

Music by Richard Rodgers Lyrics by Oscar Hammerstein II



April 20 - May 8, 2016 clarencebrowntheatre.com





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presents

Rodgers & Hammerstein's

SQUTH PACIFIC

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

Book by OSCAR HAMMERSTEIN II and JOSHUA LOGAN Adapted from the Pulitzer Prize winning novel "Tales of the South Pacific" by James A. Michener

Directed by Terry Silver-Alford

Musical Director **Melony Dodson**Choreographer **Casey Sams**

Scenic Design

Jack Magaw

Costume Design Kathryn Rohe •

Lighting Design
John Horner

Sound Design
Barry G. Funderburg

*

Projection/Media Design **Maranda DeBusk** Stage Manager Caleb Cook

Producing Artistic Director **Calvin MacLean**

Managing Director **David Bryant Byrd**

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





ROTARY CLUB OF KNOXVILLE























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

RODGERS AND HAMMERSTEIN

After embarking upon fruitful careers separately and with other writers, Richard Rodgers and Oscar Hammerstein II became collaborators and formed one of the most successful musical theatre writing partnerships in history. Following their smash-hit *OKLAHOMA!*, the first long-running musical on Broadway (considered by many to have transformed the art form of musical theatre into what we know it as today), Rodgers and Hammerstein went on to create some of the most well-known and beloved classics in the musical theatre canon, including *Carousel, South Pacific, The King and I*, and *The Sound of Music*.

Based on James A. Michener's *Tales of the South Pacific*, *South Pacific* was the fifth collaboration between Rodgers and Hammerstein. *South Pacific* opened on Broadway at the Belasco Theatre on February 2, 1949 and ran for 1,925 performances. The musical was an instant classic, winning the Pulitzer Award for Drama and ten Tony Awards, including Best Musical, Best Book and Score, and Best Director. The score was quite popular on the contemporary music charts and won the Grammy for Best Cast Album the following year.

After Hammerstein passed away in 1960, Rodgers wrote musicals as a solo artist and with other partners, including Stephen Sondheim and Sheldon Harnick, for over fifteen years, until his own death in 1979. Rodgers passing occurred less than eight months after the Broadway opening of his final musical, *I Remember Mama*, which he wrote with Martin Charnin.

In 1995 and 2002, respectively, the world celebrated the centennials of Hammerstein and Rodgers, with TV specials, concert tributes, and the revival of several of their musicals (three ran simultaneously on Broadway in both 1995 and 2002). Additionally, the 46th Street Theatre on Broadway was renamed the Richard Rodgers Theatre in 1990 to honor Rodgers and his legacy. The Richard Rodgers currently houses the hip-hop musical sensation, *Hamilton*, which features a reference to one of *South Pacific*'s most famous numbers, "You've Got to Be Carefully Taught."

With a collective 35 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and 2 Emmy Awards between all of their musicals, Rodgers and Hammerstein remain the most beloved writing team of the twentieth century, forever credited with giving the world that most American of art forms: the musical.

JAMES A. MICHENER

Following a roving early adulthood, which included hitchhiking his way around 45 of the 48 United States, teaching at Harvard, and editing textbooks in New York, James A. Michener joined the Navy during World War II. It was during this time that he was first introduced to the South Pacific. Following the war, Michener wrote the journalistic novel *Tales of the South Pacific*, based on his time in the Solomon Islands. The novel won the Pulitzer Prize in 1948, and provided the basis for Rodgers and Hammerstein's *South Pacific*.

After moving to Hawaii ten years after the publication of *Tales of the South Pacific*, Michener became involved in civic affairs in addition to his writing. Following seven years of writing and going through the publishing process, Michener published *Hawaii*, which he had finished writing the day that Congress voted the state into the Union.

Over the course of his lifetime, Michener wrote more than four dozen books, most of them historical novels, in addition to becoming involved in politics as a cultural ambassador to many countries and an advisory member to NASA. In addition to his Pulitzer, Michener received a President's Committee on the Arts and Humanities and a Medal of Freedom. He died in 1997 in Austin, Texas, where he spent his last years teaching at the local University.

Sources:

www.achievement.org/autodoc/page/mic0bio-1; www.rnh.com/rodgersandhammerstein/full_bio

THE CAST

(in order of appearance)

Pedro Tomás	Henry
Jude Carl Vincent*	Marcel/Islander/Seabee Wise
Celeste Paultre	Ngana
Sofia Silvan	Jerome
Charlotte Munson [*]	*Nellie
Christopher Sanders*	*Emile
	Radio Operator
	Marine Johnson
Christine Jugueta [*]	
	Sailor O'Brien
	Yeoman Quale
•	Marine Hassinger
	Seabee West
	Lt. Buzz Adams
Keegan Tucker	Marine Steeves
Kirk Edwards	
Christopher Ward	Shore Patrolman
Andrew Price Carlile	
	Bloody Mary's Assistant/Islander
	*Stewpot/Islander
Andrew Henry	
	Professor
	Lead Nurse/Nun
	Ensign Janet MacGregor/Islander
	*Dinah/French Girl
	Ensign/French Girl
•	Ensign/French Girl
Hannah Jones	Ensign/French Girl
Alyssa Miller	Ensign/Nun
	Ensign/French Girl
	*Ensign/Islander
Lauren Winder	Ensign/Islander
	Ensign/French Girl
	Captain Brackett
-	Commander Harbison
	*Lt. Cable
Natalie Torres	Liat

This production has one 15-minute intermission.



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

MUSICAL SYNOPSIS

Act I

Overture	Orchestra
Dites-Moi	Ngana and Jerome
A Cockeyed Optimist	Nellie
Twin Soliloquies	Nellie and Emile
Some Enchanted Evening	Emile
Dites-Moi Reprise	Ngana, Jerome and Emile
Bloody Mary	Men's Ensemble
There is Nothin' Like a Dame	Billis, Men's Ensemble
Bali Ha'i	Bloody Mary
Cable Hears Bali Ha'i	Cable
I'm Gonna Wash That Man	Nellie and Nurses
Some Enchanted Evening Reprise	Emile and Nellie
I'm In Love With A Wonderful Guy	Nellie and Nurses
Bali Ha'i Reprise	French Girls
Younger Than Springtime	Cable
Bali Ha'i Reprise	French Girls
I'm In Love With A Wonderful Guy Repris	seEmile and Nellie
This Is How It Feels	Emile and Nellie
I'm Gonna Wash That Man Encore	Emile
Finale Act I	Emile
A -4 II	
Act II	
Entr'acte	Orchestra
The Thanksgiving Follies	Orchestra
Happy Talk	Bloody Mary
Honey Bun	Nellie, Billis, Ensemble
You've Got To Be Carefully Taught	Cable
You've Got To Be Carefully Taught, Part I	<i>I</i> Emile
This Nearly Was Mine	
Some Enchanted Evening Reprise	Nellie
Honey Bun Reprise	Ensemble
Finale UltimoNell	ie, Emile, Ngana and Jerome
Bows and Exit Music	Orchestra

ORCHESTRA

Violin 1	Ben Parton
Violin 2	Sarah Compton
Viola	Douglas Temples
Cello	Clara Johnson Bery Filsaime
Double Bass	Will Yager
Harp	Casey Maxwell
Trumpet 1	Stewart Cox
Trumpet 2	Skye van Duuren John Starr
Trombone 1	Tom Lundberg Chris MacTavish
Trombone 2	Sean Copeland
French Horn	Katie Johnson Ryan Scott
Flute/Piccolo	Beth Sampsel
Oboe/English Horn	Sheryl Howard
Clarinet	Deidre Ford
Percussion	J. Miller



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PAULA HONOREE,

Famed behind-the-scenes comedy queen and UT alumna, Pell was a writer for Saturday Night Live for more than 20 years. During her time at SNL, she helped create memorable characters such as the "Spartan Cheerleaders," and later the middle school music teachers "The Culps," in addition to the ever-popular "Debbie Downer."

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For questions or comments, please contact Amanda Middleton at amiddle5@utk.edu or (865) 974-5654.

FROM THE GIRECTOR

"I wish I could tell you about the South Pacific," is how James Michener begins his cycle of stories called The Tales of the South Pacific:

The way it actually was: the endless blue ocean. The infinite specks of corals we called islands. Coconut palms nodding gracefully toward the ocean. Reefs upon which waves broke into spray, and inner lagoons, lovely beyond description. I wish I could tell you about the sweating jungle, the full moon rising behind volcanoes, and the waiting. The waiting. The timeless repetitive waiting.

Michener's straight talking short stories were the inspiration and source material for Rodgers and Hammerstein's hit musical South Pacific. Set against the backdrop of the War in the Pacific the musical hones in on several of the more colorful and exotic characters presented in three of the 19 stories as well as including bits and pieces from several others. All Rodgers and Hammerstein musicals include a strong romantic component and South Pacific strayed from the traditional path by including two serious romances in one story. Each of the romances has its own set of complications but underneath they share one major theme: racism. Southerner Nellie Forbush is shocked to discover that the man she has fallen in love with (Emile de Becque) has bi-racial children from a union with a Polynesian woman. Princeton educated Lt. Joe Cable has fallen in love with a young Tonkinese woman and struggles with how the interracial relationship might be taken back home within his "upper crust" Philadelphia family. Considering the time period of the stories (1942-44) and the time period of the musical (1949) presenting issues of racism in a main stream musical was provocative to say the least. South Pacific was certainly not the first Broadway musical to deal with the issue, however. Showboat (1927, also written by Oscar Hammerstein II) delved fully into the subject of interracial marriage and southern bigotry in the post-Civil War south. And while racism and bigotry have certainly improved since the 1940's in America, complications of race relations still often dominate the headlines letting us know that there is still much work to be done.

The power behind this musical and indeed all of Rodgers and Hammerstein's musicals is their desire and particular ability to present timely and compelling stories in an integrated fashion. They insisted that their musicals have a singular guiding principal; that all the elements of the show (book, music, lyrics, dance, and design) function together to tell a cohesive and compelling story in an entertaining way. Additionally, Rodgers and Hammerstein's overall approach was to present a positive and hopeful world view. To say that Rodgers and Hammerstein were the most innovative composer/librettist team of their time would not be an overstatement. They set the stage for many other great composers and lyricists to continue to innovate and challenge conventions and to develop one of the greatest American contributions to world art: The Broadway Musical.

And lastly, this show has a wonderful sense of nostalgia for many of us who grew up seeing and listening to Rodgers and Hammerstein musicals. Even though this is the first time South Pacific has been done on the Clarence Brown Theatre stage, the show has been presented at theatres across America and the world for the last 67 years. For those of us of a certain age, there won't be a single tune we do not recognize and the familiar characters (Nellie Forbush, Bloody Mary, Emile de Becque, Luther Billis, Joe Cable) will jump from our memories from some great high school production we saw or were in, or from one of the movie versions or from the latest 2008 New York Revival.

I sincerely hope audiences old and young will enjoy this classic, compelling and highly entertaining piece of American Musical Theatre. Serry Adour Alford



GRACIE BELT

(Ensign/French Girl) Born and raised in Johnson City, TN, Gracie is delighted to return to the stage with the Clarence Brown Theatre. You may have seen her playing fiddle in the 2014 and 2015 productions of A Christmas Carol or as "Hanna"

in A Shayna Madiel in the Lab Theatre. For the past two summers, she has appeared in the ensemble of The 1940s USO Show at Jonesborough Repertory Theatre in Jonesborough, TN. She is a junior at UT pursuing majors in Theatre and Marketing and aspires to be Betty Hutton when she grows up. She is also a founding member of VOLT, UT's newest a cappella group. Gracie would like to thank her friends and family for their wonderful support.



ANDREW PRICE CARLILE

(Sailor Hayes) Andrew is an undergraduate Theatre major from Memphis, TN. Thanks go out to Terry, Casey, and the cast and crew for making this his Clarence Brown mainstage debut experience so amazing. Local credits include: "Duvid

Pechenik" in A Shayna Maidel (CBT), "Dogberry" in Much Ado About Nothing and "Solanio" in The Merchant of Venice (Shakespeare Unauthorized), "Conrad" in Ordinary People (TKD), "East", "Randy", and "Steve" in Almost, Maine (ACT), and "Frankenfurter" in A Rocky Horror shadow cast. "You are not a drop in the ocean. You are the ocean in a single drop."



ANDREW DRAKE

(Stewpot/Islander) Andrew, originally from Huntsville, AL, is a third year MFA Acting candidate at UT. He graduated from Western Carolina University with a BFA in Theatre. He would like to thank God first and foremost for allowing him to pursue his

passion everyday, and family for the love and support. He was last seen in Of Mice and Men, The Threepenny Opera, A Midsummer Night's Dream, A Christmas Carol, The Miracle Worker, RENT, Our Country's Good (Clarence Brown Theatre) and in Sarasota Florida in WBTT production of August Wilson's Jitney.



KIRK EDWARDS

(Abner) Originally from LaFollette, TN, Kirk is excited to finish his time as an undergraduate with his first musical performance as Abner in South Pacific. Kirk is a senior in the UT theatre department, graduating with an emphasis

in Acting and Scenic Design. Production credits include: CBT's *Titus Andronicus* and scenic designer for ACT's Pillowman. He was a proud member of the Pride of the Southland Marching Band from the years 2011-2014, and he has also spent time modeling and acting in the greater Knoxville area. He would like to thank the theatre department for inspiring his newly found love for the stage, as well as Terry and the amazing cast members for making this an experience that will never be forgotten. He would also like to thank his loving family and friends for being incredibly supportive, and most importantly, he would like to thank God for all of his opportunities, because without Him none of this would have been possible. Proverbs 3:6



MIGUEL A. FANA

(Commander Harbison) Miguel is a first year MFA Acting Candidate at UT. He is a first generation American from Boston, MA by way of Santo Domingo, Dominican Republic. He attended the University of Massachusetts

Boston where he double majored in Music and Theatre. After graduating, he toured with the Classical Repertory Company of Boston's New Repertory Theatre performing in *Macbeth* as "Witch"/"Porter"/"Sevton". and Of Mice and Men as "Crooks". His last production was in CBT's production of *Titus Andronicus* as "Martius". He is a proud member of SAG-AFTRA and would like to thank his family for their support, enjoy the show! He would like to dedicate this performance to his father, SSG Miguel Juaqin Fana. "Hey dad, I finally made officer!"



BRIAN GLIGOR

(Lt. Cable) This is Brian's final semester with the MFA Acting program at UT and he is deeply grateful for his incredible experience and training. CBT credits include: "Richard Hannay" in *The 39* Steps, "Bassianus" in Titus

Andronicus, "Matt" in The Threepenny Opera, "Demetrius" in A Midsummer Night's Dream, "Nephew Fred" in the 2014 & 2015 productions of A Christmas Carol, "Sir Galahad" in Monty Python's Spamalot and "Tim" in Noises Off. Last October he produced and performed the one-man-show / Am My Own Wife at the CBT's Carousel Theatre. Brian has worked professionally in New York City for over a decade, touring nationally and internationally as Mark in *RENT* and starring in regional productions from coast to coast with shows such as Altar Boyz, The Full Monty and Jesus Christ Superstar. His film and television credits include: All My Children, Guiding Light, One Life to Live, 30 Rock and several independent features. Brian is a proud member of Actors' Equity and SAG-AFTRA. www.BrianGligor.com He dedicates this performance to his father, Colonel Gligor.



EMILY HELTON

(Ensign/French Girl) is a freshman Theatre major at UT. She started off the year as "Edna Krabapple"/Chorus in the Lab Theatre's production of Mr. Burns, A Post-Electric Play, and has had a difficult time leaving the theatre ever since. Emily

hopes that her education at UT will prepare her for a graduate degree in theatre so that she can frame it on the wall and stare at it while she eats leftovers and emails theatre companies about that job they said they would get back to her about. Emily would like to thank her parents for supporting her and her sister for becoming a doctor so they have at least one child to talk about. Particularly warm shout outs to Casey Sams, Carol Mayo Jenkins, and Maranda DeBusk for being true educators and strong women. Emily is thrilled to close out her freshman year with such an amazing production!



ANDREW HENRY

(Billis) Andy is a senior in the undergraduate program at UT. Past Clarence Brown Theatre credits include: "Sempronius" in *Titus Andronicus*. "Hobbs the Charitable Merchant" in A Christmas Carol, and a ranch hand in Of Mice and Men.

Other roles include: "Tupolski" in The Pillowman. "Jerry Goss" in Bug, and "Dr. Benjamin" in Waiting for Lefty.



CONNOR HESS

(Seabee West) is a Knoxville native and an undergrad at UT. He is thrilled to be returning to the CBT for his fourth production. You may have seen him earlier this season as "Deputy Sherriff, Paul Bonin" in A Lesson Before Dying in

the Carousel Theatre, and as "Young Ebenezer" in A Christmas Carol ('15). Other UT Theatre credits include: "Peter Cratchit", A Christmas Carol ('14), "Peter Cratchit"/"Dick Wilkins", A Christmas Carol ('09), and "Him", Homebound: A Play for Nobody with All Campus Theatre. TV/Film Credits: Young Mike, Snapped: Killer Couples (Jupiter Entertainment), and Alex, The Lion (MissionWorx Films). Connor would like to thank his parents for their enthusiasm and support of his art. He would like to thank the wonderful cast and crew for helping make this such an amazing experience. Connor is a Junior pursuing a degree in Theatre and Psychology. (Exodus 14:14)



EVANS JARNEFELDT

(Captain Brackett) Evans, a native of Texas, is thrilled to join the Clarence Brown Theatre for the first time. Other regional theatre credits include: Guthrie Theater (Minneapolis), Shakespeare Santa Cruz (CA), Chautaugua Theatre Company

(NY), PCPA Theaterfest (Santa Maria, CA), Magik Theatre (San Antonio), Fugitive Kind (Los Angeles); and Street Corner Arts (Austin). He holds an MFA in Acting from U.C. Irvine and is an Assistant Professor of Voice and Speech at Chattanooga State Community College. He would like to thank his lovely wife, Julie, for allowing him to make the long commute.



HANNAH JONES

(Ensign/French Girl) is a senior at UT majoring in Theatre. Past shows include: CBT's Mr. Burns, A Post-Electric Play as "Quincy"/"Marge", and A Christmas Carol (2013-14) as "Martha"/"Ghost of Christmas Future". Hannah is also apart

of The New Stroke Ensemble, a locally based theatre group. Recent roles under New Stroke include: "Carly" in Reasons to be Pretty, "Antigone" in Antigone, and "Mommy" in their original production of Twothousandelever. Hannah would like to give a special thank you to her family and friends for all their love, support, and coffee during these past three years at UT. She would also like to thank Terry Silver-Alford for this incredible opportunity, and her gracious God. for His multitude of blessings. Thank you!



CHRISTINE JUGUETA

(Bloody Mary) Christine, from Irvine, CA, is appearing at the Clarence Brown Theatre for the first time and is excited to be playing "Bloody Mary" for the second time. She last played the role in the 2015 season at the Utah Shakespeare Festival.

She has also performed at the Joseph Papp Public Theatre (NYC), Denver Center Theatre Company, Colorado Shakespeare Festival (Boulder, CO) and PCPA Theaterfest (Santa Maria, CA). Christine is a proud member of Actors' Equity Association and ASCAP (American Society of Composers, Authors, and Publishers). She received an MA in Educational Theatre from NYU, a BFA in Musical Theater from Boston Conservatory and received her classical actor training at the University of Delaware Professional Theatre Training Program. Updates are on her website: www.christinejugueta.com.



PRESLEY KEITH

(Bloody Mary's Assistant/ Islander) Presley turned 14 on January 8 (Elvis's birthday). Although this is Presley's CBT debut she is a third generation performer. Her paternal grandparents met singing on WNOX in 1950 and her father

is a professional actor. Presley has studied piano

for nine years and voice for seven. Teaching herself guitar, she has exhibited an uncanny ability to write songs since she was four. Rarely has she passed up an opportunity to perform: talent shows, modern dance recitals, lip sync competition (placing 3rd, 4th and 2nd) and dance team at Bearden Middle School. She has also appeared in Knoxville Opera. Company's Lucia di Lammermoor and I Puritani. Presley is profoundly grateful to God for her talent, to CBT for this opportunity to be a part of one of the finest theatre experiences in the country and to her parents for their enthusiastic support.



EMILY KICKLIGHTER

(Lead Nurse/Nun) Emily is excited to join the ensemble for South Pacific! You may recognize her from her Clarence Brown debut as "Mrs. Cratchit" in the 2015 holiday favorite A Christmas Carol. After graduating from from Northern KY University,

she joined the Apprentice Company at Actors, and she is currently an MFA Acting candidate here at UT. 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 for 3 years, performing in 'Twas the Night Before (Bat), Los Angeles (Veronica), and Offending the Audience. She'd like to thank her loving husband and family for their unending support.



BRADY McNEIL

(Sailor O'Brien) hails from the rural town of Slocomb, AL, and is thrilled to make his Clarence Brown Theatre debut in South Pacific! Local roles include: "Henrik" in A Little Night Music (Oak Ridge Playhouse) and "Feuilly" in Les

Misérables (Tennessee Valley Players). Brady is also a veteran to background acting, having served as an extra in feature films such as CBGB, The DUFF, and Goosebumps, as well as an episode of The Vampire Diaries. Brady earned a Bachelor of Music Education degree from Auburn University, and will graduate from the University of Tennessee this May with a Master of Music degree in Music Theory. Brady would like to thank his parents for their endless support.



McKINLEY MERRITT

(Ensign Janet MacGregor/ Islander) McKinley, a senior majoring in Theatre, and an autochthon of Nashville, is euphoric to be back on the Clarence Brown mainstage! This is her eighth show at the Clarence Brown, past CBT shows include:

the ensembles of *The Threepenny Opera*, *Monty* Python's Spamalot, Kiss Me, Kate and Sweeney Todd, as well as "Logainne SchwartzandGrubenierre" in 25th Annual Putnam County Spelling Bee, a member of the Shakespeare medley, Will Power!, and "Bec" in 4000 Miles: she has also performed in many productions through Sex Week at UT and other student run productions. You can often find McKinley working the front of house at the CBT and leading and singing in UT's newest co-ed a cappella group, VOLT. Enjoy the show and go Vols!



ALYSSA MILLER

(Ensign/Nun) Alyssa, originally from Nashville, is thrilled to be making her Clarence Brown Theatre debut. She is currently at the end of her Sophomore year as a Theatre Major at UT. Her recent credits include: Bare: A Pop Opera, Footloose, Good

News!, Grease, and The Vagina Monologues. You might have seen Alyssa performing as a member of the Involuntary Sports Party Improv Team. She'd like to thank the cast and crew for creating such a welcoming environment, and she hopes you enjoy the show.



BRADY MOLDRUP

(Marine Johnson) Brady, a Knoxville Native and theatre undergrad here at UT, is beyond elated to make his Clarence Brown debut in South Pacific. Favorite roles include: "Jimmy" in Thoroughly Modern Millie, "Ren McCormack" in Footloose

and "Cinderella's Prince" in Into The Woods. He recently was named best actor at the 2015 Bijou Awards, assistant directed Thoroughly Modern Millie at CAK and The Knoxville Nativity Pageant, and interned at Knoxville's own River & Rail Theatre Co.

Be looking out this July when he will be fulfilling a dream role as "Huck Finn" this summer at the Bijou in Big River with The Wordplayers. Huge thanks to his parents, his family, Leann Dickson, Coke Morgan, and Taylor Kelly.



CHARLOTTE MUNSON

(Nellie) Charlotte is grateful for the opportunity to play this iconic role and to work with such a talented team of artists! A first year MFA Acting candidate, she made her CBT debut this past winter in A Christmas Carol. NYC: "Cinderella" in *DISENCHANTED*

(original cast), "Wendy" in Princes Don't Live in Cyberland, "July" in Calendar Girls, "Sydney" in Hedge Fun (directed by Tony Spinosa - La Cage, Broadway Revival) and a semi-finalist in NYMTF's 'Broadway's Next Sensation', Regional: "Lady of the Lake" in Spamalot (Saint Michael's Playhouse), "Christine" in Dirty Rotten Scoundrels (New London Barn), "Elvira" in Blithe Spirit (Cape May Stage), "Sophie" in Master Class (MTC), and "Juliet" in Romeo and Juliet (NE Shakespeare Ensemble), to name a few. Her play, Look at Me was nationally selected by the New Horizons Young Playwriting Festival and was produced at the Stella Adler theatre in L.A. starting Constance Zimmer. Last winter she starred in her own play. Dark Matter. in NYC. Emerson College, BFA Musical Theatre. Love and thanks to my wonderful family, Courtney, and Jed. www.charlottemunson.com



ELLEN NIKBAKHT

(Ensign/French Girl) Ellen, a sophomore Theatre/Art Education majors at UT and a proud Memphis native, has loved being a part of the South Pacific cast. Regional credits include: Les Misérables and Anne Frank (Playhouse on the Square) and

A Christmas Carol, The Threepenny Opera, and Mr. Burns, A Post-Electric Play (Clarence Brown Theatre). She has also performed at Theatre Memphis and Germantown Community Theatre. Much love to mom, dad, Katy and the talented cast and crew.



AARON ORLOV

(Professor) hails from Queens, New York. He is a first year MFA Acting candidate at UT. CBT credits: Titus Andronicus. NYC credits: Dark Matter (Arthur Seelen Theatre), Romeo and Juliet. Prelude to a Kiss. South Pacific, All's Well That Ends Well,

Our House, The Threepenny Opera (Queens College). Other: Twelfth Night (Theater Box). Aaron holds a B.A. in Drama and Theater from Queens College. He is also a proud graduate of The Funny School of Good Acting (Chris Bayes, Clown, Commedia dell'arte).



CELESTE PAULTRE

(Ngana) Celeste was raised here in Knoxville and is honored to make her CBT debut. She has appeared in shows at the Knoxville Children's Theatre. Oak Ridge Playhouse, and The Clayton Center for the Arts (Maryville). Her favorite roles

include: "July the Orphan" in Annie, "Mrs. Beatrix Bumble-Jones" in The Wind in The Willows, and "A Bird Girl" in Seussical Jr. She was a spokesperson for a Great American Cookies Fundraising video and was a featured extra in the soon to be released on Netflix family film Cecil The Movie. Celeste is a 7th grader at First Lutheran School and is ecstatic to participate in this wonderful show.



LAUREN PENNLINE

(Dinah/French Girl) Lauren, a first year MFA Acting candidate, last performed with the CBT as the "Nurse" in Shakespeare's Titus Andronicus. For the CBT: A Christmas Carol. 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: Ivy and Bean the Musical (Atlantic Theater Company, Maximum Entertainment Prod.) Off-Off Broadway: The Thirteenth Commandment (Libra Theater Company, NY Innovative Theater Award- Featured Actress), Henry IV Parts One and Two, Much Ado About Nothing (Smith Street Stage, NY Innovative Theater Award- Ensemble, Revival), Twelfth Night (Riverside

Theater), Trojan Women (NY Stage and Film). Training: University of Tennessee, British American Drama Academy. Proud member of Actors' Equity. www.laurenpennline.com



CARLÈNE POCHETTE.

(Ensign/Islander) originally from the French Saint Martin island in the West Indies, is excited to return to the Clarence Brown Theatre. She was recently seen in A lesson Before Dying ('16) as "Vivienne Baptiste," and A Christmas Carol ('15) as "Mrs.

Dilber" at the Clarence Brown Theatre. She is a first 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 Davs of Judas Iscariot, and By the Way. Meet Vera Stark. Carlène graduated from the University of Pennsylvania with a BA in Social Science. She has had a few producing credits that include music video projects, and a documentary about rebuilding Haiti and its educational system.



BENJAMIN PRATT

(Marine Hassinger) is a Junior at the University of Tennessee from Memphis, TN. Previous CBT credits include: Mr. Burns. A Post-Electric Play ("Sam"/"Scratchy"), The Threepenny Opera ("Ned"/ ensemble), and A Christmas

Carol ("Dick Wilkins"/"Christmas Future") and Sex Week's RENT ("Mr. Jefferson"/ensemble) He is extremely excited and honored to be a part of this production.



EVAN PRICE

(Radio Operator) is a native to Tennessee and is excited to be apart of his second production at the Clarence Brown Theatre, Recently, Evan was "Peter Cratchit" in CBT's production of A Christmas Carol. Regionally. Evan has

been apart of Mary Poppins and A Chorus Line (Cumberland County Playhouse).



ETHAN ROEDER

(Yeoman Quale) is a graduating senior at UTK in the College Scholars Program studying Musical Theatre: Performance and Production. CBT credits: Mr. Burns: A Post Electric-Play, Titus Andronicus, The Threepenny Opera, Monty Python's

Spamalot, and CTRL+ALT+DELETE, UTK credits: bare, RENT, and Spring Awakening. Other: Godspell (Church Street UMC Master Arts); All Shook Up (Oak Ridge Playhouse). Thanks to the cast and crew, as well as his friends and family for their support. A special thank you to Terry for this opportunity and friendship over the past four years. Here's to you!



CHRISTOPHER SANDERS

(Emile) An award winning actor and singer Christopher has performed in venues around the world and is making his debut at CBT. Throughout his career, he has had the pleasure of performing with George Hearn, Eddie

Mekka, Roddy McDowell, Carol Lawrence, John Raitt, Debbie Boone, and Rosemary Clooney. Theatrical credits include; "Sky Masterson" (Guys and Dolls) "Emile" (South Pacific), "Javert" (Les Misérables), "Fred"/"Petruchio" (Kiss Me Kate), "Jekyll"/"Hyde" (Jekyll and Hyde), "Beast" (Disney's Beauty and the Beast), "Don Quixote" (Man of La Mancha), "Chauvelin" (The Scarlet Pimpernel), "Juan Peron" (Evita), "Phantom" (Phantom of the Opera), "Adam" (Seven Brides for Seven Brothers), and Cinderella's "Prince"/"Wolf" (Into The Woods). His concert work includes engagements with the Pittsburgh Symphony. Knoxville Symphony, Bangor Symphony, and Pasadena Pops. Christopher is the baritone for legendary 1940's singing group The Pied Pipers (Vocal Group Hall of Fame inductee). Christopher has been a proud member of AEA for 20 years. His solo CD - Curtain Call is available on iTunes and CDBaby.com. www.christophersanders.net



SOFIA SILVAN

(Jerome) Sofia is a Knoxville native and is excited about her first production at the Clarence Brown Theatre. In her spare time Sofia enjoys taking acting classes at The Knoxville Children's Theater, singing and playing the drums. Sofia is

currently a 3rd grade at Northshore Elementary. She would like to thank her parents Ralph and Rachel for their support, the cast for taking her under their wings and CBT for the opportunity.



HANNAH SIMPSON

(Ensign/French Girl) Hannah is overjoyed to be making her CBT debut in South Pacific. Originally from Signal Mountain, TN, Hannah is a junior studying Theatre at UT. Past credits from her hometown include: "Philia" in A Funny Thing Happened...,

"Lenny" in Crimes of the Heart, and various ensemble roles in The Wizard of Oz and Peter Pan (Signal Mountain Playhouse). She also had the wonderful opportunity to dance in *The Nutcracker* with Chattanooga Ballet for seven years (Tivoli Theatre). She would like to thank her Mom and Dad for their love and support, as well as her little sister, who never fails to sing along to musicals with her.



BEN TERPSTRA

(Lt. Buzz Adams) A native of Oakridge, TN, Ben is excited to be making his debut at the Clarence Brown Theatre. Before transferring to the University of Tennessee, he studied at Vanderbilt University where he was involved with the theatre

club, Vanderbilt Off Broadway. He is pursuing a BA in Theatre with minors in Physics and English. Ben is also a founding member of UT's co-ed acappella group VOLT. Special thanks goes to his parents Dan and Peggy for their incredible support.



PEDRO TOMÁS

(Henry) A native of Cuba who grew up in the New York City area, Pedro attended New York University and Fordham University in his youth and is a graduate of the UT. He is now a Lecturer for the Department of Modern Foreign Languages and Literatures

at UT. He is also an adjunct instructor of Spanish at Maryville College. He has performed at Opryland, and was a cast member for the television series "The New Hee Haw Show" and was Dance Partner. Director and Choreographer for Louise Mandrell for 28 years. He has been involved in productions of The Music Man. West Side Story, Guys and Dolls and Hello, Dolly! Pedro is honored to return to UT's Clarence Brown Theatre for his 6th production after performing in *Big River*. The Laramie Project, Assassins, Monty Python's Spamalot and The Threepenny Opera. Pedro has recently Co-directed and Choreographed The 25th Annual Putnam County Spelling Bee at Walters State Community College/Sevierville and was also the Director and Choreographer for the performing group: Backbeat at Walters State/ Sevierville from 2004-2013. He was delighted and honored to have the opportunity to work with the Morristown Arts Council in the production of Esperanza Rising. He is grateful for the support and love of his 86-year-old mother, his partner of 25 years Roger Roark, his colleagues at MFLL and the great people of the Theatre Dept. here at UT.



NATALIE TORRES

(Liat) is thrilled to make her CBT debut in South Pacific! Born in Florida and hailing from Nashville. Natalie will graduate this May with a degree in English Literature and a minor in Theatre before pursuing graduate studies in

Student Affairs. Natalie was most recently seen in the Central Programming Council's production of The Vagina Monologues. Previous credits include: The Diary of Anne Frank (Director) and All Campus Theatre's Deck'd (Ensemble). Natalie sends her endless thanks to Terry for this amazing opportunity, the talented cast and crew, and her supportive family and friends. Special thanks to UT Housing and Clement Hall staff for being first place in her heart. Keep talkin' happy talk!



KEEGAN TUCKER

(Marine Steeves) Keegan is ecstatic to perform in his first production at the Clarence Brown Theatre! After moving to Knoxville, Keegan performed in Theatre Knoxville Downtown's production of *The* Murder Room. Originally from

Dandridge, Keegan has been involved in theatre most of his life. Favorite previous productions include: The 25th Annual Putnam County Spelling Bee ("Leaf Coneybear"), Comedy of Errors ("Antipholus of Ephesus"), and All In the Timing ("Don"/"Mark"). Keegan is a freshman studying Theatre Performance and Cinema Studies at UT. Thanks to his parents, Mac, Alyssa, and the entire cast and crew. Enjoy the show!



JUDE CARL VINCENT

(Marcel/Islander/Seabee Wise), native of Brooklyn, New York is a first year MFA Acting candidate at UT. He attended Clark Atlanta University in Atlanta, Georgia where he received a BA in Public Relations Management.

He has performed in the Clarence Brown Theatre's production of A Lesson Before Dying ("Jefferson") and A Christmas Carol '15 ("Dick Wilkins", "Christmas Future") Prior to relocating to Tennessee, his performances included: *Outcry* ("Emmett Till"), Rev. Joseph E. Lowery's 92nd Birthday Celebration In The Board Room, Detroit Blues (BLIND Thomas Franks), 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.



CHRISTOPHER WARD

(Shore Patrolman) is thrilled to be a part of this wonderful production. Ward is currently a senior in his 4th year here at the University. Previous credits include: ACT's productions of Deck'd ("Hark"), In The Next Room ("Dr. Givings"),

and The Pillowman ("Detective Ariel"). Ward has also been seen on the Clarence Brown stage in the productions of A Midsummer Night's Dream ("Oberon Fairy"), Of Mice and Men ("Ranch Hand 1"), and Titus Andronicus ("Publius"). His hobbies include playing the trumpet, juggling, and improv. He would like to thank all of his theatre professors for everything they've taught him, as well as his family and friends for supporting him through his career choice. "I don't want to earn my living; I want to live." ~Oscar Wilde



LAUREN WINDER

(Ensign/Islander) Lauren is a junior at the University of Tennessee double majoring in Theatre Performance and English Literature. She has performed at the Oak Ridge playhouse in All Shook Up and the Clarence Brown Theatre in

Mr. Burns. A Post-Electric Play.

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THE ARTISTS



TERRY SILVER-ALFORD

(Director) Terry is a member of the UT Theatre faculty and teaches Musical Theatre Performance. Introduction to the Theatre and Acting. He has worked professionally as a director, musical director. performer and composer

at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed over 100 productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include: A Shayna Maidel, CTRL+ALT+DELETE, The 25th Annual Putnam County Spelling Bee, The Little Shop of Horrors, Guys and Dolls, Assassins, and Into the Woods. CBT musical direction credits include: Mr. Burns, A Post-Electric Play, Monty Python's Spamalot, Kiss Me. Kate, The Music Man, Man of La Mancha, The Who's Tommy, A Christmas Carol, A Year with Frog and Toad and Big River.



MELONY DODSON

(Musical Director) Melony, originally from North Carolina, graduated magna cum laude from the University of Tennessee in 2008 with a master's degree in Collaborative Piano. concentrating on vocal coaching and musical direction. Currently,

she is the host and producer of WUOT's Morning Concert on 91.9FM and is a staff accompanist at the University of Tennessee. Melony is beyond thrilled and honored to music-direct her first mainstage production at the CBT, having music-directed *The* 25th Annual Putnam County Spelling Bee in the Carousel Theatre in 2011. Additionally, she has musicdirected with many theatre organizations in the region and favorite productions include: The Last Five Years, Xanadu, and Godspell. Many thanks to Terry for this amazing opportunity and for all of his guidance over the years, to the entire artistic team, cast, crew, and orchestra for a wonderful process, and to J for his encouragement and support.

CASEY SAMS

(Choreographer) In her regular life, Casey is Head of Undergraduate Studies in Theatre at UT, where she works in the Graduate and Undergraduate programs teaching Movement and Acting. Along with the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, Round House Theatre (DC), PlayMakers Rep (Chapel Hill), North Carolina Stage Company (Asheville), Virginia Stage Company (Norfolk), and Vermont Stage Company (Burlington). Casey has also written plays for young audiences which have been produced across the southeast. Her Undergraduate and Graduate degrees are both from Penn State, and she is a Certified Laban Movement Analyst from the Laban/Bartenieff Institute of Movement Studies in New York. Favorite projects include: Mr. Burns, A Post-Electric Play, The Who's Tommy, A Year with Frog and Toad, Underneath the Lintel, and Peter and the Starcatcher.

JACK MAGAW

(Scenic Designer) previously designed scenery for Hank Williams: Lost Highway among others at Clarence Brown Theatre. Recent Off-Broadway, Chicago and regional design credits include: The Flick (Steppenwolf Theatre), Rapture Blister Burn (Goodman Theatre), The Who and The What (Lincoln Center Theatre-LCT3 and La Jolla Playhouse), Long Day's Journey Into Night and Gem of the Ocean (Court Theatre), The Diary of Anne Frank and Hedda Gabler (Writers' Theatre), Amadeus, South Pacific and Charley's Aunt (Utah Shakespeare Festival), Roof of the World (Kansas City Repertory), The Mousetrap (Milwaukee Repertory Theatre) and Mothers and Sons (Northlight Theatre). Nine Joseph Jefferson Award nominations include designs for *The Diary* of Anne Frank (Writers' Theatre) and The Whipping Man (Northlight Theatre). Upcoming projects include: Evita (Kansas City Repertory) and Man of La Mancha (Milwaukee Repertory). Jack lives in Chicago and teaches design at The Theatre School at DePaul University. www.jackmagaw.com

THE ARTISTS

KATHRYN ROHE

(Costume Designer) Kathryn is thrilled to be returning to the Clarence Brown Theatre, having first designed A Christmas Carol back in 2007 with director Edward Morgan. She just opened a production of Hairspray at Ball State University, and a well-received production of Once Upon a Mattress with her off-Broadway theatre company, Transport Group. Next, she will be reviving TG's I Remember Mamma for Two River Theatre in Red Bank, New Jersey. She has been a dresser backstage at the *Lion* King since 2007, and is a proud member of both United Scenic Artists and the Theatrical Wardrobe Union. She is happy to be back in the company of good friends and family, especially her beloved 89-year-old father. She is eternally grateful to everyone at CBT—especially Cal MacLean—for enabling her to spend more time with him.

JOHN HORNER

(Lighting Designer) Mr. Horner is pleased to be rejoining his Clarence Brown Family for South Pacific. John served at the Lighting Supervisor and Resident Lighting designer for the CBT from 1985-2012. He is now exploring new opportunities as a freelance designer. Recent designs for the CBT include: A Christmas Carol, The Trip to Bountiful, Kiss Me, Kate, and A Streetcar Named Desire. Mr. Horner is the Resident Lighting Designer for the Knoxville Opera Company where he has designed over 30 productions including Mefistofele, Otello, and The Tales of Hoffmann. Other recent credits include: Medea and The Consul for UT Opera Theatre, The Nutcracker for The Appalachian Ballet Company, The Knoxville Symphony Orchestra's Clayton Holiday Concert, and Gee's Bend for the Arkansas Repertory Theatre.

BARRY G. FUNDERBURG

(Sound Designer) Barry is excited be working at the CBT for the first time. He is a Chicago-area designer/ composer, where his credits include Steppenwolf Theatre Company, Writers Theatre, Mercury Theater, Next Theatre, Lookingglass, and Theatre at the Center. Off-Broadway, Barry designed the New York premiere of *Wittenberg* at The Pearl Theatre. Regional credits include over seventy productions at Milwaukee Rep, over twenty productions at Utah Shakespeare Festival, in addition to Actors Theatre of Louisville, Arizona Theatre Company, Repertory Theatre of St. Louis, Kansas City Rep, City Theatre

Company (Pittsburgh), Centerstage (Baltimore), Resident Ensemble Players (Delaware), Alabama Shakespeare Festival, American Players Theatre, L.A. Theatre Works, and Indiana Rep. Barry has received two Chicago Equity Jeff Awards, a 2015 St. Louis Theater Circle Award, and an MFA in sound design from Purdue University.

MARANDA DEBUSK

(Projections/Media Designer) Maranda DeBusk is a second year MFA Lighting Design candidate at UT, Knoxville pursuing a degree in Lighting Design and Digital Media. Recent work at the CBT includes: lighting design for A Lesson Before Dying, and Mr. Burns, A Post-Electric Play; assistant lighting design for The 39 Steps, A Midsummer Night's Dream, and A Christmas Carol; and associate projections design for Hank Williams: Lost Highway. Other credits include lighting design for *Harvest* (Phoenix World Theatre; Kochi, India), Boeing, Boeing (Warehouse Theatre; Greenville, SC), Parallel Lives (North Carolina Stage Company; Asheville, NC), and *The Tempest* (Pellissippi State Community College; Knoxville, TN); projection design for Higher Ground: Find a Way (Higher Ground; Cumberland, KY); and the assistant lighting design for Peter and the Starcatcher (St. Louis Rep), Unity 1918 (Project: Theatre; New York, NY), and Sweeney Todd (Denver Center for the Performing Arts; Denver, CO).

CALEB COOK

(Stage Manager) Caleb is excited to be stage managing his first professional show on the Clarence Brown mainstage after earning his Bachelor of Arts in Theatre from UT in December. Previous credits include: Stage Manager for Of Mice and Men, "Master Harold"...and the Boys, 4000 Miles (CBT); Stage Manager for First Date, Godspell, Anything Goes (Highlands Playhouse) Assistant Stage Manager for Monty Python's Spamalot, The Trip to Bountiful, A Christmas Carol, and Noises Off (CBT); Stage Manager for *Christmas Comes Anew* (Knoxville Gay Men's Chorus); and Assistant Stage Manager for The Consul and The Magic Flute (UT Opera Theatre). He has also worked as a Props Assistant, Assistant Wardrobe Supervisor, Light Board Operator, and Deck Crew. He thanks his friends, family, professors, and mentors for their love and support.

THE ARTISTS

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 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, the UT Knoxville Diversity Metrics Task Force and has been a grant panelist for the 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.



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 Alley Bill Black Kate Buckley Marianne Custer Jed Diamond Carol Mayo Jenkins Abigail Langham Joe Payne Christopher Pickart Mike Ponder Casey Sams John Sipes Terry Weber Kenton Yeager Katy Wolfe

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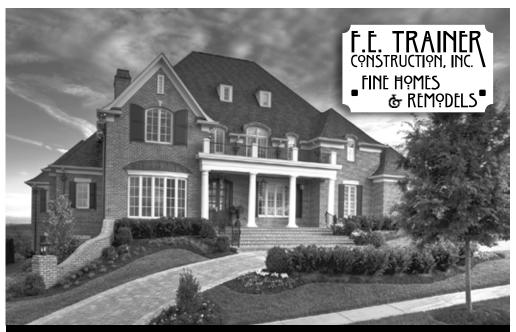


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PRODUCTION Crew

MANAGEMENT

Assistant Director

Ashlee Latimer

Dance Captain

Lauren Pennline

Young Performer Supervisor

Isaac Krispin

Assistant Stage Managers

Maddie Poeta Savannah Smith

Kara Eble Trusty

COSTUMES

Assistant Costume Designer

Victor Bercher

Wardrobe Supervisor

Amber Williams

Assistant Wardrobe Supervisor

Morgan Vovles

Wardrobe Run Crew

Casey Cain

Laura Clift

Avsia Mavo-Grav

Emory Humphery

Grace Winburne

SCENERY

Deck Chief

Jerry D. Winkle

Deck Crew

Crystal-Marie Alberson

Luke Atchley

Kendra Booher

Emily Cullum

Alex Phillips

Matt Serago

Eliza Wetherington

Fly Crew

Kyle Bow

David M. Greenberg

LIGHTING

Assistant Lighting Designer

Tannis Kapell

Production Electrician

Wes Smith

Light Board Operator

Delaynie Rizer

Spot Operators

Parker Anderson

Katie Garapic

SOUND

Assistant Sound Designer/Mixer

Zackery Bennett

Sound Board Operator

Jared Sanchez

Deck AV

Rachel Clift

Jess Ruddy

PROJECTION

Projection Operator

Stephen Downey



LEADERSHIP

Producing Artistic Director - Calvin MacLean Managing Director - David Bryant Byrd

ADMINISTRATION

Marketing & Communications Director -

Robin Conklin

Business Manager - Sharon Ward General Management Associate -

Shelly Payne

Administrative Specialist -

Charlotte Holland

Accounting Specialist - Jill Baker External Relations Associate -

Amanda Middleton

Grants & Research Associate -

Hana Sherman

Graphic Designer -

Julie Anna Summers

IT Specialist - Mark Spurlock

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Patron Services Manager -

Sarah Burton

Assistant Patron Services Manager -

Megan Webb

Lead House Manager - David Ratliff Patron Service Associates - Katie Baker.

Craig Cartwright, Kate Heminway, McKinley Merritt, Danielle Pressley, Preston Raymer, Jess Ruddy,

Scott Serro. Becca Willett

Archival Photographer - Brynn Yeager

OUTREACH/EDUCATION

SFY. Tours. Workshops -

David Brian Alley

Summer Acting Workshops, Talk Backs -

Terry Silver-Alford

PRODUCTION

Production Manager - Susan L. McMillan Assistant to Production Manager/

Rentals Coordinator - Ian Paul Messersmith

Production Assistant - Caleb Cook

COSTUMES

Costume Shop Manager - Melissa Caldwell-Weddig

Cutter/Draper - Kyle Andrew Schellinger

Costumers - Elizabeth Aaron, Mari DeCuir.

Jessica Hill. Amber Williams.

William Andrew Young

Costume Assistants - Victor Bercher.

Carolyn Leisure, Ivy Rhodes,

Amanda J.V. Roberts, Olivia Trees

Wig Design - Rob Pickens

ELECTRICS

Electrics Shop Manager - Travis Gaboda Master Electrician - Jon Mohrman Lighting Assistants - Lisa Bernard, Maranda DeBusk. Tannis Kapell, Sara Oldford, Christine Osborne

SCENERY

Technical Director - Don Conard Assistant Technical Director - Jason Fogarty

Master Carpenter - Jerry D. Winkle

Carpenters - Wes Smith, Marty Cooke, Robert Hash,

Brady Moldrup

Scenic Charge Artist - Jillie Eves

Assistant Scenic Charge Artist - Colleen Murray

Scenic Artists - Katie Moseley, Henry Wilkerson

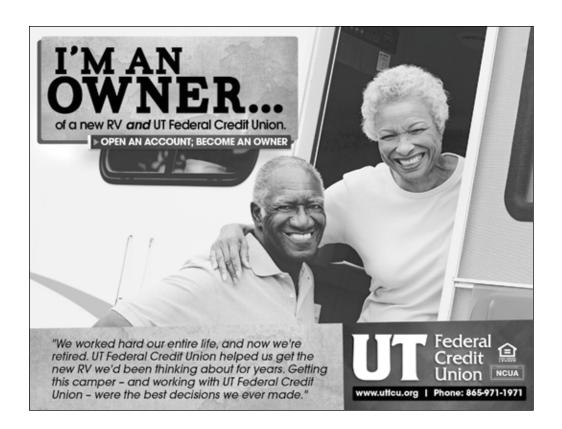
Scenic Painters - Kim Hymer, Clarice Phillips

PROPERTIES

Prop Shop Supervisor - Christy Fogarty Lead Properties Artisan - Sarah Gaboda Props Assistants - Trevor Goble, Morgan Mosher, Nevena Prodanovic, Kayela Statom, Kat Wright

SOUND

Resident Sound Designer and House Sound Engineer - Mike Ponder





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Department Head & Professor

Bill Black

Associate Head & Professor, Costume Design

Kate Buckley

Associate Professor, Directing

Marianne Custer

Head, Design & Professor, Costume Design

Jed Diamond

Head, Acting & Associate Professor, Acting

Abigail Langham

Assistant Professor, Voice Production

Joe Payne

Assistant Professor, Sound and Media

Christopher Pickart

Associate Professor, Scene Design

Casey Sams

Head, Undergraduate Studies & Associate Professor, Movement

John Sipes

Associate Professor, Directing & Movement

Terry Weber

Head, Graduate Studies and Professor, Acting/Voice

Kenton Yeager

Professor, Lighting Design

Terry Silver-Alford

Senior Lecturer, Music Theatre

Katy Wolfe

Lecturer, Voice

David Brian Alley

Artist-in-Residence

Jillie Eves

Artist-in-Residence

Carol Mayo Jenkins

Artist-in-Residence

Misty G. Anderson

Professor of English, Adjunct Faculty

Stanton B. Garner, Jr.

Professor of English, Adjunct Faculty

GRADUATE Students

Victor Bercher - Costume Design

Melissa David - Acting

Maranda DeBusk - Lighting Design

Jeff Dickamore - Acting

Andrew Drake - Acting

Miguel Fana - Acting

Brian Gligor - Acting

Tannis Kapell - Lighting Design

Emily Kicklighter – Acting

Kyle Maxwell - Acting

Charlotte Munson - Acting

Lindsay Nance - Acting

Aaron Orlov - Acting

Lauren Pennline - Acting

Carléne Pochette - Acting

Nevena Prodanovic - Scenic Design

Cynthia Anne Roser - Acting

Steve Sherman - Acting

Olivia Trees - Costume Design

Jude Carl Vincent - Acting

Henry Wilkinson - Scenic Design

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WHAT

The Clarence Brown Theatre Acting Workshop is designed to give young actors training in several different skills; basic acting technique, voice, movement and improvisation and musical theatre. While many will have had introductions to these skills and approaches to the craft of acting, our aim is to give workshop participants intensive exposure to tools they will need to pursue as they develop as actors.

WHO

The workshop is for 9th through 12th graders and rising college freshmen. Prior performance experience is not required.

Twenty participants will be accepted in each session on a first come, first served basis.

WHERE

Classes will be held at the Ula Love Doughty Carousel Theatre which is the theatre space directly adjacent to the Clarence Brown Theatre. Built on the UT campus in the 1950s, the Carousel Theatre has one of the few true arena stages in the United States. Students will have the unique opportunity of learning to work in theatre-in-the-round.

WHEN

SESSION I - June 20 - July 1, 2016 (M-F) 9am until 4pm; no classes on the weekend

SESSION II - July 18 - 29, 2016 (M-F) 9am until 4pm; no classes on the weekend

BRING/WEAR

A bag lunch with drinks and snacks for breaks during the day. A notebook and pen or pencil. There will be some homework: research on specific plays, learning lines for scenes, etc.

Please plan to wear comfortable clothes and shoes in which you can move easily. Nothing fancy or expensive!

Fees/Parking

Each session is \$525. Parking is available in the parking lot behind the Theatre (Staff Lot #23) with the purchase of a two week \$30 parking permit.

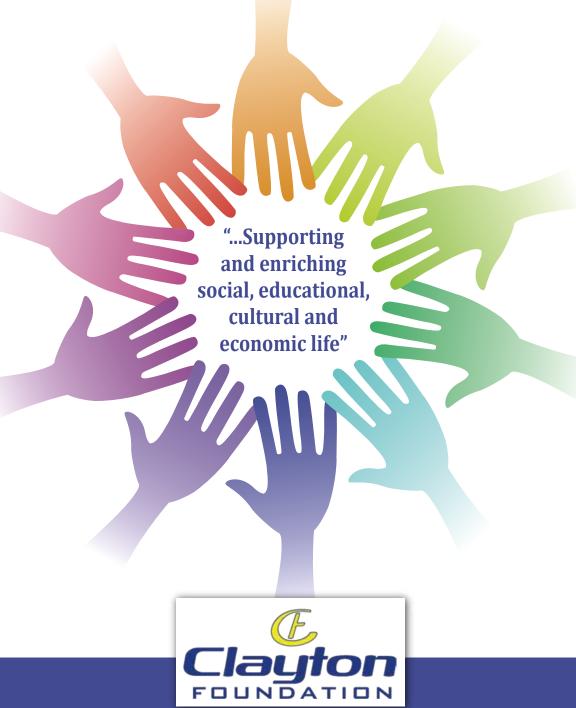


To download an application form:

clarencebrowntheatre.com/workshop

Application forms can be faxed to: (865) 974-4867

For more information, please contact **Terry Silver-Alford** (865) 974-8504 or tsilvera@utk.edu

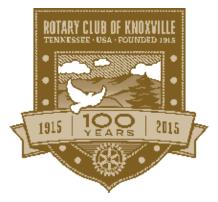


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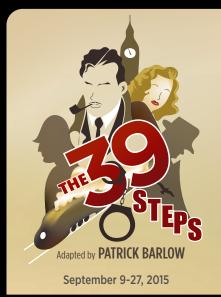




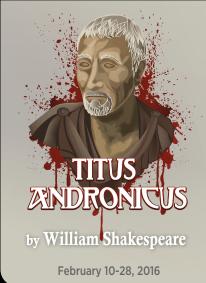


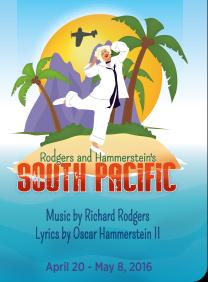
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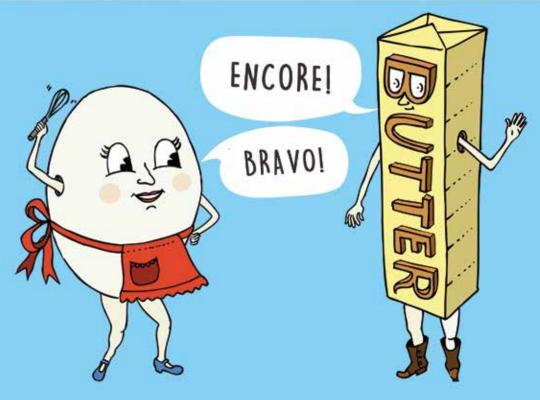




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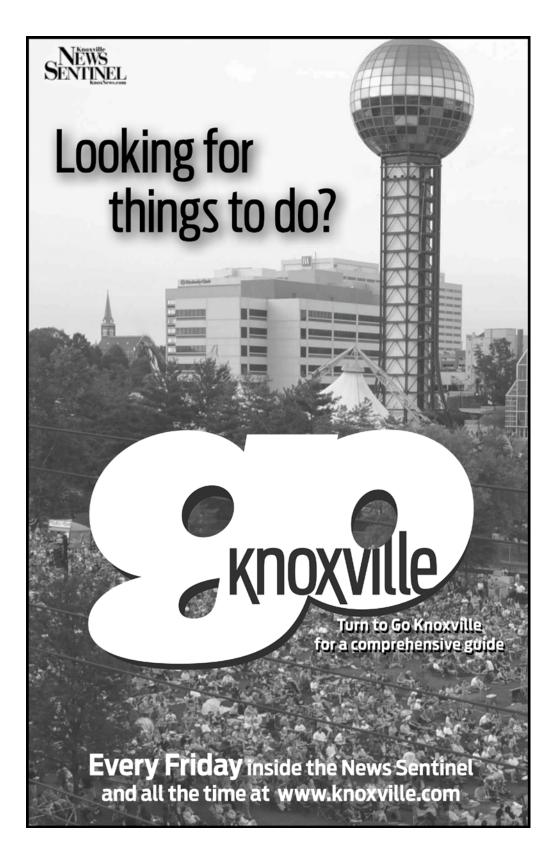




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Did you know?

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.

ful

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

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.

(left to right) Clarence Brown with Clark Gable and Joan Crawford on production "Chained"

44 offi

The most sugar and debute Brown

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

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 Quavle, 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.)■



Dale Dickey in Sweeney Todd, 2012

Clarence Brown Theatre.

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Established by Georgiana Vines honoring Carl Vines, Jr., this award is given alternately to outstanding Department of English and Department of Theatre students.

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Provided by generous support from David A. York, this award is given to an outstanding theatre student concentrating in lighting.

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Ashley & Brad in the Morning NOW with Michele Silva

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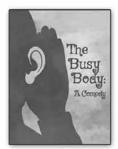
















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We are proud to welcome military personnel, spouses, children and veterans to our theatre. Discounted tickets are available to activeduty military and immediate families, as well as veterans for our Mainstage and Carousel Theatre productions. Contact the Box Office at (865) 974.5161 for tickets and identify yourself as a Blue Star Theatre participant. Visit clarencebrowntheatre.com/blue-star-theatre to learn more. This offer is based on availability and cannot be combined with other offers.



Deaf Night at the

Theatre This season we will offer two Deaf Nights at the Theatre:

- A Christmas Carol Tues., Dec. 8, 2015
- South Pacific Tues., Apr. 26, 2016

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 and Hard of Hearing community. More than a dozen interpreters are stationed throughout the facility and two teams interpreting the production. Patrons ordering single tickets who need interpreted section seating should contact the Box Office (865) 974.5161 or email housemanager@utk.edu. (not available online)



Each year, several CBT productions include Season for Youth performances scheduled during the regular school-day. Available at drastically reduced rates for school groups, these performances engage and expose youth to the wonder of live theatre and help inspire and build the next generation of theatre goers! Visit clarencebrowntheatre.com/SFY to learn more.



Assistive Listening

Devices The CBT Assistive Listening System features both headset-style and inductionloop Assistive Listening Devices

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



For more than a decade, our Summer Acting Workshops have offered high school students intensive training in acting technique, voice, movement, improvisation, and musical theatre. The popular program now offers two weeks of training in each of our two summer sessions. Visit our website to learn more clarencebrowntheatre.com/acting-workshops.





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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.

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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.

2015/2016 Corporate, Foundation & Grant Puffles

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.



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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Over the past twentyfive years, UT's Center for the Study of War

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Listen to the archived interviews at *tiny.utk.edu/WWII*.

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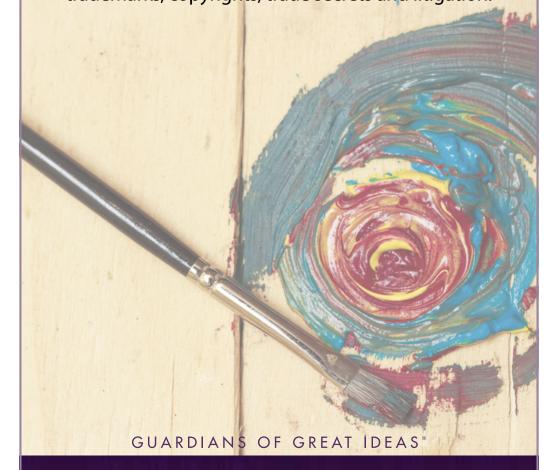


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