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presents

The Grucible

by Arthur Miller

Directed by Calvin MacLean

Scenic Design
Ron Keller •

Costume Design
Olivia Trees

Lighting Design
Kenton Yeager •

Composer/Sound Design

Joe Payne *

Fight Choreographer

John Sipes

Dramaturg **Kerri Ann Considine**

Dialect Coach
Charles R. Miller

Stage Manager Ross Jackson*

Producing Artistic Director **Calvin MacLean**

Managing Director **David Bryant Byrd**

The Crucible 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 is strictly prohibited.





















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



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The Gast

Maria Kauffman Betty Parris

Terry Weber*...... Reverend Samuel Parris

Carléne Pochette*...... Tituba

Lauren Pennline*...... Abigail Williams

Kadi Plemons-Brazil Susanna Wallcott

Emily Kicklighter Mrs. Ann Putnam

Jeff Dickamore Thomas Putnam

Emily Helton Mercy Lewis

Gracie Belt Mary Warren

Grant Goodman*...... John Proctor

Carol Mayo Jenkins*...... Rebecca Nurse

Jay Doolittle Giles Corey

David Brian Allev*...... Reverend John Hale

Jenny McKnight*..... Elizabeth Proctor

Donald Thorne Francis Nurse

Robert Porter Ezekiel Cheever

Miguel A. Fana John Willard

Aaron Orlov Judge Hathorne

Roderick Peeples*...... Deputy-Governor Danforth

Lauren Winder Elizabeth Hubbard

Emily Kicklighter Sarah Good

Time: 1692 Salem, Massachusetts

This production has one 15-minute intermission.



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

The Early Days of Arthur Willer

Arthur Miller was born in Manhattan on October 17. 1915. His family was wealthy and lived in Harlem until they fell on hard times after the failure of his father's business and the stock market collapse of 1929. In 1934 he began studying English and writing drama at the University of Michigan. After graduating, Miller moved to New York and worked with the Federal Theatre Project, a group established as part of Franklin Delano Roosevelt's

possible communist ties). Miller married Mary Grace Slattery in 1940, and his first Broadway production, The Man Who Had All the Luck. came in 1944. Unfortunately. it ran afoul of the critics and closed after a mere four performances. He had better luck in 1947 with All My Sons, directed by Elia Kazan. It was, however, the production of Death of a Salesman (also directed by Kazan) in 1949 that cemented Miller's place in the American canon. The play Arthur Miller won Miller a Tony Award, a NY Drama Critic's Circle Award,

and the Pulitzer Prize for Drama.

Making The Grucible

Miller began thinking about the Salem witch trials as possible source material for a play not long after the wave of hearings by the House Un-American Activities Committee in 1947 that resulted in the implementation of the Hollywood Blacklist. In 1951, while visiting Hollywood with Kazan to try and raise interest in a new screenplay they were working on together, Miller met Marilyn Monroe, and they started a brief affair. Miller and Kazan were ultimately unsuccessful, and Miller left Hollywood, also leaving Monroe and the threat he felt she posed to his sense of duty to his marriage.

New Deal, until the government closed the

group in 1939 (partly due to concerns over

As Miller's relationship with his wife deteriorated. the anti-communist rhetoric intensified. By the early 1950s, many of those brought before HUAC decided to admit to communist sympathies and name names in order to avoid the Blacklist.

In 1952 Kazan was called before HUAC, and while he initially refused to incriminate others, he eventually bowed to political pressure. Kazan named eight people he had worked with at the Group Theatre, including playwright Clifford Odets. Unsurprisingly, Miller and Kazan had a falling out over Kazan's actions.

In the middle of the paranoia created by the HUAC hearings and his own struggles with remaining loyal to his wife in light of his affair with Monroe, Miller's play The Crucible was produced on Broadway, opening at the Martin Beck Theatre on January 22, 1953. Although the initial reviews were somewhat mixed, the play won the Tony Award for best play. *The Crucible* has become a classic of the American repertoire and remains one of Miller's most frequently produced works around the world.

Willer and the Red Scare

The HUAC committee was not happy with the criticism of its practices that *The Crucible* suggested, and denied Miller a passport to attend the 1954 London opening of his play. On June 8, 1956, Miller was subpoenaed to appear before the committee. Miller and Marilyn Monroe had renewed their affair, and on June 11th his divorce from his first wife was made official. Miller appeared before the HUAC committee on June 21st, accompanied by Monroe (they married a week later, on June 29). When asked to identify other people he knew to be involved in the Communist Party, Miller echoed the lines he had given to John Proctor in *The Crucible*, saying, "I could not use the name of another person and bring trouble on him." Miller was found guilty of Contempt of Congress in May 1957, fined, sentenced to prison, Blacklisted, and denied his passport. In 1958 this decision was overturned.

During this HUAC turmoil, Miller re-worked A View from the Bridge from an unsuccessful one-act (1955) to a full two-act play which premiered on Broadway on October 11, 1956, directed by Peter Brook. He then began working on the film *The Misfits*, starring Marilyn Monroe and Clark Gable. Miller and Monroe's marriage crumbled during filming, and they divorced just before the film's premiere. The film was inauspicious on many levels: Clark Gable had a heart attack two days after filming ended and died shortly thereafter. Monroe would die of a drug overdose just a year and a half later.

The Later Days of Arthur Willer

In February of 1962 Miller married Inge Morath (who had been the documentary photographer on *The Misfits* - they would remain together until her death in 2002). In 1964 Miller re-united with Elia Kazan and the two collaborated on After the Fall. The play was partly autobiographical, and critics and the public alike censured Miller's unflattering portrayal of the character Maggie, who appeared to be a thinly disguised stand-in for Marilyn Monroe.

Incident at Vichy premiered in 1964, and The Price, which was nominated for two Tony Awards, debuted on Broadway in 1968 (Miller lost in the Best Play category to Tom Stoppard's Rosencrantz and Guildenstern Are Dead). During the 1970s and 80s Miller

wrote a number of plays and one-acts with mixed reviews, as well as a number of essays on the theatre. The 1990s saw three new plays by Miller, as well as the screenplay for the film version of *The Crucible* starring Daniel Day-Lewis (1996). In 1999 Miller was awarded The Dorothy and Lillian Gish Prize as well as a Special Lifetime Achievement Tony Award. Finishing the Picture, Miller's last play, opened at the Goodman Theatre in Chicago in October of 2004. Arthur Miller died on February 10, 2005, aged 89. •

Witches in Paritan Salem ...

During the winter of 1691/2, the Reverend Samuel Parris found his home in disarray. His 9-year-old daughter, Betty, and his 11-year-old niece, Abigail, were screaming, running through the house, and having fits. Parris sent for a doctor, who suggested witchcraft might be the culprit. What followed was a moment in American history filled with fear, paranoia, and violence.

To discover who bewitched the girls, Mary Sibley, a local woman, directed the husband of Parris's slave. Tituba, to make a witch-cake (a urine filled cake fed to the dog). When Parris found out he was furious, and Sibley had to publicly apologize to the church's congregation. Witchcraft accusations began in earnest as more girls began behaving strangely, and a hysteria gripped the community over the perceived ubiquity of evil forces. Tituba, Sarah Good (and her 5-yearold daughter Dorothy), Martha Corey, and Rebecca Nurse were some of the first to be arrested.

The trials did not follow standard legal procedure. The accusers were never questioned separately, and they were allowed to directly examine those they accused. Examinations were interrupted by girls fainting, screaming, and seeing apparitions. They claimed to be bitten or beaten with sticks and rods, they turned cold, and their arms and legs would lock up. Accounts of the proceedings suggest the spectacle was terrifying for those in attendance. At Elizabeth Proctor's examination on April 11, the girls had fits and were struck dumb in front of the judge's eyes. Abigail Williams took advantage of the frenzy, and by the end of the examination John Proctor also found himself arrested for witchcraft.

Many people were charged and convicted of witchcraft over the summer and fall of 1692, 20 were executed, and the rest languished in prison. Some died in the deplorable conditions. The first execution (of Bridget Bishop) occurred on June 10th. Sarah Good and Rebecca Nurse died with 3 others on July 19th. John Proctor was executed along with 4 others on August 19th, including the Reverend George Burroughs. Elizabeth Proctor, who was scheduled to hang with her husband John, was granted a temporary stay of execution due to her pregnancy. Giles Corey had the dubious honor of being the only person officially "pressed" to death in American history (a torture whereby heavy stones are placed on a person's chest until they die) on September 19th. Martha Corey was hanged with 7 others on September 22nd.



Costume Design by Olivia Trees (c) 2016

When the tides finally turned, it took some time for the mess to be sorted out. Families had been torn apart, farms were in ruins, and the community was in tatters. Although many were legally cleared by 1711, it wasn't until 1957 that Massachusetts issued a formal apology and finally cleared the names of everyone involved in the trials. In 1992, the 300th anniversary of the events of 1692, a memorial was built to honor the victims of the Salem witch trials.

... and The Crucible

Miller used the events of the Salem witch trials as fodder for The Crucible, but took some artistic license with the chronology and with the people involved. He kept many of the basic facts of the trials: John and Elizabeth Proctor were both accused. John was hanged, and Elizabeth avoided the same fate due to her pregnancy. Mary Warren's vacillation between accuser and accused (and back to accuser) really did occur. The ultimate fates of most of the characters in the play mirror the fates of their historical counterparts.



Witchcraft at Salem Village, Engraving. William A. Crafts (1876)

Miller, however, changes the timeline of events to suit his dramatic aims. For example, Rebecca Nurse was hanged a month before John Proctor, but Miller has them both going to the gallows the same morning. The events of the trials were, in fact, spread out over the course of a year, although much of the flurry of accusations and executions occurred between March and September of 1692. Judge Hathorne (Nathaniel Hawthorne's ancestor) and Deputy Governor Danforth were present for the early examination of Elizabeth Proctor, but were not

part of the official court assembled to hear the Grand Jury trials where the execution orders were issued. The biggest alteration, however, is the addition of the love affair between Abigail Williams and John Proctor, something for which there is no evidence whatsoever in the historical record. To make this plot line more believable, Miller raised Abigail's age from 11 to 17, and lowered John's age to 35.

Miller's characters are steeped in the world of Puritan Salem and the hysteria of the events of

1692, but they are also steeped in the post-WWII period of American history and the hysteria of the Red Scare. In many ways, the characters are Miller's own invention. exhibiting modern sensibilities and representing modern worldviews. As Miller himself writes in a commentary published with the reading version of the play:

> "This play is not history in the sense in which the word is used by the academic historian, [...] However, I believe that the reader will discover here the essential nature of one of the strangest and most awful chapters in human history. [...] As for the characters of the persons. little is known about most of them. excepting what may be surmised from a few letters, the trial record, certain broadsides written at the time, and references to their conduct in sources of varying reliability. They may therefore be taken as creations of my own, drawn to the best of my ability in conformity with their known behavior..." ~Arthur Miller, "A Note on the Historical Accuracy of This Play" .

Sources:

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From the Director

When The Crucible opened in 1953 the play's political message was impossible to miss. Whatever were one's politics at the time, Miller's use of the witch hunts of seventeenth-century New England to express the anxieties and fear unleashed by the House Un-American Activities Committee was "red hot." Reading the lukewarm reviews of that first production is revealing. Few words are spent on the play's political metaphor and most of the criticism took the play to task on certain dramaturgical deficiencies - perhaps safer ground for the theater critics of the time.

The play has always been popular among audiences, however, and its reputation has improved over time. When I was in high school, it was a favorite - as it still is - with enough distance from the "red scare" for the play to be seen as an American classic. Now. the HUAC hearings and Joseph McCarthy have to be explained in program notes or classrooms like some bizarre sideshow of American history; they are as much a peculiarity of the past as the witch trials in Salem. Even so, productions of the play are persistent, expressing something important and vital in our national character.

The play's relevance seems to be recently rediscovered, as indicated by a very successful Broadway revival. There may be several reasons for this renewed interest: the anger generated by our current political divisions, the heightened fear that there are enemies within, the extreme tones of the presidential campaign, and other conditions that make the play's cautionary themes worth hearing again. Still, the play moves audiences for reasons other than political. John and Elizabeth Proctor have become as much a part of our national character as they are a part of our national history. Perhaps this is because of our familiarity with the guilt they feel, or because the question "what is John Proctor" has a familiar American ring, or perhaps because the struggles and strengths of John and Elizabeth's faith in each other has deeply familiar aspirations.

John and Elizabeth Proctor's crucible is personal and political. Politics may cause their personal anguish, but their victory is in the power of their personal relationship. Proctor does not find justice, but with Elizabeth's help he does find himself. Whatever the politics, it is the journey toward self-respect that is the crucible that most fires Miller's passions. ■

Calvin Mac No.

What did the Puritans sound like:

Charles R. Miller Dialect Coach

The short answer is no one really knows. For this production, we've chosen a variation of what's called Original Pronunciation or OP. Through the study of Elizabethan texts describing the language of their day and through the examination of Shakespeare's rhymes, scholars have decoded what they believe late 16th century English sounded like. Using the work of David Crystal (as interpreted by Paul Meier), we set out to create a decades-later, American version of OP. This is neither the English of Elizabethan England with its pirate-like "R"s nor the sound of New England today with its "Pahk the Cah in Hahvahd Yahd" sound. It is the changing, growing tongue of farmers and craftsmen. It is the language of a people trapped between the dark edges of the New World and the fearful superstitions of the Old.





DAVID BRIAN ALLEY

(Reverend John Hale) David is in his 17th season as a CBT Artist-In-Residence, having appeared in over 45 productions. He appeared last season in *Titus Andronicus*. The Santaland Diaries and The 39 Steps. Other favorite

CBT productions include: The Trip to Bountiful. Noises Off, Kiss Me, Kate, Fuddy Meers, It's A Wonderful Life: A Live Radio Play, Moonlight and Magnolias, The Merry Wives of Windsor, Amadeus, Copenhagen, Major Barbara, A Flea in Her Ear, Stones in His Pockets, Metamorphoses, ART, The Rainmaker, and The Glass Menagerie. Regional: The Mark Taper Forum; Playmaker's Repertory; Hollywood Actor's Theatre; The ImprovOlympic Theatre; and Chicago TheatreWorks. Film and TV: Something, Anything; Prison Break-In; The Heart is Deceitful; Gina: An Actress, Age 29; The Sleep Seeker; Unsolved Mysteries; and It's A Miracle. David's favorite role, however, is as father to his two fantastic kids, Devin and Caroline. He is a proud member of Actors' Equity Association and SAG-AFTRA.



GRACIE BELT

(Mary Warren) Born and raised in Johnson City, Tennessee, Gracie Belt is delighted to make her debut in the Carousel! You may have seen her play fiddle in the 2014 and 2015 productions of A Christmas Carol. in the ensemble of

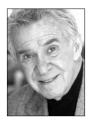
South Pacific, or as Hanna in A Shayna Maidel in the Lab Theatre. She is a senior at the University of Tennessee pursuing majors in Theatre and Marketing. This year, she is honored to be the music director of VOLT, a co-ed a cappella group on campus. Special thanks to Cal for this incredible opportunity, and always, to Ben.



JEFF DICKAMORE

(Thomas Putnam) A second-year MFA Acting candidate, Jeff was previously seen at the CBT as Quintus in Titus Andronicus, Bob Cratchit in A Christmas Carol. and Carlson in Of Mice and Men. Prior to joining the MFA

class of 2018, his favorite roles included Benedick in Much Ado About Nothing (Random Access 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 and are now the proud parents of a little girl.



JAY DOOLITTLE

(Giles Corey) returns to the CBT stage following last seasons' performance as Candy in *Of Mice and Men*. Earlier this year, he was seen in repertory playing Baptista in *Taming of the* Shrew and The Major in The

Magnificent Ambersons at the Roxy Regional Theatre. Indiana native, Doolittle has been seen in regional theatres nationally for fifty years in contemporary, classic and musical productions. Memorable roles include Willy Loman, Death of a Salesman: Gloucester, King Lear: Amos Hart. Chicago; Morrie, Tuesdays With Morrie; Otto, Diary of Anne Frank; Malvolio, Twelfth Night; Henry in *The Fantasticks*. He graduated with a BFA in Theatre Arts from Stephens College, Missouri, after an Air Force career compiling over 10,000 flying hours. Jay enjoys living in Farragut with his wife. Donna and Chihuahua. Phoebe.

The Gast



MIGUEL A. FANA

(John Willard) Miguel is a second year MFA Acting candidate at UT. He is an immigrant American from Boston, MA who was born in Santo Domingo, Dominican Republic. After serving in the U.S. Army, he attended the University of

Massachusetts Boston where he double majored in Music and Theatre. Upon graduation, he toured with the Classical Repertory Company of Boston's New Repertory Theatre performing in *Macbeth* as Witch/ Porter/Seyton, and in Of Mice and Men as Crooks. His roles at the CBT include Commander William Harbison in South Pacific and Martius Andronicus in Titus Andronicus. He is a proud member of SAG-AFTRA and would like to thank his mother. Yovanny Faña, for her support; his father, Miguel Faña Sr. for his love: and his little brother. Jean-Michael Faña for his humor! A very special Thank You to the donors and staff who make this all possible! Enjoy the show!



GRANT GOODMAN

(John Proctor) Grant is delighted to return to the Clarence Brown Theatre where he appeared as Oberon and Theseus in A Midsummer Night's Dream in 2015. National Tours: The Merchant of Venice starring F. Murray Abraham.

King Lear (Aquila Theatre Company of London). Off-Broadway: Antony & Cleopatra, The Merchant of Venice (Theatre for a New Audience); King Lear, The Iliad (Lincoln Center); Richard II (Pearl Theatre); Pericles (Red Bull). Regional: Hartford Stage, Yale Repertory, Shakespeare Theatre Company (Washington, D.C.), Chicago Shakespeare Theater, The Old Globe (San Diego), Actors' Theatre of Louisville, Cincinnati Playhouse in the Park, Milwaukee Repertory, Utah Shakespeare Festival, Arizona Theatre Company, People's Light (Philadelphia), Court Theatre (Chicago), PlayMaker's Repertory, Shakespeare Theatre of New Jersey, Indiana Repertory, Syracuse Stage, and the Illinois, Notre Dame and Kentucky Shakespeare Festivals among many others. Film & Television: As the World Turns, Sex and the City and Sleepers. Training: Graduate of New York University's Tisch School of the Arts.



EMILY HELTON

(Mercy Lewis) Emily Helton is a sophomore theatre major at UT. She is thrilled to be making her debut Carousel theatre performance with the incredible cast and crew of The Crucible. You may have seen her last year in the Lab Theatre's Mr. Burns,

A Post-Electric Play or on the main stage in South Pacific. Emily hopes that her education at UT will prepare her for a graduate degree in theatre so she can frame it on a wall and stare at it while she eats. leftovers and emails theatre companies about the jobs they swore they would get back to her about. Emily would like to thank her parents for supporting her and her sister for being a doctor so they at least have one child to talk about. As always, particularly warm shout outs to Casey Sams, Carol Mayo Jenkins, Flatt, Ford, Malone, and her mother for being true educators and strong women. Emily wouldn't be here without you. Enjoy the show!



CAROL MAYO JENKINS

(Rebecca Nurse) 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 award-winning 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.





MARIA KAUFFMAN

(Betty Parris) Maria Kauffman, a native of Knoxville, is excited to make her debut at the Clarence Brown Theatre. She has performed at the Knoxville Children's Theatre in *Charlie* and the Chocolate Factory. Sara Crewe, Bambi, and Harriet the

Spy. Maria is an eighth grader at West Valley Middle School and is in the National Junior Honor Society and a Duke TIP Scholar. In her free time, she enjoys reading, playing the clarinet, and acting. Maria would like to thank Dennis E. Perkins and Zack Allen for all of their instruction and encouragement and her parents for all of their love and support.



EMILY KICKLIGHTER

(Mrs. Ann Putnam / Sarah Good) Emily is grateful to play both Ann Putnam and Sarah Good in this frightening production of The Crucible. Also at the CBT: A Christmas Carol (Mrs. Cratchit) and South Pacific (Lead Nurse). After graduating from Northern

KY University, she joined the Apprentice Company at Actors Theatre of Louisville, and she is currently an MFA Acting candidate here at UT. At Actors: Caucasian Chalk Circle (Grusche), Uncle Sam's Satiric Spectacular (Lady Liberty), and Moot the Messenger (Soldier). In New York, she was a company member at the Flea Theatre for 3 years, performing in 'Twas the Night Before (Bat), Los Angeles (Veronica), and Offending the Audience. She'd like to thank her loving husband and family for their unending support.



JENNY McKNIGHT

(Elizabeth Proctor) makes her Clarence Brown Theatre debut in *The Crucible*. Chicago stage credits include: The Actor and Talking Pictures at the Goodman Theatre: Pride and Prejudice at Northlight Theatre; Whispering City at Steppenwolf Theatre, Old

Times at Remy Bumppo Theatre; Frozen, The Laramie Project and The Incident at Next Theatre; Ariadne's Thread at Victory Gardens; and multiple shows at Eclipse Theatre, Redmoon Theater and Chicago Dramatists, among others. A partial list of regional

theatre work includes repeat appearances at Indiana Repertory Theatre, Actors' Theatre of Louisville, Milwaukee Repertory Theatre, Arizona Theatre Company, Kansas City Repertory, and Purple Rose Theatre. Jenny is an MFA graduate of The University of Alabama, and teaches Acting at the University of Arkansas Department of Theatre.



AARON ORLOV (Judge Hathorne) Aaron Orlov hails from Queens, New York, He is a second year MFA Acting candidate at UT. CBT credits: South Pacific, Titus Andronicus, NYC credits: Dark Matter (Arthur Seelen Theatre), Romeo and Juliet. Prelude to a Kiss.

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



RODERICK PEEPLES

(Deputy-Governor Danforth) lives in Chicago, and this past spring played David Nathan Bright in The Open Hand. Previously at CBT he was in The Threepenny Opera, Amadeus, and played the title role in Life of Galileo. In

Chicago: Many roles at Chicago Shakespeare, Goodman, Steppenwolf, Remy Bumppo, Victory Gardens, Famous Door, Court, and Next theatres. A Joseph Jefferson Award for Dealers Choice (Roadworks), and a Joseph Jefferson Citation for Orphans (CT20 Ensemble). Regional: Many shows with Utah Shakespeare Festival, Syracuse Stage, Madison Repertory, and Illinois Shakespeare Festival. Film: Robert Altman's The Company, Road to Perdition. Novocaine. The Hudsucker Proxy. TV: Prison Break, ER, Early Edition, and the Untouchables series (syndicated).

The Gast



LAUREN PENNLINE

(Abigail Williams) Lauren, a second year MFA Acting candidate, last performed with the CBT as Ensign Dinah Murphy in South Pacific. For the CBT: Titus Andronicus, A Christmas Carol. The Who's Tommy, Love's Labour's Lost,

The Marriage of Bette and Boo, Guys and Dolls, The Life of Galileo, Anouilh's Antigone. Off Broadway/ National Tour: Ivy and Bean the Musical (Atlantic Theater Company, Maximum Entertainment Prod.) Off-Off Broadway: The Thirteenth Commandment (Libra Theater Company, NY Innovative Theater Award- Featured Actress), Henry IV Parts One and Two, Much Ado About Nothing (Smith Street Stage, NY Innovative Theater Award- Ensemble. Revival), Twelfth Night (Riverside Theater), Trojan Women (NY Stage and Film). Training: University of Tennessee, British American Drama Academy, Proud member of Actors' Equity. www.laurenpennline.com



KADI PLEMONS-BRAZIL

(Susanna Wallcott) Kadi, a UT junior with a double major in English-Literature and Theatre, is completely thrilled to be making her debut with the Clarence Brown Theatre in one of her favorite plays. Past college credit: Ethan Roeder's

Bare: A Pop Opera (Rory). She would like to thank the many professors who have helped her grow as an actor and that have encouraged her to audition for shows. A major thank you to her middle school and high school teachers, Pam Wilburn, Sarah Dalbey, and Rodney Crase for always reminding her she could do what she loves. And a final and humongous thank you to her friends, Sisters, and family for their continuous support in all she does.



CARLÉNE POCHETTE

(Tituba) Carlène Pochette, originally from the French Saint Martin island in the West Indies, is excited to return to the Clarence Brown Theatre. She was recently seen in South Pacific ('16), A Lesson Before Dying ('16) as "Vivienne

Baptiste," and A Christmas Carol ('15) as "Mrs. Dilber" at the Clarence Brown Theatre. She is a second year MFA Acting candidate at UT. Prior to that, Carlène has performed in many independent film and theatre productions in Philadelphia, including Ruined, Under the Cherry Tree, The Piano Lesson, The Last Days of Judas Iscariot, and By the Way, Meet Vera Stark. Carlène graduated from the University of Pennsylvania with a BA in Social Science. She has had a few producing credits that include music video projects, and a documentary about rebuilding Haiti and its educational system.



ROBERT PORTER

(Ezekiel Cheever) Robert Porter is a graduate of the American Academy of Dramatic Arts in New York and holds graduate degrees in Theatre Arts from the University of Michigan, where he was a resident actor with the Professional Theater

Program. Recent roles at Virginia Tech include Polonius in *Hamlet* and Pozzo in *Waiting for Godot*. At the University of Virginia, he has worked with the Heritage Repertory Theater, appearing as Victor Franz in Arthur Miller's The Price, and Ben Hecht in *Moonlight and Magnolias*. Recently retired from UT, Bob is a recovering theatre professor, taking it one day at a time.



DONALD THORNE

(Francis Nurse), most recent plays at CBT - The Threepenny Opera, A Christmas Carol, and A Midsummer Night's Dream. Donald has had the pleasure of working on various CBT productions over the last 40 years. Some

favorites: Amadeus, The Life of Galileo, Oedipus the King, Love's Labour's Lost, Arsenic and Old

Lace, The Rainmaker, All the Way Home, and To Kill a Mockingbird. A retired teacher now working in quality control for a medical diagnostic manufacturing company, Donald spends most of his free time either walking Jack the dog, traveling with Steve the husband, or counting his many blessings. Many thanks to Cal and this great cast and crew for their amazing talents.



TERRY WEBER

(Reverend Samuel Parris)
Terry Weber is a Professor
of Theatre at UT and he
volunteers as Artistic Director
of The WordPlayers. Terry's
acting career has taken him to
theatres in New York, Seattle,
Milwaukee, Louisville, Chicago,

Kansas City, Montgomery, Knoxville, Toronto, Orlando, Charleston, Asheville, Cincinnati, and Avignon (France). Recent roles at the CBT: Marcus in *Titus Andronicus*, Peter Quince in *A Midsummer Night's Dream*, Captain Keller in *The Miracle Worker*, Gus Belmont in *CTRL+ALT+DELETE*, Aviator in *Little Prince*, Cleante in *Tartuffe*, Scrooge in *A Christmas Carol*, Emperor Joseph II in *Amadeus*, Colonel Chesney in *Charley's Aunt*, and Hermocate in *Triumph of Love*. Last fall, Terry played Hopley Stewart in *Mad River Rising* at Cincinnati Playhouse in the Park, and in 2011, he played C.S. Lewis in The WordPlayers' production of *Shadowlands*. Favorite roles: Husband to Jeni and Dad to Jesse, Luke, and Joel.



LAUREN WINDER

(Elizabeth Hubbard) Lauren is a senior at the University of Tennessee double majoring in Theatre Performance and English Lit. She has performed at the Oak Ridge playhouse in *All Shook Up* and the Clarence Brown Theatre in *Mr. Burns, A*

Post-Electric Play and South Pacific.



The University of Tennessee, Knoxville is one of just 12 universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum. Four of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

Founded in 1974 with Sir Anthony Quayle as Artistic Director, the Clarence Brown Theatre Company is one of the older companies in the LORT system. It has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo Jenkins, David Keith, Dale Dickey, and Teresa Williams among others.

All Department of Theatre faculty have dual appointments with the professional company in their area of expertise. MFA Performance students may join the Clarence Brown Theatre Company in their third year of study. MFA Design students have the opportunity to work on LORT productions throughout their graduate training.

COMPANY MEMBERS

Producing Artistic Director: Calvin MacLean

Managing Director: David Bryant Byrd

Terry Silver-Alford David Brian Allev Bill Black Kate Buckley Marianne Custer Jed Diamond Gina Di Salvo Carol Mayo Jenkins Abigail Langham Patrick Lanczki Joe Payne Christopher Pickart Mike Ponder Casey Sams John Sipes Terry Weber Kenton Yeager Katy Wolfe

The Artists



CALVIN MacLEAN

(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.

RON KELLER (Scenic Designer) Ron Keller is so pleased to design again for Knoxville audiences. His last works at CBT were Of Mice and Men. Amadeus and A Flea in Her Ear. Ron is the Chair of Theatre at Virginia Commonwealth University where he has taught awardwinning 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.

OLIVIA TREES (Costume Designer) Olivia Trees is a third year MFA Costume Design candidate at UT. She holds a BA in Theatre from Florida State University. For the Clarence Brown Theatre, she has previously designed A Shayna Maidel and A Lesson Before Dying, both of which won first place in the annual SETC Design Competition. Olivia has also been awarded the Ready to Work Award from SETC and Triad Stage. She will be designing Arthur Miller's The Price for Triad this coming January. Other recent designs include Big *River* for The Word Players at the Bijou Theatre this past summer. She will be designing their Christmas show, Junie B. in Jingle Bells, Batman Smells!, this December. She has worked previously for Euroco Costumes in New York, the Weston Playhouse, and The Lost Colony. She is incredibly grateful to have worked with such talented artists during her time here at the Clarence Brown Theatre!

KENTON YEAGER (Lighting Designer) Kenton's previous lighting designs for the CBT's productions include: Sweeney Todd, The Who's Tommy, Woyzeck, A Year with Frog and Toad, The Life of Galileo and many more. In addition, he has designed, produced or directed more than 600 productions for Theatre, Dance, and Music, both nationally and internationally. His theatre design credits include work for: Denver Theatre Center, Cincinnati Playhouse, Milwaukee Rep. St. Louis Rep. Pioneer Theater, Round House Theatre, Folger Theater, Virginia Stage Co, Arkansas Rep, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep. Great River Shakespeare Festival, and American Music Theatre Festival. As an educator, he heads the lighting design program here at UT and has taught more than 100 master classes and workshops, including some in Cardiff, Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, and Amsterdam. Kenton is also the creator and owner of Yeagerlabs, a company specializing in innovative ways of teaching theatre in the classroom, see what it's about at www.yeagerlabs.com.

JOE PAYNE (Composer/Sound Designer) Joe teaches Sound and Media for the Department of Theatre. Previously at CBT, he has designed sound, projections, and/or composed music for The 39 Steps, Titus Andronicus, The Threepenny Opera, Monty Python's Spamalot, The Trip to Bountiful, A Christmas Carol, Sweeney Todd, Kiss Me, Kate, Fuddy Meers, The Merry Wives of Windsor, and The Who's Tommy. Joe has designed more than 150 productions in theatres throughout the country, including 16 seasons at the Utah Shakespeare Festival, Cincinnati Playhouse in the The fifish

Park, Round House Theatre (Bethesda, MD), Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), Syracuse Stage, and others. Joe is an executive board member of TSDCA (Theatrical Sound Designers and Composers Association), and a member of United Scenic Artist local 829, the USITT Sound Commission, and OISTAT Sound Working Group.

JOHN SIPES (Fight Choreographer) John is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, John was a Director and the Resident Movement Director for the Oregon Shakespeare Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons, and served as the Festival's Artistic Director for five seasons.

KERRI ANN CONSIDINE (Dramaturg) Kerri Ann Considine is a currently a Graduate Fellow in the University of Tennessee Humanities Center and a PhD Candidate in the department of English. She has had the pleasure of working on several productions with the Clarence Brown Theatre, including, most recently. Mr. Burns, A Post-Electric Play and The Threepenny Opera. Kerri holds a BFA in Theatre Arts from Point Park University in Pittsburgh, and spent several years in Chicago where she interned in the artistic department at Steppenwolf Theatre. While there, she had the opportunity to work as a dramaturgical assistant for several productions including the premier of Tracy Letts's Man From Nebraska. She completed her Master of Arts in English here at the University of Tennessee, and her research interests include modern and contemporary drama, theatre, and performance studies, with an emphasis on experimental and avant-garde theatre. Kerri would like to express her gratitude to the fantastic faculty and staff of both the English and Theatre departments for their support.

CHARLES R. MILLER (Dialect Coach) Charles R. Miller is a Professor and the Director of Theatre at Pellissippi. He was the co-founder and Producing Artistic Director of the Smoky Mountain Shakespeare Festival for eight years. He has worked as an actor or director at the Clarence Brown Theatre, American Stage, Asolo Theater, Porthouse

Theatre, and the Idaho Shakespeare Festival, He has worked as voice coach and fight choreographer for the University of Tennessee and the Clarence Brown Theatre. He is a certified associate teacher of Fitzmaurice Voicework®. He has been recognized as an Actor/Combatant by the Society of American Fight Directors and has done the fight choreography for over two dozen shows. He holds an MFA from Southern Methodist University and a BFA from the University of Idaho.

ROSS JACKSON (Stage Manager) is grateful to return to the Clarence Brown Theatre (CBT). Ross previously stage managed CBT's A Lesson Before Dying last season. Other recent credits include Nickel Mines (New York Musical Festival), Deferred Action (Dallas Theater Center); The Lady Onstage, Orlando, and True West (Profile Theater), The International (Playwright's Horizons), A Midsummer Night's Dream (New Swan Shakespeare Festival), and several productions with the University of California. Irvine from which he holds his MFA in Stage Management. Ross is a proud member of Actors' Equity Association. Love to Mom, Tom and Megan.

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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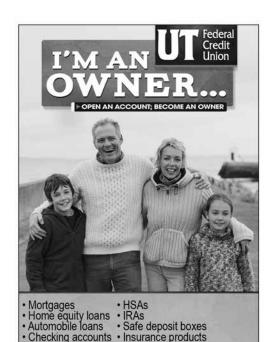


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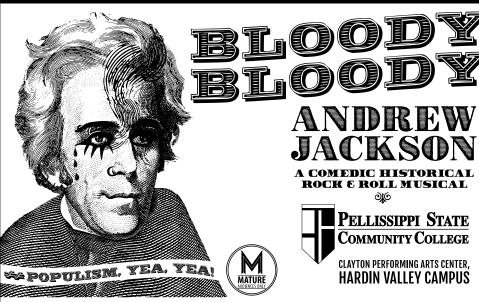
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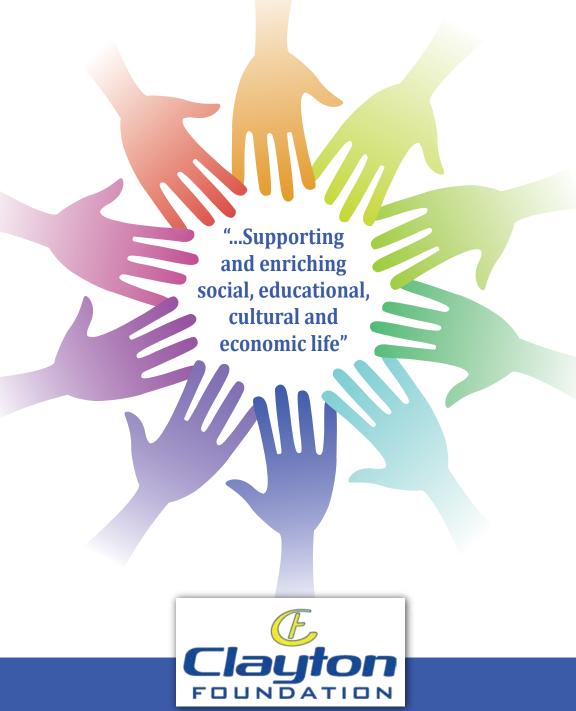








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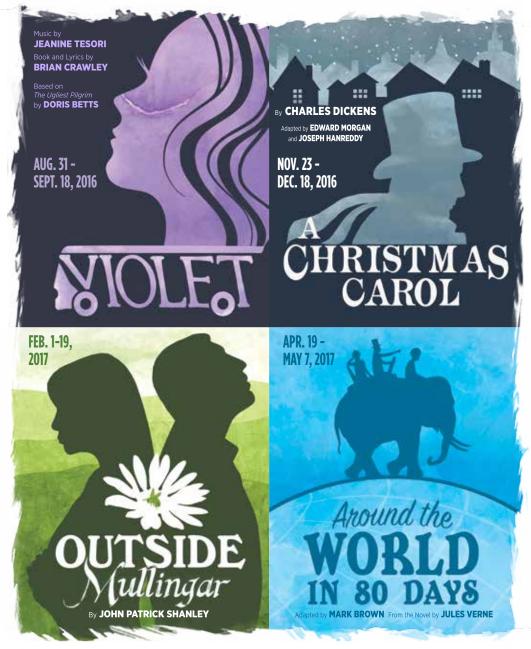






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Pay What You Wish Dates for our 2016/2017 Season:

Violet - August 31, 2016

The Crucible - September 28, 2016

This Is Our Youth - October 26, 2016

A Christmas Carol - November 23, 2016

Outside Mullingar - February 1, 2017

The Busy Body: A Comedy - February 22, 2017

Top Girls - March 29, 2017

Around the World in 80 Days - April 19, 2017





For rising sixth-graders, middle school can seem as foreign as Stratford-upon-Avon. Together with the Great Schools Partnership and Knox County Schools, the CBT helped to pilot a summer reading and theatre enrichment program for rising sixth-grade students, easing the transition into middle school by boosting confidence and increasing reading proficiency.

Teams of UT theatre students served as theatre assistants and mentors, blending theatre games with Shakespearean texts, all while working to stage a final performance of an adapted middle school novel. Stay tuned for more information on this program.







Twice a year, we provide families the opportunity to have dinner and see a performance for only \$10/ person. The purpose of

the CBT Family Feast is to promote the fading practice of family dinners and to celebrate community through theatre. The only stipulation is that patrons must attend as a family unit, however "family" is defined for them.

CBT Family Feast Dates for our 2016/2017 Season:

A Christmas Carol - December 6, 2016

Around the World in 80 Days - April 26, 2017





For more than a decade, the Clarence Brown Theatre's Summer Acting Workshops have offered high school students

intensive training in acting technique, voice, movement, improvisation, and musical theatre.

Led by our Outreach and Education Coordinator and taught by our faculty and graduate students, these workshops expose students to the techniques and talents of an amazing array of working professionals.

Faith, Hope, & Love



A Christmas Carol stands as one of our most popular productions each season, playing to more than 10,000 audience members every year. Even with such an amazing

turnout, we know we aren't reaching everyone in our community. For some, a \$15 or \$20 ticket is more than they can afford. And, for others, attending events with the general public is simply too hard due to disability.

In 2008, we began our *Faith, Hope, and Love* program to reach underserved audiences by inviting members of the community to attend *A Christmas Carol* free of charge. Some of the groups have included the Autism Society of East Tennessee, KARM, Helen Ross McNabb Center, the Boys and Girls Club, and Agape, among many others.

We will continue this program with our all-new production of *A Christmas Carol* in November 2016.



Blue Star Theatres recognize the contributions of military families and help to aid them in becoming integrated into the lives of their communities. The CBT is the only member of Blue Star Theatres in the state of Tennessee and offers discounted tickets to active-duty service members and their immediate families, as well as veterans to every CBT performance. We remain grateful to our service members.



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- Opening Night Receptions with cast and crew
- Invitations to first read-through and design presentations.
- Invitation to the annual NYC Theatre Trip
- Personal behind-the-scenes tours:
 - Sunday, December 11, 2016 following the matinee of A Christmas Carol
 - Friday, April 28, 2017 following the evening performance of Around the World in 80 Days

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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.



ERIC SORRELS | BA – Honors Theatre, Class of 2015 Eric wrote *Moments I Knew* his senior year at the University of Tennessee. The song cycle made its way to New York for a debut at Feinstein's/54 Below on August 19, 2016.





MIWA ISHII | MFA Costume Design, Class of 2013

Miwa Ishii is a freelance designer/costumer based in NYC. Since graduation, she has designed for Triad Stage in Greensboro, NC for the past three seasons including the modern adaptation of Moliere's *Don Juan* (World Premiere), the modern adaptation of Ibsen's *Enemy of the People* called *Common Enemy* (World Premier), and *Anna Christie* by Eugene O'Neill. She has also been an active costumer/tailor on various

Broadway productions, national tours, TV shows, and films including *Wicked, Lion King, Book of Mormon, Something Rotten, ABC's Turn* and *Quantico,* and Woody Allen's most recent film, *Cafe Society,* starring Kristen Stewart and Jesse Eisenberg.

LIBBY STADSTAD | MFA Scenic Design, Class of 2013 Assistant Scenic Designer, *The Bridges of Madison County*, Broadway





CONRAD RICAMORA | MFA Acting, Class of 2012

Conrad has a recurring role on *How to Get Away with Murder*. He performed in Lincoln Center Theater's 2015 Broadway revival of *Rodgers and Hammerstein's The King and I*, directed by Bartlett Sher. Conrad also recently received the Human Rights Campaign Visibility Award, August 2016.

MARY PINGREE | MFA Scenic Design, Class of 2011 Assistant Art Director – Nashville, ABC-TV, The Bold and the Beautiful – ABC-TV





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The Carousel Theatre

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-in-the-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-

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

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,

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 Al 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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David Kortemeier and Katy Wolfe in A Christmas Carol.

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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.

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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.

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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.

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



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At a dozen Knoxville schools, College of Education, Health, and Human Sciences Professor Bob Kronick's university-assisted community school concept has become a reality. At Pond Gap Elementary, volunteers from all of UT's colleges provide after-school, evening, and weekend classes for children and adults, tutoring, sports coaching, and guidance on cultivating the community garden. Students receive medical and dental care. Families take part in evening dinners at school. Absences are down. Student and parental engagement is up. "It's a vision of empowerment," says Pond Gap Principal Shelly McGill. "We want to show kids and families that they have unlimited potential to become smarter, change the world around them, and change their lives." Learn more at tiny.utk.edu/I23V1.

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