

Dialect Coach
Carol Mayo Jenkins

Fight Choreographer
John Sipes

Stage Manager
Rachel Jarnagin

Producing Artistic Director
Calvin MacLean

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

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FROM THE DIRECTOR

Lauren Gunderson calls her play *Exit, Pursued by a Bear* a revenge comedy. I had heard of revenge plays and even revenge tragedy before, but the term "revenge comedy" was new to me and also somewhat befuddling. I don't usually think of revenge as particularly funny. So I Googled the term, and something really interesting came up. Revenge comedy is a style that, as far as I could tell, is used to describe movies about a woman or group of women taking revenge on a man or group of men. Films that were identified as revenge comedies included *Thelma and Louise*, *Nine to Five*, *Legally Blonde* and *First Wives Club*. This intrigued me – why is it that when women take revenge it's comedic, but when men take revenge it's usually not? *

And that lead me to another question – will this play be funny to everyone who sees it? At the CBT we invite our board members to attend the first rehearsal for our plays where they hear the initial read through, when the actors first read the script together. At the read through for this show one of the board

members (a woman) commented that she thought the show was going to be hysterical. Another board member, (a man) responded that he didn't think there was anything funny in the play at all.

Isn't that interesting? Of course, that was just two people and their gender may have absolutely nothing to do with how they saw the show. But I'm curious – what makes a revenge comedy a comedy? And who laughs?

We have both laughed and cried while we've been rehearsing this play, and we've worked hard to find the balance between the vengeful aspects and the absurdly funny aspects of the script. We hope it makes you smile!

And we also want to remind you that trying to feed a person to bears is wrong.

A handwritten signature in black ink that reads "Casey Sams". The signature is fluid and cursive, with the first name "Casey" and last name "Sams" clearly legible.

*When men *do* take revenge in a comedic way (like in *Revenge of the Nerds* or *Animal House*) it's not called a revenge comedy – it's just called a comedy.

THE CAST

Nan Carter | **Emily Stiles**

Kyle Carter | **Andrew Shipman**

Sweetheart | **Callie Bacon**

Simon Beaufort | **Alan Toney**

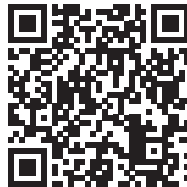
Setting: July 4

Small one-bedroom house in North Georgia mountains

This production contains adult themes and language.

After the show, please take a moment to fill out a brief 5-minute survey about your experiences at ***Exit, Pursued By A Bear***. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT.

Thank you in advance!



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FOR THE NEXT 225



The Clarence Brown Theatre will be participating in the

Big ORANGE GIVE

FOR THE NEXT 225

Wednesday, November 13

to raise support for our **CBTS Scholarship Fund**.

From the bright-eyed freshman declaring a major in theatre to the seasoned actor taking their final bow on stage before graduating, donations to the CBTS Scholarship Fund have supported these promising students over the years. Honing their craft, whether in the costume or scene shops or on the stage, this scholarship has afforded many students the opportunity to focus on their training rather than juggling a part-time job with their studies.

Join us November 13 in making an impact on the lives of our theatre students. Stay tuned throughout the day via email and social media to see how your gift can go further through matching donations.

Questions?

Contact amanda@utk.edu or (865) 974-5654.

clarencebrowntheatre.com/BigOrangeGive

Cover photos left to right: Laura Beth Wells and Brady Moldrup in *A Christmas Carol*, 2018; Jade Arnold, Aleah Vassell, and Brittany Marie Pirozzoli in *People Where They Are*, 2019; Nicholas Johnson and Emily Helton in *The Real Inspector Hound*, 2019; photos by Brynn Yeager

THE ACTORS



CALLIE BACON

(Sweetheart) is ecstatic to be in *Exit, Pursued By A Bear!* She was most recently in *Circle Mirror Transformation* (Lauren) at Flying Anvil Theater, *The Real Inspector Hound*

(Felicity) at the CBT, and *The Lacy Project* (Lacy) for All Campus Theater. She would like to thank Casey and all of the cast and crew for making this such an amazing process. She would also like her family and friends for their continuous support!



ANDREW SHIPMAN

(Kyle Carter) is a senior Theatre major at UT. You may have previously seen him in Clarence Brown Theatre's productions of *The Real Inspector Hound* and *The Madwoman of Chaillot*,

as well as some other credits in the Knoxville area. You can also catch Andrew performing as a member of UT's long-form improv troupe, Involuntary Sports Party. Andrew would like to thank Casey for this opportunity, Jordan and his family for their everlasting support, and to the patrons for taking time out of their day to support the arts.



EMILY STILES

(Nan Carter) is grateful to make her Clarence Brown debut with this beautiful play. She graduated from Pellissippi State Community College with an Associate of Fine Arts this past May and

couldn't be more excited to finally call herself a Vol! Though she has most recently spent her time stage managing with various groups around Knoxville, she is excited to get back on the stage. Some favorite productions include *Little Women The Musical* (Jo March), *Title of Show* (Susan), *Bloody Bloody Andrew Jackson* (Rachel Jackson) and *The Seagull* (Polina Andreyevna). She would like to thank Casey, as well as the cast, crew, and creative team for their hard work. She sends love to her family and friends.



ALAN TONEY

(Simon Beaufort) is so excited to be making his Clarence Brown Theatre debut!!! Alan is an undergraduate sophomore from Memphis, Tennessee studying both

Communication Studies and Theatre. He is a part of the UTK Concert Chorale, and a part of the Campus Events Board. Previous theatrical credits outside of CBT include *Pippin* (Ensemble), *Songs for a New World* (Man 4), *Sweeney Todd* (Judge Turpin), *Is He Dead?* (Chicago). He was a KCACTF Region 5: Irene Ryan Scholarship Nominee for his portrayal as the Gravedigger in playwright, Zahria Moore's, *Passion Play*. Alan would like to thank Casey Sams for this opportunity, and his amazing team of cast and crew members. He would also like to thank his mom, dad, and little brother, Jaxon, for their endless love and support.

THE ARTISTS



CASEY SAMS

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

Acting. In addition to the CBT, she's had the great fortune to work 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: *Top Girls*; *Mr. Burns, A Post-Electric Play*; *The Who's Tommy*; *A Year with Frog and Toad*; *Underneath the Lintel*; and *Peter and the Starcatcher*.

KATHERINE STEPANEK

(Scenic and Projection Designer) Katherine, a native of St. Louis, is thrilled to be designing another show with the Clarence Brown Theatre, following the highly successful *Million Dollar Quartet*, as well as *Detroit '67* last season. Outside productions have included both scenic and lighting design work for Highlands Playhouse (Highlands, NC), Shawnee Theatre (Bloomfield, IN), the Clarice Smith Dance Theatre (College Park, MD), the Summit Theatre Group (Kansas City, MO), and the Jack Aldrich Theater (Sandusky, OH). Katherine has also worked in the art department for various films, including Marvel's *Avengers: Endgame* and *Avengers: Infinity War*. She is currently getting her graduate degree in scenic design from the University of Tennessee.

MARGO BIRDWHISTELL

(Costume Designer) is from Louisville, KY. They completed their Undergraduate studies at Northern Kentucky University where they worked on over 20 productions in various capacities, including designing, stitching, and wig construction. They have spent the last four summers working professionally as a stitcher at different summer-stock companies, including the Hangar Theatre (2017-2018) & the Utah Shakespeare Festival (2019). Apart from working in the CBT costume shop, they previously designed *The Real Inspector Hound* for the CBT's Lab Theatre. Following this, they will be designing *Blithe Spirit* on the CBT mainstage in the spring.

HELEN GARCIA-ALTON

(Lighting Designer) is a second-year graduate candidate in Lighting Design. Recent work includes: *Be More Chill* (Monumental Theatre Company), *Gwen and Ida (The Object is of No Importance)* (Nu Sass and Uncle Funsy productions), as well as UT Opera's production of Bizet's *Carmen*. This is her first Clarence Brown Theatre design and she is incredibly thankful to be a part of such an incredible team. You shouldn't need bears to be nice.

CHANDLER OPPENHEIMER

(Sound Designer) is from Fort Collins, CO where he earned his BA in Theatre at Colorado State University. Previously Sound Designer for *Detroit '67* last season as well as Projections for UT Opera's *Carmen*. Over the summer he was the Sound Designer for *Every Brilliant Thing* at the Utah Shakespeare Festival as it begins its state-wide tour for mental health awareness to schools. You will be able to hear and see more of his work later this season with *Blithe Spirit* and *A Gentleman's Guide to Love & Murder* respectively.

THE ARTISTS

CAROL MAYO JENKINS

(Dialect Coach) is an actress currently working as Artist In Residence with the UT Department of Theatre. She has served as Dialect Coach for *Christmas Carol*, *Of Mice and Men*, and *Peter And The Starcatcher*. Ms. Jenkins will next be seen in the CBT as Madam Arcati in *Blithe Spirit*.

JOHN SIPES

(Fight Choreographer) 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/Fight Choreographer for the Oregon Shakespeare Festival for sixteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director/Fight Choreographer for the Illinois Shakespeare Festival for twelve seasons and served as the Festival's Artistic Director for five seasons. John is a certified actor/combatant with the Society of American Fight Directors.

RACHEL JARNAGIN

(Stage Manager) recently joined the Clarence Brown family as the Assistant Production Manager and Rentals Coordinator in 2018 and is excited to stage manage this production in her second season with CBT. Previously, she toured as a Stage Manager for ArtsPower National Touring Theatre and Chamber Theatre Productions. Her other credits include Busch Gardens Williamsburg as a Stage Manager and the Clayton Center for the Arts as the Assistant Technical Director. She would like to thank her family, friends, mentors, and her partner for encouraging and supporting her throughout her professional career.

CALVIN MacLEAN

(Producing Artistic Director) is in his thirteenth 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*, *The Open Hand*, *The Crucible*, and *Candide* (with the Knoxville Symphony Orchestra). 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 has served as President of the University/Resident Theatre Association and is a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

THE ARTISTS

TOM CERVONE

(Managing Director) is honored to be back at the CBT following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on non-profit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud member of the Actors' Equity Association. Tom holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was the Class Representative for the Leadership Knoxville class of 2011. He was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.

SUSAN L. McMILLAN

(Production Manager) is in her sixth year as Production Manager at the Clarence Brown Theatre and UT Department of Theatre. In addition, she teaches Stage Management. Prior, Susan was the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science and music (B.S. degrees in Biochemistry and Biology from Oregon State University), Susan found her passion in theatre. She is incredibly grateful for the opportunities and adventures, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends.



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