

NOËL COWARD's
Blithe Spirit



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NOËL COWARD'S
Blithe Spirit

Directed by **Sharon Ott**[★]

Scenic Designer
Ron Keller [♦]

Costume Designer
Margo Birdwhistell

Lighting Designer
Maranda DeBusk

Projection Designer
Katherine Stepanek

Sound Designer
Chandler Oppenheimer

Voice and Dialect Coach
Katie Cunningham

Production Stage Manager
Caleb Thomas Cook [✦]

Producing Artistic Director
Calvin MacLean

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

First presented by HM Tennent Ltd and John C Wilson at the Opera House, Manchester on 16 June 1941 (the following week the company played at Leeds); subsequently presented at the Piccadilly Theatre, London on 2 July 1941, transferred to the St James's Theatre on 23 March 1942 and then to the Duchess Theatre on 6 October 1942. (1,997 performances)

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B **THE DAILY BEACON**
THE DAILY BEACON IS A MEMBER OF THE BEACON GROUP



(Hair/Makeup)



[★] 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 and assistant stage manager appear through the courtesy of **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

About the Author

Noël Peirce Coward was born in 1899 and made his professional stage debut as Prince Mussel in *The Goldfish* at the age of 12, leading to many child actor appearances over the next few years. His breakthrough in playwriting was the controversial *The Vortex* (1924) which featured themes of drugs and adultery and made his name as both actor and playwright in the West End and on Broadway. During the frenzied 1920s and the more sedate 1930s, Coward wrote a string of successful plays, musicals and intimate revues including *Fallen Angels* (1925), *Hay Fever* (1925), *Easy Virtue* (1926), *This Year of Grace* (1928), and *Bitter Sweet* (1929). His professional partnership with childhood friend Gertrude Lawrence, started with *Private Lives* (1931), and continued with *Tonight at 8.30* (1936).

During World War II, he remained a successful playwright, screenwriter and director, as well as entertaining the troops and even acting as an unofficial spy for the Foreign Office. His plays during these years included *Blithe Spirit*, which ran for 1,997 performances, outlasting the War (a West End record until *The Mousetrap* overtook it), *This Happy Breed* and *Present Laughter* (both 1943). His two wartime screenplays, *In Which We Serve*, which he co-directed with the young David Lean, and *Brief Encounter* quickly became classics of British cinema.

However, the post-war years were more difficult. *Austerity Britain* – the London critics determined – was out of tune with the brittle Coward wit. In response, Coward re-invented himself as a cabaret and TV star, particularly in America, and in 1955 he played a sell-out season in Las Vegas featuring many of his most famous songs, including *Mad About the Boy*, *I'll See You Again* and *Mad Dogs and Englishmen*. In the mid-1950s he settled in Jamaica and Switzerland, and enjoyed a renaissance in the early 1960s becoming the first living playwright to be performed by the National Theatre, when he directed *Hay Fever* there. Late in his career he was lauded for his roles in a number of films including *Our Man In Havana* (1959) and his role as the iconic Mr. Bridger alongside Michael Caine in *The Italian Job* (1968).

Writer, actor, director, film producer, painter, songwriter, cabaret artist as well as an author of a novel, verse, essays and autobiographies, he was called by close friends 'The Master'. His final West End appearance was *Song at Twilight* in 1966, which he wrote and starred in. He was knighted in 1970 and died peacefully in 1973 in his beloved Jamaica.

For further information on Noël Coward's life and work, visit www.noelcoward.com and to join the Noël Coward Society, visit www.noelcoward.net. Twitter @NoelCowardSir



tiny.utk.edu/CBTSurvey20

After the show, please take a moment to fill out a brief 5-minute survey about your experiences at ***Blithe Spirit***. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**

the Cast

Edith		Madeleine Rowe*
Ruth		Christine Sage*
Charles		Brian Gligor*
Dr. Bradman		Jed Diamond*
Mrs. Bradman		Laura Beth Wells*
Madame Arcati		Carol Mayo Jenkins*
Elvira		Katie Cunningham*
Cook		Celeste Pelletier

The action of the play takes place in the living room of Charles Condomine's house in Kent.

ACT I

Scene 1 Before dinner on a summer evening

Scene 2 After dinner

ACT II

Scene 1 The next morning

Scene 2 Late the following afternoon

Scene 3 Early evening a few days later

ACT III

Scene 1 After dinner a few days later

Scene 2 Several hours after

This production has one 15-minute intermission.

This production employs the use of theatrical haze and/or fog and strobe lighting effects.



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

An Interview with Carol Mayo Jenkins

Last month, during rehearsals for *Blithe Spirit*, **Gina Di Salvo** (Assistant Professor of Theatre History and Dramaturgy) sat down with **Carol Mayo Jenkins** to discuss the role of Madame Arcati, Noël Coward, and mid-century comedy. This is an edited version of that conversation.

GD: You play Madame Arcati in this production. Have you played her before?

CMJ: No. I've never done this play. I did a production of Noël Coward's *Present Laughter* with Louis Jourdan for a summer tour through New England. And I got one of the best reviews I ever got in the *New York Times*. I just loved it. I just have an affinity for Coward perhaps because I lived in London for many years.

GD: What did you learn during your time in London?

CMJ: The Brits speak differently than we do. I used to sit and listen to Glenda Jackson speak at cocktail parties. She speaks not only in complete sentences but in complete paragraphs. The Brits express themselves more clearly and, in many instances, more colorfully. We tend to use passion and volume. They actually use words and colorful modifiers and connected thoughts. They have been imbued with Shakespeare since they were little kids. It's part of their education. Our American speech patterns come to end stops all of the time. You can't do that in Shakespeare or Noël Coward. You have to carry through.

GD: What else is quintessentially British in Noël Coward's plays?

CMJ: Most of his plays were written between the wars. I love this period of history. World War I was devastating in different ways and completely changed the face of British society and they had to figure out how to maintain the standards of the old order and create a new order. That's what I see in Coward's plays. Noël Coward himself was not part of the old order. He was very much part of the new order. And so he was able to make fun of the old way of doing things and, at the same time, be a standard bearer for new ways of thinking.

GD: He seems to be fascinated with the upper classes and their ways of doing things.

CMJ: Because Noël Coward was not himself a member of that class, but he longed to be. He made fun of them even though he fashioned his own lifestyle trying to become one of them. But he's constantly laughing at them and poking fun at upper-middle class mores.

GD: He was gay and middle class. Coward lived on the outside of the society he frequently portrayed onstage. He must have spent a lot of time observing others.

CMJ: Coward had an extremely keen sense of the way people lived their lives and the way they saw themselves as opposed to the way other people saw them. He was keen on people's pretensions. For example, in *Blithe Spirit*, how Ruth must train Edith. In the upper classes, there is a responsibility to live within the norms of civilized society. Noël Coward was very interested in the effort it takes to live in those roles. And also when people break out of those roles.

GD: Coward's plays are full of disagreeable people who can be volatile.

CMJ: I directed Coward's *Private Lives* a few years ago in California. In the play, the divorced couple Amanda and Elyot fight. They have a knock-down-drag-out-throw-down fight, but they enjoy it. And they kind of get off on it. And it's something they both understand. In other words – and I think this is Noël Coward's thing – relationships between people are fine as long as they are playing by the same rules. They don't need to play by the rules of the people next door. The trouble is when *you're* not playing by the same rules.

GD: That's what Coward's plays are about, aren't they? People who don't play by the same rules.

CMJ: I think we love Amanda and Elyot's rules and secretly wish we could play by their rules and be those people and we can't.

GD: Thank goodness. In Coward's plays, there's a lot of interestingly unhappy marriages that are worked out through almost farcical—

CMJ: —in *Blithe Spirit*, Charles has two wives. The end of the play is a declaration of freedom. It's occurring to me. Coward went away to Wales and wrote this play in a very short period of time at the beginning of the war in order to cheer people up. And I think in Charles achieving freedom, Coward is sort of saying to people that they are going to tear down all the things we don't like about our society and there's a new and better day coming.

GD: Why do you think the wars changed our society so much?

CMJ: It's because in war, we become animals. In war, all bets are off. In World War I, the soldiers were faced not only with killing other human beings, but also living in those trenches. We become much more animalistic. So civilized society is a way of keeping the animal in us at bay. And I think that interested Noël Coward very much. What is funny about *Blithe Spirit* is that we have a character who is a ghost. So all bets are off. There are no rules around that. No one knows what to do with this. We function very well when the rules are clearly defined – until we don't.

GD: Directors and actors will often say that comedy is harder to pull off than tragedy. Why is that?

CMJ: Tragedy can be messy. Life is messy. You can fling passions around all over the place. Comedy has to be absolutely precise. It has to be clear and pointed. You can make something look messy, but you have to know what you're doing all the time. What is going to make people laugh is a science. If you do things exactly this way, it'll make people laugh. If you take a beat or do it from a different angle, you lose it. It is becoming terrifically evident as we work on it: The reason I'm good at Noël Coward is because I've done a lot of Shakespeare. It's not blank verse, but it's that precise. For many years, it was believed that women can't be clowns because our bodies reproduce, so it's not funny for a woman to be hurt. Lucille Ball turned that upside down. But she never got hurt. And Carol Burnett carried on. And now there are any number of female comedians.

GD: What about the role of Madam Arcati? Have you wanted to play her?

CMJ: Oh yeah. She's been on my bucket list. It's also what I'm learning about her. She's not part of that upper-class community. Money is tight for her. She is one who struggling to keep her head above water. She's a little bit foolish, but we should also feel some compassion for her. She has a wonderful arc, do you know? She goes from being dictatorial in her certainty, to uncertainty, and, finally, to triumph.

From the Director

Noël Coward was born in 1899 and died in 1953. His brilliant theatrical career included all aspects of the craft; acting, composing, singing, directing and playwriting. He was born four years after the premiere of Oscar Wilde's great comic masterpiece, *The Importance of Being Earnest* (premiered in 1895), as well as four years after Wilde was charged with "gross indecency" for his affair with Lord Alfred Douglas (also 1895). Like Wilde, Coward was a gay man, and also like Wilde, his great comic masterpieces about marriage, infidelity, and being romantically involved with the wrong person could often be seen as coded treatises on the life of elaborate social masks that both Wilde and Coward employed to live in a heterosexual world.

Coward took the Comedy of Manners style perfected by Wilde and moved it out of the stuffy, Victorian 19th century and into the 20th century. The rigid morality of the Victorian era becomes more relative in Coward's universe. The critic Kenneth Tynan said that Coward "took the fat off English comic dialogue." His writing dispenses with all the wonderful verbal curliques of Wilde, replacing it with a chic, staccato back and forth that presages Harold Pinter's extremely economical verbal style. If *Earnest* has great fun with the conventions of Victorian society, but ultimately bows to them with the successful (and traditional) heterosexual alliances of Algernon and Cecily, John (Jack) Worthing and Gwendolyn, and even Miss Prism and Rev. Chausable, Coward blows the institution of marriage apart in *Blithe Spirit*, with even the house where both couples lived becoming victim to the vengeance of the ghosts of Ruth and Elvira. Wilde's brilliantly constructed Comedy of Manners becomes Coward's brilliantly constructed Comedy of Bad Manners.

It is interesting to note that *Blithe Spirit* was first performed in 1941 at the end of the London Blitz (1940-1941). It was the final play in what is now considered Coward's great comic trilogy about marriage and infidelity which included *Private Lives* (1930) and *Hay Fever* (1925). These were dark times in London. It was a difficult time to produce a play that included death and ghosts, even if both were dealt with in brilliant comic fashion. However, *Blithe Spirit* set a record for the number of performances of a non-musical play in London's West End when it premiered. Coward adapted the play for a film in 1945, turned it into a musical in 1964 and adapted it for television and radio in the 1950's and 1960's. The play has been successfully revived in both London and New York (and in theatres such as the Clarence Brown throughout the US) many times.

As we are in the midst of our own dark times, I would suggest that, just as it was in London in 1941, now is the perfect time for us to laugh out loud at both the destruction of Charles Condomine's second marriage as well as any fond memories he might have had of his first wife. It is also time for us to acknowledge the brilliance of Noël Coward, who could imagine such wonderful characters as Madame Arcati and the supernaturally talented but physically challenged Edith. We hope you enjoy our production as much as we have enjoyed putting it all together for you!

Sharon Ott

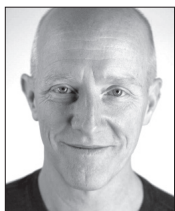
the Actors



KATIE CUNNINGHAM

(Elvira) returns to CBT for her ninth production. Onstage at CBT: *The Madwoman of Chaillot* (Josephine); *Alabama Story* (Emily);

The Dream of the Burning Boy (Andrea); *Outside Mullingar* (Rosemary); *The 39 Steps* (Annabella/Pamela/Margaret); *Monty Python's Spamalot* (Lady of the Lake); and *Noises Off* (Brooke). Katie recently completed her second season in the acting company at Utah Shakespeare Festival, where her selected credits include *Macbeth* (Lady Macbeth); *Twelfth Night* (Maria); and *Othello* (Emilia). NYC: TACT/The Actors' Company Theatre; NY International Fringe Festival. Other theatre: 2019 Theatre Tampa Bay Award, Best Featured Actress for Miss Bennet: *Christmas at Pemberley* at American Stage; Asolo Rep (multiple seasons); and a host of regional theaters across the country. Film/TV: *Lashes*; *Grief Splattered Canvas*; *Homicide Hunter*. M.F.A., FSU/Asolo Conservatory; B.A., UNC Chapel Hill. Proud member of AEA and SAG-AFTRA. AHFOL to Patrick.



JED DIAMOND

(Dr. Bradman) is Head of Acting at UT. At the CBT, roles in: *Of Mice and Men*, *A Shayna Maidel*, *Noises Off*, *On the Razzle*, *A Christmas Carol*, *Woyzeck*,

Oedipus the King, *A Streetcar Named Desire*, *Life of Galileo*, *Born Yesterday*, and *All the Way Home*. Prior to UT, Mr. Diamond was based in New York, working as an actor, teacher, and director. He was founding faculty of the Actors Center and the Shakespeare Lab at the New York Shakespeare Festival. He taught

at NYU, Stella Adler Studio, Playwrights Horizons Theatre School, Fordham University, and privately. Recently, Mr. Diamond was in *Life Sucks* Off-Broadway with Wheelhouse Theatre Co. He has also acted at the Roundabout Theatre, Signature Theatre, the NY Shakespeare Festival, the Joseph Papp Public Theatre, Arena Stage, Syracuse Stage, and with the Acting Company.



BRIAN GLIGOR

(Charles) is a Resident Artist this season with the Clarence Brown Theatre. This season he played Nephew Fred in *A Christmas Carol*, and will play Monty in

A Gentleman's Guide to Love and Murder this spring. His professional credits include the National and Japan tours of *RENT*, and regional productions of *The Full Monty*, *Altar Boyz*, *Jesus Christ Superstar*, *I Am My Own Wife*, and others. CBT credits include *The 39 Steps*, *King Charles III*, *Alias Grace*, *Three Sisters*, *South Pacific*, *Titus Andronicus*, *A Midsummer Night's Dream*, *Monty Python's Spamalot*, *Noises Off*, and many more. His film and television credits include *All My Children*, *Guiding Light*, *One Life to Live*, and several independent features. Brian received his Master of Fine Arts degree from the University of Tennessee. He is a proud member of Actors' Equity and SAG-AFTRA. www.BrianGligor.com

the Actors



CAROL MAYO JENKINS

(Madame Arcati) At CBT: *The Glass Menagerie, The Road To Mecca, Trojan Women, The Dresser* (with John Cullum), *Arsenic*

and *Old Lace, Major Barbara, All My Sons, The Music Man, Moonlight and Magnolias, Fuddy Meers, 4000 Miles, The Trip To Bountiful, Outside Mullingar, The Crucible, The Madwoman of Chaillot*, among many others. Television: *Fame* (NBC); *Another World* (NBC); *The Garden* (CBC); *MacBeth* (PBS); *Happy Endings* (NBC); *Matlock, Max Headroom*, and *Nightingales*, among others. Broadway: *The Three Sisters, Philadelphia Here I Come, Oedipus Rex* (with John Cullum); *There's One In Every Marriage, First Monday In October* (with Henry Fonda); and *The Suicide* (with Derek Jacobi). Off-Broadway: *Zinnia* (Drama Desk nomination); *Moliere In Spite Of Himself, The Lady's Not For Burning, Little Eyolf*, and *The Old Ones*. Regional Theatre: *MacBeth, Twelfth Night, The Tempest, Hamlet, Othello, King Lear, Much Ado About Nothing, A Midsummer's Night Dream, Cymbaline, Love's Labour's Lost, As You Like It, The Sea Gull, A Doll's House, Long Day's Journey Into Night, Pygmalion, Les Liaisons Dangereuse, Who's Afraid Of Virginia Woolf* (directed by Edward Albee); *Death of A Salesman, Amy's View, The Retreat from Moscow, Otherwise Engaged* (with Dick Cavett); *Present Laughter* (with Louis Jourdan); *Collected Stories, Enchanted April*, among many others.



CELESTE PELLETIER

(Cook) is grateful for the opportunity to work with the brilliant cast and crew of Clarence Brown Theatre's *Blithe Spirit*. Previously, Celeste

has been seen in Clarence Brown Theatre's productions of *Three Sisters* and *Top Girls*. She has also performed in All Campus Theater's productions of *The Lacy Project, First Kisses*; and an adaptation of Shakespeare's *All's Well That Ends Well* by First Take Shakespeare. She is currently a fourth year student pursuing degrees in both Mechanical Engineering and Theater at the University of Tennessee and hopes to continue finding ways to unite her two passions as she moves forward. She'd like to thank the director, Sharon Ott, for this wonderful opportunity, her friends for their constant support and laughter, and her two biggest fans, mom and dad.



MADELEINE ROWE

(Edith) is a first-year MFA Acting student. This is her debut at the Clarence Brown Theatre. She comes from Minneapolis, MN, where she is a company

member of Sheep Theater; voted as the Twin Cities 'Best Theatrical Ensemble'. Other stage works include performances with Minneapolis companies; Four Humors, Theatre Coup D'Etat, Sod House Theatre, Strike Theater and HUGE Improv. She graduated with a BA in Theatre from Augsburg University. Madeleine is thrilled to be a part of such a ghoulishly fun show, and would like to thank her best friend and confidant; her goldfish, Gilbert, for his continued support.

the Actors



CHRISTINE SAGE

(Ruth) is honored to be part of the CBT community as an MFA actor. She recently played Mrs. Cratchit and Liza in *A Christmas Carol*. She comes

from Los Angeles, where she won last years Ovation Award for her performance as Ariel in Shakespeare's *The Tempest*. In California she is a company member with The Porters of Hellsgate and Sacred Fools Theater. TV/ Film: *Supreme Justice*, *SnoopPI the Case of the Christ Cake*, and Glass Animal's "Pools" music video. She'd like to thank her parents as well as all the teachers who have helped her grow as an artist and as a person.



LAURA BETH WELLS

(Mrs. Bradman) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Regional: Mrs. Dilber/ Mrs. Fezziwig in *A Christmas Carol* (Clarence Brown

Theatre), Heather in *Gideon's Knot* (Bridge Street Theatre), Mrs. Walker in *The Who's Tommy* (CT Rep), Kafka/The Waitress in *All in the Timing* (Hangar Theatre), Gwendolyn Pigeon in *The Odd Couple* (Ivoryton Playhouse), and more. Teaching Artist: UTK, Pellissippi State, Knoxville Children's Theatre, SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton. Laura Beth received her BA in Theatre from UTK and her MFA in Acting from Kent State University. She currently lives in Knoxville with her husband, David, and their seven-year-old daughter, Lily. Sing out, Louise!

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the Artists

SHARON OTT

(Director) makes her debut at the Clarence Brown Theatre with this production of *Blithe Spirit*. This is the second Noël Coward play she has directed, with *Private Lives* at Berkeley Repertory Theatre being the first. That production featured Rebecca MacLean, the actress/wife of CBT Artistic Director Cal MacLean in the role of Sybil. Ms. Ott is an acclaimed director of both the classics and new plays. She has directed 11 plays by Shakespeare at theaters across the country (including American Shakespeare Center, Utah Shakespeare Festival, and Idaho Shakespeare Festival), four plays by George Bernard Shaw (including *Pygmalion* at Seattle Repertory Theatre featuring Carol Mayo Jenkins), as well as plays by Chekhov, Ibsen, Lope de Vega and Bertolt Brecht. Her work with 20th and 21st century authors as a director or producer includes world premieres by such noted authors as Nilo Cruz, August Wilson, Phillip Kan Gotanda, Jose Rivera, Jessica Dickey, Amy Freed, Beth Henley, and Eve Ensler. She was the Artistic Director of the Berkeley Repertory Theater (for 13 years), and the Seattle Repertory Theater (for 8 years) and has won many awards for her directing and producing, including 3 Bay Area Theater Critics' Awards, several Hollywood Dramalogue awards, and an Obie Award (with Theatre X, Milwaukee). During her final season as Artistic Director at Berkeley Rep, the company received the Tony Award for Outstanding Regional Theater. Ms. Ott has directed at theaters throughout the country including Playwrights Horizons, the Public Theater, Manhattan Theater Club, Arena Stage, Roundhouse Theater, Milwaukee Repertory, Missouri Repertory, the Huntington Theater, La Jolla Playhouse, South Coast Repertory, Ford's Theatre and many others. She has also directed operas for San Diego Opera, Seattle Opera, and Opera Colorado. She currently serves as the Chair of the

Dept. of Theatre at Virginia Commonwealth University in Richmond, Virginia, where she is an Associate Professor. Prior to VCU, she was a Professor at the Savannah College of Art and Design, and served as the Artistic Director for the Performing Arts Dept. She is a proud member of SDC (Stage Directors and Choreographers Union), and served on the SDC Executive Board for 13 years.

RON KELLER

(Scenic Designer) is so pleased to design again for Knoxville audiences and especially to be working with Sharon Ott. He has designed ten shows for CBT including *The Crucible*, *Of Mice and Men*, *Amadeus* and *A Flea in Her Ear*. Ron is the Past Chair of Theatre at Virginia Commonwealth University where he taught award winning students for 33 years. He is a proud recipient of a Kennedy Center Medallion for his work with the Kennedy Center American College Theatre Festival, The Suzanne Davis Award from the Southeastern Theatre Conference and the VCUarts Faculty Distinguished Achievement Award. Ron has designed scenery for more than 200 productions for theatres around the country including the Nevada Conservatory Theatre, Virginia Repertory Theatre, Theatre Virginia, Virginia Opera, Famous Door Theatre, Swine Palace Productions, New Millennium Studios, Berryhill Studios, Illinois Shakespeare Festival, Shakespeare Santa Cruz, Virginia Shakespeare Festival, Ohio Shakespeare Festival, Porthouse Theatre, Heritage Repertory Theatre, Quill Theatre, and Cumberland County Playhouse as well as for many universities. Internationally he designed for The Eugene Ionesco Theatre in Kishinev, Moldova, and his designs for *The Heidi Chronicles* were seen by audiences in Shanghai and Beijing.

the Artists

MARGO BIRDWHISTELL

(Costume Designer) is thrilled to be designing on the Clarence Brown main stage for the first time. Hailing from Louisville, KY, they are currently a second-year Costume Design Graduate Candidate here at the University of Tennessee. They completed their Undergraduate studies at Northern Kentucky University where they worked on over 20 productions in various capacities, including designing, stitching, and wig construction. They have spent the last four summers working professionally as a stitcher at different summer-stock companies, including the Hangar Theatre (2017-2018) & the Utah Shakespeare Festival (2019). Apart from working in the CBT costume shop, they previously designed *Exit, Pursued By A Bear*, and *The Real Inspector Hound* for the CBT's Lab Theatre.

MARANDA DEBUSK

(Lighting Designer) is a freelance lighting and media designer. She earned an MFA in Lighting Design from the University of Tennessee in 2017. Previous CBT credits: Lighting Design: *A Lesson Before Dying*, *Around the World in 80 Days*, *Mr. Burns: A Post Electric Play*; Media Design: *Violet*, *South Pacific*. Select regional credits: Lighting Design – *Ragtime* and *The Seagull* (Serenbe Playhouse), *Matilda* (Virginia Stage Company); Assoc. Lighting Design- *Death of a Salesman* (Trinity Rep), *Sweeney Todd* (Denver Center), *Peter and the Starcatcher* (Repertory Theatre of St. Louis). International Exhibitions: Emerging Artist, World Stage Design 2017, Taipei, Taiwan; Featured Emerging Artist, Prague Quadrennial 2019, Prague, Czech Republic.

KATHERINE STEPANEK

(Projection Designer) a native of St. Louis, is thrilled to be designing another show with the Clarence Brown Theatre, following the highly successful *Million Dollar Quartet*, as well as *Detroit '67* last season. Outside productions have included both scenic and lighting design work for Highlands Playhouse (Highlands, NC), Shawnee Theatre (Bloomfield, IN), the Clarice Smith Dance Theatre (College Park, MD), the Summit Theatre Group (Kansas City, MO), and the Jack Aldrich Theater (Sandusky, OH). Katherine has also worked in the art department for various films, including Marvel's *Avengers: Endgame* and *Avengers: Infinity War*. She is currently getting her graduate degree in scenic design from the University of Tennessee.

CHANDLER OPPENHEIMER

(Sound Designer) is from Fort Collins, CO where he earned his BA in Theatre at Colorado State University. Previously, he was Sound Designer for *Detroit '67* last season as well as Projections for UT Opera's *Carmen*. Chandler was also the Sound Designer for *Exit, Pursued By A Bear* earlier this season and *Every Brilliant Thing* at the Utah Shakespeare Festival as it has been on its state-wide tour for mental health awareness to schools. He is also the Projections Designer for *A Gentlemen's Guide to Love & Murder* at the end of this season.

the Artists

KATIE CUNNINGHAM

(Voice and Dialect Coach) returns to CBT for her ninth production, her third as Voice & Dialect Coach. Recent coaching: *A Christmas Carol* (2019) and *The Madwoman of Chailot* at CBT; *The Mystery of Irma Vep* at Southwest Shakespeare Company. Katie is currently teaching undergraduate Voice and Speech for the Stage at UTK and has taught voice and text-based workshops at Utah Shakespeare Festival and Southern Utah University. Katie studied and practices Knight-Thompson Speechwork and is a member of VASTA (Voice and Speech Trainers' Association) and PAVA (Pan-American Vocology Association). M.F.A. FSU/Asolo Conservatory for Actor Training; B.A. UNC Chapel Hill.

CALEB THOMAS COOK

(Stage Manager) is a freelance stage manager based in Knoxville, Tennessee. He earned a BA in Theatre from the University of Tennessee in December 2015. Since then, he has worked as an Assistant Stage Manager on *The Price*, *Hamlet*, *The Foreigner*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *William Shakespeare's Long Lost First Play*, *Murder for Two*, and *The Cocoanuts* (Utah Shakespeare Festival) and on *La Cage Aux Folles* (Skylight Music Theatre, Milwaukee). Previous CBT credits include *Detroit '67*, *The Santaland Diaries*, *The Busy Body: A Comedy*, *South Pacific*, *Of Mice and Men*, *Master Harold... and the Boys*, *4000 Miles*, *Monty Python's Spamalot*, and *A Christmas Carol*. He has also worked with the UT Opera, The Knoxville Gay Men's Chorus, Highlands Playhouse (Highlands, NC), and Oak Ridge Playhouse. He thanks his friends, family, mentors, and dogs for their love and support. Caleb is a proud member of Actors' Equity.

CALVIN MacLEAN

(Producing Artistic Director) is in his fourteenth 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*, *The Open Hand*, *The Crucible*, *Candide* (with the Knoxville Symphony Orchestra) and Anthony Clarvoe's *People Where They Are*. 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 has served as President of the University/Resident Theatre Association and is a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

the Artists

TOM CERVONE

(Managing Director) Cervone has dedicated most of his professional career (and life) advocating for and working in the best interests of the arts and culture industry, 25 years (and counting) serving proudly as the managing director for the Clarence Brown Theatre/ Department of Theatre at UTK. He previously served as the first executive director of the Historic Tennessee Theatre Foundation and the executive director for Dogwood Arts.

Cervone spent many years on the board of the Arts and Cultural Alliance of Greater Knoxville, and currently serves on the boards of the WordPlayers, the Knoxville Children's Theatre, Department of Theatre and Foundation Board at West Liberty University, his undergraduate alma mater, as well as the advisory board for River and Rail Theatre Company. He has also served as chair of the curriculum committee for Leadership Knoxville and has been a member of their BOD as well. Cervone remains active within the UTK community as a member of the Exempt Staff Council and Chancellor's Commission for LGBTQ people. He received the Chancellor's Citation for Outstanding Service to the University in 2010. He is a longtime member of the Actors' Equity Association. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and an MFA (1993) and MBA (2010) from UTK. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Cervone is a member of his undergraduate alma mater's class of 2015 Wall of Honor.

SUSAN L. McMILLAN

(Production Manager) is in her sixth year as Production Manager at the Clarence Brown Theatre and UT Department of Theatre. In addition, she teaches Stage Management. Prior, Susan was the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science and music (B.S. degrees in Biochemistry and Biology from Oregon State University), Susan found her passion in theatre. She is incredibly grateful for the opportunities and adventures, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends.

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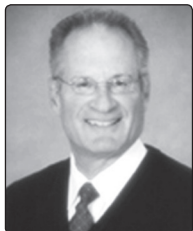
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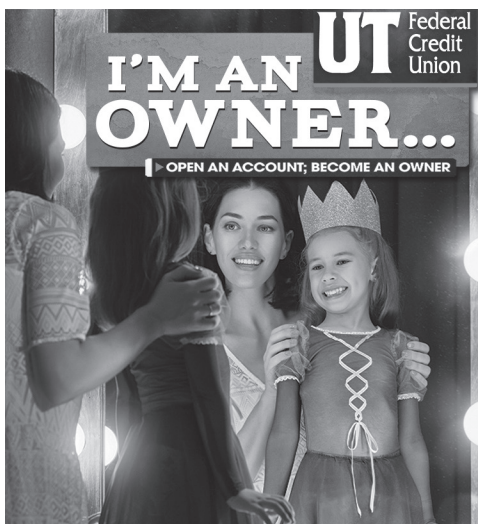
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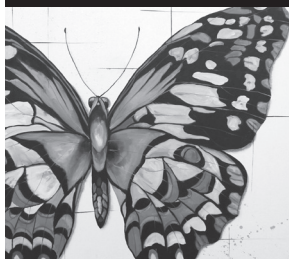
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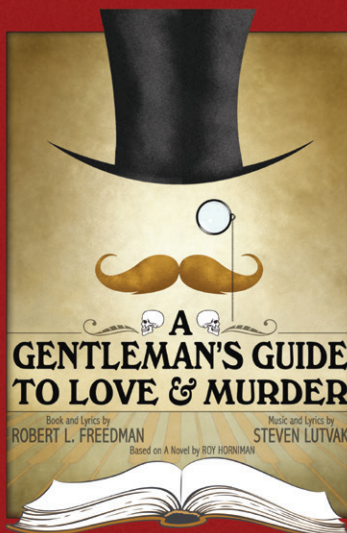
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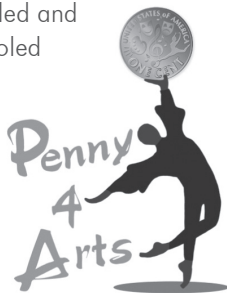
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