A black and white photograph of a bra lying on a bed of grass. The bra is light-colored, possibly white or cream, and has thin straps. It is positioned diagonally across the frame, with the cups facing towards the bottom right. The grass is dark and textured, providing a stark contrast to the light-colored bra. The overall mood is intimate and sensual.

# THERE IS A HAPPINESS THAT MORNING IS

by Mickie Maher

capital  theatre



# **There Is a Happiness That Morning Is**

by **Mickle Maher**

## **Cast**

Bernard **Jason Phelps**

Ellen **Katherine Catmull**

## **Setting**

A small liberal arts college

Director/Scenic Designer **Mark Pickell**

Costume Designer **Glenda Barnes**

Lighting Designer **Shelby Gebhart**

Stage Manager **Tayler Gill**

Fight Choreographer **Travis Dean**

Technical Director **Josh Singleton**

Lighting Technician **Nick Kellog**

Sound Consultant **Gordon Gunn**

Dramaturg **Carrie Klypchak**

**Produced by special arrangement with Hope and Nonthings Publishing**

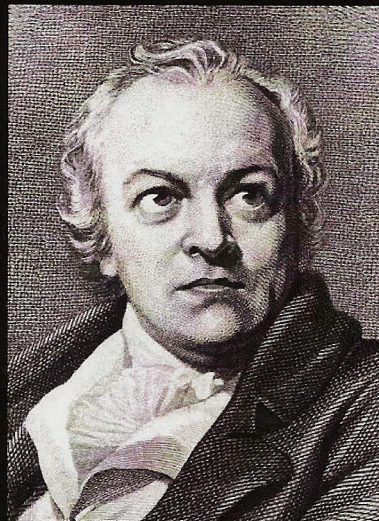


## ABOUT WILLIAM BLAKE

English poet, painter, and engraver, William Blake (1757-1827), proved quite the intriguing character. From an early age, he claimed to receive celestial visions – images that greatly influenced much of his work. Considered “mad” and eccentric by many of his contemporaries, Blake’s talents went largely underappreciated during his lifetime; yet his profound influence grew posthumously.

While he remained markedly critical of what he viewed to be the hypocrisy (a trait that he universally deplored) of Orthodox Christianity, Blake was immensely spiritual, immersed in his own personally-formed religiosity which was intricately linked to his social and political beliefs. He viewed human bodies as extensions of inner souls, and believed that people acting upon their natural impulses and “energies” should not be punished. He encouraged the pursuit of earthly joy and happiness. He prized the human imagination and capacity for unfettered thought and creativity. He firmly rejected established authority. And he promoted social equality, abhorring the abuse of race, class, and gender privileges. Blake is often identified as part of the “Free Love Movement” that championed the importance of sexuality deriving from genuine, natural love, as opposed to that of a “duty” on a woman’s part; in this way (amongst others), he is frequently linked to early feminist thought. As scholar Susan Fox notes: “In his prophetic poems Blake conceives a perfection of humanity defined in part by the complete mutuality of its interdependent genders” albeit fraught with difficult contradictions. In fact, highly metaphorical and symbolic in nature, the density and complexity of Blake’s verse has understandably led to various, competing interpretations throughout the years.

Much of Blake’s poetry is “illuminated,” in which he offers a form of relief etching to illustrate his verses. Such is the case with his highly-studied collection, *Songs of Innocence* (first offered as a complete compilation in 1789) and his complementing verses that comprise *Songs of Experience* (1794). In its most basic interpretation, *Songs of Innocence* can be seen as reflective of childhood innocence and its resulting joys, as to where *Songs of Experience* reflects the loss of this innocence through the impact of society’s corruption. The totality of the poetry was ultimately housed together in a volume entitled *Songs of Innocence and Experience Showing the Two Contrary States of the Human Soul*, displaying Blake’s passion for the intensive exploration of humanity in its totality.





### **Katherine Catmull Ellen**

Katherine Catmull last collaborated on Capital T's 2012 BOOM playing Barbara for which she received an Austin Critics Table Nomination for Best Actress. She also appeared in Cap T's 2007 HAPPY DAYS playing Winnie, a role for which she won the B. Iden Payne Award for Outstanding Lead Actress. She recently has appeared in BODY AWARENESS and CIRCLE MIRROR TRANSFORMATION for Hyde Park Theatre. In all, for her acting Katherine has received six B. Iden Payne Awards and thirteen nominations, as well as one Austin Critics Table Award and seven nominations. Katherine is also a young-adult novelist whose first book, SUMMER AND BIRD (Dutton Juvenile/Penguin) was named one of Booklist's 2012 Top Ten First Novels for Youth. Her second book with Dutton comes out in winter 2015. She is also the co-author of a collection of frightening short stories, THE CABINET OF CURIOSITIES, which comes out May 2014 from Greenwillow/HarperCollins.

### **Jason Phelps Bernard**

Jason Phelps is a multi-disciplinary artist who has been making theatre for over 25 years. In the 90's he co-founded Frontera@Hyde Park Theatre and performed in too many plays to list. He has also performed with the Rude Mechs (LIPSTICK TRACES US tour), Salvage Vanguard (TILT ANGEL), MS Nerve Dance Co, and Zach Scott (ANGELS IN AMERICA & SPRING AWAKENING). His solo dance theatre work has been seen in Chicago, Boston, Seattle, Minneapolis/St. Paul, and in Austin at FUSEBOX. He recently completed a 2 year gig touring with the INTERGALACTIC NEMESIS and has done several crazy fun voice-over jobs. He has also received 5 Best Actor Awards from the Austin Critics Table. Currently, Jason is working on a major multi-media theatre event, FEAST OF MY HEART, which will be produced in 2014.

### **Travis Dean Fight Choreography**

This marks Travis' eighth collaboration with Capital T. He has appeared onstage for Cap T in A LIE OF THE MIND, BUG, and I ♥ WALMART. He served as the fight choreographer for the violent and gritty KILLER JOE for Cap T, as well as HUNTER GATHERERS. He was honored with a 2010 and 2011 B. Iden Payne Award for Outstanding Fight Choreography for both productions. He has also served as fight Choreographer for THE LIEUTENANT OF INISHMORE and THE MOTHERFUCKER WITH THE HAT.

### **Shelby Gebhart Lighting Design**

This is Shelby's first design with Capital T. She is a senior economics major at Southwestern University, where she is the head lighting technician. Previous design work at SU includes 365 DAYS/ 365 PLAYS, and THE LARAMIE PROJECT. She has also served as assistant lighting designer for Cap T's LIEUTENANT OF INISHMORE and THE MOTHERFUCKER WITH THE HAT.



### **Glenda Barnes Costume Design**

This is Glenda's fifth production with Capital T. She previously designed GRUESOME PLAYGROUND INJURIES, THE PAIN AND THE ITCH, PRECIOUS LITTLE TALENT and SPIRITS TO ENFORCE. Other credits for costume design include MOONLIGHT AND MAGNOLIAS, THE PAVILION, IT'S A WONDERFUL LIFE: THE LIVE RADIO PLAY, I LOVE YOU BECAUSE, GOING WITH JENNY, JOHN AND JEN THE MUSICAL, THREE DAYS OF RAIN, THE LAST 5 YEARS (Penfold Productions), BLOODY, BLOODY ANDREW JACKSON ( Doctuh Mistah Productions), URINETOWN (Summer Stock Austin), CHESS, THE 39 STEPS, FROST/ NIXON, HEROS (Austin Playhouse), MESSENGER NO. 4, THE NINA VARIATIONS (Cambiare Productions), COMEDY OF ERRORS (Austin Shakespeare), FROM HEAD TO TOE (Tapestry Dance Studio), THE IMPORTANCE OF BEING EAR-NEST, NIGHT OF THE IGUANA (Texas State University), and makeup design for Doctuh Mistah's EVIL DEAD: THE MUSICAL. Glenda received her BFA in Costume Design at Texas State University.

### **Taylor Gill Stage Manager/Assistant Producer**

This marks Taylor's ninth collaboration with Cap T onstage and backstage. Onstage she appeared in THE BIRD and THE BEE as well as SICK. Backstage she has served as stage manager for BOOM, HAPPY DAYS, LA DISPUTE, I ♥ WALMART, SPIRITS TO ENFORCE, and PRECIOUS LITTLE TALENT. She has also stage managed BODY AWARENESS and HOUSE for Hyde Park Theatre.

### **Mark Pickell Director/Designer**

Mark is the founder and artistic director of Capital T Theatre Company. His directing credits include MACHINAL, RHINOCEROS, THE GOOD PERSON OF SETZUAN, THEATRE IN THE RED, ROMEO AND JULIET, IN THE WEST, MARAT/SADE, A BRIEF HISTORY OF HELEN OF TROY, LA DISPUTE (Austin Critics Table Nomination Best Comedy), MR. MARMALADE, BLACKBIRD, HAPPY DAYS (B. Iden Payne Nomination Best Director, Best Comedy), KILLER JOE (Best Comedy, Best Director Austin Critics Table awards, Outstanding Director B. Iden Payne Award), I ♥ WALMART, SICK, BUG (Austin Critics Table Award Best Director, B. Iden Payne Nominations Outstanding Comedy, Outstanding Director), HUNTER GATHERERS (Austin Critics Table Award Best Director), A LIE OF THE MIND (B. Iden Payne Nomination Outstanding Drama, Director), BOOM (Austin Critics Table Nomination Best Comedy), EXIT PURSUED BY A BEAR (B. Iden Payne Award Outstanding Comedy), THE PAIN AND THE ITCH and THE LIEUTENANT OF INISHMORE (B. Iden Payne Nomination Outstanding Comedy, Director). As a designer, he has been nominated for both his scenic and lighting design. In 2011, he received the Austin Critics Table Award for his scenic design of BUG. He is a graduate of Southwestern University in Georgetown, Texas where he earned a BFA with honors in Theatre.

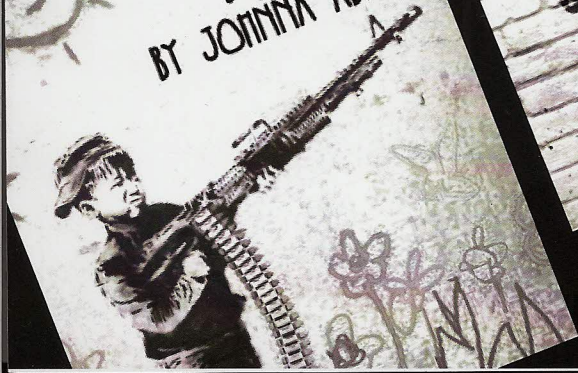


# T 2014 Season

Jan 20-Feb 8

## GIDION'S KNOT

BY JORINNA ADAMS



by Gregory Moss

May 29-June 28

A history of America in the 1980s, an idiosyncratic genealogy of punk rock music, and a personal narrative of growing up as an outsider, PUNKPLAY is a mix tape tribute to the excesses and energy of adolescence.



## Detroit

by Lisa D'Amour

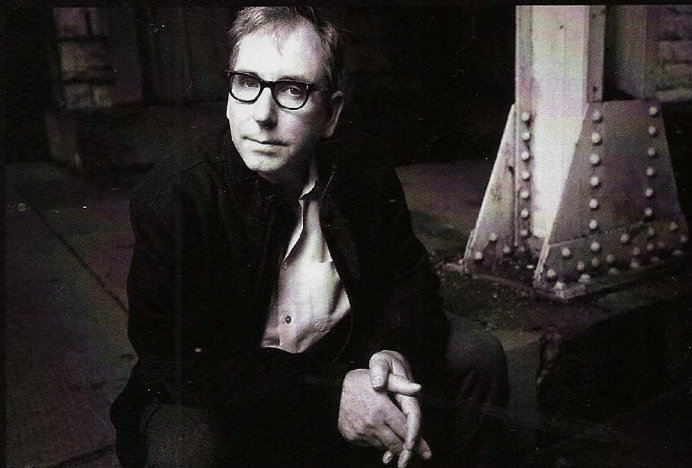
Aug 21-Sept 20

In a first-ring suburb just outside a city that might be Detroit, Ben and Mary see sudden signs of life at the desert-ed house next door and invite their new neighbors over for a BBQ. The quintessential American back-yard party turns quickly into something more dangerous—and filled with potential.



## Mickle Maher Playwright

Mickle Maher is a cofounder of Theatre Oobleck and has been a playwright/adaptor/translator for 20 years. He has authored eight plays for Oobleck, including THE STRANGERER (funded by a grant from Creative Capital), SPIRITS TO ENFORCE, and THE HUNCHBACK VARIATIONS. Other plays include CYRANO (translator) and THE CABINET for Redmoon Theater, and LADY MADELINE for Step-penwolf Theatre Company. Maher's works have been produced throughout the country and in Europe. His most recent play, THE PINE received its world premiere at the Catastrophic Theatre in Houston in October 2013.



### Special Thanks

Ken Webster, Hyde Park Theatre, Tammy Whitehead, Wayne Alan Brenner, Motorblade Postering, Robert Faires, Mark Slaughter, Billy Dragoo, Southwestern University Lighting Department, Taylor Hurley, Tim Bishop, Paul Raila, Karli Mitchell, Lauren Knutti, Ashleigh Pike, Alan Holt, Burks Reprographics, Kaulen Pickell, and Tim Thomas.



Cultural Arts  
Division

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capital **T** theatre

Artistic Director **Mark Pickell**

Marketing Director **Kaulen Taylor**

Literary Manager **Carrie Lee Klypchak**

Business Manager **Brian Ray**

Technical Director **Josh Singleton**



# GIDION'S KNOT

BY JOHNNA ADAMS

DIRECTED BY LILY WOLIT

Over the course of an unexpected parent/teacher conference in a 5th grade classroom, a mother and her son's teacher have a volatile conversation about Gidion. Was he a bully? A victim? A protector? Or, was his imagination too powerful a tool for the adults around him? Gidion's Knot is a heart-wrenching, devastatingly beautiful work about the power of words and freedom of expression.

January 20-February 8  
Salvage Vanguard Theatre

[www.capitalT.org](http://www.capitalT.org)

