

Adapted for the stage by Joe Mantello



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presents





Adapted for the stage by **JOE MANTELLO**

Directed by Jeff Stanley

Scenic/Costume Design Stephen Brown

Lighting Design **Travis Gaboda**

Sound Design Mike Ponder Stage Manager Casie Morell

Producing Artistic Director Calvin MacLean Managing Director David B. Byrd

The Santaland Diaries is presented by special arrangement with Dramatists Play Service, Inc., New York.

Originally produced in New York by David Stone and Amy Nederlander-Case on November 7, 1996.

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the Cast

David Brian Alley*.....Crumpet the Elf



DAVID BRIAN ALLEY (Crumpet the Elf) David is in his 16th season as a CBT Artist-In-Residence, having appeared in over 40 productions. He helped kick off the CBT 15/16 Season as "Clown 1" in *The 39 Steps*. He has also appeared in *A Midsummer Night's Dream* ('15), *A Christmas Carol* and *The Trip to Bountiful* ('14), *Noises Off, A Christmas Carol*, and *On the Razzle* ('13). Other favorite CBT productions include: *Kiss Me, Kate, Fuddy Meers, It's A Wonderful Life: A Live Radio Play, 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 Mark Taper Forum; Playmaker's Repertory; Hollywood Actor's Theatre; The ImprovOlympic Theatre; and Chicago TheatreWorks. Film and TV: *Something, Anything; Prison Break-In; The Heart is Deceitful; Gina: An Actress, Age 29; The Sleep Seeker; Unsolved Mysteries;* and *It's A Miracle.* David is a proud member of Actors' Equity Association and SAG-AFTRA.

This production contains smoke and adult content.

This production will be performed without an intermission.



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

Playwright - David Sedaris

ith sardonic wit and incisive social critiques. David Sedaris has become one of America's pre-eminent humor writers. The areat skill with which he slices through cultural euphemisms and political correctness proves that Sedaris is a master of satire and one of the most observant writers addressing the human condition today.



There are a total of ten million copies of his books in print and they have been translated into 29 languages. He and his sister, Amy Sedaris, have collaborated under the name "The Talent Family" and have written half-a-dozen plays, which have been produced at La Mama, Lincoln Center, and The Drama Department in New York City. These plays include *Stump the Host*, *Stitches, One Woman Shoe*,

which received an Obie Award, *Incident at Cobbler's Knob*, and *The Book of Liz*, which was published in book form by Dramatists Play Service. David Sedaris's original radio pieces can often be heard on public radio's *This American Life*. David Sedaris has been nominated for three GRAMMY Awards for Best Spoken Word and Best Comedy Album. His latest audio recording of new stories (recorded live) is *David Sedaris: Live for Your Listening Pleasure* (November 2009). A feature film adaptation of his story C.O.G. was released after a premier at the Sundance Film Festival (2013). www.davidsedarisbooks.com

David Sedaris made his National Public. Radio debut on December 23, 1992 when he read his essav titled Santaland Diaries on the show Morning Edition. Since his successful debut. Sedaris has gone on to publish multiple bestselling books including Barrel Fever and Holidavs on *Ice*, as well as collections of personal essays, Naked, Me Talk Pretty One Day, Dress Your Family in Cordurov and Denim. When You Are Engulfed in Flames, and his most recent book, *Let's Explore Diabetes* with Owls, each of which became an immediate bestseller. The audio version of Let's Explore Diabetes With Owls is a 56th Annual GRAMMY Awards Nominee for Best Spoken Word Album. He is the author of the New York Times-bestselling collection of fables entitled Squirrel Seeks Chipmunk: A Modest Bestiary (with illustrations by lan Falconer). He was also the editor of Children Playing Before a Statue of Hercules: An Anthology of Outstanding Stories. Sedaris's pieces appear regularly in The New Yorker and have twice been included in The Best American Essays.

From the Director

o most of us, the Christmas holidays are sacred. But that does not mean they are always easy or perfect or wonderful. We can drive ourselves bonkers getting everything ready, getting everything perfect. We've all been there: 11:59pm on Christmas Eve and WHERE IS THE SCOTCH TAPE?! Or pulling our hair out trying to assemble some toy that has more parts than a rocket. And then realizing the thing requires double A batteries, not triple A and the store closed seven minutes ago. Or finding out moments before they're set to arrive that Tommy's new girlfriend is a gluten-free vegan. And she HATES ambrosia!! What about the in-laws and the kids' teachers and the neighbors and the mailman? And, as David Sedaris so astutely says, through it all, the noise is deafening.

But the struggle is for a noble cause. It's all for a good reason. Especially now with the news of attacks in Paris, refugees from Svria, bombings in Beirut and other disturbing atrocities, we crave the quiet reflection which the season brings. We want to spend time with those nearest and dearest. We want the holidays to be special, so special in fact that we sometimes run ourselves ragged. The truth is that we just want those few minutes of something transcendent. something beautiful and peaceful and full of good will...we want those moments so desperately that we fight, tooth and nail, for it. It WILL be perfect, dammit! OR ELSE!

Ultimately, David Sedaris spins a holiday yarn worthy of the colloquial canon. It's up there with the modern Christmas comedy classics like *Elf*, and Jean Shepherd's *A Christmas Story* and National Lampoon's *Christmas Vacation*. It's not a sacred text, it's not a gospel, but it is a modern cautionary tale. And it's funny, funny, funny. It has to be because, at its core, this play is really a warning. Slow down, believe, listen and remember we need to try to love people as much as they love us because if we don't, we're really missing the point. Sedaris wraps this nugget of wisdom in a tale of woe so crazy, so unbelievable, that you can't help but laugh along. And that's a smart move on his part because if you're going to tell people the truth, it better be funny or they will kill you.

Happiest of holidays to you and yours...

Jeff Stanley

The Artists



JEFF STANLEY

(Director) Originally from Atlanta, GA, Jeff has directed for Triad Stage, PlayMakers Repertory Company and Hartford Stage Company and in New York with Prospect Theater Company, The American

Globe Theater. The Sanford Meisner Theater and in several NY International Fringe Festivals, among others. He has also directed professionally at Fairfield University (where he also taught theatrical clowning and comedy improvisation), Fordham University, and the University of Iowa. Also active in youth theater, Jeff has directed and taught acting for the Summer Youth Conservatory at PlayMakers, Applause! Youth Theater in Cary, NC, The Arts Center in Carrboro. NC and for the Mississippi Summer Arts Institute at Delta State University in Cleveland, MS. Jeff worked in the Communications/Education and Outreach Dept. in the national office of Actors' Equity Association for four years and served as the Company Manager for PlayMakers Rep for two seasons and in the same position at Long Wharf Theater in New Haven, CT for three. Jeff holds a BA in Acting from Fordham University's College at Lincoln Center and an MFA in Directing from Rutgers.



STEPHEN BROWN

(Scenic/Costume Designer) Stephen is the creator behind the popular home and holiday decor line Glitterville, Where everyday is a holiday! His products have been sold at fine retailers including Neiman

Marcus, Selfridges of London, Anthropologie and Macys Herald Square where Glitterville made its sparkling debut in the actual Santaland! Stephen's glittered goodies have been featured on television and in print media where Glitterville has topped the list of Oprah's favorite things on multiple occasions. This notoriety has landed him a celebrity clientele around the world who clamor for his Christmas tree decorating services in the months leading up to the holidays! Avid crafters may recognize him from the TLC Network series Craft Wars hosted by Tori Spelling or as the author of *Glitterville's Handmade Halloween* and Glitterville's Handmade Christmas, his best selling holiday book series where you can learn how to make his whimsically wacky holiday creations at home! After attending the University of Tennessee where he studied theatre and costume design. Stephen moved to NYC to start a career in television and film where his credits include being Costumer for Universal Pictures October Sky starring Jake Gyllenhaal and Costume Designer for Lions Gate Entertainment Wise Girls starring Mariah Carey and Mira Sorvino. Stephen would like to thank Kyle, Melissa, Don, Henry, Travis, Christy and everyone in the costume and scene shops for all of their hard work in bringing our "Santaland" to life and most of all Jillie for painting every single stripe and sweet swirl you see on the stage!

TRAVIS GABODA

(Lighting Designer) is a native of Stevens Point, WI. However, he is proud to call Knoxville his home. Design credits: Clarence Brown Theatre (It's A Wonderful Life: A Live Radio Play); Cumberland County Playhouse (Oklahoma! and Steel Magnolias), Timber Lake Playhouse (CATS, Anything Goes, HAIR, and Voices in the Dark), and a series of Dance compilations at Austin East High School. Over the last eight years, Travis served as the resident Master Electrician for the CBT and has recently moved into the position of Electrics Shop Manager. He is a proud alumnus of the University of Wisconsin-Stevens Point, where he received his BFA in Theatre Design. He would also like to thank his wife Sarah and sons Taylor and Nathan for their constant understanding and love.

The Artists

MIKE PONDER

(Sound Designer) Mike Ponder has been a Sound Designer and Engineer for UT's Theatre program and the CBT professional company for over seventeen years where he's worked with national and international directors including Liviu Ciulei, Paul Barnes, Henryk Baranowsky, Franck Heinig, and Gerald Freedman. Some standout productions include *Dance in Time* (the American debut of Laszlo Marton's epic told through movement), *Metamorphoses* (with Joe Haj), and the American debut of George Tabori's *The Brecht Files*. More recently, Mike enjoyed making very odd music for Casey Sam's production of *Dead Man's Cell Phone*.

CASIE MORELL

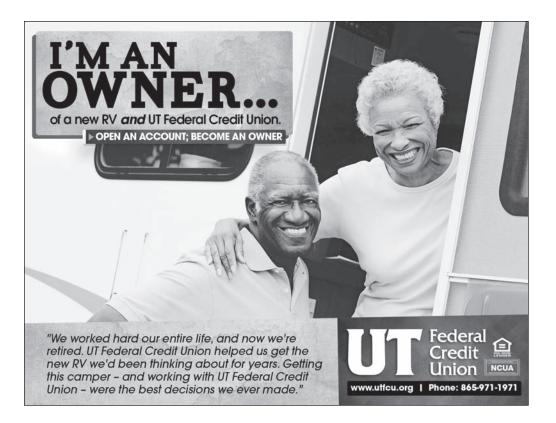
(Stage Manager) Casie, a Nashville native, is thrilled to be back in Knoxville. At the Clarence Brown Theatre, Casie has worked on several shows, most recently *The Threepenny Opera*, *A Shayna Maidel* and *A Christmas Carol*. She is returning to Knoxville after having spent a summer working as an intern at the Peninsula Players Theatre in Fish Creek, Wisconsin. Casie is a 2014 graduate of the University of Tennessee, and is so thankful for this opportunity to work at her alma mater. Thanks to her family for their constant support and encouragement.

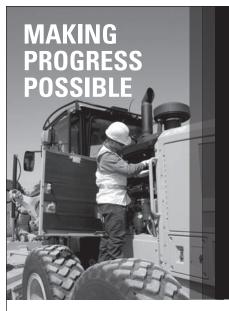
CALVIN MacLEAN

(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 16 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.



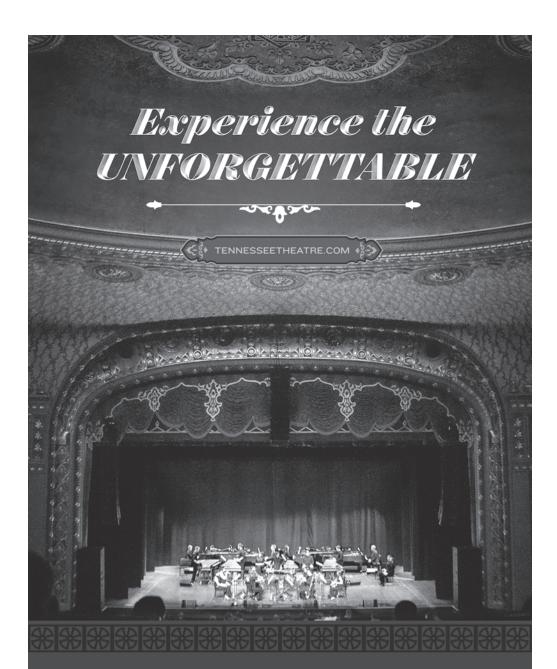


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SCENERY

Deck Crew Scott Serro

LIGHTING

Production Electrician Scott Serro Light Board Operator Margarette Hobbs

SOUND

Sound Board Operator Jackson Burnett

SPECIAL THANKS

Carol LaCava

UT Educational Interpreting Program Coordinator





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Terry Silver-Alford

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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, Mari DeCuir, 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, Greg Purcell

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Technical Director - Don Conard Master Carpenter - Jerry D. Winkle Carpenters - Marty Cooke, Jason Fogarty, Wes Smith, Wilner Vega Scenic Charge Artist - Jillie Eves Scenic Artists - Katie Moseley, Henry Wilkinson Painters - Carolyn A. Leisure, McKinley Merritt, Greg Purcell, Henry Wilkinson

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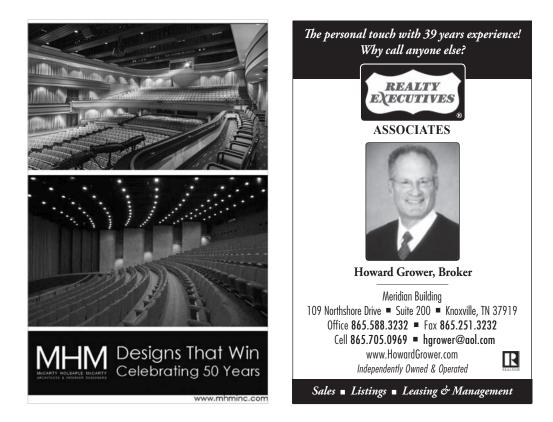
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Jillie Eves Artist-in-Residence

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Did

by Jack Neely

The Carousel may be more comfortable today than it was in the 1950s, but its weatherproofed exterior, added in recent years, conceals an extraordinary building. Unusual even when it was built, the Carousel Theatre may now be the oldest theater-inthe-round in America.

At the time, this spot was not part of UT's campus, but a residential neighborhood. In 1951, the Carousel was described as existing in a "grove" off South Seventeenth Street, between Yale and Rose Avenues.

Leading the effort was Minnesota-born, Cornell-

helped fund the Carousel were George Dempster former Knoxville city manager and inventor of the trademarked Dumpster—and football coach Robert Neyland, who contributed some used construction materials for the project. The university was able to help with a no-interest loan to complete the project.

Soper and the effort's other leaders chose an extraordinarily unusual design. Architect Frederick Roth, a Massachusetts Institute of Technology alumnus, happened to be in Knoxville working for the Tennessee Valley Authority. Roth would later be known for his work in Philadelphia, and still later as a prominent member of the faculty at Clemson. He chose an unusual design: a theater-in-the round venue, but one that was almost infinitely adaptable.

educated Professor Paul Soper. The English scholar had been directing volunteer drama groups since 1938. Before the Carousel, faculty, student, and community



productions were nomadic. A few were staged at Alumni Hall, though it was too large for most productions, or rooms at Ayres Hall or the Tyson House, which were too small. Sometimes, when it was available, college thespians used the old Bijou Theatre downtown. In the 1940s, many UT productions took place at Tyson Junior High, on Kingston Pike. By 1950, performing drama clubs had been putting on shows around UT for 40 years, but they'd never had a home. The Carousel was Knoxville's first theater built expressly for locally produced drama.

In those pragmatic days, UT was growing rapidly, partly thanks to the GI Bill, but had no theater department and no funding for drama. The Carousel began as a community project. Among its early sponsors was the local Junior League and the fading Tennessee Valley Players, the troupe that flourished in the 1930s, when it helped launch teenaged actress Patricia Neal's career. Others in the community who with moveable seating and removable walls. Without walls, the octagonal building resembled a merry-goround, suggesting the name: Carousel.

Its founding date might puzzle historians. It was formally completed in 1952, but the Carousel hosted several plays,

with audiences, in 1951, when the roof was a canvas skirt and the flooring was sawdust. Among the first plays performed there, in the summer of 1951, were the Moss Hart comedy, *Light Up the Sky*, and the Emlyn Williams thriller, *Night Must Fall*. Early performances were in the summertime, with open walls, allowing audience members to see stars and fireflies as they watched.

The architectural oddity got attention. In 1952, the Nashville Tennessean Magazine ran a photographic spread about the Carousel, praising Roth for its design, "a happy blend of Chautauqua-arena openness and sound theatrical engineering."

Although UT students and professors were involved in it from the earliest days, many of the Carousel's early actors had no connection to UT. Some of its most important supporters, including Dempster, had never attended college. Some were accomplished thespians, like Barbara Gentry, a Knoxville socialite who'd enjoyed a brief Hollywood and Broadway career. Others were just Knoxville professionals, like affable Al Heins, who ran a building-supply business. Among its early actors were Nancy Tanner, the elegant ornithologist-among the last ever to witness an ivory-billed woodpecker-and energetic Kermit Ewing, who later founded UT's art department.

In its early seasons, the Carousel sometimes hosted as many as a dozen separate productions a year, mostly popular plays of recent years. Outliers included *R.U.R.*, the Czech science-fiction play, in 1955, and Gore Vidal's Visit to a Small Planet, in 1958. (Verv new at the time, it would only later be interpreted as a Jerry Lewis comedy.)

In the 1950s, the Carousel witnessed the beginnings of several notable careers, including those of future Tony winner John Cullum, whose first Carousel performance was in a production of The Philadelphia Story in 1952 (he was the reporter). Cullum appeared in several more Carousel productions before his 1960 Broadway debut in Camelot. Collin Wilcox costarred with Cullum in a 1953 production of J.B. Priestly's Dangerous Corner. Wilcox

(1935-2009) later appeared on Broadway and in several iconic TV shows like The Twilight Zone, but will always be remembered for the difficult role of the disturbed accuser in the 1963 classic movie To Kill a Mockingbird. Appearing in more than a dozen Carousel productions. Wilcox was one of the Carousel's busiest actors in its early years.

Even future novelist David Madden performed at the Carousel, once in a 1956 production of The Petrified *Forest* alongside the teenager Carol Mayo Jenkins and John Cullum. Madden also appeared in what was probably the Carousel's first Shakespearean production. The Taming of the Shrew. in 1957. In March, 1955, the Carousel premiered the UT student's one-act play, Cassandra Singing, Madden later expanded it into one of his best-known novels.

By the 1960s, the Carousel was familiar to area schoolchildren on field trips, as long yellow buses lined up around the building for daytime performances of Cinderella or Rumpelstiltskin. It's safe to say that tens of thousands of East Tennessee children saw their first plays at the Carousel-and, perhaps, got too accustomed to the idea that actors often burst into the play from behind the audience.

The campus of the rapidly growing university

grew up around the Carousel. In the 1960s, its stretch of South Seventeenth Street vanished altogether, as the Carousel became part of the backvard of modernist McClung Plaza. In 1970, the Carousel was dwarfed by the Clarence Brown Theatre, but still played a role in UT theater, better suited to intimate productions.

In April, 1976, modern playwright Edward Albee made a guest appearance at the Carousel, leading students in two discussion sessions. Later. author Alex Halev. whose main connection to drama was writing the story for most popular miniseries in television history, Roots, came to the Carousel to read an unpublished memoir about his childhood.

Late in the century, its formal name became the Ula Love Doughty Carousel Theatre, to honor an uncommon philanthropist. Ula Love attended UT briefly in the early 1920s. She enjoyed a showbusiness career as a pretty dancing

girl in Ziegfeld's Follies and she appeared in several Hollywood movies of the 1930s, mostly in comic roles, sometimes sharing a stage with Shirley Temple, Gene Autry, or Laurel & Hardy. In her later years, she was especially fond of the Carousel, and the former starlet supported it as a patron.

The Carousel was central to an unprecedented cultural exchange in the late 1990s, when it hosted several cutting-edge European directors interpreting experimental themes.

Meanwhile, the Carousel has maintained a bit of its early community-theater cred. Well-traveled local troupe Carpetbag Theatre's *Between a Ballad and* the Blues, an African-American musical narrative that subsequently toured around the country, debuted at the Carousel in early 2008.

Today, the Carousel is the oldest building in a part of campus known for major modernist structures of brick and concrete. And it may be America's oldest intact theater in the round.

Carol Mayo Jenkins and John Cullum in The Petrified Forest, 1956



Clarence Brown Theatre

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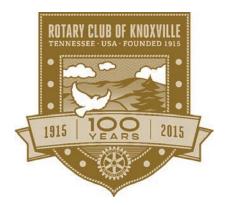


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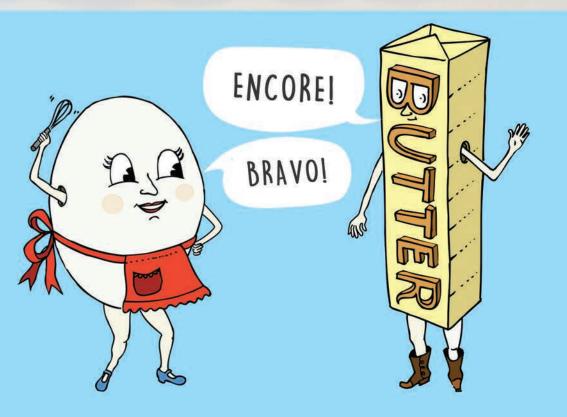


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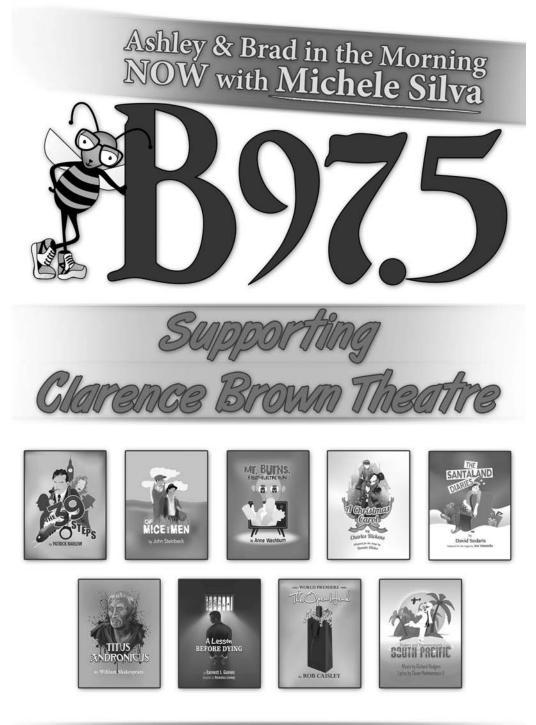
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Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a

century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.



Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail

operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.





Founded by Eddie Mannis in March, 1985, Prestige Cleaners has always been a symbol of quality in the Knoxville area market. From our commitment to quality in garment care, to the standards by which we treat our employees, decorate and landscape our premises, and produce our communication materials — it all reflects a foundational commitment to quality in everything we do. And people notice. Prestige Cleaners has been voted best dry cleaners in Knoxville by *MetroPulse* readers, has

been recognized for outstanding plant design by their industry, and has received awards from the Women's Political Caucus for workplaces that work for women, and the Blue Ribbon Small Business of the Year award from the US Chamber of Commerce in both 2010 and 2014. Now with ten stores throughout the Knoxville Area, customers know Prestige Cleaners is committed to making them look good, with services aimed to please, such as six free pick up and delivery service routes, wedding gown preservation and restoration, shoe repair, alterations, and specialty and vintage clothing care.

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Knox County Tourism Consortium



a proud member of the Arts & Culture Alliance's Knox County 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

The Clarence Brown Theatre is

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.



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

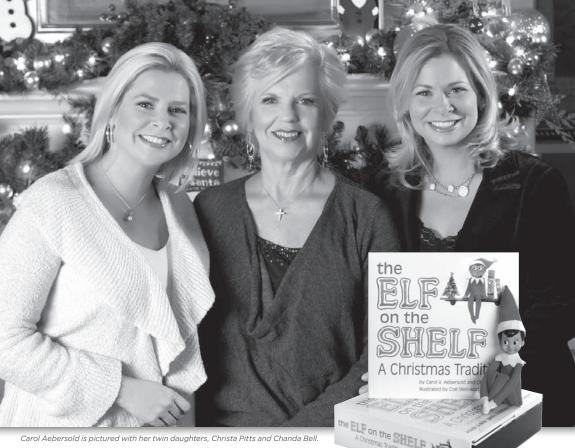
Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee 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!

Our ideas create traditions.



Carol Aebersold is pictured with her twin daughters, Christa Pitts and Chanda Bell.



Carol Aebersold ('70) was growing up, her family's holiday traditions included a scout elf who would fly to Santa each night to report on the children's behavior. As an adult, Aebersold turned that tradition into The Elf on the Shelf, now part of holiday celebrations for families around the world. Read the Torchbearer's Elf on the Shelf story at tiny.utk.edu/shelf.





Pilot Flying J is committed to making life better on the road and in our hometown.

Proud to support the Clarence Brown Theatre www.pilotflyingj.com

(L to R) David Kortemeier, Abbey Siegworth, Cynthia Anne Roser and Melissa David in "A Midsummer Night's Dream," 2015; Photo by Brynn Yeager

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