

Around the WORLD IN 80 DAYS

A Play by MARK BROWN

From the Novel by JULES VERNE



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presents

Around the WORLD in 80 Days

Adapted by **Mark Brown**From the Novel by **Jules Verne**

Directed by Kate Buckley*

Scenic and Projection Designer

Nevena Prodanovic

Costume Designer
Victor Bercher

Lighting Designer

Stage Manager

Maranda DeBusk

Sound Designer

Voice/Text/Dialect Coach

Patrick Lanczki *

Joe Payne *

Terry Weber

Patrick Lanczi

Producing Artistic Director

Calvin MacLean

Managing Director **David Bryant Byrd**

Around the World in 80 Days

Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

ROTARY CLUB OF KNOXVILLE













B975



★ The Director is a member of the **Stage Directors and Choreographers Society**, a
national theatrical labor union.



◆ The Designers in LORT Theatres are represented by **United Scenic Artists**, Local USA-829 of the IATSE.



† The stage manager appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

2017 CBT GALA

SATURDAY, MAY 20, 2017 JACKSON TERMINAL

205 W. Jackson Avenue Knoxville, Tennessee

2017 CBT GALA HONOREE DALE DICKEY



Knoxville native and University of Tennessee alumna
Dale Dickey will be honored at the 2017 Clarence
Brown Theatre Gala, the theatre's
largest fundraiser for the CBT Artists Endowment.
Net proceeds from the event help the CBT to bring in
professional guest artists from across the country to
work alongside theatre students in training.

Want to spend some one-on-one time with Dale at a private party before the Gala?

Corporate and individual sponsorship packages are available now. Contact Amanda Middleton at amiddle5@utk.edu or (865) 974-5654 for details.

TICKETS ON SALE NOW!

clarencebrowntheatre.com/gala



the Gast

Jeff Dickamore*

Phileas Fogg

David Brian Allev*

Detective Fix

Aaron Orlov*

Passepartout

Emily Kicklighter

John Sullivan / Chief of Police / Aouda

Damon Boggess*

Andrew Stuart / Conductor / Oysterpuff / Man from China / Colonel Proctor

Charlotte Munson*

Narrator 1 / Judge / Opium Server / Mudge

Lauren Pennline*

Narrator 2 / Consul's Secretary / Young Parsi / Rev.'s Servant

Carlène Pochette*

Narrator 3 / Elephant Owner / Captain Bunsby / Ship Engineer / Train Clerk

Jude Carl Vincent*

Gauthier Ralph / Sir Francis / British Ship Clerk / Conductor / Captain Speedy

This production has one 15-minute intermission.

This production employs the use of haze, fog, strobe lights and the sound effects of gunfire.



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

Jules Verne

orn in Nantes, France, in 1828, Jules Verne pursued a writing career after finishing law school. He hit his stride after meeting publisher Pierre-Jules Hetzel, who nurtured many of the works that would comprise the author's Voyages Extraordinaires. Often referred to as the "Father of Science Fiction." Verne wrote books about a variety of innovations and technological

advancements years before they were practical realities. Although he died in 1905, his works continued to be published well after his death. and he became the second most translated author in the world.



Jules Verne was born on February 8, 1828, in Nantes, France, a busy maritime port city. There, Verne was exposed to vessels departing and arriving, sparking his imagination for travel and adventure. While attending boarding school, he began to write short stories and poetry. Afterward, his father, a lawyer, sent his oldest son to Paris to study law.

A WRITING CAREER BEGINS

While he tended to his studies, Jules Verne found himself attracted to literature and the theater. He began frequenting Paris' famed literary salons, and befriended a group of artists and writers that included Alexandre Dumas and his son. After earning his law degree in 1849, Verne remained in Paris to indulge his artistic leanings. The following year, his one-act play *Broken Straws* (Les Pailles rompues) was performed.

Verne continued to write despite pressure from his father to resume his law career, and the tension came to a head in 1852, when Verne refused his father's offer to open a law practice in Nantes. The aspiring writer instead took a meager-paying job as secretary of the Théâtre-Lyrique, giving him the platform to produce Blind Man's Bluff (Le Colin-maillard) and The Companions of the Marjolaine (Les Compagnons de la Marjolaine).



In 1856, Verne met and fell in love with Honorine de Viane, a young widow with two daughters. They married in 1857, and, realizing he needed a stronger financial foundation, Verne began working as a stockbroker. However, he refused to abandon his writing career, and that year he also published his first book. The 1857 Salon (Le Salon de 1857).

THE NOVELIST EMERGES

In 1859. Verne and his wife embarked on the first of approximately 20 trips to the British Isles. The journey made a strong impression on Verne, inspiring him to pen *Backwards to Britain* (Voyage en Angleterre et en Écosse), although the novel wouldn't be published until well after his death. In 1861, the couple's only child, Michel Jean Pierre Verne, was born.

Verne's literary career had failed to gain traction to that point, but his luck would change with his introduction to editor and publisher Pierre-Jules Hetzel in 1862. Verne was working on a novel that imbued a heavy dose of scientific research into an adventure narrative, and in Hetzel he found a champion for his developing style. In 1863, Hertzel published *Five Weeks in* a Balloon (Cing semaines en ballon), the first of a series of adventure novels by Verne that would comprise his Voyages Extraordinaires. Verne subsequently signed a contract in which he would submit new works every year to the publisher, most of which would be serialized in Hetzel's Magasin d'Éducation et de Récréation.

VERNE HITS HIS STRIDE

In 1864, Hetzel published *The Adventures of* Captain Hatteras (Voyages et aventures du capitaine Hatteras) and Journey to the Center of the Earth (Voyage au centre de la Terre). That same year, Paris in the Twentieth Century (Paris au XXe siècle) was rejected for publication, but in 1865 Verne was back in print with *From the Earth* to the Moon (De la Terre à la Lune) and In Search of the Castaways (Les Enfants du capitaine Grant).

Inspired by his love of travel and adventure,

Verne soon bought a ship, and he and his wife spent a good deal of time sailing the seas. Verne's own adventures sailing to various ports, from the British Isles to the Mediterranean, provided plentiful fodder for his short stories and novels. In 1867, Hetzel published Verne's Illustrated Geography of France and Her Colonies (Géographie illustrée de la France et de ses colonies), and that year Verne also traveled with his brother to the United States. He only stayed a week — managing a trip up the Hudson River to Albany, then on to Niagara Falls — but his visit to America made a lasting impact and was reflected in later works.

In 1869 and 1870, Hetzel published Verne's Twenty Thousand Leagues under the Sea (Vingt mille lieues sous les mers), Around the Moon (Autour de la Lune) and *Discovery of the Earth* (Découverte de la Terre). By this point, Verne's works were being translated into English, and he could comfortably live on his writing.

Beginning in late 1872, the serialized version of Verne's famed *Around the World in Eighty* Days (Le Tour du monde en quatre-vingts jours) first appeared in print. The story of Phileas Fogg and Jean Passepartout takes readers on an adventurous global tour at a time when travel was becoming easier and alluring. In the century plus since its original debut, the work has been adapted for the theater, radio, television and film, including the classic 1956 version starring David Niven.

Verne remained prolific throughout the decade, penning *The Mysterious Island* (L'Île mystérieuse), The Survivors of the Chancellor (Le Chancellor), Michael Strogoff (Michel Strogoff), and Dick Sand: A Captain at Fifteen (Un Capitaine de quinze ans), among other works.

LATER YEARS. DEATH AND **POSTHUMOUS WORKS**

Although he was enjoying immense professional success by the 1870s, Jules Verne began experiencing more strife in his personal life. He sent his rebellious son to a reformatory in 1876, and a few years later Michel caused more trouble through his relations with a minor. In 1886, Verne was shot in the leg by his nephew Gaston, leaving him with a limp for the rest of his life. His longtime publisher and collaborator Hetzel died a week later, and the following year his mother passed away as well.

Verne did, however, continue to travel and write, churning out Eight Hundred Leagues

on the Amazon (La Jangada) and Robur the Conqueror (Robur-le-conquérant) during this period. His writing soon became noted for a darker tone, with books like The Purchase of the North Pole (Sans dessus dessous). Propeller Island (L'Île à hélice) and Master of the World (Maître du monde) warning of dangers wrought by technology.

Having established his residence in the northern French city of Amiens, Verne began serving on its city council in 1888. Stricken with diabetes, he died at home on March 24, 1905.

However, his literary output didn't end there, as Michel assumed control of his father's uncompleted manuscripts. Over the following decade, The Lighthouse at the End of the World (Le Phare du bout du monde). The Golden Volcano (Le Volcan d'or) and The Chase of the Golden Meteor (La Chasse au météore) were all published following extensive revisions by Michel.

Additional works surfaced decades later. Backwards to Britain finally was printed in 1989, 130 years after it was written, and *Paris in the* Twentieth Century, originally considered too far-fetched with its depictions of skyscrapers, gas-fueled cars and mass transit systems, followed in 1994.

LEGACY

In all, Verne authored more than 60 books (most notably the 54 novels comprising the Voyages Extraordinaires), as well as dozens of plays, short stories and librettos. He conjured hundreds of memorable characters and imagined countless innovations years before their time, including the submarine, space travel, terrestrial flight and deep-sea exploration.

His works of imagination, and the innovations and inventions contained within, have appeared in countless forms, from motion pictures to the stage, to television. Often referred to as the "Father of Science Fiction." Jules Verne is the second most translated writer of all time (behind Agatha Christie), and his musings on scientific endeavors have sparked the imaginations of writers, scientists and inventors for over a century. 🛇

Jules Verne Biography; Biography.com Editors; The Biography.com website; A&E Television Networks publisher



MARK **BROWN**

is an awardwinning writer. His play *Around* the World in 80 Days has been produced around the world, from off-Broadway to Baridhara

Dhaka, Bangladesh, and has been translated into Turkish. Tom Jones, his adaptation of the ribald Henry Fielding novel, received its world premiere in 2014 and has been called clever, silly and highly theatrical. His musical China: The Whole Enchilada was named Outstanding Musical of the 2008 New York International Fringe Festival and has been called funny, smart, surprisingly deep and very enjoyable. Brown's play *The Trial of* Ebenezer Scrooge has been called a sequel worthy of Dickens' approval and a worthy new entry into the holiday canon. His adaptation of *The Little Prince* (co-written with Paul Kiernen) set box office records at the Hippodrome Theatre (Gainesville, Fla.) and the Orlando Theatre Project. His play Poe: Deep Into That Darkness Peering (co-written with Mark Rector) hasn't won a thing but is a darn good play and should be produced more often. Currently, Brown is working on an adaptation of the novel Don Quixote. He is also working with Paul Mirkovich, his collaborator on China: The Whole Enchilada, on a musical version of Tom Jones. Brown lives in Los Angeles and dreams of living on a chateau in France.

From the Director

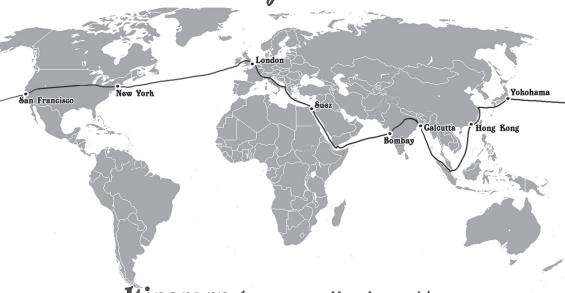
Both on and off the stage, students, faculty, and guests comprise our creative teams. Professionalism and training, side-by-side, reinforce the aim of this CBT mission. Now you are about to embark on a trip to see the result of that objective. What a journey it's been for this group of artists.

"80 Days" is often thought of as a children's story. This is not what Jules Verne intended for his readers. Verne was intrigued by and meticulously studied the latest technologies (steamers replacing sails, gas power engines replacing coal...). He and his wife, both avid travelers, journeyed from his home in France, to the famous ports of the Mediterranean, then to Britain and on to New York and Niagara Falls. When "80 Days" was written as a serial in the 1870s, travel was becoming easier and attractive for those looking for an adventurous life. Tourism spread, as did the adaptations of his books. The French to English adaptations simplified his style and language, which is why his books became notable in children's literature. Yet this story is much more. Romance and adventure, risks and dangers, lightheartedness and physical comedy are accompanied by a dozen serious themes, such as: time is precious, be kind, be generous, and perseverance can lead to success and happiness. These universal themes open the doors of our story to people of all ages.

However, at this point in our process, analysis takes a back seat to practice itself. In other words, the journey is its own reward. We hope you like the trip.

Director

The 80 Day Journey



Itinerary (as originally planned)

London to Suez, Egypt	Rail and steamer across Mediterranean Sea	7 days
Suez to Bombay, India	Steamer across Red Sea and Indian Ocean	13 days
Bombay to Calcutta, India	Rail	3 days
Calcutta to Victoria, Hong Kong	Steamer across South China Sea	13 days
Hong Kong to Yokohama, Japan	Steamer across South China Sea, East China Sea, and the Pacific Ocean	6 days
Yokohama to San Francisco	Steamer across Pacific Ocean	22 days
San Francisco to New York City	Rail	7 days
New York City to London	Steamer across Atlantic Ocean and rail	9 days

Total 80 days

Currency Conversion

1872 Currency	2017 US Dollar
The Wager: £ 20,000	\$ 2,709,395.88
The Elephant: £ 2,000	\$ 217,939.59
The Atlantic Crossing £ 2,000	\$ 38,495.14
Fix & Passepartout's Payment: £ 500	\$ 67,734.90

the Actors



DAVID BRIAN ALLEY

(Detective Fix) David is in his 17th season as a CBT Artist-In-Residence. He last appeared in this season's A Christmas Carol, and as Reverend John Hale in this season's *The Crucible*. Other favorite CBT productions

include: Titus Andronicus, The Santaland Diaries, The 39 Steps, The Trip to Bountiful, Noises Off, 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's favorite role is as father to his two fantastic kids, Devin and Caroline. He is a proud member of Actors' Equity Association and SAG-AFTRA.



DAMON BOGGESS

(Andrew Stuart/ Conductor/ Oysterpuff/Man from China/ Colonel Proctor) was last seen at Clarence Brown Theatre as Master Page in *Merry Wives of* Windsor. NYC Credits: Public Theatre, Emerging Artists Theatre and Blue Box Theatre:

Regional Credits: Alliance Theatre, Baltimore Shakespeare, Dad's Garage Theatre, Georgia Shakespeare, Lexington Children's Theatre, New Jersey Repertory Theatre, Signature Theatre and Theatre on the Square; Film Credits: Bandit and the Saints of Dogwood, Flying Changes and The Little Ponderosa Zoo. In 2015, Damon co-produced Yellow Rose Productions original play, Princess Cut, at the New York International Fringe Festival (FringeNYC) and is co-founder of the Henley Rose Playwright Competition for Women. My love to Jillian and our darling boys A&E. Damon is a proud member of Actors' Equity.



JEFF DICKAMORE

(Phileas Fogg) A secondyear MFA Acting candidate, Jeff was most recently seen as Sir George in The Busy Body and Fred in A Christmas Carol. Prior to joining the MFA class of 2018, his favorite roles

included Benedick in Much Ado About Nothing (Random Access, NYC), David in After the Dance (Co-Op East, NYC), and Octave in Les Caprices de Marianne (Cours Florent, Paris). Jeff would like to thank Kate for this collaborative and educational process, and Aurora, his wife and mother of two, for her love, strength, and perfect timing. He dedicates this show to his Grandpa Hale who opened his eleven-year-old world with a National Geographic subscription.



EMILY KICKLIGHTER

(John Sullivan/Chief of Police/Aouda) is happy to be a part of the circus that is Around the World in 80 Days. Also at the CBT: The Busy Body (Patch). A Christmas Carol (Mrs. Cratchit). The Crucible

(Ann Putnam/Sarah Good) and South Pacific (Lead Nurse). After graduating from Northern KY University, she joined the Apprentice Company at Actors Theatre of Louisville, and she is currently an MFA Acting candidate. At Actors: Caucasian Chalk Circle (Grusche), Uncle Sam's Satiric Spectacular (Lady Liberty), and Moot the Messenger (Soldier). In New York, she was a company member at the Flea Theatre, performing in 'Twas the Night Before (Bat), Los Angeles (Veronica), and Offending the Audience. She'd like to thank her loving husband, family and the amazing UTK faculty for their unending support.

the Actors



CHARLOTTE MUNSON

(Narrator 1/Judge/Opium Server/Mudge) CBT credits: Miranda in The Busy Body, Violet in Violet. Nellie Forbush in South Pacific, and Catherine in A Christmas Carol. NYC: Cinderella in DISENCHANTED (original

cast), Wendy in Princes Don't Live in Cyberland (UWS Lounge), and Sydney in Hedge Fun (Producer's Club). Regional: Elvira in *Blithe* Spirit (Cape May Stage), Lady of the Lake in Spamalot (Saint Michael's Playhouse), Christine in Dirty Rotten Scoundrels (New London Playhouse), and Juliet in Romeo and Juliet (NE Shakespeare Ensemble), to name a few. Her play, Look at Me was nationally selected by the NHY Playwriting Festival and was produced at the Stella Adler theatre in LA. Graduate of Emerson College, BFA Musical Theatre. Second year MFA Acting candidate at UTK. Love to Lauren, www.charlottemunson.com



AARON ORLOV

(Passepartout) Aaron is a second-vear MFA Acting candidate at UT. He is originally from Queens, NY. CBT credits: The Busy Body (Whisper), A Christmas Carol (Mudd/Barnaby), The Crucible (Judge Hathorne),

South Pacific (Professor), and Titus Andronicus (Mutius). NYC credits: The Threepenny Opera, Our House, All's Well That Ends Well, South Pacific, Prelude to a Kiss, and Romeo and Juliet (Queens College). Other: Twelfth Night (Theatre Box), Aaron holds a B.A. in Drama and Theatre from Queens College. He is also a proud graduate of The Funny School of Good Acting (Chris Bayes, Clown, Commedia). Proud member of AEA.



LAUREN PENNLINE

(Narrator 2/Consul's Secretary/Young Parsi/Rev.'s Servant) Lauren, a second vear MFA Acting candidate. last performed with the CBT as Isabinda in *The Busy Body*. For the CBT: A Christmas Carol, The Crucible, South

Pacific, Titus Andronicus, The Who's Tommy, Love's Labour's Lost, The Marriage of Bette and Boo, Guys and Dolls, The Life of Galileo, Anouilh's Antigone. Off Broadway/National Tour: Ivv and Bean the Musical (Atlantic Theater Company, Maximum Entertainment Prod.) Off-Off Broadway: The Thirteenth Commandment (Libra Theater Company, NY Innovative Theater Award for Featured Actress), Henry IV Parts One and Two, Much Ado About Nothing (Smith Street Stage, NY Innovative Theater Award for Ensemble and Revival), Twelfth Night (Riverside Theater), Trojan Women (NY Stage and Film). Training: University of Tennessee, British American Drama Academy. Proud member of Actors' Equity. Love to Charlotte. www.laurenpennline.com



CARLÉNE POCHETTE

(Narrator 3/Elephant Owner/ Capt. Bunsby/Ship Engineer/ Train Clerk), originally from the French Saint Martin island in the West Indies. is grateful to return to the Clarence Brown Theatre. Carlène was recently seen in

The Busy Body ('17), A Christmas Carol ('16) as Christmas Past, The Crucible ('16) as "Tituba", South Pacific ('16), and A Lesson Before Dving ('16) as "Vivienne Baptiste" at the Clarence Brown Theatre. She is a second year MFA Acting candidate at UT. Prior to that, Carlène has performed in many independent film and theatre productions in Philadelphia, including Ruined, Under the Cherry Tree, The Piano Lesson, The Last Days of Judas Iscariot, and By the Way, Meet Vera Stark. Carlène graduated from the University of Pennsylvania with a BA in Social Science.

the Actors



JUDE CARL VINCENT

(Gauthier Ralph/Sir Francis/ British Ship Clerk/Conductor/ Captain Speedy) Jude, native of Brooklyn, New York is a second-year MFA Acting candidate at UT. He attended Clark Atlanta University in Atlanta, Georgia where he

received a BA in Public Relations Management. His Clarence Brown Theatre credits include: *The Busy Body* (Charles), *A Christmas Carol* '16 (Philpot, Grimgrind), *Rodgers and Hammerstein's South Pacific* (Seabee Morton Wise/Ensemble), *A Lesson Before Dying* (Jefferson), and *A Christmas Carol* '15 (Dick Wilkins, Christmas Future). Atlanta credits: *Outcry* (Emmett Till), Rev. Joseph E. Lowery's 92nd Birthday Celebration *In The Board Room*, and in New York, he played the role of (Thomas Franks) in *Detroit Blues*. Jude is also the New York State Forensic Champion in Varsity Oral Interpretation and has done a National Voiceover Commercial for Pepsi Maxx. He is a proud member of the Actors' Equity Association.

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LEAGUE OF RESIDENT THEATRES

The University of Tennessee, Knoxville is one of just 12 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 Bryant Byrd

Terry Silver-Alford David Brian Allev Bill Black Kate Buckley Marianne Custer Jed Diamond Gina Di Salvo Carol Mayo Jenkins Abigail Langham Patrick Lanczki Joe Payne Christopher Pickart Mike Ponder Casey Sams John Sipes Terry Weber Kenton Yeager

Katy Wolfe

the Artists



KATE BUCKLEY

(Director) For the Clarence Brown Theatre, Ms. Buckley has directed Antigone. Copenhagen, Charley's Aunt, Merry Wives of Windsor, Moonlight and Magnolias, Black Pearl Sings!, Will Power!, The Trip to Bountiful,

The Miracle Worker, The 39 Steps and Outside Mullingar. Other directing credits include productions at The Oregon Shakespeare Festival, The Goodman Theatre, Milwaukee Repertory Theatre, Utah Shakespearean Festival, Resident Theatre Ensemble - Delaware, Kansas City Repertory Theatre, American Players Theatre, Chicago Shakespeare Theatre, New Victory Theatre, NY, Northlight Theatre, Skylight Opera Theatre, Renaissance Theatre Works, Writer's Theatre and The Next Theatre in Chicago. Ms. Buckley was a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston, Illinois. She has been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad. Her productions have won four consecutive Jefferson Awards for Best Ensemble and she has won two After Dark Awards for Outstanding Direction. She has received a Distinguished Alumni Award from Aurora University, a UT Creative Research Award and is currently holding the Paul Soper Professorship in the theatre department, where she serves as an Associate Professor.

NEVENA PRODANOVIC

(Scenic and Projection Designer) With the scenic and projection design for *Around the* World in 80 Days, Nevena is graduating from the MFA program in Scene Design at UT and thus concluding one important chapter of her own journey around the world. She would like to take a moment and acknowledge all those people who were her support and strength throughout - numerous old and new friends, peers, teachers, coworkers and most importantly, family - especially Mira, Petar, and Maia. She thanks them all and can't wait for all the adventures that await them in the future. Nevena's recent work at the CBT includes scenic design for A Shayna Maidel, The Open Hand, The 39 Steps and The Busy Body; projection design

for The Open Hand; associate scenic design and assistant projection design for this season's production of A Christmas Carol. and assistant scenic design for *Titus Andronicus*. Her other professional credits include: scenic design for The Purple Island (Krusevac Theatre, Serbia). Waiting for Godot (Atelier 212; Belgrade, Serbia), Harvest (Phoenix World Theatre; Kochi, India) assistant art director for feature film *November Man*, assistant production designer for feature films Loveless Zoritsa and Redemption Street.

VICTOR BERCHER

(Costume Designer) Victor, originally from Charlotte, North Carolina is excited to be designing his third show as a member of the Graduate Design Program here at UT, as he prepares to graduate this spring. His previous design credits with the CBT include Mr. Burns. A Post-Electric Play and Master Harold... and the Boys. He received his BFA in Theatrical Design and Production with an emphasis in Costume Design from East Carolina University. He hopes you enjoy Around the World in 80 Days and looks forward to all that lies ahead in his future endeavors.

MARANDA DeBUSK

(Lighting Designer) Maranda DeBusk is a third-year graduate candidate at the University of Tennessee, pursuing an MFA in Lighting Design and Digital Media. Her work has been recognized regionally by the Southeastern Theatre Conference, nationally by the United States Institute for Theatre Technology, and internationally by World Stage Design. Her designs for the CBT include: projection design for Violet, and South Pacific; lighting design for A Lesson Before Dying, and Mr. Burns, A Post-Electric Play; assistant lighting design for The Crucible. The 39 Steps. A Midsummer Night's Dream, and A Christmas Carol; and associate projection design for Hank Williams: Lost *Highway*. This is her final show as a graduate student at UTK. Thanks to the many people who made this journey possible.

the Artists

JOE PAYNE

(Sound Designer) Joe teaches Sound and Media for the Department of Theatre. Previously at CBT, he has designed sound, projections, and/ or composed music for *The Crucible*, *The 39* Steps, Titus Andronicus, The Threepenny Opera, Monty Python's Spamalot, The Trip to Bountiful, A Christmas Carol, Sweeney Todd, Kiss Me, Kate, Fuddy Meers, The Merry Wives of Windsor, and The Who's Tommy. Joe has designed more than 200 productions in theatres throughout the country, including 17 seasons at the Utah Shakespeare Festival, Berkeley Repertory Theatre, Cincinnati Playhouse in the Park, Round House Theatre (Bethesda, MD), Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), Syracuse Stage, and others. Joe is an executive board member of TSDCA (Theatrical Sound Designers and Composers Association), and a member of United Scenic Artist local 829. the USITT Sound Commission, and OISTAT Sound Working Group.

TERRY WEBER

(Voice/Text/Dialect Coach) Terry has worked regionally as voice/text/dialect coach at PlayMakers Rep. Round House Theatre. Great River Shakespeare festival, Utah Shakespeare Festival, Illinois Shakespeare Festival, North Carolina Stage Company, Alabama Shakespeare Festival, and Vermont Stage Company. At the Clarence Brown Theatre, he has coached A Lesson Before Dying, A Shayna Maidel, Wrens, Our Country's Good, Merry Wives of Windsor, The Secret Rapture, A Christmas Carol, Assassins, The Secret Garden, Arsenic and Old Lace. The Country Wife. Oliver!. and A Child's Christmas in Wales. Terry is a Professor of Theatre at UT.

PATRICK LANCZKI

(Production Stage Manager) Patrick is thrilled to be back for his third season at CBT and his first as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor, he has appeared in multiple national and international tours, including seven tours of Jesus Christ Superstar, television, movies and voiceovers. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

CALVIN MacLEAN

(Producing Artistic Director) Cal is in his eleventh 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 and last season's The Open Hand. 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 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.

the Artists

DAVID BRYANT BYRD

(Managing Director) Prior to joining the Clarence Brown Theatre 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 has been a grant panelist for the National Endowment for the Arts. Tennessee Arts Commission and United Way of Greater Knoxville. David has adjudicated numerous theatre productions for young artists and has made community engagement in the arts and diversity and inclusion among his greatest goals. He is a 2015 graduate of Introduction Knoxville and a 2016 Knoxville Business Journal 40 Under Forty Honoree.





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Assistant Director - Connor Hess Assistant Stage Managers - Laura Clift, Rachel Clift and Savannah Smith

COSTUMES

Wardrobe Supervisor - Amber Williams Assistant Wardrobe Supervisor - Kate Cannon Wardrobe Crew - Crystal-Marie Alberson, Kadi Brazil, Madison Capeling, Matt Serago, and Emmie Smith

SCENERY

Deck Crew - Kathryn Nabors, Alex Phillips Noah Skurtu and Sydney Steele Fly Crew - Ian Paul Messersmith and Kimberly Rosenbaum Automation Operator - Wes Smith

LIGHTING

Assistant Lighting Designer -

Alice Trent

Production Electrician/ Assistant Master Electrician -

Hannah Caroline Simpson

Light Board Operator - Evan A. Price Spot Operators - Jennifer Cox and Collin Hall

SOUND

Assistant Sound Designer -Zackery A. Bennett Sound Board Operator - Ben Pratt

PROJECTION

Projections Operator -**Courtney Morris**

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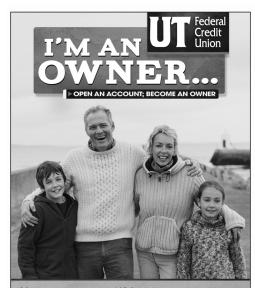








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Costume Shop Manager - Melissa Caldwell-Weddig Cutter/Draper - Kyle Andrew Schellinger Costumers - Elizabeth Aaron, Mari DeCuir. Ellis Greer. Amber Williams

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ELECTRICS

Electrics Shop Manager - Travis Gaboda Master Electrician - Jon Mohrman Lighting Assistants - Lisa Bernard, Bailee Boisclair. Maranda DeBusk. Brandon Evans. Tannis Kapell, Sara Oldford, Hannah Simpson, Alice Trent and Jordan Vera

SCENERY

Technical Director - Don Conard Assistant Technical Director - Jason Fogarty Master Carpenter - Jerry D. Winkle Senior Carpenter - Wes Smith Carpenter - Henry Wilkinson Carpenter Assistants - Crystal-Marie Alberson and Laura Clift

Scenic Charge Artist - Jillie Eves Scenic Painters - Rebecca Johnson and Katie Moseley

PROPERTIES

Prop Shop Supervisor - Christy Fogarty Prop Master Assistant - Kim Hymer Lead Properties Artisan - Sarah Gaboda Props Assistants - Jelena Andzic, Brueck Ball, Olivia Trees, and Kat Wright

SOUND

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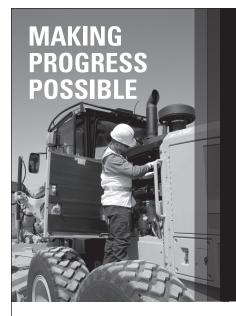
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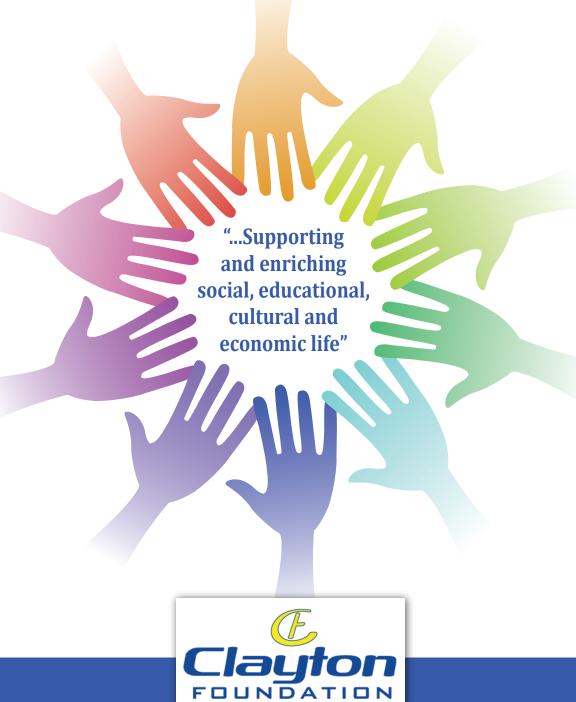
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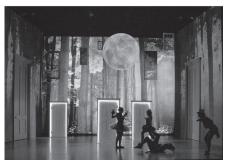
JOE PAYNE (Assistant Professor, Sound & Media for the Dept. of Theatre) Joe was invited to present the sound and music for *King Lear*, Utah

Shakespeare Festival, and projections for *A Christmas Carol*. CBT. (right)





CHRISTOPHER PICKART
(Associate Professor, Scenic Design for the Dept. of Theatre)
Chris Pickart's scenic design from the CBT's production of A Midsummer Night's Dream (right) was chosen by World Stage Design. With it's simple "Yves Klien Blue" inspired environment riddled with



hidden complexities. Doors rising from the floor, hidden

compartments, and changing landscapes created a dreamscape for the entire play.



KENTON YEAGER

(Professor, Lighting Design for the Dept. of Theatre) In the professional designer category, the judges chose 13 lighting designs from around the world. Two of those are Kenton's. The lighting designs selected are *Titus Andronicus*



(right) from the CBT and *Venus in Fur* from Cincinnati Playhouse in the Park. He will travel to Taiwan at the

end of June to install his exhibits and see all of the amazing work from around the world. "It is always an inspiring and a humbling experience that expands the way I think as an artist and educator." This will be the fourth WSD that has exhibited Kenton's work, making him the only lighting designer in the world selected to be in every WSD since its founding in 2005.

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Clarence Brown Theatre



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Did You Know?

The Clarence Brown Theatre

by Jack Neely

Clarence Brown, who grew up a mill superintendent's son in North Knoxville, was a remarkable student, graduating from UT at age 20 with two degrees, both in engineering. It's unlikely any classmate guessed in 1910 that he would become a movie director — the occupation hardly existed in America, and at UT, Brown was considered something of a technical nerd. But he caught a bug and made some connections. and by the mid-1920s. Clarence Brown was one of the most successful directors in Hollywood, known for his technical artistry. He's credited with "discovering" Greta Garbo, and directed some of the early films of Clark Gable

Brown was elderly, long retired and all but forgotten when UT President Andv Holt and administrators Ed Boling and Charlie Brakebill contacted Brown about a legacy on campus. Brown liked the idea, and donated millions for a stateof-the-art facility to be known as Clarence Brown Theatre. It was one of the biggest gifts in UT history.

and Joan Crawford.

To design it, UT hired Bruce McCarty, the Knoxville architect who had been causing a

stir with his modernist designs since the 1950s. His innovative design included an acoustically refined 500-plus seat main stage and an intimate Lab Theatre, suited for theatrical

> experimentation. The design won the American Institute of Architects Honor Award for the Gulf States Region.

> > It opened in 1970 with a gala event including 80-year-old Clarence Brown himself.

Several major actors have performed on its stage. Familiar Hollywood actor Anthony Quayle (before he was knighted) was actor and director in residence at the CBT for a couple of seasons in the mid-1970s. His production of *MacBeth*, created for the Clarence Brown Theatre (and co-starring his fellow British film actor Jack Gwillim), took to the road for a tour of the South.

Clarence Brown college graduation photo

It wasn't all cheers. One production from the theater's first season was Shakespeare's Othello,

which cast a prominent white actor as the Northern African moor. Such a casting was not unusual then or now, but in the student activist era. close on the heels of the civil-rights era, it was a flashpoint, and its opening night was disrupted by demonstrators. Some productions went on with armed police guard, with a reported 44 officers looking on.



and Joan Crawford on production "Chained"

The musical burlesque Sugar Babies actually debuted at Clarence Brown, when producer



(left to right) Andy Holt, Architect Bruce McCarty, Clarence Brown, Ed Boling, and Paul Soper with the model.

Ralph Allen, who conceived it, was CBT's artistic director. By the time it hit Broadway in 1979, Mickey Rooney and Ann Miller were playing the lead roles.

Other guest stars at the CBT include Dame Judith Anderson and Australian actress Zoe Caldwell in a CBT production of *Medea*. Remarkably, that one production connects Hitchcock's 1940 classic, *Rebecca*, in which Anderson plays a major character, and the 2011 film *Extremely Loud and Incredibly Close*, in which Caldwell plays a major character. *Medea* went on to a Broadway run, earning a Tony for Anderson, as well as a Kennedy Center performance which was filmed and broadcast on national television.

Major Broadway actress Mary Martin originated the role of Maria in *Sound of Music*, though a generation grew up knowing her as TV's Peter

Pan. She performed opposite Quayle in the new play, *Do You Turn Somersaults?*, which made it to Broadway for a brief run in 1978.

Several immortals have visited its stage to speak to audiences. In May, 1980, playwright Tennessee Williams came to the CBT to



Anthony Quayle in Rip Van Winkle, 1976

wing her as TV's Peter toward a prolific te

Dale Dickey in Sweeney Todd, 2012

speak to the media, in an extended visit to UT, his father's alma mater.

British novelist Christopher Isherwood spoke there in February, 1979. The following month, CBT debuted a new dramatic version of Isherwood's 1967 novel, *A Meeting By the River*, which dealt with issues of homosexuality. The CBT's play starred several notable actors, including 88-year-old Sam Jaffe, who by then had been familiar in motion pictures like *Lost Horizon* for more than 40 years. *Meeting* also had a brief Broadway run.

Broadway legend Joshua Logan's 1976 take on *Rip Van Winkle*, starring Quayle, went on to a Kennedy Center performance.

All along, Clarence Brown was hatching its own stars. The mid-'70s witnessed a charismatic local performer named David Keith. He'd go on to co-star in the movie An Officer and a Gentleman. By 1978, a young woman was occasionally appearing as an extra. Within a short time, Dale Dickey was topping Clarence

Brown bills, building credits that would lead her toward a prolific television career and a major

role in Oscar-nominated Winter's Bone. Dickey has lived most of her adulthood in Los Angeles, but repeatedly returns for interesting projects at Clarence Brown. She may be the only actor who has played the same role in two Clarence Brown productions 29 years apart; in two productions of Sweeney Todd, in 1983 and 2012, Dickey was Mrs. Lovett.)

Accessibility

We are dedicated to making the magic on our stages accessible to everyone. Below is a list of the accessibility services we offer. Additional accommodations can be made with at least 30 days notice.



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your TV. Whether you just miss a single word or you have hearing loss too severe to benefit from the use of assistive listening devices, Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge. Open



Jed Diamond and Geoffrey Scheer in A Christmas Carol, 2016; by Brynn Yeager

Captioning will be available on the third Sunday matinee for each of our 2016/2017 productions. Please contact the Box Office for additional information at **(865) 974-5161**.

Supported in part by:







Accessibility



ASSISTIVE LISTENING DEVICES:

The CBT Assistive Listening System features both headset-style and induction-loop Assistive Listening

Devices (ALDs). ALDs are available on a first-come, first-served basis, free of charge. For the Mainstage

and Carousel, ALDs are available at the Concessions Stand. In the Lab Theatre, ALDs may be obtained from the Box Office in the Lab Lobby.





images courtesy of Listen Technologies



DEAF NIGHT AT THE THEATRE: This season we will offer two Deaf Nights at the Theatre:

- A Christmas Carol Sunday, December 4, 2016 at 7:30pm
- Around the World in 80 Days, Wednesday, April 26, 2017 at 7:30pm.

A pre-show Family Feast also will be provided for Around the World in 80 Days beginning at 6pm. These special events are produced through a partnership with UT's

Center on Deafness and are designed to be fully accessible for members of the Deaf community. More than a dozen interpreters are stationed throughout the facility and two teams interpret the production. To order single tickets in the interpreted section seating, contact the Box Office





Interpreters from UT's Center on Deafness at Deaf Night at the Theatre.

(865) 974-5161 or email housemanager@utk.edu as this is not available online.

Sign interpreting also is available by request for all productions produced by the CBT. To request interpreting, please call the Box Office (865) 974-8287 or email box_office@utk.edu at least 30 days before the performance you would like to attend. Requests with less than 30 days' notice may not be accommodated due to interpreter availability.

Visit clarencebrowntheatre.com/access to learn more.

2016/2017 Corporate, Foundation & Grant Profiles



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.

Pilot. FLYING

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.



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.

2016/2017 Corporate, Foundation & Grant Profiles

Knox County Tourism Consortium



The Clarence Brown Theatre is 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 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.



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!



The Scripps Howard Foundation answers the call to help others by providing grants to nonprofit organizations, building strong communities and improve the quality of life. They provide support of sound educational programs, strong families, vital social services, enriching arts and culture, and inclusive civic affairs. The Foundation makes community grants solely in the markets where The E.W. Scripps Company does business. "We do well by doing good." This was a common statement from Charles E. Scripps, one of the founders of the Scripps Howard Foundation and long-time board chairman of The E.W. Scripps Company. Whether it was company or Foundation business, his point was simple. When we enrich the lives of others, our own lives are enriched. The Foundation had humble beginnings and flourished over time to serve more than 1.5 million people by identifying and supporting life-changing community programs and empowering journalists who inform and engage all of us through their outstanding investigations, storytelling and communications. Our work is possible thanks to the generosity of the Scripps and Howard families, The E.W. Scripps Company, Scripps employees and retirees, and others.

TEGNA FOUNDATION

The TEGNA Foundation is a corporate foundation sponsored by TEGNA Inc. Through its Community Grant Program, TEGNA Foundation empowers the people we serve by supporting nonprofit activities in the communities in which TEGNA does business. Through its other programs, the Foundation invests in the future of the media industry, encourages employee giving, and contributes to a variety of charitable causes. The Foundation is proud to fund community nonprofit organizations and programs that promote and celebrate the diversity of the communities we serve.





To inspire a love of science, you need balloons, black lights, and budding minds ready for fun.

It's the assembly kit University of Tennessee students are using to help local kids discover their potential for science.

Meet Volunteers who are making a difference at **volunteers.utk.edu**.





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Connecting people and places on the road and in our hometown.

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