



LIZZIE

BY STEVEN CHESLICK-DEMEYER, TIM MANER, AND
ALAN STEVENS HEWITT

DIRECTOR ••• DANIEL STONE

MUSIC DIRECTOR ••• WADE GIRTON

VOCAL DIRECTOR ••• JOHN GREER

INTIMACY CHOREOGRAPHER ••• DR. AMY OSATINSKI
OKLAHOMA CITY UNIVERSITY- SCHOOL OF THEATRE

SCENIC/PROJECTION DESIGNER ••• PRUDENCE JONES*

COSTUME DESIGNER ••• REBECCA FRANKO

HAIR AND MAKEUP DESIGNER ••• TAYLOR FAMBROUGH

SOUND DESIGNER ••• DEREK SHAW

LIGHTING DESIGNER ••• HALANI HARBER

TECHNICAL DIRECTOR ••• TURNER LAXSON*

CAST

LIZZIE BORDEN BENNY BROWN
ALICE MADILYN MUNN
EMMA BORDEN REBECCA FRANKO
BRIDGET ANNA LEE WILLIAMS*
WOMEN IN BLACK CAROLINE BACHHOFFER, KAYLEIGH GRIMSTAD

PRODUCED BY SPECIAL ARRANGEMENT WITH BROADWAY LICENSING, LLC

**PLEASE TURN OFF ALL ELECTRONIC MOBILE DEVICES
AND NO RECORDING OF ANY KIND.**

** INDICATES MEMBERSHIP IN ALPHA PSI OMEGA, THEATRE HONOR SOCIETY.*

PRODUCTION

Stage Manager Matalynn Thayer*
Assistant Stage Manager Hope Fambrough
Assistant Costume Designer Elm Carter
Assistant to the Lighting Designer Hope Butler
Light Board Operator Halani Harber
Sound Board Operator Derek Shaw
Projections Operator Hope Fambrough
Run Crew Turner Laxson, Clay Luton*
Wardrobe Crew Abby Brown
Box Office Manager John Greer
Ushers Tommy Vest, Elm Carter, Mark Jones

CREWS

Prop Head Clay Luton
Prop Crew Madilyn Munn, Addy Brown, Emily Fox,
. Gabe Ramous, Paizlee Haby, James Stack,
. Abigail Wilson, Destiny Barron, Madison Freeman
Light Crew Paizlee Haby, Hope Butler, Anna Lee Williams,
. James Stack, Matalyn Thayer, Derek Shaw, Gabe Ramos
Sound Crew James Stack, John David Dvorak*
Paint Charge Alexis Mackey & Carol Stavish*
Paint Crew Gabe Ramos, Luke Thomas, Reyna Rose,
. James Stack, Benny Brown
Scenic Construction . Matalynn Thayer, Abigail Wilson, James Stack,
. Clay Luton, Derek Shaw, Emily Fox, May Day, Tommy Vest,
. Turner Laxson, Nolan Webb, Jakob Mathews, Ashley Caswell,
. Emma Morrow, Matt Postman, Brianna Law
Costume Crew Elm Carter, Benny Brown, Rilee Pinson,
. Anna Lee Williams, Kay Grimstad, Caroline Bachhofer
Hair and Makeup Crew Hope Fambrough, Addy Brown
Publicty Head Allie Shaffer*
Publicty Crew Emma Morrow, Anna Lee Williams,
. Brianna Law, Emily Fox

Directors Notes

Joan Jett Meets the Victorian Era

Growing up as a kid in the 1980's, I developed a strong affinity for the hard rock and heavy metal scene of that era. What a better soundtrack for the life of an angsty rebellious teenager than the hard-hitting sounds of bands like Iron Maiden, Plasmatics, Sex Pistols, Judas Patti Smith and of course Joan Jett. When I first came across this play, I was immediately drawn to it with its pounding guitars and howling vocals. I am staging this play like an 80's heavy metal/punk concert incorporating aspects of Antonin Artaud's Theatre of Cruelty philosophy. Briefly, the Theatre of Cruelty views the theatre spectacle as a "bombardment of the senses." This means harsh saturated colored lighting, sound that pierces and pulsates, unexpected surprises and ritualistic movement/physicality. As such, the songs will be considered very loud and lighting will be intense for some patrons.

LIZZIE is a four-woman rock concert/musical hybrid that draws inspiration from Riot Grrrl music, queer sensibilities, and '70s/'80s female punk. Riot Grrrl is a subculture combining feminism and punk music. Riot Grrrl songs frequently dealt with topics such as rape, domestic violence, sexuality, racism, patriarchy, classism, anarchism, and female empowerment. Media-wise, Bikini Kill, Bratmobile, Heavens to Betsy, Excuse 17, Slant 6, Emily's Sassy Lime, Huggy Bear, Jack Off Jill, and Skinny Teen are the bands most associated with the movement. Also included were queercore groups such as Team Dresch and the Third Sex.

In the late summer of 1892, Lizzie Borden was accused of murdering her father and stepmother with an axe. Testimonies were muddled, evidence was incomplete, and Lizzie was acquitted. *Lizzie: The Musical* delves into the mysterious mind of Lizzie Borden and speculates on the motivations she may have had: loss of inheritance, history of sexual abuse, overwhelming oppression, and madness. By her side is her older sister Emma, maid Bridget, and neighbor Alice. Together, the four women create a punk rock score to tell the story of why Lizzie Borden took an axe and gave her mother 40 whacks, and why when she saw what she had done, gave her father 41. As for Lizzie, her birth name was Lizzie Andrew Borden. Her father, as she reminds us throughout the show, wanted a son, thus her middle name. She was, at least by her recounting, sexually molested by her wealthy father. In addition, she and her sister, Emma, were harshly treated by her step-mother Abbey.

BE ADVISED – This production contains adult language, sexual situations, violence, and implied sexual abuse. This production is recommended for mature audiences 18 years old or older.

BAND

DRUMS BRODY CUSTER
BASS..... JACKSON GRIFFITH
GUITAR..... ANDREW PIPPIN
KEYBOARD..... WADE GIRTON

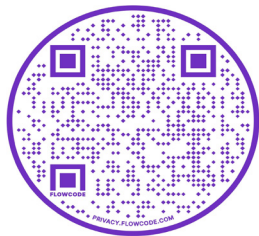
SETTING

An alternate dimension between time, space, and rock!

There will be one 15 minute intermission

SPECIAL THANKS

Dr Floyd Richmond, Dr. Iawo Asakura, Dr. David Robinson
Dr. Vicky Johnson, Dr. Aimee Shouse, Kelly Franko
Brandon Holland, Phillip Skinner, Adam Dubley, Paul Quinnell



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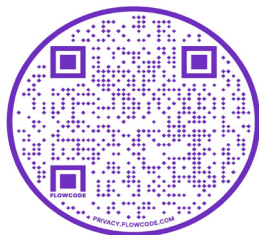
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