# OF CEROEN

# by John Steinbeck



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presents

# **OF MICE MEN**

### Adapted by JOHN STEINBECK

Directed by **PAUL BARNES** \*

Scenic Design Ron Keller • Costume Design Marianne Custer • Lighting Design **Tannis Kapell** 

Sound Design Matthew Tibbs \* Stage Manager Caleb Cook

Producing Artistic Director Calvin MacLean Managing Director David B. Byrd

**Of Mice and Men** is presented by special arrangement with Dramatists Play Service, Inc., New York



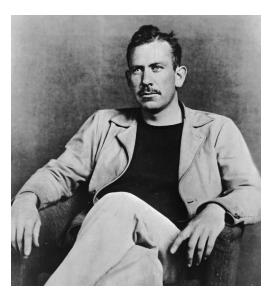
The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

# JOHN STEINBECK

ohn Steinbeck was born in Salinas, California, on February 27, 1902, and attended Stanford University, where he studied marine biology, intermittently between 1920 and 1926. Steinbeck did not graduate from Stanford but instead chose

biologist Edward F. Ricketts, and the two men collaborated in writing "Sea of Cortez" (1941), a study of the fauna of the Gulf of California. During the Second World War, Steinbeck wrote some effective pieces of government propaganda, among them "The Moon Is

to support himself through manual labor while writing. Steinbeck's first novel, "Cup of Gold" was published in 1929, and was followed in 1932 by "The Pastures of Heaven" and, in 1933, by "To a God Unknown." However, these first three novels were unsuccessful both critically and commercially. Steinbeck had his first success with "Tortilla Flat" in



Down" (1942), a novel of Norwegians under the Nazis. He also served as a war correspondent. With the end of World War II and the move from the Great Depression to economic prosperity Steinbeck's work did soften somewhat. While containing the elements of social criticism that marked his earlier work. the three novels Steinbeck published immediately

1935, an affectionately told story of Mexican-Americans imbued with gentle humor. His subsequent novel, "In Dubious Battle" (1936), is a classic account of a strike by agricultural laborers and a pair of Marxist labor organizers who engineer it, and is the first Steinbeck novel to encompass the striking social commentary of his most notable work. Steinbeck received even greater acclaim for the novella "Of Mice and Men" (1937), a tragic story about the strange, complex bond between two migrant laborers. His crowning achievement, "The Grapes of Wrath," won Steinbeck a Pulitzer Prize and a National Book Award. After the best-selling success of "The Grapes of Wrath," Steinbeck went to Mexico to collect marine life with the freelance following the war, "Cannery Row" (1945), "The Pearl," and "The Bus" (both 1947), were more sentimental and relaxed in approach. Steinbeck also contributed to several screenplays. He wrote the original stories for several films, including "Lifeboat" (1944), directed by Alfred Hitchcock, and "A Medal for Benny," and wrote the screenplay for Elia Kazan's "Viva Zapata!," a biographical film about Emiliano Zapata, the Mexican peasant who rose to the presidency. Among Steinbeck's later works are: "Burning Bright" (1950), "East of Eden" (1952), "The Winter of Our Discontent" (1961), and "Travels With Charley" (1962). Steinbeck received the Nobel Prize for literature in 1962 and died in New York City in 1968.

### THE CAST

in order of appearance

Steve Sherman\* George Milton Kyle Maxwell\* Lennie Small Jay Doolittle Candy Joseph Jaynes The Boss Joshua Peterson Curley Jed Diamond\* Slim Cynthia Anne Roser\* Curley's Wife Jeffery Dickamore Carlson Preston Alexander Raymer Whit Andrew Drake\* Crooks Christpher Ward Ranch Hand Andrew Henry Ranch Hand Luke Atchley Ranch Hand

Time Period: Great Depression of the 1930s Setting: A ranch near Soledad, in California's Salinas Valley



This production contains strong language. This production has one 15-minute intermission.



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

# DIRECTOR'S NOTES

ohn Steinbeck's *Of Mice and Men*, was originally published in novel form, but was intended for easy adaptation to the stage. Steinbeck only needed to be taught how to write stage directions and where to place them; other than those additions, the script comes almost verbatim from its original source.

No other work of American fiction, of which I am aware, has captured the idea of loneliness in quite the way *Of Mice and Men* so indelibly portrays it. When Lennie, Candy, George, and Curley's Wife gather in Crooks's shed in Act II, Scene ii, loneliness in all of its facets collides and implodes. There may have never been a more distinct and varied quintet of outsiders pitted together in one locale in all of American literature; there may have never been as piercing and short-lived a sense of hopeful dreaming as Steinbeck gives us in that one scene.

Set against the geography of California's Salinas Valley and the even more vast landscape of the Dust Bowl and the Great American Depression, Steinbeck's characters are etched in miniature as they struggle to carve out a life and to make their dreams real during the most difficult of times. When George says to Lennie in the first scene of the play, "but we've got a future," he is not only the one person in the story who dares to think such thoughts (let alone express them), he may be the only person to have uttered those words in the entirety of Dust Bowl literature. Having driven through Salinas and Soledad; having wended my way down California's beautiful, two-lane highway 25 that cuts a path on the eastern side of the Galiban

Mountains; having crested the foothills above King City and had the breath taken from me as the Valley suddenly spread below – goldenbrown in summer; rapturously green in Spring – I am familiar with the setting of Steinbeck's great work. But it is his familiarity with the people who inhabit *Of Mice and Men* and their simple, meagre lives – lives filled with injury, heartache, and homelessness – that gives the play its absolute truth, and the veracity and specificity, that is our challenge to honor as we tackle this great and simple story.

Symphonic in its spareness and devoid of sentimentality, *Of Mice and Men* reminds us that we all want to belong; that we all strive to fill whatever void we experience in our day to day lives; that the emptiness we feel as individuals is universal and familiar to us all.

It is a pleasure to return to the Clarence Brown Theatre to direct this play and to explore such a particular chapter in our country's history as seen through the eyes and spoken by one of America's most unique and gifted storytellers.

Paul Barnes

# THE ACTORS



#### LUKE ATCHLEY

(Ranch Hand) Luke was born and raised in Knoxville, TN. He is a Junior majoring in Theatre at the University of Tennessee. He is very excited to have *Of Mice and Men* be his first of many CBT

productions. He would like to thank his parents, Annette and Larry, his sister, Kelsey, and niece, Ava, for supporting him in his choices and always being there. He'd also like to thank his friends for helping him out during the run of the show.



#### ANDREW PRICE CARLILE

(Ranch Hand) Andrew Price Carlile is an undergraduate Theatre major from Memphis, Tennessee. Thanks go out to Paul and the cast and crew for making this 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."



#### JED DIAMOND

(Slim) Mr. Diamond is Head of Acting at UT. At the CBT, roles in: A Shayna Maidel, Noises Off, On the Razzle, A Christmas Carol, Woyzeck, Oedipus the King, A Streetcar Named Desire, The Life of

Galileo, Born Yesterday, All the Way Home. Prior to UT, Mr. Diamond was based in New York, where he worked as an actor, teacher, and director for eighteen years. 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. As an actor, Mr. Diamond worked at the Roundabout Theatre, Signature Theatre, NY Shakespeare Festival, the Joseph Papp Public Theatre, Arena Stage, with the Acting Company and Syracuse Stage Company.



#### JEFF DICKAMORE

(Carlson) Originally from Bountiful, Utah, Jeff couldn't be more grateful to participate in this, his first production at CBT. Prior to joining the MFA class of 2018, his favorite roles included

Benedick (Random Access Theatre, NYC), Oberon (The Secret Theatre, NYC), "David" in After the Dance (Co-Op Theatre East, NYC), "Octave" in Les Caprices de Marianne (Cours Florent, Paris), and "Creon" in Oedipus Rex (Experimental Theatre Co, Provo). Jeff and his wife, Aurora, both Brigham Young University grads, spent their first six months of marriage on a national tour of My Fair Lady before moving to NYC. They are thoroughly smitten by the arrival of a baby girl in January.



#### **JAY DOOLITTLE**

(Candy) makes his CBT debut after combining an Air Force career with more than fifty years in professional theatre. He recently was seen in his third production of Mitch Albom's *Tuesday's* 

With Morrie at the Roxy Regional Theatre. Early training at Stephens College, Missouri, was invaluable in preparing Doolittle for the variety of roles he has performed in regional theatres nationally. Standouts include: "Thomas More" in *A Man for All Seasons*; "Gloucester" in *King Lear*; "Otto" in *The Diary of Anne Frank*; "Will Loman" in *Death of A Salesman*; "Amos Hart" in *Chicago*; "Hugh O'Donnell" in *Translations*; and "the Old Actor" in *The Fantasticks*. Jay, wife Donna, and Chihuahua Phoebe, live in Farragut.

# THE ACTORS



#### **ANDREW DRAKE**

(Crooks) Andrew, originally from Huntsville, Alabama, is a third year graduate student 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 their love and support. He was last seen in *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*.



#### ANDREW HENRY

(Ranch Hand) Andrew Henry is a Knoxville native and is very excited to be working on his first Clarence Brown production. Previously, Andrew has worked on the All Campus

Theater production of *Bug* as "Jerry Goss" and a student production of *The Pillowman* as "Tupolski". Andrew is a senior in the undergraduate program for theater at the University of Tennessee.



#### JOSEPH JAYNES

(The Boss) is a Knoxville native making his debut performance at the Clarence Brown Theatre. His credits include 40+ theater, television and film roles over the past few

decades, including appearances with the Oak Ridge Playhouse, Theatre Knoxville Downtown, Tennessee Stage Company, the WordPlayers, and other area companies. Favorite stage productions include *Blithe Spirit, Proof, The Graduate, Angel Street,* and *Six Degrees of Separation.* Joe is president and co-founder of Abacus Arts, Inc. and holds a BA in English from UT Knoxville and an MA in non-fiction writing from the University of Minnesota.



#### **KYLE MAXWELL**

(Lennie Small) Hailing from Worcester, Massachusetts, Kyle is a third year MFA acting candidate. He was active in theatre, stand-up, and sketch comedy in New England until he received

a call that the big club needed a right-handed closer for the play-offs, so he headed to the big city of Knoxville, TN. He has since been seen at the CBT in *Our Country's Good* as "Jemmie Campbell/John Arscott", in *A Christmas Carol* as "The Ghost of Christmas Present", as "Puck" in *A Midsummer Night's Dream*, and "The Bartender/ Narrator" in *The Threepenny Opera*. He is a twotime nominee for the KCACTF Irene Ryan Award and a proud member of Actors Equity. He would like to thank his loved ones and classmates for their support, the CBT for the opportunity, Jed for the faith to take a chance on him, and all the Lennie's of the world who live with a quiet dignity that words cannot adequately describe.



#### **JOSHUA PETERSON**

(Curley) Joshua is thrilled for the opportunity to again work at CBT after appearing in *A Christmas Carol* last year. Joshua is the Founding Artistic Director of River & Rail Theatre, a

new professional theatre company in Knoxville. He received his MFA in Acting from Southern Methodist University in Dallas and holds a BA in Theatre from Oklahoma Baptist University. His regional acting credits include *Measure for Measure* and *Much Ado About Nothing* (Lake Tahoe Shakespeare Festival), *House and Garden* (Theatre Three), *Our Lady of 121st Street* (Kitchen Dog Theatre) and *Tape* (Dallas Theatre Center) among others. Joshua would like to thank his lovely wife, Amelia, and their daughter, Penelope, for their steadfast love and support.

# THE ACTORS



#### PRESTON ALEXANDER

**RAYMER** (Whit) – Preston is thrilled to play the role of "Whit" in his Carousel Theatre debut. Originally from Nashville, Preston is a junior at UT, double majoring in Theatre and

Communication Studies. He would like to thank his family (Jerry, Teri, Peyton, and Weasley) for their love and support. He also sends thanks to Paul Barnes as well as his fellow cast, crew, and design team for their hard work and dedication to this beautiful play. Previous credits include: "Katurian Katurian" in *The Pillowman* (University of Tennessee), and "Young Ebenezer" in *A Christmas Carol* (CBT). - Matthew 19:26



#### **CYNTHIA ANNE ROSER**

(Curley's wife) Anne is originally from Stafford, VA. At the CBT, she has played "Cobweb" in *A Midsummer Night's Dream*, "The Ghost of Christmas Past" in *A Christmas Carol*,

the "Waitress" in Hank Williams: Lost Highway, "Dawn" in WRENS and "Mary Brenham" in Our Country's Good. Anne graduated with a B.A. in performance from Santa Fe University of Art and Design. At SFUAD, her favorite roles were "Honey" in Who's Afraid of Virginia Woolf and "Gwendolyn" in The Odd Couple. In NYC, she played "Viola" in Twelfth Night at The Flea Theatre and "Ophelia" in Queens Shakespeare's production of Hamlet. Anne has been on film in the Bollywood production Kurbaan.



#### **STEVE SHERMAN**

(George Milton) is a third year MFA acting candidate at UT. CBT credits include: *A Midsummer Night's Dream* (Lysander), 4000 Miles (Leo), Monty Python's Spamalot (Patsy), The Whipping Man

(Caleb), Our Country's Good (Major Ross/Ketch

Freeman), *The Threepenny Opera* and *Hank Williams: Lost Highway.* Originally from Olympia, WA, Steve received a B.A. in Theatre from Western Washington Univ. He recently acted in workshops of two new plays at the Kennedy Center. He has worked in New York, L.A. and regionally in theatre and has appeared in several independent films. Also an avid playwright, his plays have been produced all over the country, including his Kennedy Center awarded play, *Brian and Joe.* Thanks to Hana, family, God, Paul and the cast and crew of *Of Mice and Men.* 



#### **CHRISTOPHER WARD**

(Ranch Hand) is thrilled to be a part of this beautiful story. 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 mainstage as an "Oberon Fairy" in the production of A Midsummer Night's Dream. His hobbies include playing the trumpet, juggling, and candlelit picnics under the stars. 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. "We must learn to live together as brothers or we will perish together as fools." - Martin Luther King Jr.



#### **KYBER COOKE**

(Candy's Dog) Kyber, a yellow Labrador Retriever, was raised to be an assistance dog for Canine Companions for Independence by Marty and Suzanne Cooke. After 19 months of training Kyber

decided that he wanted a change of career and abandoned his quest as an assist dog. He now is a therapy dog with the HABIT program and visits hospitals and nursing homes. This will be his first production with the CBT but he often helps tell stories at our church Vacation Bible School.

# THE ARTISTS



#### PAUL BARNES

(Director) Paul Barnes returns to the Clarence Brown Theatre to direct John Steinbeck's *Of Mice and Men* after a fewseasons absence. Previous assignments include *Man of* 

La Mancha, Major Barbara, All The Way Home, Romeo and Juliet, and A Child's Christmas In Wales. Mr. Barnes is a founding Producing Director and Artistic Director of the Great River Shakespeare Festival in Winona, Minnesota, where recent assignments have included The Glass Menagerie, The Merry Wives of Windsor, Twelfth Night, Henry IV, Part 1, and The Comedy of Errors. Barnes has directed at numerous regional theaters and festivals around the country, and for many leading university actor training programs in America. He makes his home in Ashland, Oregon where he was Education Director at the Oregon Shakespeare Festival from 1979-1987.

#### **CONNER WILSON**

(Assistant Director) Conner Wilson is a Chicago-based Director and thrilled to be working on his first Clarence Brown Theatre production. Regionally, Conner has worked as a Director and Assistant Director at such theatres as: Filament Theatre, Marriott Theatre, The American Theatre Company, Three Brothers, Jedlika Performing Arts Center, Stage Left, and the Great River Shakespeare Festival. He is the Artistic Director of The Commission Theatre Co. in Chicago, IL, and will be directing their upcoming production of *Heny IV, Part 1.* Thanks to Paul Barnes and the CBT Staff who let him come down and be a part of this fantastic ensemble.

#### **RON KELLER**

(Scenic Designer) is so pleased to design again for Knoxville audiences and to finally collaborate with Paul Barnes! His last works at CBT were *Amadeus* and *A Flea in Her Ear*. Ron is the Chair of Theatre at Virginia Commonwealth University where he has taught award winning students for 32 years. He is a proud recipient of a Kennedy Center Medallion for his work with the Kennedy Center American College Theatre Festival and also a recipient of the VCUarts Faculty Distinguished Achievement Award. Ron has designed scenery for more than 200 productions and 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, Cumberland County Playhouse and, of course, the Clarence Brown Theatre. Internationally, he designed for The Eugene Ionesco Theater in Kishinev, Moldova, and his designs for *The Heidi Chronicles* were seen by audiences in Shanghai and Beijing. He is a design collaborator to David L Robbins, playwright and novelist.

#### **MARIANNE CUSTER**

(Costume Designer) Ms. Custer is the head of the MFA design program and resident designer for the Clarence Brown Theatre for more than 40 years. Her design credits include Broadway, regional theatre, the Municipal Theatre of Istanbul, and the National Theatres of Germany and Hungary. Her students have won numerous major awards in recognition of their design excellence. Her former students are working in regional theaters, regional opera companies, in New York, in film, and at universities across the country. Professor Custer has received numerous grants and traveled extensively researching costume designers in Central and Eastern Europe. The University of Tennessee has recognized her with a Thomas Jefferson Award for her research and creative accomplishments, and the James R. and Nell W. Cunningham Outstanding Teaching Award. She has won the Triangle Award for Costume Design in North Carolina, the Helen Hayes Award for Costume Design in Washington D.C. and the Knoxville Coalition Award for Costume Design.

# THE ARTISTS

#### TANNIS KAPELL

(Lighting Designer) A second year Lighting Design MFA candidate at The University of Tennessee, Tannis Kapell is excited to have worked on *Of Mice and Men* with Paul Barnes and the rest of this incredibly talented group of artists. His first design at the CBT was last season's production of *A Shayna Maidel*. Previous work in the area includes *Annapurna* at NC Stage Company in Asheville, NC, and several shows with Go! Contemporary Dance at the CBT and downtown.

#### **MATTHEW TIBBS**

(Sound Designer) Matthew Tibbs is an assistant professor in the Department of Theatre and Dance at Ball State University. Recent work includes sound designs of *The Mountaintop* at Ensemble Theatre of Cincinnati, Amadeus at BoHo Theatre Collective in Chicago, as well as Much Ado About Nothing and The Glass Menagerie at Great River Shakespeare Festival in Winona, Minnesota. Matthew was previously the resident sound designer for Pioneer Theatre Company in Salt Lake City where he designed world premier productions of Bess Wohl's IN and Wendy MacLeod's Find and Sign in addition to numerous productions including Next to Normal, Clybourne Park, and Les Misérables. Matthew is also an experienced educator, having taught previously at University of Utah. Pacific University, and University of Cincinnati CCM. Matthew's work in film has been seen at film festivals nationally and internationally including NewFilmmakers New York, Austin Film Festival, Toronto ReelHeArt Film Festival, Pennsylvania ArtsFest Film Festival, and the Rhode Island International Film Festival. Matthew holds a master of fine arts degree from University of Cincinnati's College-Conservatory of Music (CCM) in theatrical sound design and a bachelor of arts in theatre arts from George Fox University.

#### CALEB COOK

(Stage Manager) Caleb is a senior earning his BA in Theatre. Previous credits include Stage Manager for *First Date, Godspell, Anything Goes* (Highlands Playhouse) "Master Harold"...and the Boys, 4000 Miles (CBT); Assistant Stage Manager for Monty Python's Spamalot, The Trip to Bountiful, A Christmas Carol, Noises Off (CBT) and 1776 (Oak Ridge Playhouse); Production Assistant for The Whipping Man (CBT). He has also worked as a Props Assistant, Assistant Wardrobe Supervisor, Light Board Operator, and Deck Crew. He is excited to be returning to the CBT and working in the Carousel Theatre. He thanks his friends, family, professors, and mentors for their love and support.

#### 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 sixteen 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.



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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 B. Byrd

Terry Silver-Alford David Brian Alley Bill Black Kate Bucklev Marianne Custer Jed Diamond Carol Mavo Jenkins Abigail Langham Joe Payne Christopher Pickart Mike Ponder Casey Sams John Sipes Terry Weber Kenton Yeager Katy Wolfe

# THE ARTISTS

#### DAVID B. BYRD

(Managing Director) Prior to joining the CBT in 2013, David held management positions at Westport Country Playhouse, American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and is a grants panelist for the United Way of Greater Knoxville. He has also been a grant panelist for the Tennessee Arts Commission in Nashville and adjudicated theatre productions in North Carolina. David is a 2015 graduate of Introduction Knoxville.

### PRODUCTION Crew

#### MANAGEMENT

Assistant Director - **Conner Wilson** Assistant Stage Managers -**Evan Bryan, Sarah Nixon** Fight Captain - **Steve Sherman** 

#### COSTUMES

Wardrobe Supervisor - **Amber Williams** Assistant Wardrobe Supervisor -**Emory Humphrey** Wardrobe Run Crew -**Kadi Plemons-Brazil** 

#### SCENERY

Assistant Scenic Designer - Michael Todd Deck Crew - Dill Claxton, Bennett Miller, Evan Price Deck Crew/LX - Zack O'Brien

#### LIGHTING

Light Board Operator/ Production Electrician -**Trent Uglow** 

#### SOUND

Assistant Sound Designer -Dillon Bunn Sound Board Operator -Tony Flood

#### **SPECIAL THANKS**

Suzanne and Marty Cooke Carol Mayo Jenkins - dialect John Sipes - movement Virginia Repertory Theatre





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#### LEADERSHIP

Producing Artistic Director - **Cal MacLean** Managing Director - **David B. Byrd** 

#### ADMINISTRATION

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IT Specialist - **Charles Edmondson** Administrative Specialist -

#### Charlotte Holland

Accounting Specialist - **Jill Baker** External Relations Associate -

Amanda Middleton Grants & Research Associate -Hana Sherman

Graphic Designer -Julie Anna Summers

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Interim Patron Services Manager -Sarah Burton Interim Assistant Patron Services Manager -Kolt Free Lead House Manager - David Ratliff Patron Service Associates - Katie Baker, Kelsey Julian, Zach Luecke, McKinley Merritt, Danielle Pressley, Scott Serro, Megan Webb 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** 

#### COSTUMES

Costume Shop Manager -Melissa Caldwell-Weddig Cutter/Draper - Kyle Andrew Schellinger Costumers - Elizabeth Aaron, Amber Williams Costume Assistants - Victor Bercher, Hope Lay, Ellen Nikbakht, Amanda J.V. Roberts, Olivia Trees

#### **ELECTRICS**

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

#### SCENERY

Technical Director - Don Conard Carpenters - Jason Ammons, Tyrel Prentiss, Wes Smith, Jerry D. Winkle Scenic Charge Artist - Jillie Eves Painters - Katie Moseley, Henry Wilkinson, Marianne Ziegler

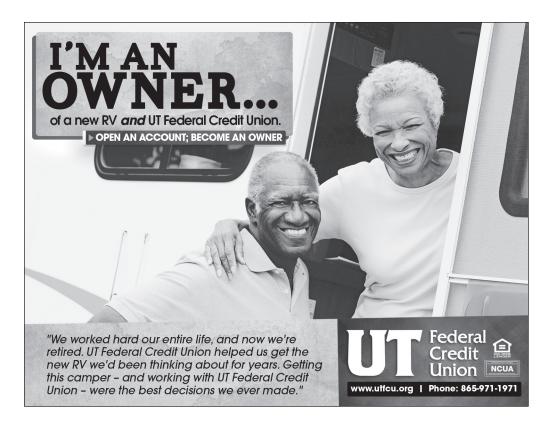
#### PROPERTIES

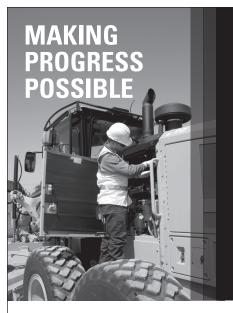
Prop Shop Supervisor - **Christy Fogarty** Lead Properties Artisan - **Sarah Gaboda** Props Assistants - **Trevor Goble**,

Nevena Prodanovic, Tessa Steele, Kat Wright

#### SOUND

Resident Sound Designer and House Sound Engineer - **Mike Ponder** 





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Did

by Jack Neely

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

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

Leading the effort was Minnesota-born, Cornell-

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

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

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



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

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

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

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

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

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

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

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

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

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

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

The campus of the rapidly growing university

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

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

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

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

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

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

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



Carol Mayo Jenkins and John Cullum

in The Petrified Forest, 1956

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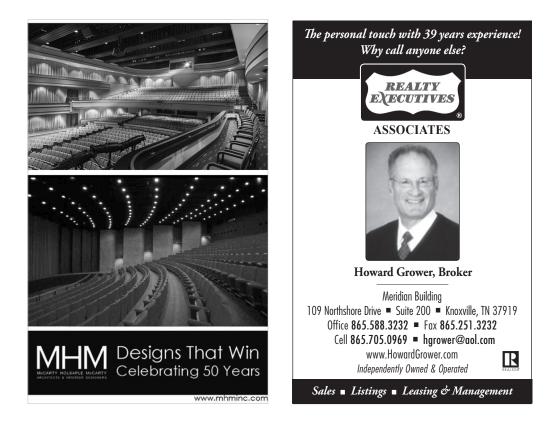


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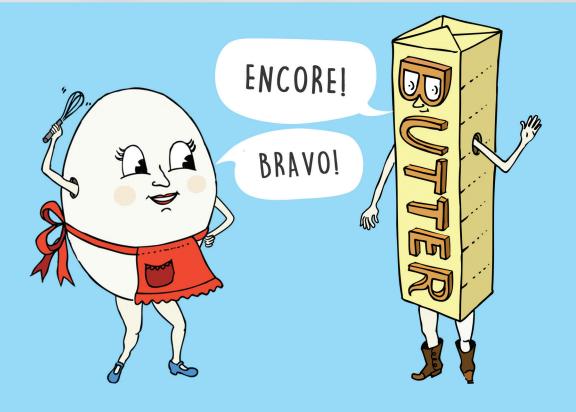


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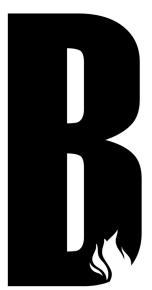
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#### Carl Vines, Jr. Award

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

#### **David A. York Scholarship**

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

Mr. David A. York

## James Gray Walls, Jr. Scholarship Endowment

Established with generous support.

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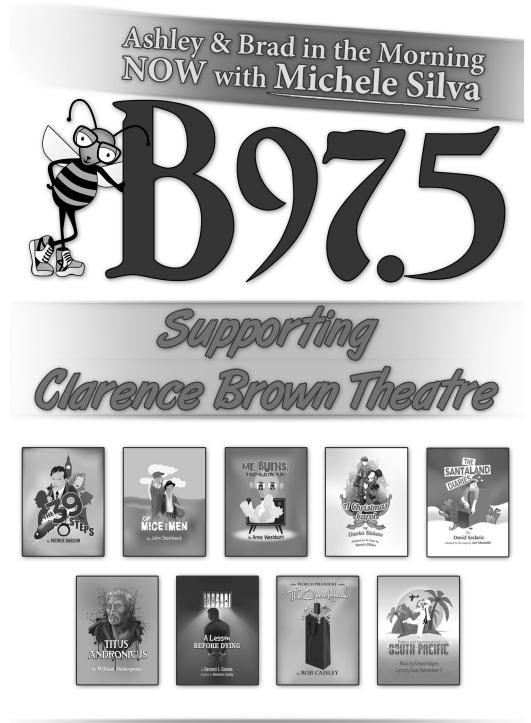
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## **Open Captioning**

is a text display of all of the words and sounds heard during a production — very similar

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## **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)



## **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.



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.



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.



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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2015/2016 Corporate, Foundation & Grant Profiles



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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.



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

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





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

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

## 2015/2016 Corporate, Foundation & Grant Profiles

## **Knox County Tourism Consortium**



a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse

The Clarence Brown Theatre is

as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the

Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.



Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities

with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!

# **Our ideas** help unlock the secrets of the brain.





Sahba Seddighi, a senior in UT's College Scholars Program, is studying the neurological links between stress and socialization by looking at the brain cells of hamsters. Her undergraduate research may someday lead to innovative treatment options for stress-related mental illness. Learn more about her study at *quest.utk. edu/2014/stress-test*.



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

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