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Book by COLIN ESCOTT and FLOYD MUTRUX

Original Concept and Direction by **FLOYD MUTRUX** Inspired by ELVIS PRESLEY, JOHNNY CASH, JERRY LEE LEWIS and CARL PERKINS

Originally developed and produced by Relevant Theatricals, John Cossette Productions and Northern Lights, Inc. at the Goodman Theatre, Robert Falls, Artistic Director - Roche Shulfer, Executive Director and transferred to The Apollo Theatre, Chicago, IL, 2008 Produced by the Village Theatre, Issaguah, Washington, Robb Hunt, Producer - Steve Tompkins, Artistic Director, 2007 and Seaside Music Theater, Daytona Beach, FL, Tippin Davidson, Producer - Lester Malizia, Artistic Director, 2006

Directed by Kate Buckley*

Musical Director Kory Danielson

Scenic Designer **Katie Stepanek**

Costume Designer Lauren T. Roark *

Lighting Designer Kirk Bookman *

Sound Designer Bart Fasbender *

Production Stage Manager

Patrick Lanczki *

Producing Artistic Director

Calvin MacLean

Managing Director **Tom Cervone**

Production Manager

Susan L. McMillan

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



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



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

SONG CREDITS:

BLUE SUEDE SHOES

(music by Carl L. Perkins; lyrics by Carl L. Perkins) © MPL Music Publishing Inc. All rights reserved. Used by permission of Wren Music Co., o/b/o Carl Perkins Music Inc.

REAL WILD CHILD

(music by John O'Keefe, John Greenan and Dave Owens; lyrics by John O'Keefe, John Greenan and Dave Owens) (MPL Music Publishing Inc. All rights reserved. Used by permission of Wren Music Co.

MATCHBOX

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FEVER

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I HEAR YOU KNOCKING

(music by Dave Bartholomew and Pearl King; lyrics by Dave Bartholomew and Pearl King) © EMI Unart Catalog Inc. All rights reserved. Used by permission.

PARTY

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GHOST RIDERS

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SEE YOU LATER ALLIGATOR

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WHOLE LOTTA SHAKIN' GOIN' ON

(music by Curly Williams; lyrics by Curly Williams) © 1997 N'Mani Entertainment Co. (ASCAP). All rights reserved. Used by permission.

THE CAST

(In order of appearance)

Sam Phillips | Levi Kreis*

Brother Jay Perkins | Zach Lentino*

Fluke | Andrew Kuenzi*

Jerry Lee Lewis | Sean McGibbon*

Carl Perkins | Chance Wall*

Johnny Cash | Peter Oyloe*

Dyanne | Missy Wise

Elvis Presley | Kavan Hashemian*

Place and Setting:

December 4, 1956; Sun Studio, Memphis, Tennessee

Running time:

90 minutes

No intermission

This production contains smoke and/or haze.



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

MUSICAL SYNOPSIS

Blue Suede Shoes	Elvis Presley, Carl Perkins, Johnny Cash, Jerry Lee Lewis
Real Wild Child	Jerry Lee Lewis
Matchbox	Carl Perkins
Who Do You Love?	Carl Perkins
Folsom Prison Blues	Johnny Cash
Fever	Dyanne
Memories Are Made of This	Elvis Presley
That's All Right	Elvis Presley
Brown Eyed Handsome Man	Jerry Lee Lewis, Carl Perkins
Down by the Riverside	Johnny Cash, Jerry Lee Lewis, Elvis Presley, Carl Perkins
Sixteen Tons	Johnny Cash
My Babe	Carl Perkins, Johnny Cash
Blue Suede Shoes (reprise)	Elvis Presley, Jerry Lee Lewis, Carl Perkins, Johnny Cash
Long Tall Sally	Elvis Presley
Peace in the ValleyDyann	ne, Jerry Lee Lewis, Carl Perkins, Elvis Presley, Johnny Cash
I Walk the Line	Johnny Cash
I Hear You Knocking	Dyanne
Party Elvis Pr	esley, Carl Perkins, Johnny Cash, Jerry Lee Lewis, Dyanne
Great Balls of Fire	Jerry Lee Lewis
Down by the Riverside (reprise)	Johnny Cash, Jerry Lee Lewis, Carl Perkins, Elvis Presley
Hound Dog	Elvis Presley
Riders in the Sky	Johnny Cash
See You Later Alligator	Carl Perkins
Whole Lotta Shakin' Goin' On	Jerry Lee Lewis, Carl Perkins, Johnny Cash, Elvis Presley

FROM THE DIRECTOR

Welcome to the kick-off production of the Clarence Brown Theatre's 49th Season!

This happened. On December 4, 1956, Carl Perkins and his band were starting a recording session at Sun Studio in Memphis owned by Sam Phillips, one of the most influential producers of Rock n' Roll. He brought in a hot-shot piano player, Jerry Lee Lewis, for the session. Johnny Cash dropped by talk to Phillips, then Elvis and his girlfriend, who were visiting the Presley family for Christmas, stopped by say hello. The musicians began an impromptu jam session and musical history was created when Phillips flipped the recording switch.

Million Dollar Quartet isn't just a juke-box review. It is the story of Sam Phillips making decisions about saving the studio when his stars were signing contracts with other producers. This is an insider's story about the business, their relationships, their strengths and vulnerabilities. It is a story which illustrates the chemistry between four musicians and the man who gave each of them their big break.

No doubt you will enjoy the music as you see familiar characters come to life, however you will not see impersonators but a cast of great musicians recreating the time, the music, and one day in American musical history. They are spirited, passionate and filled with youthful optimistic energy as they fight and find individual successes at the beginning of their careers.

Elvis, 21, originally from Mississippi, is already a big star but unhappy with the direction RCA Records (the label to whom cash-poor Phillips sold Presley's contract) is pushing him toward -Hollywood stardom. The brilliant bass-singer Johnny Cash, 24, from Arkansas, tells Phillips that he's leaving Sun Studio for a bigger label. Genius Carl Perkins, 24, from Jackson, Tennessee, bitter that Elvis covered Perkins' "Blue Suede Shoes" on Ed Sullivan's show, struggles to find another chart-topper, backed by his brother Jay, and drummer Fluke. Jerry Lee Lewis, 21, the 'killer' from Louisiana, slightly star-struck, never tires of telling the other guys how great he is. Phillips, from Alabama, is proud of the musical genre he's helped birth but is pulled by the moralists who are against all the shaking going on and the larger corporations invading his territory.

They all deeply respected gospel, country, rhythm & blues and the black musical roots which came before them. They were all born poor southern country boys, each suffering personal losses before they ever recorded. But this isn't a history lesson. What is inspirational is that they all became innovators of a new musical style. After this night in '56, they never all played together again, but you now have the opportunity to experience them in their early years and over sixty-years later the influence on generations that followed.

Celebrate them tonight and have a great time!!!



THE EARLY HISTORY OF SUN STUDIO

U.S. National Historic Landmark

In January 1950, WREC radio engineer Sam Phillips opened the Memphis Recording Service with his assistant and long-time friend, Marion Keisker. Phillips had dreamed of opening his own recording studio since he was a young man, and now that it was a reality, he was overjoyed. However, getting the company off the ground was not an easy task. To create revenue at the beginning, Phillips would record conventions, weddings, choirs, and even funerals.

He also held an open-door policy, allowing anybody to walk in and, for a small fee, record their own record. Phillips' slogan for his studio was "We Record Anything, Anywhere, Anytime." The purpose of the label was to record "negro artists of the South" who wanted to make a recording but had no place to do so. The label failed to make an impact and folded after just one release; "Boogie in the Park" by Joe Hill Louis.



Sam Phillips



Sun Studio, Memphis, Tennessee

It was during this time that Phillips recorded what many consider to be the first rock and roll song, Jackie Brenston's "Rocket 88". Some biographers have suggested that it was Phillips' inventive creativeness that led to the song's unique sound, but others put it down to the fact that the amplifier used on the record was broken, leading to a "fuzzy" sound. The Sun Studio tour lends credence to the latter. with the tour guide saying the amplifier was stuffed with wads of newspaper.

In early 1952, he recorded several artists who would go on to have successful careers. Among them were B.B. King, Joe Hill Louis, Rufus Thomas, and Howlin' Wolf. Despite the number of singers who recorded there. Phillips found it increasingly difficult to keep profits up. He reportedly drove over 60,000 miles in one year to promote his artists with radio stations and distributors. To keep costs down, he would pay his artists 3% royalties instead of the usual 5% that was more common at the time.









Left to right: Sam Phillips and Elvis Presley; Johnny Cash; Jerry Lee Lewis; and Carl Perkins all from 1956

Rufus Thomas' "Bearcat", a recording that was similar to "Hound Dog", was the first real hit for Sun in 1953. Although the song was the label's first hit, a copyright-infringement suit ensued and nearly bankrupted Phillips' record label. Despite this, Phillips was able to keep his business afloat by recording several other acts, including the Prisonaires; a black quartet who were given permission to leave prison in June 1953 to record their single, "Just Walkin' in the Rain", later a hit for Johnnie Ray in 1956. The song was a big enough hit that the local newspaper took an interest in the story of its recording. A few biographers have said that this article, influenced Elvis Presley to seek out Sun to record a demo record.

In August 1953, fresh out of his high school graduation the previous June, the 18½ year

old Presley walked into the offices of Sun. He aimed to pay for a few minutes of studio time to record a two-sided acetate disc he intended as a gift for his mother or was merely interested in what he "sounded like", though there was a much cheaper, amateur record-making service at a nearby general store.

Phillips, meanwhile, was always on the lookout for someone who could bring the sound of the black musicians on whom Sun focused to a broader audience. As Keisker reported, "Over and over I remember Sam saying, 'If I could find a white man who had the Negro sound and the Negro feel, I could make a billion dollars.'

In July, Phillips invited Presley into the studio to sing as many numbers as he knew. The session proved unfruitful. As they were about to go home, Presley took his guitar and launched into a 1949 blues number, Arthur Crudup's "That's All Right," jumping around and acting the fool. Sam had the door to the control booth open ... he stuck his head out and said, "What are you doing? Back up, find a place to start, and do it again." Phillips quickly began taping; that was the sound he had been looking for.



Inside Sun Studio

WHO WAS DYANNE?

Marilyn Evans and the Million Dollar Quartet

Historians have long believed Evans was at the recording session because she was dating Presley then and a voice assumed to be hers appears on the recording. Also, a local newspaper photographer captured an image of the brunette alongside the famous foursome, which the paper dubbed the Million Dollar Quartet.

'That lovely creature sitting on top of the piano'. the caption for the photo read in the next day's newspaper, is 'Marilyn Evans, who dances at the New Frontier in Las Vegas. She is Elvis' house guest thru Friday'. Unlike some other Elvis exes, Evans didn't make a career out of her companionship with The King, and Elvis enthusiasts have long wondered what happened to her after her week in Memphis. Colin Escott, a music historian and co-author of the play 'Million Dollar Quartet', has called her the 'the least known of Elvis' girlfriends', which was true.

Until today. Two weeks ago, the Tribune ran a story about the missing-girlfriend mystery, explaining why the 'Million Dollar Quartet' show features a fictitious Elvis girlfriend, 'Dyanne'. For 52 years she has hidden in plain sight, a living, missing link to one of America's most magical music moments.

Here is her story.

When a promoter called Marilyn Evans in summer 1956 and asked her to join the chorus line at Las Vegas' New Frontier Casino, she could hardly contain herself--this teenager from Fresno, Calif., lived to dance. 'I thought it was probably the most sophisticated thing that had ever happened in the whole world', she said last week with an easy laugh.

She came to Las Vegas in its infancy, a relatively innocent place, where the dancers enjoyed good pay--\$135 a week--sports cars and soirées with such headliners as Mickey Rooney and George Chakiris. 'It was just very exciting: two shows a night, seven days a week', she said. 'I was loving it'. Between shows, the dancers would gather

in an employees-only coffee shop within the casino. It was there that Elvis walked in one night and sat at their table. 'Wow', Evans thought. 'He's beautiful--really, truly'. Within an hour, Elvis had slipped Evans a scrawled note on the back of a napkin.

It read: 'Can I have a date with you tomorrow night or before I leave?' Evans nodded in excitement and shock. 'He called backstage that night, set a time', she remembered. And so, for the next couple of weeks she and Elvis explored Las Vegas, driving around, hanging out and walking through the casinos. (Neither enjoyed gambling, she said.) Asked why he picked her, she giggles and shrugs. 'I think he probably liked that I wasn't 'out there'. I was respectable', she said. 'I still am respectable, you know!'

And what did this respectable teenager's parents think about her dating Parental Enemy No. 1? Evans' father had died when she was in high school, but to head off any trouble she wrote her mother a letter that began, "Don't flip, mama, but I've become acquainted with Elvis Presley." Momma did flip, a little; that is, until Evans put the young star on the phone.

"He seems like a very nice person," her mom, L.E. Evans, informed The Fresno Bee in December 1956, after word of the relationship leaked. 'Elvis told Marilyn he likes her because she doesn't act like a show girl, because she's real'. Like Evans, Elvis too was performing at the New Frontier -- his first Vegas engagement--but when he left, the couple kept in touch by telephone. Then one day, he called Evans and asked her to come visit and stay at his Memphis home. She said yes. And so, 52 years later, what does she remember most about the house? 'I remember that phone just rang and nobody answered, which was odd'.

In Memphis, Elvis and Evans spent their days riding motorcycles, going out to eat and watching rented movies at Elvis' house, a

luxury the girl from Fresno could hardly believe. "He was relaxed. He was comfortable there." Knowles-Riehl (her married name) recalled. And at night she slept ... "not with him." He was extremely honorable. He was young; I was young. On Dec. 4, 1956, the couple, along with some

of Elvis' friends, cruised around Memphis, as usual. But on this day Elvis stopped at Sun, where he had made his first record only three years prior.

It was there. over the next few hours, that fate (and a tape recorder) would allow a rare alimpse of the musical passions of these four future legends, as they jammed on gospel, country and blues. It was a seminal session of rock 'n' roll's origins ... and one that Knowles-Riehl barely recalls. 'I

Elvis with Marilyn Evans (r), November 1956, Las Vegas - just prior to the Million Dollar Quartet session in December 1956

remember that outfit I was wearing was all wool', she said with a shrug of apology. 'A lot of water has passed under the bridge since then'. The fact that the session meant so little to her might help explain why she said she felt fine when the relationship faded a few weeks later.

'I always preferred classical music', she explained. 'We were just into different things, not that one's better than the other'. 'It was great, I loved it, it was terrifically exciting and wonderful, but I had other things I wanted to do', said Knowles-Riehl who, the next year, began attending the University of Utah. Asked why

she never broadcast her brush with stardom, Knowles-Riehl said she never thought it among her life's highlights. Instead she prefers to gush about her two husbands—her first died—her son and a dancing career that includes 13 years as the director of the Fresno Ballet.

> 'It's like people whose high point of their life is their senior prom', she explained. 'My senior prom was good, but a lot of stuff has happened that's been great since then'. Such as... 'When it's not driving me crazv. I enjoy genealogy', said Knowles-Riehl, who divides her time between Carmel, Calif., and Salt Lake City. She also continues to dance--thanks to the fitness of a 40-year-old and she runs her own belly dancing troupe.

In listening to

the album from that day's session, Knowles-Riehl stumbled upon a female voice, this one requesting 'End of the Road'. 'That's me', she said, as her wide brown eyes grew wider. 'It's like otherworldly', she said of hearing herself, 'out of body'.

With the headphones still on, Knowles-Riehl appeared in that moment as she does in the '56 photograph: Her face bright and blushing, wondering how could it possibly get any better than this.

Source:

By Elvis Australia; Chicago Tribune, January 1, 2016

THE ACTORS



KAVAN HASHEMIAN

(Elvis Presley) Kavan is enjoying his ninth production as Elvis Preslev in Million Dollar Quartet. Hashemian has performed in this show previously in Springboro, OH,

Fredericksburg, VA. Memphis, TN. Aurora, IL. Phoenix, AZ, Ivins, UT, Cohoes, NY and San Antonio, TX. Hashemian began performing a tribute to Elvis Presley at the young age of three. Hashemian has performed all over the world as Elvis Preslev and was named "The World's #1 Rock N Roll Elvis" by the BBC in London, England on a television competition. More information on Hashemian can be found at KavanNow.com



LEVI KREIS

(Sam Phillips) Levi is best known for originating the role of Jerry Lee Lewis in Broadway's Tony nominated musical Million Dollar Quartet. The role won Levi the 2010 Tony

Award for Best Featured Actor in a Musical, a 2010 Outer Critics Circle Award, and a 2010 Drama League nomination. Other notable credits include the Tony nominated revival of Violet, Smokey Joe's Cafe, Pump Boys & Dinettes and the Broadway national tour of Rent. In film. Levi is best known for the role of Fenton, Adam's brother (Matthew McConaughey) in Bill Paxton's directorial debut Frailty. He has recently returned to screen with roles in A Very Sordid Wedding and The Divide.



ANDREW KUENZI

(Fluke) Andrew is thrilled to be performing in his first show at the Clarence Brown Theatre! He has a variety of performance experience ranging from international tours, cruise

ships, musical theater, country artists, and more. He received his degree in Commercial Music: Jazz Studies (drums), from Liberty University. Recently, Andrew has been totaling over 150 shows a year. Andrew brings a high level of positive energy and dedication to the stage for every performance. Some of the musicians Andrew has had the opportunity to study with include; Paul Rennick, Matt Penland, Travis Peterman, Jay Ware, Chuck Mead, and others. He would like to thank the cast & crew, creative team, and his family for their endless support. IG: @andrew kuenzi



ZACH LENTINO

(Brother Jay Perkins) Zach is thrilled to be making his Clarence Brown Theatre debut in Million Dollar Quartet. He has been previously seen playing Brother Jay in

the original Apollo Theatre's production in Chicago followed by multiple other Chicagoarea productions. He was most recently seen in the Chicago premiere of *Heartbreak Hotel* playing the role of Bill Black. When he's not acting on stage, he can be seen traveling around the world with his own rockabilly band. Lance Lipinsky and the Lovers. He'd like to thank Kira, his friends and family, and the Clarence Brown Theatre for the opportunity to tell the stories of some of his musical role models.

THE ACTORS



SEAN McGIBBON

(Jerry Lee Lewis) Sean is an Austin, Texas native with a huge case of ADHD, that resulted in a background in dance, piano, juggling and athletics. Aside from performing, Sean is an

accomplished juggler, and competed at the national level for two sports, Collegiate Table Tennis (NCTTA 2010), and U21 National Kayak Polo. In musical theatre, Sean loves all things tap dance and Golden Age, and his influences include Sammy Davis Jr. Gene Kelly. Donald O'Connor and of course.....The Killer! Favorite credits include: North Shore Music Theater's Singing in the Rain (Cosmo Brown), 1st National Tour Million Dollar Quartet (Jerry Lee Lewis U/S). 25th Anniversary National Tour The Buddy Holly Story, Encores On Your Toes (Dir. Warren Carlyle), and Goodspeed's The Great American Mousical (Dir. Julie Andrews). 2012 BFA Musical Theater/Psychology Minor/ Jazz Minor Texas State University.



PETER OYLOE

(Johnny Cash) Nat. Tour: Million Dollar Quarter (Cash), Paul Clayton in Search: Paul Clayton (Paul Clayton), Juno (Mr. Bentham), Passion (Giorgio - Jeff Award Best Musical),

See What I Wanna See (Priest/Thief): Hank Williams: Lost Highway (Hank Williams -LCT Award Best Lead Actor, Musical). Hank Williams: Lost Highway (Hank Williams - Jeff Award Best Lead Actor, Musical); REVERB (Dorian); Eurydice (Orpheus); Elling (Kjell, Jeff Award Nom., Best Actor); The Pillowman (Michal Jeff Award, Best Supporting Actor), Equus (Alan Strang - Jeff Award, Best Actor), Phantom (The Phantom); Cherry Smoke (Duffy); Baal (Ekart), Les Misérables (Marius). Film work includes: In Love With A Nun (Cannes Selection), NBC's Chicago PD (Guest Star). www.peteroyloe.com



CHANCE WALL

(Carl Perkins) Chance is thrilled to join the Clarence Brown Theatre! Chance grew up a few miles south in Winder, GA. He received his B.F.A at Valdosta State University in 2013, and is

now based out of New York. He loves traveling and working regional theatres all over the country. He's currently in between contracts with Million Dollar Quartet on Norwegian Cruise Lines. MDQ is one of his favorite shows, and he is overioved to be a part of this team! Some of his other favorite credits include. West Side Story, Ring of Fire, Into the Woods, Fox on the Fairway, Buddy: The Buddy Holly Story, and Nice Work If You Can Get It. He would like to thank his family and friends for their undying love and support!



MISSY WISE

(Dyanne) Missy is overjoyed to make her Clarence Brown Theatre debut! Recent credits include: Bright Star (Boho Theater Ensemble), Legally Blonde (Paramount Theatre).

FLIES! The Musical! (Pride Films and Plays), Sweeney Todd (Theo Ubique), Bonnie & Clyde (Kokandy Productions), Amour (Black Button Eyes), 24 Words (Steppenwolf LookOut), Guvs & Dolls (Music Theater Works), Missv was the 2016 Winner of the NATS National Musical Theater Competition, Missy is also the proud recipient of two Joseph Jefferson Awards: Best Supporting Actor for her work as "Blanche Barrow" in Kokandy Productions Bonnie & Clyde and most recently for Best Lead Actor for "Alice Murphy" in Bright Star. Love to Trevor & my wonderful family. Proudly represented by Shirley Hamilton Talent. www.missvwise.com



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THE ARTISTS



KATE BUCKLEY

(Director) As an Associate Professor at the University of Tennessee, Ms. Buckley has previously directed: Antigone, Copenhagen, Charley's Aunt, The Merry

Wives of Windsor, Moonlight and Magnolias. Black Pearl Sings!, Will Power!, The Trip to Bountiful, The Miracle Worker, The 39 Steps, Outside Mullingar, Around the World in 80 Days and Alabama Story. Other regional theatre credits include: The Goodman Theatre, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Utah Shakespeare Festival, American Players Theatre, Kansas City Repertory, Chicago Shakespeare Theatre. Writer's Theatre, Skylight Opera, The Resident Theatre Ensemble of Delaware, The Next Theatre, Writer's Theatre. Renaissance Theatre Works and the New Victory Theatre in NYC. International Credits include: The National Theatre of Slovakia; Colla Marionette Company, Milan, Italy. Ms. Buckley was a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston, Illinois. She has been a guest lecturer on Shakespeare at universities and arts organizations nationally and abroad, most notably at Charles University in Prague. She received a Joseph Jefferson award for Best Director, four nominations for best director. four Chicago After Dark Awards for Outstanding Direction and her productions have won four consecutive Jefferson Awards for Best Ensemble. She has received a Distinguished Alumni Award from Aurora University, a Creative Achievement/Research Award and the Paul Soper Professorship both from the University of Tennessee.

KORY DANIELSON

(Musical Director) Kory is a music director/ conductor in the Chicago area. Selected credits include The Wizard of Oz. Peter Pan (Chicago Shakespeare): Miracle the Musical (Royal George Theatre); The Producers, Wizard of Oz, Legally Blonde, Once, Cabaret, Elf, Million Dollar Quartet, Jesus Christ Superstar. Sweeney Todd, The Little Mermaid, Mamma Mia!, West Side Story, Hairspray, A Christmas Story, Oklahoma!, Les Misérables, Tommy (Paramount); Assassins, The Full Monty, Loving Repeating, Heathers, Tomorrow Morning, Little Fish (Kokandy); Passion (Jeff Award - Music Direction), Smokey Joe's Cafe (Theo Ubique); How To Succeed... (Porchlight); Hedwig, Wedding Singer (Haven); Zanna, Don't!, Lucky Stiff, Triumph of Love (TMTC). Other credits include work with Drury Lane, Writer's Theatre and Broadway in Chicago.

KATHERINE STEPANEK

(Scenic Designer) Katherine, a native of St. Louis, is thrilled to be designing another show with the Clarence Brown Theatre, following the highly successful 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.

LAUREN T. ROARK

(Costume Designer) is head of graduate costume design in the Department of Theatre at the University of Tennessee. She is thrilled to be designing on the CBT stage after designing King Charles III last season. Select regional credits include: Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, Kansas City Repertory Theatre, Illinois Shakespeare Festival, and the Tony Award winning Utah Shakespeare

THE ARTISTS

Festival. Her work has been featured in the United States Institute for Theatre Technology's Young Designers' Forum Exhibition and she was awarded the Barbizon Award for Theatrical Design Excellence, Lauren has worked in costume shops spanning three continents, including Brazil and Hong Kong. She holds an MFA in Costume Design and Technology from the University of Missouri-Kansas City and is a proud member of United Scenic Artists, Local 829. To learn more, visit www.laurentroark.com.

KIRK BOOKMAN

(Lighting Designer) has designed the lighting for numerous New York productions, including Charles Busch's The Tribute Artist. The Divine Sister. Off-Broadway: What Then at the Ohio Theater, *The Cook* at Intar Theatre 53, *Recent* Tragic Events at Playwrights Horizons (starring Heather Graham). For the National Actors Theatre on Broadway: The Sunshine Boys (Jack Klugman and Tony Randall), The Gin Game (Julie Harris and Charles Durning), Gentlemen Prefer Blondes and Right You Are. For the Irish Repertory Company in New York, his presentations include Bedbound, Playboy of the Western World, Eclipsed, The Importance of Being Earnest and Major Barbara. Other New York productions include Mondo Drama, Havana is Waiting, Force Continuum (Atlantic Theater Company), My One Good Nerve (starring Ruby Dee), The Green Heart at Manhattan Theatre Club, The Shawl, Rude Entertainment, The Book of Liz (David and Amy Sedaris), Les MIZrahi (Isaac Mizrahi), Hope is the Thing with Feathers, As Thousands Cheer and June Moon. Regionally, Mr. Bookman has designed at such notable theaters as Goodspeed Opera House, Cincinnati Playhouse in the Park, Pittsburgh Public Theater, and Repertory Theatre of St. Louis. Ballet credits include the English National Ballet, Santiago Ballet, the Cincinnati Ballet, Kansas City Ballet and Hungarian National Ballet. Projects with the San Francisco Symphony include The Thomashefskys, Of Thee I Sing, Oedipus Rex, The Nightingale and A Flowering Tree directed by Peter Sellars. Most recent, Aunt Jack, Off Broadway.

BART FASBENDER

(Sound Designer) recent credits include: Steve Rosen and David Rossmer's The Other Josh Cohen; Accidentally Brave at DR2 directed by Kristin Hanggi; Million Dollar Quartet at Lake Tahoe Shakespeare, Great Lakes Theater, Rep Theatre of St. Louis, Cincinnati Rep and Bucks County Playhouse; David Cale's Harry Clarke for Audible and The Vineyard. Other NY: Bloody Bloody Andrew Jackson on Broadway, Playwrights Horizons, BAM, The Public, The Atlantic, The Play Company, Cherry Lane, and Primary Stages. Regional: The Guthrie, The Old Globe, Williamstown Theater Festival, NY Stage and Film, Geva Theater, Great Lakes Theater, Philadelphia Theater Company, Center Theater Group, ACT, ART and Two River Theater. Sound design for the film Mv Name is David and the podcast Steal the Stars. Proud member of USA829 and Theatrical Sound Designers and Composers Association.

PATRICK LANCZKI

(Production Stage Manager) Patrick is thrilled to be back for his sixth season at CBT and his fourth as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage Company, and several Off-Broadway productions and NYC events. As an actor, starting at age 16, he has appeared in numerous national and international tours, including seven tours of Jesus Christ Superstar, television, movies and voiceovers. A special thank you to my assistants: Abigail, Sean, and Emily, for all of their hard work on this production. Patrick has been a proud member of the Actors' Equity Association since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend, favorite actress, and wife.

THE ARTISTS

CALVIN MacLEAN

(Producing Artistic Director) is in his thirteenth 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, and Candide (with the Knoxville Symphony Orchestra), 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.

TOM CERVONE

(Managing Director) is honored to be back at the CBT following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on nonprofit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud member of the Actors' Equity Association. Tom holds his undergraduate

degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was the Class Representative for the Leadership Knoxville class of 2011. He was inducted into 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 vears. 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 Stage 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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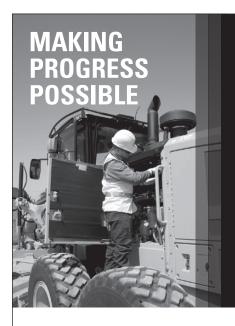
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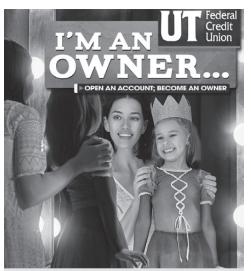
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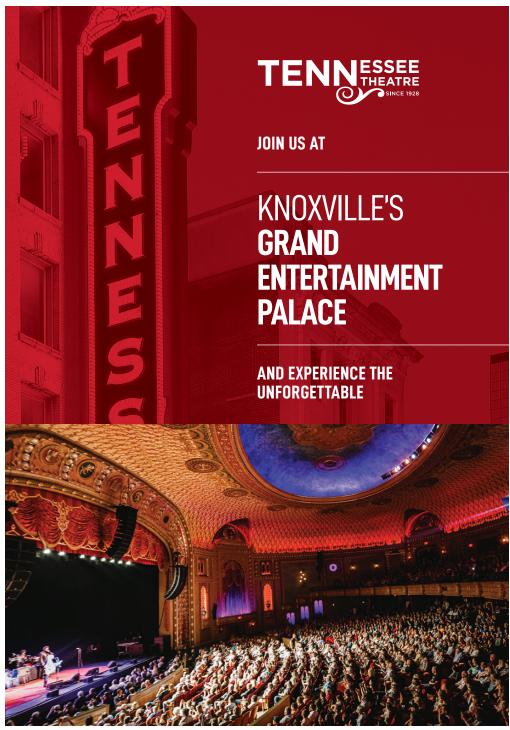


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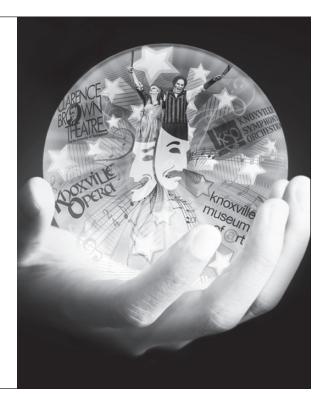
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In an effort to recognize Charlie Brakebill's contributions to the Clarence Brown Theatre, the Dept. of Theatre, College of Arts & Sciences, and the University of Tennessee - Knoxville have established this fund. Gifts raised will assist in funding resident and quest artists.

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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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Marian Brown's Circle (MBC) is for those wanting to deepen their involvement at the Clarence Brown Theatre and be a part of more artistic and literary discussion. This group will come together to read plays being produced at the CBT, have opportunities to attend unique events, and ultimately, help sponsor a guest artist or featured element for one show per season through membership fees and donations. Memberships are per person.



Membership Levels & Benefits

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Benefits listed below, plus:

 Admission to attend four Marian Brown's Circle special events *





- Personal script(s) for lunch discussions *
- Marian Brown's Circle tote and journal *
- Acknowledgement in CBT mainstage and Carousel programs, and online
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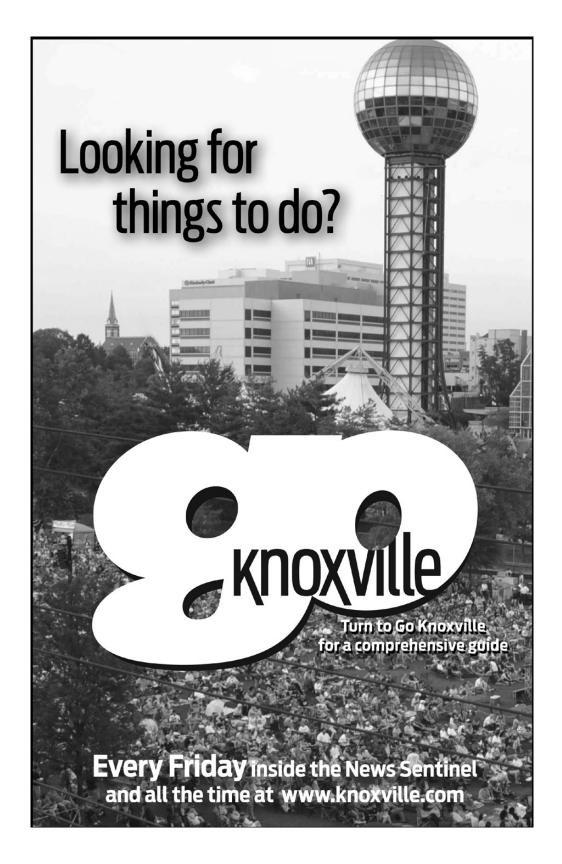
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The Arts and Heritage Fund, managed by the Arts & Culture Alliance of Greater Knoxville, raises money to support a wide range of arts organizations, historical sites, and cultural organizations throughout the area. The Arts & Heritage Fund grants: provide stable sources of financial support for the arts and heritage community; broaden access to high-quality arts and heritage experiences; and foster excellence in the local arts and heritage field and its administration.



City of Knoxville - 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!

2019/2020

CORPORATE, FOUNDATION & GRANT PROFILES



The **Great Schools Partnership** (GSP) is a free-standing tax-exempt organization that serves as an operational partner for making Knox County Schools globally competitive. The organization was formed in 2005 as an outgrowth of the "Every School a Great School" symposium to align efforts by leaders from the public and private sectors. In 2014, they were ranked as the 13th best education foundation in the US and the top ranked education foundation in Tennessee. The Great Schools Partnership mission is to serve as a catalyst, think tank, incubator, start-up funder and operational partner for making Knox County Schools globally competitive.



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.

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The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.



The Shubert Foundation, Inc., was established in 1945 by Lee and J.J. Shubert, in memory of their brother Sam and is dedicated to sustaining and advancing the live performing arts in the United States, with a particular emphasis on theatre and a secondary focus on dance. They are the nation's largest funder dedicated to unrestricted funding of not-for-profit theatres, dance companies, professional theatre training programs and related service agencies. The Shubert Foundation is especially interested in providing support to professional resident theatre and dance companies that develop and produce new American work.

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