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FEBRUARY 1-19, 2017 clarencebrowntheatre.com





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presents



Directed by Kate Buckley*

Scenic Designer **Henry Wilkinson**

Costume Designer **Kyle Andrew Schellinger**

Lighting Designer **Tannis Kapell**

Composition/Sound Design

Joe Cerqua

Voice Coach

Abigail Langham

Production Stage Manager

Jacqueline Singleton **

Producing Artistic Director **Calvin MacLean**

Managing Director **David Bryant Byrd**

Originally commissioned by Manhattan Theatre Club
(Lynne Meadow, Artistic Director; Barry Grove, Executive Producer)
with funds provided by U.S. trust, and received its world premiere there on January 3, 2014.

Outside Mullingar is presented by special arrangement with Dramatist Play Service, Inc., New York.











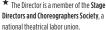






B97.5







[◆] 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.

JOHN PATRICK Shanley



John Patrick Shanley is from the Bronx. He was thrown out of St. Helena's kindergarten. He was banned from St. Anthony's hot lunch program for life. He was expelled from Cardinal Spellman High School. He was placed on academic probation by New York University and instructed to appear before a tribunal if he wished to return. When asked why he had been treated in this way by all these institutions, he burst into tears and said he had no idea. Then he went into the United States Marine Corps. He did fine. He's still doing okay.

Mr. Shanley is the author of numerous plays, including *Doubt: A Parable* (winner of the Pulitzer Prize and Tony Award for Best Play), *Danny and the Deep Blue Sea, Beggars in the House of Plenty, Dirty Story, Where's My Money?, Four Dogs and a Bone, Defiance* and *Storefront Church.* His sole television outing resulted in an Emmy nominaiton for *Live from Baghdad* (HBO). In the arena of film, *Moonstruck* garnered him an Academy Award for Best Original Screenplay. Other screenplay credits include *Five Corners, Congo, Alive* and *We're Back!* Mr. Shanley wrote and directed both *Joe Versus the Volcano* and *Doubt*; the latter earned five Oscar nominations including Best Adapted Screenplay. In 2008, the Writers Guild of America recognized Mr. Shanley's contribution to film with a Lifetime Achievement Award. *

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Katie Cunningham* | Rosemary Muldoon

Carol Mayo Jenkins* | Aoife Muldoon

Dan Kremer* | Tony Reilly

Richard Price* | Anthony Reilly

Time/Setting

Killucan, Ireland, 2008, 2009, 2013

This production will be performed without an intermission.



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

The Darkness of an Irish Morning

by John Patrick Shanley

MY father came from Ireland and he had the gift of the gab. Part of the reason the Irish developed the gift of the gab was simple. They lived on an island. They had to get along. Not that they did get along. But they had to try. So a style of speaking developed that allowed them to say awful things. With charm.

I am not Irish. I am Irish-American. Some sav I have the gift as well. If I do, it is because I listened to my father and my uncles and some of my aunts as they gave as good as they got in my living room in the Bronx. On many's the Saturday night, they would drink rye and ginger ale, and smoke and talk and sing and dance, and I would sing, too, and dance with my aunts, and listen through the blue air. And because I listened to so much talk and so much music, perhaps I was spared somehow from the truly unfortunate fate of being an uneloquent Irish-American.

My father played a very particular accordion. It had his name spelled out in rhinestones, and emblazoned over his name, the crossed flags of Ireland and America, also in rhinestones. It was a wedding present from somebody, grandparents I think. All my grandparents were Irish and had died before I was born. so they melded in my mind into a kind of monolithic ancient green mush. My father played many Irish songs on this squeezebox, and Elvis Presley's "Love Me Tender." When he sang it, it was the most Irish song of all.

When I went to Ireland for the first time, in 1993, I was 42. My father was in his late 80s, and I went with him to visit the family farm outside the village of Killucan, near the town of Mullingar, in County Westmeath. I had just gotten my New York driver's license a few weeks before, and I was a hideous driver. I had to drive for 100 miles on the wrong side of the road. Periodically, my father would say "Watch out!" as I was seconds from killing us both. By the time we got to the farm, I had lost a side mirror and was in a poor emotional condition.

We turned into the rustic dirt driveway. The farm looked completely dead. I could see a couple of motionless sheep on a distant ridge -otherwise, nothing. I rolled my rented car down to the farmhouse and shut it off. The silence was so complete I could feel it on my skin.

I knocked. The door was opened softly and with caution. Looking at me was my cousin Anthony. His eyes burned with a mad blue intensity. He greeted us quietly and in we went. In the house, which we entered by way of the kitchen, were stacks of people, all close relations.

No sooner had we cleared the door than all hell broke loose. My Aunt Mary was sitting by the turf stove, leaning on a cane. She let fly with a vigorous speech, not one word of which I could understand, though she was apparently speaking English. Her husband, my Uncle Tony, turned out in a Greek fishing cap, white shirt and weathered vest, was waving a pipe. He had electric blue eyes as well, the eyes of a malamute, and a crafty, gleeful expression. He, too, was holding forth, and although I could not understand a word of what he was saying either, his accent was utterly different than that of his wife. He spoke in a measured and forceful tone, while Mary's declarations came out at the rate of water gushing from a fire hose.

The one linguistic quality they shared was emphasis. Each and every thing they said was said with an air of such conviction it seemed impossible anyone could disagree. And yet, they did disagree, and attempted to shout down and dismiss every statement made by the other.

Uncle Tony and Aunt Mary weren't the only ones speaking in this small country kitchen, which smelled of brown bread, oatmeal, pipe smoke and turf. Several cousins were present and also speaking. Some were shouting that we must be exhausted, in shock from the severity of our journey, or hungry, or in need

of a chair. At least, these ideas were ones I thought I could pick out.

My father watched all this with a serene expression. He had been coming here for many years, in addition to having been born here, and none of this, I suppose, was new to him. It was perhaps 10 in the morning. Miraculously, a gap appeared in the conversation, and my cousin Audrey managed to ask if we would like breakfast. My father said he would like a drink of whiskey and sat down.

There was no lighting. That is, there were lights, but not one of them was turned on. One small window let in the few photons that had survived the rain and clouds. These heroic if anemic lumens shouldered the full task of illuminating the kitchen. It was not enough.

Basically, what I was experiencing was a pack of Irish people shouting in the dark.

I SAT down by my father in the gloom, refused a drink of my own in favor of tea and oatmeal. and asked if there had been a power failure. This set off a series of denunciations and exhortations about the light switch, which was finally thrown by my cousin Anthony as if he were setting fire to the national treasury or electrocuting the only woman he had ever loved. When the light came on, Anthony recoiled from its rays. He squinted and dropped his eyes to save his retinas, I suppose, from incineration.

Unfortunately, this tactic caused him fresh disturbance. Because now he cried out in horror that the floor was a disgrace, that it was crusted in muck and alive with dust. I looked at the linoleum floor and saw nothing. He got a broom and began to sweep like a demon, relatives leaping out of his way. I said the floor was perfect as it was. He told me that I was mad, nothing less than unstable and possibly dangerous. I decided to eat my oatmeal and shut up. My father sipped his whiskey with a peaceful expression.

A dog named Flossie looked on in perfect contentment. Uncle Tony, sitting in a ripped vinyl chair that looked as if it had been salvaged from a demolition site, murmured

to Flossie a nonstop stream of endearments while he scratched her ears and sucked on his pipe. From time to time, when the conversation threatened to become manageable, Tony would pause from doting on Flossie to shout down a son or daughter, observing that they had never had a single clear thought since being born. A cat walked through, her claws making sounds like tiny high heels on the linoleum, her coat glowing like mink.

Scarcely had I finished my oatmeal when Anthony said I should come with him. I obeyed and out we went through the yard and got in his battered Land Rover. He had offered to take my father as well, but the old man was comfortable in the warm kitchen, and it was a grim morning, chill and wet, out of doors.

I had no idea where we were going, and mostly I didn't care. Anthony was about my age. His chest stood out with muscle from vears of farm work. He was a strange mixture of calm and storm. In fact, all of them were. It was an odd fact that though they lived in the middle of nowhere, with utter silence around them as thick as mittens, they all seemed to be somehow overstimulated. The scene in the kitchen had been pandemonium. It had felt like some kind of riot. I was relieved to be in the car, with only Anthony's occasional comments interrupting the drum of the rain. We went through a little town and pulled up by a church.

We got out and Anthony led me around back to a graveyard. The rain was falling at a good rate, but he seemed not to notice. He had on some kind of threadbare field jacket. I followed him until he stopped at a substantial forbidding Victorian tombstone that looked like the door to rot and doom. It was engraved with my name: SHANLEY. I felt the letters like a verdict I would not survive. This was my grandparents' resting place.

He invited me to kneel down in the rain and pray, and did so himself. On my own, this would not have been my first instinct. We knelt side by side, on black gravel, praying before a black stone that looked strangely like the slab in "2001: A Space Odyssey." I don't know what I prayed for or to. It may have been for an umbrella. I had never met my grandparents, so I had no image or emotional connection to draw on. But kneeling there in the rain, I felt a bond with something dreadful and grand, and I had this thought: These are my people.

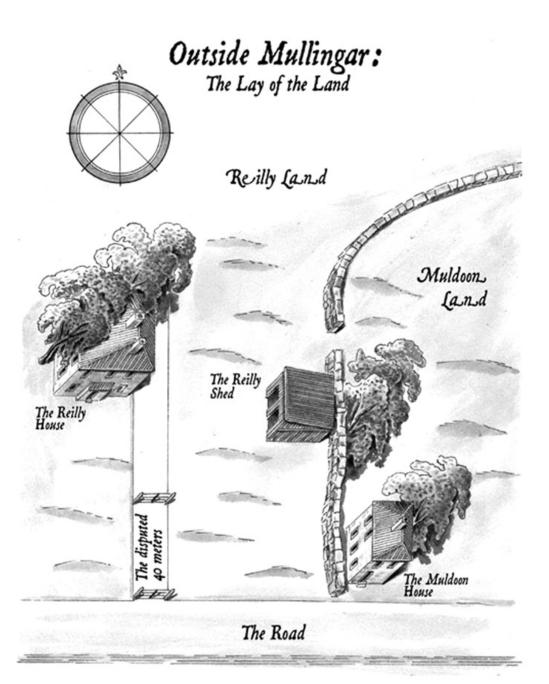
OVER the course of days, I asked for stories about my grandparents. You would think that when dealing with people who talked this much, getting information would be easy, but no. When the subject of my grandparents came up, a sudden circumspection would overcome the source. Tony would look vague. My father would become reticent. My cousins would claim to know nothing. Even my Aunt Mary, who talked like Proust wrote (that is, endlessly), even Mary had little to say.

There was a reason. It seems my grandparents had been, at the very least, scary. My grandfather had gotten along with no one in his family except my father. Even the animals would run away from him. When he wanted the horse, he would have to hide in the house while one of his sons fetched the animal, because if the horse saw my grandfather, the horse would be gone. My grandmother was obese and quarrelsome. My grandfather constructed barns and furniture, and then my grandmother would gleefully criticize his work until he exploded. They fought constantly, throwing stools, buckets and whatever else was free. When my grandmother was presented her first grandchild, my sister Kathleen, she tore the pretty bonnet the baby wore off her tiny head, declaring: "It's too good for her!" When she died, they had to take the banister off the staircase from her bedroom. Such was her girth.

It took many conversations for me to gather this unfortunate news about my predecessors. My living family were solid people and thought it wrong to speak ill of the dead. This was the reason their talk became evasive and cloudy when the subject was raised. It was only over the course of many days that a portrait of the couple emerged. They had been poor, illiterate and vindictive. I wondered how such wonderful eccentric folk as I saw around me were able to spring from such impoverished ground. I never got an answer to that.

Life holds its miracles, good erupting from darkness chief among them. *

Shanley, John Patrick. "The Darkness of an Irish Morning." New York Times, March 9, 2013, A17(L). General OneFile (accessed January 10, 2017). http://go.galegroup.com/ps/i.do?p=ITOF&sw=asid=74add742de83e96d5d17134157f031e6&u $= tel_a_utl\&v = 2.1\&it = r\&id = GALE\%7CA321624127\&asid = 652db91b81f08519e09f87cc4f61accb.\\$ COPYRIGHT 2013 The New York Times Company



THE Actors



KATIE CUNNINGHAM

(Rosemary Muldoon) Katie is honored to return to Clarence Brown for her fourth production, having previously appeared in *The 39 Steps*, Monty Python's Spamalot, and Noises Off. Most recently, Katie played leading lady

Hannah Jelkes in Tennessee Williams' The Night of the Iguana at Palm Beach Dramaworks and appeared in NYC with Off-Broadway's TACT, The Actors' Company Theatre, as Charlotte in Pinero's *The Magistrate* and a number of developmental readings. Other NYC: Fringe NYC; American Place Theatre; The Night Shift (cofounder); Drunken Shakespeare (co-founder). Katie is a lead teaching artist at McCarter Theatre Center in Princeton, NJ, where she teaches acting and directing. Katie holds a B.A. from UNC Chapel Hill; an M.F.A. in Acting from FSU/Asolo Conservatory; trained at the Gaiety School, the National Theatre School of Ireland; and is proud to be a union member (AEA & SAG-AFTRA). AHFOL to Patrick.



CAROL MAYO JENKINS

(Aoife Muldoon) Carol was born and raised in Knoxville. attended Salem Academy and Vanderbilt. She trained for the theatre in London, spent 4 years with the American Conservatory Theatre in San Francisco, made her

Broadway debut as Natasha in William Ball's production of *The Three Sisters*. In New York, she did a number of Broadway and Off-Broadway plays including Oedipus Rex, with John Cullum, First Monday In October with Henry Fonda and Jane Alexander, and *The Suicide*, with Derek Jacobi. She also played leading roles in regional theatres across the country. Moving to Los Angeles, she spent five years on the awardwinning television series, Fame. She continued to work in film and television, while, again, playing great theatre roles in Cleveland, Denver. Seattle, San Diego and several plays in San Jose, including By the Bog of Cats, with Holly Hunter. Edward Albee cast her as Martha in his production of Who's Afraid of Virginia Wolfe?. which toured the US, Lithuania, and Russia. In 2001, she chose to return to Knoxville, joining the faculty of the Theatre Department at UT.



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.

THE Actors



DAN KREMER

(Tony Reilly) Last appeared at the Clarence Brown Theatre as Nils Bohr in Copenhagen. Nationally, Mr. Kremer has appeared with the American Conservatory Theatre. Arizona Theatre Company, Denver Center, Geva, Indiana,

McCarter, Merrimack, Milwaukee, Missouri, Seattle and Yale Reps. and the Pearl. In three seasons with the Shakespeare Theatre Company D.C., performances included Caesar in Julius Caesar, Capulet in *Romeo & Juliet*, and Enobarbus in Antony & Cleopatra. In five seasons with the Utah Shakespeare festival, he has played King Lear, Titus Andronicus, Horace Vandergelder and Dr. Caius. In fourteen seasons with the Oregon Shakespeare Festival, he appeared in more than forty productions including Undershaft in Major Barbara, Prospero in The Tempest, Jaques in As You Like It, and Lambert LeRoux in *Pravda*.



RICHARD PRICE

(Anthony Reilly) Richard is thrilled to be making his first appearance at the Clarence Brown Theatre. Off Broadway he has appeared in *The* Waiting Room at The Billie Holiday Theatre and Off-Off Broadway as Karl Marx and

Jimmy in East Side Stories at The Metropolitan Playhouse. Regional credits include Nigel in *Rock* n' Roll (Studio Theatre, DC); Lodovico in Othello (Folger Shakespeare Theatre); Dogberry in *Much* Ado About Nothing (Olney Summer Shakespeare Festival); Henry Bingham in The Fox on the Fairway, Watson in Hound of The Baskervilles, Robert in Boeing Boeing, a Clown in The 39 Steps, and Bernard Nightingale in Arcadia (New Harmony Theatre); The 39 Steps, The Crucible, and The Elephant Man (Northern Stage); Last Gas (Opera House Arts); The 39 Steps (Mason Street Warehouse); Brian in Laughter on the 23rd Floor (Greenbrier Valley Theatre); Oliver; Shakespeare in Hollywood; A Midsummers Nights Dream (Hope Summer Repertory Theatre); The Taming of the Shrew; The Grapes of Wrath; La Bete (Theatre at Monmouth): The Odd Couple (Carousel Dinner Theatre). Film and television credits include: Law and Order, All My Children, A Crime to Remember, and Killer (2016 Sundance Selection). He received his MFA from Penn State University and is a proud member of Actors' Equity Association. For my wife, and for the love of fathers and sons everywhere.

LORT COMPANY MEMBERS:

- Producing Artistic Director: Calvin MacLean
- Managing Director: David Bryant Byrd
- Terry Silver-Alford David Brian Alley Bill Black Kate Buckley Marianne Custer
- · Jed Diamond · Gina Di Salvo · Carol Mayo Jenkins · Abigail Langham · Patrick Lanczki
- Joe Pavne
 Christopher Pickart
 Mike Ponder
 Casey Sams
 John Sipes
- Terry Weber Kenton Yeager Katy Wolfe

THE Artists



KATE BUCKLEY

(Director) Ms. Buckley has directed Antigone, Copenhagen, Charley's Aunt, Merry Wives of Windsor. Moonlight and Magnolias, Black Pearl Sings!, Will Power!, The Trip to Bountiful, The Miracle Worker and The 39 Steps. She has directed at The

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

HENRY WILKINSON

(Scenic Designer) Henry Wilkinson is proud to round out his graduate school career at UT with Outside Mullingar. His previous designs for the Clarence Brown include "Master Harold"...and the Boys and A Lesson Before Dying. With a degree in architecture from Clemson University and a passion for philosophy and poetic storytelling, Henry came to the theatre as a space to unify these interests within the field of scenic design. Outside Mullingar has been a pleasure to be a part of. In bringing a slice of Irish farm country to east Tennessee, he realized you don't have to go far to find Beauty - it's all around us. And Love is standing right there next to it, patiently waiting.

KYLE ANDREW SCHELLINGER

(Costume Designer) Kyle is the Staff Cutter/Draper for the Clarence Brown Theatre Company and holds an MFA in Costume Design and Technology from the University of Arizona. His costume design work has been seen at the Clarence Brown Theatre (Our Country's Good; Will Power!; Moonlight and Magnolias; Flu Season), Utah Shakespeare Festival (Hamlet), UT Opera Theater (The Marriage of Figaro; Cosi fan Tuti; Medea), Arizona Repertory Theatre (Titus Andronicus; Candide; How to Succeed in Business Without Really Trying; Scenes from an Execution). Great River Shakespeare Festival (The Daly News; Pericles), Beowulf Alley Theatre Company (Of Mice and Men; The Woman in Black). His work as a Costume Technician has been seen. at the Clarence Brown Theatre, Utah Shakespeare Festival, Alabama Shakespeare Festival, Great River Shakespeare Festival, Colorado Shakespeare Festival and Arizona Theatre Company.

TANNIS KAPELL

(Lighting Designer) Finishing his third year as a Lighting Design MFA candidate at the University of Tennessee, Tannis Kapell is incredibly excited to work on his final show with the CBT family with *Outside Mullingar*. His previous work at CBT includes: Violet with Bill Jenkins, World Premiere of The Open Hand with Cal MacLean, Of Mice and Men with Paul Barnes, I Am My Own Wife with John Sipes, and Associate Lighting Designer for *Titus* Andronicus. 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.

JOE CERQUA

(Composition/Sound Design) is a freelance composer, producer, vocalist and sound designer. He is thrilled to be back at the CBT and to be working with the students and faculty of UT, previously having designed for *Charley's Aunt* and *The Miracle* Worker. He has composed music and/or designed sound for over 250 productions in Chicago, nationally, and internationally. Recent projects include original music and sound design for The Foreigner and Of Mice and Men at Milwaukee Rep and the Arizona Theater Company; *Dear Elizabeth* at Milwaukee Chamber Theatre; Good People at Milwaukee Rep; Tom Jones at Actors Theatre of Louisville; *The Ideal Husband*, the African Company Presents Richard the 3rd, Seascape, Private Lives at



American Players Theatre; American Buffalo at Deaf West in LA; Rainmaker at American Blues; The Time of Our Lives at the Artistic home; and 4000 Miles at Forward Theater. Joe is the Producing Director/ Composer in residence for the Cerqua Rivera Dance Theatre, a critically acclaimed 13-piece jazz orchestra and 10-member dance company. He is the Director of Production for the Music Department at Columbia College Chicago. Future projects include concerts with Cerqua Rivera, original music and sound design for *The Glass Menagerie* at Milwaukee Rep and *The* Unexpected Man at American Players Theatre.

ABIGAIL LANGHAM

(Voice Coach) Abigail trained as an actor at the Royal Conservatoire of Scotland (BA Acting) and on the Postgraduate Musical Theatre course at the Royal Academy of Music, London (PG Dip RAM). Abigail trained as a Voice/Dialect Coach at the Royal Central School of Speech and Drama, London and holds an MA in Voice Studies, she is also in the final stages of training to become a Certified Master Teacher of Estill Voice Craft™. Additionally she holds an MA in Learning and Teaching in Higher Education (LTHE) from Liverpool John Moores University. Abigail was Head of Voice at the Liverpool Institute for Performing Arts (LIPA) for four years and has taught the fundamentals of voice production, including work on text, at some of the UK's leading drama schools including the Mountview Academy of Theatre Arts, the Birmingham School of Acting and ALRA. Abigail is also a Voice and Dialect Associate for the Old Vic Theatre, London and the Shaw Festival Theatre in Canada.

JACQUELINE SINGLETON

(Stage Manager) This is Jacki's first production with CBT. She makes her home in tiny Spring Green, Wisconsin, where she just completed her 15th season with American Players Theatre. Some past favorite shows include Travesties, Timon of Athens, Arcadia, Macbeth, and A Streetcar Named Desire. Jacki began her stage management career in Chicago, working for the Goodman, Writers Theatre, and the Next Theatre, among others. She also stage managed for seven seasons at Madison Repertory Theatre and for three years at Forward Theater in Madison. Hobbies include cooking, gardening, and watching the 2016 World Champion Chicago Cubs.

CALVIN MacLEAN

(Producing Artistic Director) Cal is in his eleventh year as Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include: A Flea in Her Ear. The Life of Galileo. The Secret Rapture, A Streetcar Named Desire (with Dale Dickey), Amadeus (with the Knoxville Symphony Orchestra), Kiss Me, Kate, Sweeney Todd (with the Knoxville Symphony Orchestra and Dale Dickey), Our Country's Good, The Threepenny Opera and last season's The Open Hand. Cal was the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions - mostly at the Famous Door Theatre - earned several Joseph Jefferson Awards for Outstanding Production and Direction, Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal is the Past President of the University/Resident Theatre Association and a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

DAVID BRYANT BYRD

(Managing Director) Prior to joining the Clarence Brown Theatre in 2013, David held management positions at Westport Country Playhouse, American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/ Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and has been a grant panelist for the National Endowment for the Arts, Tennessee Arts Commission and United Way of Greater Knoxville. David has adjudicated numerous theatre productions for young artists and has made community engagement in the arts and diversity and inclusion among his greatest goals. He is a 2015 graduate of Introduction Knoxville and a 2016 Knoxville Business Journal 40 Under Forty Honoree.

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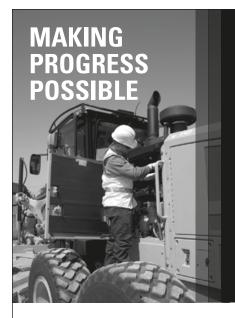
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Emily Helton

Maddie Poeta

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Wardrobe Supervisor

Elizabeth Aaron

Assistant Wardrobe Supervisor

Lauren Winder

Wardrobe Crew

Clarke Smith

SCENERY

Deck Crew

Maja Bryniarska

Courtney Morris

Taylor Odom

Justin Von Stein

Kayleigh Howard

Jonathan W. Winfiele

LIGHTING

Assistant Lighting Designer

Jordan Vera

Production Electrician

Collin Hall

Assistant Production Electrician

Emily Cullum

Light Board Operator

Jennifer Cox

SOUND/PROJECTION

Assistant Sound Designer and Programmer

Zackery A. Bennett

Sound Board/Projections Operator

Bonnie Valerio





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LEADERSHIP

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Shelly Payne

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Morgan Moody

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OUTREACH/EDUCATION

Archival Photographer - Brynn Yeager

Season for Youth, Tours, Workshops -David Brian Allev Summer Acting Workshops, Talk Backs -

Terry Silver-Alford

PRODUCTION

Production Manager - Susan L. McMillan Production Stage Manager - Patrick Lanczki Assistant to Production Manager/ Rentals Coordinator - Ian Paul Messersmith

COSTUMES

Costume Shop Manager - Melissa Caldwell-Weddig Cutter/Draper - Kyle Andrew Schellinger Costumers - Elizabeth Aaron and Amber Williams Costume Assistants - Victor Bercher, Devin O'Neill. Erin Reed, and Olivia Trees

ELECTRICS

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

SCENERY

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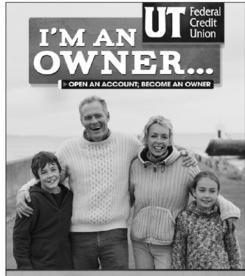
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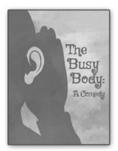
















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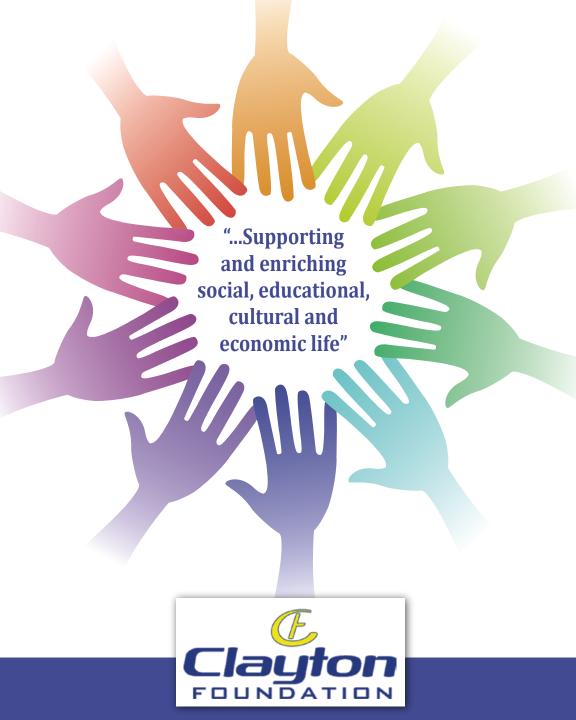
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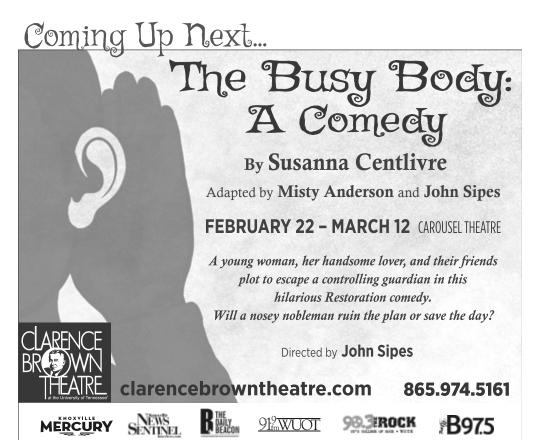
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Last semester our scene shop recycled 3,000lbs of steel—that's a ton and a half!

With the help of UT Recycling, we have also begun a composting system in our restrooms, shops, and concessions stand.

But we can't do this alone; we need your help!

Ways you can help while you are at the theatre:

- Refill your water bottles or reusable cups at our new water fountain and refilling station in the main lobby.
- Reuse programs hand your program to the usher at the end of the
 performance or place it in the paper recycling bins at the doors on your way out.
- Recycle paper cups place your empty paper cups in the blue paper recycling bins located by the main lobby doors.
- **Compost, not landfill** place used paper towels in the designated compost bin in the restrooms, not in the trashcans.

If you have any ideas or suggestions for ways we can operate in a greener fashion, please email us at **cbtgreenteam@utk.edu**.

Thanks for your efforts in helping us reduce our footprint and become more mindful of our resources.

Keep your eyes open for more green theatre initiatives in the future!

Clarence Brown Theatre



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Alumni Spotlight

We are very proud of our Alumni. Graduates of the University of Tennessee Department of Theatre are at work in prestigious theaters, universities, and industry-leading organizations throughout the region, country, and world.



CONSTANCE SHULMAN

Bachelor degree, Speech and Theatre, 1980

Constance Shulman was born in Johnson City, Tennessee. In 1989, she made her screen debut in the comedy film *Fletch Lives* and later had supporting parts in films *Lost Angels*, *Men Don't Leave*, and *Fried Green Tomatoes*. On television, she worked as a voice actress playing Patti Mayonaise on *Doug* and was a regular cast member in the *ABC* sitcom, *The Faculty*. In 2013, she was cast in a recurring role as Yoga Jones in

Netflix comedy-drama series, *Orange Is the New Black*. Along with the cast, she received a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series in 2015.



DIMI VENKOV

BA in Theatre and minors in Business, Cinema Studies, and English 2012

After graduation, Dimi completed a term of service with Americorps National Civilian Community Corps, helping understaffed non-profits focused on disaster recovery, environmental conservation, and urban infrastructure. Now in Washington D.C., Dimi works for America SCORES, a national non-profit that provides after-school programming to underserved urban youth through an innovative curriculum that combines

poetry, soccer, and service learning. He plans to go to graduate school for arts administration in Fall 2016.

If you are a UTK Department of Theatre Alumnus, we would love to hear from you!

Please contact us at cbt@utk.edu

Did You Know?

The Clarence Brown Theatre

by Jack Neely

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

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

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

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

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

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

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

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

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

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



Clarence Brown

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



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

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

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

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

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

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



Anthony Quayle in Rip Van Winkle, 1976

to UT, his father's alma mater.

British novelist Christopher Isherwood spoke there in February, 1979. The

speak to the media, in an extended visit

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

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

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

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

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



Dale Dickey in Sweeney Todd, 2012

Accessibility

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



AUTOMATIC DOORS: Powered doors are located on the South (Left) side of the Main Lobby at both the main entrance and at the disability access level for the CBT.



ACCESSIBLE RESTROOMS: Accessible restrooms are located in the main lobby of the Clarence Brown Theatre.



ACCESSIBLE SEATING: The CBT, Carousel, and Lab Theatres all feature wheelchair accessible seating. If you require accessible seating, call the Box Office **(865) 974-5161** and a ticket clerk will be happy to discuss our available options. If you would like additional assistance once at the theatre, please

contact the House Manager (865) 974-8287 at least 24 hours in advance.

Based on your individual needs and preferences, you may also elect to transfer to a theatre seat from a walker, wheelchair, or scooter. Due to fire codes, unoccupied walkers, wheelchairs, and scooters will be stored in the lobby by our House staff and can be returned to you by an usher at any time.



OPEN CAPTIONING is a text display of all of the words and sounds heard during a production — very similar to closed captioning on

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

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

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Accessibility



ASSISTIVE LISTENING DEVICES:

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

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

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





images courtesy of Listen Technologies



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

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

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

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



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

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

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

Visit clarencebrowntheatre.com/access to learn more.

2016/2017 Corporate, Foundation & Grant Profiles



Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.

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Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.

2016/2017 Corporate, Foundation & Grant Profiles

Knox County Tourism Consortium



The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.



Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!



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

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There is no pain greater than losing a child.

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