



THE UNIVERSITY OF TENNESSEE **UT** KNOXVILLE

present

NOISES Off

by

MICHAEL FRAYN

Directed by **GREG LEAMING** *

Scenic Design

Costume Design

Lighting Design

Christopher Pickart •

Marianne Custer •

Kenton Yeager •

Sound Designer

Joe Court

Vocal & Dialect Coach

Stage Manager

Stage Manager

Court Patricia A. Delorey

Tina Shackleford *

Shelly Pack Payne *

Producing Artistic Director **Calvin MacLean**

Managing Director **David B. Byrd**

Noises Off is presented by special arrangement with Samuel French, Inc.

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We have placed receptacles at each exit for your convenience.











CLARENCE BROWN THEATRE



clarencebrowntheatre.com



in order of appearance

Dotty Otley Gail Rastorfer *

Llovd Dallas David Kortemeier *

Garry Leieune Joseph McGranaghan *

Brooke Ashton Katie Cunningham *

Poppy Norton-Taylor Laura Sebastian *

Frederick Fellowes David Brian Allev *

Belinda Blair Johanna Dunphy *

Tim Allgood Brian Gligor *

Selsdon Mowbrav Jed Diamond *



This production has two intermissions. Contains adult language and content.



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



MICHAEL FRAYN was born in London in 1933 and began his writing career as a reporter at *The Guardian* and The Observer. His subsequent plays include Alphabetical Order, Clouds, Donkeys' Years, Make and Break, Benefactors, Democracy, and Afterlife, which was developed for the Royal National Theatre in 2008. Copenhagen, first staged at the National, won the 1998 Evening Standard Award for Best Play of the Year and the 2000 Tony Award for Best Play. Mr. Frayn

was awarded the Writer's Guild Lifetime Achievement Award in 2010 and received the South Bank Show Outstanding Achievement Award in 2012. In that year the Crucible Theatre in Sheffield put on The Michael Frayn Season. Noises Off, which also became a successful film, opened at the Old Vic in 2012 and transferred to the West End, picking up a Laurence Olivier Nomination for Best Revival along the way. The author of ten novels, one of which won him the 2002 Heywood Hill Literary Prize, he has also produced multiple films for BBC Television. Mr. Frayn is married to the biographer and critic Claire Tomalin.



ACT 1

Director Lloyd Dallas has his hands full making Robin Housemonger's farce Nothing On ready for their tour: Dotty can't remember her blocking; argumentative Garry, her current pet, just can't find the words to-- you know?; Freddie-- just bless him, he's really trying; extremely senior alcoholic Selsdon Mowbray is missing; his stage manager, Tim, is a sleep-deprived zombie; his assistant stage manager, Poppy, is fraying at the edges; and the doors that should be opening are stuck closed and the ones that should be shut are all stuck open. They've only had two weeks of rehearsal, it's midnight and the premier is tomorrow. If they can just stumble through Act One with all the doors and sardines in the right places before they all die of exhaustion, there's a chance they'll limp through the rest of the tour.

ACT 2

One month later and the curtains are about to rise at Ashton-Under-Lyne, only Brooke's having panic attacks backstage, Freddy-- bless his heart-- has found himself the object of Garry's misplaced jealousy, Poppy's feeling sick and Selsdon's missing again. We see the action from backstage this time, as the entrances become the exits and the pressure of the road is causing all the cracks to start to show. Backstage jealousies and rivalries begin to spill out onstage, actors narrowly miss their entrances, and whatever grasp the cast had on the play in Act One rapidly deteriorates into chaos.

ACT 3

Six weeks down the road and the cast is nearing the end of their ten-week tour at the Municipal Theatre, Stockton-On-Tees. Backstage pranks have evolved into open hostility and spilled onstage. The show has, by this point, completely derailed. However, with Lloyd's desperate help, perhaps the cast can salvage a vaguely happy ending from the play and their nightmare ordeal.

Have Fun or Else: Introduction to Farce and Noises Off

Farce is a destructive force. It tears down barriers of taboo, convention, and taste to reveal the chaos underlying the order we impose on our lives. In the case of Noises Off, farce is a revealer showing us the stress and frustration of putting on a show, laying bare the worst nightmares of the actors, cast and crew. The list of all the ways a show can go wrong is infinite. In Noises Off, they do. It's like the Twilight Zone.

In most farces we see human beings at odds with inanimate objects: doors that won't open, cars that won't stop, rakes lying in wait like vertical bear traps. Usually, these machines break down where the humans are indestructible -- think Curly Shemp versus an office chair-- but in Noises Off the characters do break down. Only, their destruction is psychological.

See the humans reduced to machines: Tim, on his feet for three straight days without rest, is a particularly oblivious zombie; Vicki refuses to deviate from script by even a hair's breadth, hammering out her lines with machine precision and insane inaccuracy; Selsdon is simply nowhere to be found; and Dotty's Mrs. Clackett is a train completely off the tracks by the Third Act.

The Greeks in the time of Aeschylus and Sophocles went to the theatre to see their tragic heroes attempt to impose rational order over unjust and chaotic Fate and ultimately fail.

Dionysus, the Greek god of the grape harvest, wine making and wine, of ritual madness and ecstasy, and patron of the Athenian Dramatic festival, justly ruled over this realm of chaos and unbridled pleasure. He is the protector of those who do not belong to conventional society and thus symbolizes everything which is chaotic, dangerous and unexpected.

He is also called Eleutherios ("the liberator"), whose wine, music and ecstatic dance frees his followers from self-conscious fear and care, and subverts the oppressive restraints of the powerful. Dionysus usually delivers madness upon those who don't respect his worship and don't revel with his worshippers. In Aeschylus' The Bacchae, the prince of the realm in which he was born, refused to allow his worship; his fate was particularly grisly.

Tonight we find ourselves in Dionysus' realm. We convulse, hyperventilating, tears streaming down our cheeks. We exclaim that our guts got busted and our sides got split. We call it all one hell of a time and anticipate impatiently our next opportunity to laugh like that again.

Davis, Jessica Milner. Farce. New Brunswick, NJ: Transaction, 2003. Print. Bermel, Albert. Farce: a history from Aristophanes to Woody Allen. New York: Simon & Schuster, 1982. Print. Danielou, Alain. Gods of Love and Ecstasy: The Traditions of Shiva and Dionysus. Rochester: Inner Traditions-- Bear & Company, 1992. 15. Print

NOTHING ON: Synopsis

ACT 1

It's Wednesday afternoon in the Brent's country home, and Mrs. Clackett's afternoon off. Only, she's stayed by to take advantage of the Brent's color set to watch the Royal ceremony. Roger Tramplemain, a real estate agent, comes around to show the house off to liaison Vicki, who works for the Inland Revenue tax service. He's been passing the house off as his own since the Brents have been living abroad in Spain to shirk on taxes. The Brents sneak back into their home for a vacation and chaos insues. Bad gets worse when a burglar breaks into the house.

ACT 2

We never see Act 2, or Act 3 for that matter. Probably for the best.

CHARACTERS

MRS. CLACKETT

The Brent's maid. Fond of sardines and ceremonies.

ROGER TRAMPLEMAIN

House agent for Squire, Squire, Hackham and Dudley.

VICKI

Works for Inland Revenue. Very, very comfortable with her body.

PHILLIP BRENT

A playwright. Lives abroad in Spain to duck taxes.

FLAVIA BRENT

Phillip's wife. A very protective and jealous woman.

BURGLAR

Semi-retired. Misses the thrill of heists.

Cast & Artists in NOTHING ON

by Robin Housemonger

DOTTY OTLEY (Mrs. Clackett) makes a welcome return to the stage to create the role of Mrs. Clackett after playing Mrs. Hackett, Britain's most famous lollipop lady ('Ooh, I can't 'ardly 'old me lolly up!') in over 320 episodes of TV's ON THE ZEBRAS. Her many stage appearances include her critically acclaimed portrayal of Fru Såckett, the comic char in Strindberg's SCENES FROM THE CHARNELHOUSE. Her first appearance ever? In a school production of HENRY IV PART I - as the old bag-lady, Mrs. Duckett.

BELINDA BLAIR (Flavia Brent) has been on the stage since the age of four, when she made her debut in SINBAD THE SAILOR at the old Croydon Hippodrome as one of Miss Toni Tanner's Ten Tapping Tots. She subsequently danced her way round this country, Southern Africa, and the Far East in shows like ZIPPEDY-DOODA! and HERE COME LES GIRLS! More recently she has been seen in such comedy hits as DON'T MR. DUDDLE!, WHO'S BEEN SLEEPING IN MY BED?, and TWICE TWO IS SEX. She is married to scriptwriter Terry Wough, who has contributed lead-in material to most of TV's chat shows. They have two sons and three retrievers.

GARRY LEJEUNE (Roger Tramplemain) while still at drama school won the coveted Laetitia Daintyman Medal for Violence. His television work includes POLICE!, CRIMESQUAD, SWAT, FORENSIC, and THE NICK, but he is probably best-known as 'Cornetto', the ice-cream salesman who stirs the hearts of all the lollipop ladies in ON THE ZEBRAS.

SELSDON MOWBRAY (Burglar) first 'trod the boards' at the age of 12 - playing Lucius in a touring production of JULIUS CAESAR, with his father, the great Chelmsford Mowbray, in the lead. Since then he has served in various local reps, and claims to have appeared with every company to have toured Shakespeare in the past half-century, working his way up through the Mustardseeds and the various Boys and Sons of, to the Balthazars, Benvolios, and Le Beaus; then the Slenders, Lennoxes, Trinculos, Snouts, and Froths; and graduating to the Scroops, Poloniuses, and Aguecheeks. His most recent film appearance was as Outraged Pensioner in GREEN WILLIES.

BROOKE ASHTON (Vicki) is probably best known as the girl wearing nothing but 'good, honest, natural froth' in the Hauptbahnhofbrau lager commercial. Her television appearances range from Girl at Infants' School in ON THE ZEBRAS to Girl in Massage Parlour in ON PROBATION. Cinemagoers saw her in THE GIRL IN ROOM 14, where she played the Girl in Room 312.

FREDERICK FELLOWES (Philip Brent) has appeared in many popular television series, including CALLING CASUALTY, CARDIAC ARREST!, OUT-PATIENTS, and INPATIENTS. On stage, he was most recently seen in the controversial all-male version of THE TROJAN WOMEN. He is happily married, and lives near Crawley, where his wife breeds pedigree dogs. 'If she ever leaves me,' he says, 'it will probably be for an Irish wolfhound!'

I.LOYD DALLAS (Director) 'read English at Cambridge, and stagecraft at the local benefits office.' He has directed plays in most parts of Britain, winning the South of Scotland Critics' Circle Special Award in 1969. In 1972, he directed a highly successful season for the National Theatre of Sri Lanka. In recent years, he has probably become best known for his brilliant series of 'Shakespeare in Summer' productions in the parks of the inner London boroughs.

TIM ALLGOOD (Scene Designer, Stage Manager, Box-Office Coordinator, Costume Designer, Lighting Designer, Understudy for Mr. Fellowes, Mr. Mowbray, and Mr. Lejeune) is particularly invigorated to bring Nothing On to the stage for its premier. He's proud of the work he's done saying, "I really feel like I carried this show." He would like to thank "What? Oh, sorry, could have sworn I was back in Math class again."

POPPY NORTON-TAYLOR

(Assistant Stage Manager, Understudy for Ms. Ashton) is excited to be working on her first professional stage production and grateful beyond words to Mr. Dallas for the opportunity. "I just really want him to understand what he-- what this show means to me. Everything Lloyd does is great-- it's all so wonderful."





DAVID BRIAN ALLEY

(Frederick Fellowes) David is in his 14th season as an Artist-In-Residence, Favorite CBT productions include Kiss Me, Kate, Fuddy Meers, It's A Wonderful Life. Moonlight and Magnolias. The Merry Wives of Windsor, Amadeus.

Copenhagen, Major Barbara, A Flea in Her Ear, Stones in His Pockets, Metamorphoses, 'ART', The Rainmaker, and The Glass Menagerie. Regional: The ImprovOlympic Theatre; The Mark Taper Forum; Playmaker's Repertory: Hollywood Actor's Theatre: and Chicago TheatreWorks. Film and TV: Something, Anything: The Heart is Deceitful: Gina: An Actress. Age 29; The Sleep Seeker; Unsolved Mysteries; and It's A Miracle. He is a proud member of Actor's Equity Association and Screen Actors Guild.



KATIE CUNNINGHAM

(Brooke Ashton) Katie Cunningham is thrilled to return to her southern roots and make her CBT debut in Noises Off! Most recent roles: Lurene in Last Gas and Pisanio/Arviragus in Cymbeline at Opera House Arts (Maine). Next up: directing

Mike Leigh's Ecstasy for The Night Shift in NYC. Select New York/Regional credits include Annette in God of Carnage and Hamlet in Hamlet Redux at Asolo Repertory Theatre; FringeNYC; PlayMakers Rep; Northern Stage; Merry-Go-Round; American Place Theatre. Training: B.A. UNC Chapel Hill; M.F.A. FSU/Asolo Conservatory for Actor Training: Gaiety School of Acting (Ireland). Thank you, Greg and Cal. Proud member of Actors Equity Association and SAG-AFTRA, AHFOL.



JED DIAMOND

(Selsdon Mowbray) Jed Diamond is Head of Acting at UT. Roles at the CBT include: Coachman in On The Razzle, Jacob Marley/Old Joe in A Christmas Carol (2011); Woyzeck in *Woyzeck*, Tiresias in *Oedipus the King*,

The Doctor in A Streetcar Named Desire; Ebenezer

Scrooge in A Christmas Carol (three times); Cardinal Inquisitor in *Life of Galileo*; Ed Devery in *Born* Yesterday; and Jay Follett in All the Way Home. Prior to UT, Mr. Diamond was based in New York City, where he worked as an actor, teacher, and director for eighteen years. He was founding faculty of The Actors Center and of The Shakespeare Lab at the New York Shakespeare Festival. He also taught at NYU's Tisch School of the Arts, The Stella Adler Studio, Fordham University, and Playwrights Horizons Theatre School. He maintained a thriving private teaching practice in acting and the Alexander Technique. As an actor Mr. Diamond worked at: The Roundabout Theatre, Signature Theatre, The New York Shakespeare Festival, at Arena Stage in Washington, D.C., with The Acting Company, and Syracuse Stage Company.



JOHANNA DUNPHY

(Belinda Blair) is originally from Philadelphia. She received her BA in Theater Arts from Richmond, the American International University in London, Recent CBT roles include Marie in On The Razzle. Belle & Mrs Cratchit

in A Christmas Carol. Snake in The Little Prince and Mary Hatch in It's A Wonderful Life: A Live Radio Play. She is a third year MFA Acting candidate at the University of Tennessee. Love to Ken.



BRIAN GLIGOR

(Tim Allgood) This fall Brian is thrilled to be starting his graduate studies in acting at UT. He has lived and worked in New York City for the last ten vears, touring nationally and internationally with shows such as Rent. Altar Bovz and The

Full Monty. He has appeared in several independent films and television shows including All My Children, Guiding Light, One Life To Live and 30 Rock. He has also enjoyed teaching acting to teenagers for the last three years. Brian is a proud member of Actors Equity and SAG-AFTRA, and is overjoyed to be making his CBT debut with this incredible cast and crew.





DAVID KORTEMEIER

(Lloyd Dallas) CBT credits: Scrooge in *A Christmas Carol*, Judge Turpin in Sweeney Todd, Ben Hecht in Moonlight and Magnolias, Harold Hill in The Music Man. Venticello 1 in Amadeus. Don Quixote in

Man of La Mancha. Creon in Oedipus the King. Mr. Mushnik in Little Shop of Horrors, Don Armado in Love's Labour's Lost. Bellarmin in The Life of Galileo, and Don Homenides de Histangua in A Flea in Her Ear. His work as also been seen at The Repertory Theatre of St. Louis. The Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre and Fox Valley Repertory in Chicago, the Indiana Festival Theatre in Bloomington and in 13 seasons with the Illinois Shakespeare Festival in Bloomington. David holds the MFA in Acting from the University of Louisville and is a proud member of AFA and SAG-AFTRA.



JOSEPH **McGRANAGHAN**

(Garry Leieune) Joseph McGranaghan is thrilled to return to his home town of Knoxville and make his debut at the CBT. New York credits include The Beauty Project (SITI Company)

and Hamlet: What Dreams May Come (Bakerloo Theatre Project and Prospect Theatre). Regionally: Arms and the Man (Tennessee Stage Company), The Shaughraun and Julius Caesar (Pittsburgh Irish and Classical Theatre). The Task (Quantum Theatre), *The Legend of Sleepy Hollow* (Chamber Theatre of Boston), You Can't Take it With You, The Heidi Chronicles, and The Game's Afoot (Asolo Repertory Theatre), and most recently Come Blow Your Horn and Boeing Boeing (Millbrook Playhouse), among others. Joseph is a recent graduate of the FSU/ Asolo Conservatory for Actor Training. He would like to thank Greg and Calvin for this wonderful opportunity, and his fiancée Lily for her boundless love.



GAIL RASTORFER

(Dotty Otley) Select Chicago credits include: The Gamester. Northlight; Murder By the Book, Drury Lane E.P; Romeo & Juliet, The Griffin Theatre; Shear Madness. The Chicago Theatre. Short Shakespeare! Comedy of Errors. Chicago

Shakespeare Theatre; Twelfth Night, First Folio Theatre; Hickorydickory, Chicago Dramatists; and 50 Minute Hamlet, Shakespeare Project of Chicago. Regional: Indiana Rep, Madison Rep, Cleveland Playhouse among others. Gail recently finished a season performing three plays with The Asolo Repertory Theatre, Television: Boss, Chicago Code and a wide range of commercial work. She is a proud member of Actors Equity and SAG-AFTRA where she serves on the Chicago Local Board. www.gailonline.net



LAURA SEBASTIAN

(Poppy Norton-Taylor) is a third year MFA candidate at UT. Last season at UT she was seen as Madame Knorr in On the Razzle, the Tippler in The Little Prince, and as Mrs. Cratchit in A Christmas Carol. Before coming to UT she was

Co-Artistic Director for Theatre West in Florida. Past roles include: Flora, in an adaptation of A *Turn of the Screw* (a Helen Hayes Award nominee for best play), Mrs. Cheveley in Oscar Wilde's An Ideal Husband, Sarah in Translations by Brian Friel, Blanche in Tennessee Williams' A Streetcar Named Desire, Amanda in The Glass Menagerie, Mary Tyrone in Eugene O'Neil's Long Days Journey Into Night, and Juanita - everyone's favorite drunk in Sordid Lives. She once played Dotty in *Noises Off* and is very happy to be in Michael Frayn's outrageously funny world again.



GREG LEAMING

(Director) As Associate Director at Asolo Repertory Theatre, he has directed his own translation/adaptation of Pierre Hennekin and Maurice Veber's Anything to Declare? as well as The Game's Afoot, God of Carnage, Boeing, Boeing,

Hearts, The Imaginary Invalid, The Play's The Thing and the world premiere of Jason Wells' Men of Tortuga. As the director of the FSU/Asolo Conservatory, he has directed Cloud 9, Pericles, Blue Window, Murder by Poe, The Mystery Plays and Two Gentlemen of Verona. He was the Director of Artistic Programming for Long Wharf Theatre in New Haven, CT (1996-2001) and Acting Artistic Director (2001-2002). There he directed Arms and the Man, and the world premieres of Going Native, Abstract Expression, The Third Army, Syncopation (also for George Street Theatre and Florida Stage Company), and An Infinite Ache (also for Stamford Theatre Center, Cincinnati Playhouse in the Park and Merrimack Repertory Theatre). He was Artistic Director of Portland Stage Company and the Producing Director of Hartford Stage Company for the 1996-97 season, as well as Associate Artistic Director for the same theatre from 1984 to 1992. Other credits include Contemporary American Theatre Festival, Banyan Theatre Company, Shakespeare Sedona, Southwest Shakespeare, Stage West, Philadelphia Drama Guild and American Stage Festival. Mr. Leaming has devoted much time developing new plays with organizations including New Dramatists, New York Theatre Workshop, New York Stage and Film, Eugene O'Neill Theater Center, Cape Cod Theatre Project, The Gathering at Bigfork and Theatre of the First Amendment. He served as a panelist/observer for the Maine Arts Commission, Massachusetts Council for the Arts, Connecticut Arts Commission and the National Endowment for the Arts and sits on the board of directors for University/Resident Theatre Association (URTA).

CHRISTOPHER PICKART

(Scenic Designer) 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.

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 Hayes Award for Costume Design in Washington D.C. and the Knoxville Coalition Award for Costume Design.

KENTON YEAGER

(Lighting Designer) has previously designed lights for CBT's productions of Sweeney Todd, The Who's Tommy, Woyzeck, A Year with Frog and Toad, The Life of Galileo and many more. In addition, he has designed, produced or directed more than 600 productions for Theatre, Dance, and Music, both nationally and internationally. His theatre design credits include work for; Cincinnatti Playhouse, Milwaukee Rep. St Louis Rep. Pioneer Theater. Round House Theatre, Folger Theater, Virginia Stage Co, Arkansas Rep, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep, Great River Shakespeare Festival, and American Music Theatre Festival, As an educator, he heads the lighting design program here at UT and has taught more than 100 master classes and workshops, including some in Cardiff, Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, and Amsterdam. His newest endeavor is the creation of Yeagerlabs, a company specializing in innovative ways of teaching theatre in the classroom, see what it's about at www.yeagerlabs.com.

JOE COURT

(Sound Designer) Joe is excited to return to the Clarence Brown Theatre. He is a professional sound designer based in Chicago and and Adjunct Instructor of Sound Design at Ball State University. He is also a proud company member of Mary Arrchie Theatre Company, where he has designed many productions, including The Homecoming, The Caretaker, Saved, How to Disapear... He received a Jeff nomination for his design for The Unseen at A Red Orchid Theatre, where he has also designed several shows. He has designed for Theatre Seven, Seanachi, The Gift, Lifeline, Infamous Commonwealth, Backstage, Emerald City Theatre Company and The Illinois Shakespeare Festival.

JOHN SIPES

(Movement Coach) John is an Associate 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 RED, Fuddy Meers, Woyzeck, Oedipus the King, Love's Labour's Lost, All My Sons (Clarence Brown Theatre); Henry VIII, King John (Oregon Shakespeare Festival); The Man in the Iron Mask, Julius Caesar (Shakespeare Santa Cruz); The Year of Magical Thinking, The Hollow (Milwaukee Rep); mr. lear (Usine-C, Montreal) and Othello (Illinois Shakespeare Festival). John received his MFA in acting from Indiana University. He is a certified teacher of the Alexander Technique (AmSAT), and a certified actor/combatant with the Society of American Fight Directors. He also trained in corporeal mime with Étienne Decroux in Paris, and studied with Tadashi Suzuki in Japan.

PATRICIA A. DELOREY

(Vocal and Dialect Coach) Resident Voice & Dialect Coach at the Asolo Rep Theatre in Sarasota Florida. Patricia holds an MFA in Voice & Speech from MXAT/American Repertory Theatre Institute for Advanced Theatre Training at Harvard University. She taught voice at the Moscow Art Theatre School in Russia, the University of Bologna in Italy, and Harvard University. She currently teaches Voice & Dialects at FSU/Asolo Conservatory for Actor Training. Patricia works extensively as a Voice and Dialect Coach including *Bonnie & Clyde* directed by Jeff Calhoun, Twelve Angry Men and 1776 the Musical directed by Frank Galati, Studio Six's Plasticine directed by Dmitry Troyanovsky, and the world premiere of Adam Rapp's Nocturne directed by Marcus Stern.



TINA SHACKLEFORD

(Stage Manager) happily returns to the CBT, where she most recently stage-managed Sweeney Todd and A Streecar Named Desire. Other regional credits include productions with La Jolla Playhouse, The Shakespeare Theatre, Saint Michael's Playhouse, Seattle Group Theatre, Zachary Scott Theatre Center, Actors Theatre of Louisville, Riverside Theatre, Dallas Theater Center, and the Shakespeare Festival of Dallas, as well as collaborations with Theatre de la Jeune Lune and the Latino performance group Culture Clash. She was also Production Stage Manager for Iowa Summer Repertory and the Illinois Shakespeare Festival. Tina teaches Stage Management and Production at Carnegie Mellon School of Drama. She heads USITT's Stage Management Mentor Project and serves on the Executive Board of the Stage Managers' Association. Tina holds an MFA from the University of California-San Diego and is a proud member of Actors Equity.

SHELLY PACK PAYNE

(Stage Manager) Shelly is happy to be returning to The Clarence Brown Theatre, where her previous productions include A Christmas Carol, Kiss Me, Kate, The Little Prince and Red. Other credits include Stage Management for The Egyptian Theatre Company, Val A. Browning Center, and Dominion Theatre, as well as Company Manager for the Utah Shakespeare Festival and Director of Guest Services for The Egyptian Theatre Company. She is a graduate of Weber State University and a member of Actors Equity Association.

CALVIN MacLEAN

(Producing Artistic Director) Cal is the 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 and Sweeney Todd (with the Knoxville Symphony Orchestra and Dale Dickey). He will direct this season's Our Country's Good. Previously Head of Directing at

Illinois State University, Cal was also 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 prestigious Joseph Jefferson Awards for Outstanding Production and Outstanding Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including the Michael Maggio Award for Outstanding Direction of a Play. Cal is the 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) David is celebrating his first season at the Clarence Brown Theatre. Most recently, he served as Director of Marketing at Westport Country Playhouse in Westport, CT. Prior to his tenure at WCP, David was Director of Marketing for the American Dance Festival at Duke University in his native North Carolina. David began his career at Triad Stage in Greensboro, NC, ultimately serving as Triad's first-ever General Manager. Previously, David was Associate Managing Director at Yale Repertory Theater as well as Managing Director of the Dwight/Edgewood Project in New Haven, CT. Other memorable engagements include working with senior leaders at the Guthrie Theater in Minneapolis. MN as a Management Fellow and assisting the production team at Broadway Cares/Equity Fights AIDS in New York, N.Y. David received a Master of Fine Arts degree in Theater Management from Yale School of Drama and a Bachelor of Arts degree in Drama from the University of North Carolina at Greensboro. He has been a guest lecturer at Greensboro College, the University of North Carolina at Greensboro, American Dance Festival and Westport Country Playhouse.



The University of Tennessee, Knoxville is one of just 27 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

Terry Silver-Alford David Brian Alley Bill Black Kate Buckley Marianne Custer Jed Diamond Deva S. Friedman Neil Friedman Carol Mayo Jenkins Joe Payne Christopher Pickart Mike Ponder Casev Sams John Sipes Klaus van den Berg Terry Weber Kenton Yeager Katy Wolfe Zahn

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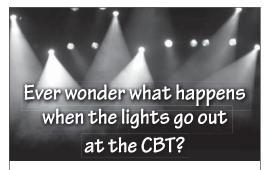
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MANAGEMENT

Assistant Director

Molly Kessler

Assistant Dramaturg

Andrew Carlile

Stage Management Assistant

Caleb Thomas Cook

Production Assistant

Isaac Krispin

COSTUMES / SCENERY

Assistant Wardrobe Supervisor

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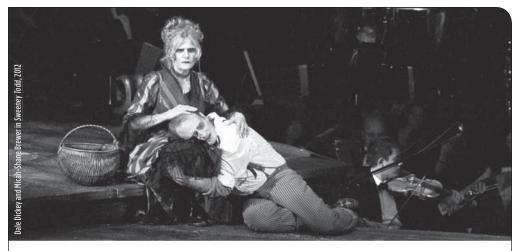
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Deaf Night at the Theatre This season we will offer two Deaf Nights at the Theatre – Wednesday, December 4th for *A Christmas Carol* and Thursday, February 27th for *The Trip to Bountiful*. These special events are are produced through a partnership with UT's Center on Deafness and are designed to be fully accessible for members of the Deaf community with over a dozen interpreters stationed throughout the facility and two teams interpreting the production. We reserve a number of seats with the best sightline to the interpreters. To request seating in this section, please contact the Box Office (865.974.5161) as these seats are not available online.

Assisted Listening Devices

The CBT has received funding to upgrade the Assistive Listening System for the Mainstage and to install systems in both the Carousel and Lab Theatres. The new systems feature both headset-style and induction-loop Assisted Listening Devices (ALD's). ALD's are available on a first-come-first-serve basis free of charge to assist those who may need just a little boost in volume. For the Mainstage and Carousel, ALD's are available at the Concessions Stand. In the Lab Theatre, ALD's may be obtained from the Box Office in the Lab Lobby.

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The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's 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.

ROTARY CLUB OF KNOXVILLE

Since 2010, the Rotary Club of Knoxville has provided over \$60,000 in Arts Education Grants to the Knoxville Symphony,

Knoxville Opera, Knoxville Museum of Art, and UT's Clarence Brown Theatre because all children, especially lower income children, need arts enrichment. During this same period, the club has awarded over \$100,000 in college scholarships, sponsored a variety of international exchange projects, scholarships, and programs in Hungary, South Africa, India, France, Australia, Thailand and Japan. In 2015 the Rotary Club of Knoxville will celebrate its centennial and its rich history of serving and supporting the Knoxville community in many ways, from ongoing literacy programs and environmental projects to annual Knox County school renovations. As past UT President Andy Holt was fond of noting, "Rotarians excel in promoting goodwill and better understanding in the world." Holt served as the 1970-71 president of the Rotary Club of Knoxville.



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.



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!



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