



TOP GIRLS

By **Caryl Churchill**

CLARENCE
BROWN
THEATRE
at the University of Tennessee®

MARCH 29 - APRIL 16, 2017
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THE CAST

Meg Sutherland	Marlene
Alyssa Miller	Waitress/ Jeanine/ Nell
Emily Helton	Isabella Bird/ Joyce/ Mrs. Kidd
Gracie Belt	Lady Nijo/ Angie
Celeste Pelletier	Dull Gret/ Kit/ Shona
Danielle Presley	Pope Joan/ Louise
Chauncey Whitlock	Patient Griselda/ Win

THE CHARACTERS

ISABELLA BIRD (1831 - 1904)

Lived in Edinburgh, travelled extensively between the ages of 40 and 70.

LADY NIJO (b. 1258)

Japanese, was an emperor's courtesan and later a Buddhist nun who travelled on foot through Japan.

DULL GRETT

The subject of the Brueghel painting *Dulle Griet*, in which a woman in an apron and armor leads a crowd of women charging through hell and fighting the devils.

POPE JOAN

Disguised as a man, is thought to have been Pope between 854-856.

PATIENT GRISELDA

The obedient wife whose story is told by Chaucer in "The Clerk's Tale" of *The Canterbury Tales*.

ACT I

SCENE 1 – A Restaurant

SCENE 2 – "TOP GIRLS" Employment Agency, London

SCENE 3 – Joyce's Backyard in Suffolk

ACT II

SCENE 1 – "TOP GIRLS" Employment Agency

SCENE 2 – A Year Earlier, Joyce's Kitchen

This production contains strong language.

This production has one 15-minute intermission.



presents

TOP GIRLS

by

Caryl Churchill

Directed by

Casey Sams

Scenic Design
Jelena Andzic

Costume Design
Devin O'Neill

Lighting Design
Jordan Vera

Sound Design and Original Music
Mike Ponder

Stage Manager
Kara Eble Trusty

Producing Artistic Director
Calvin MacLean

Managing Director
David Bryant Byrd

"Top Girls" is presented by special arrangement with SAMUEL FRENCH, INC.

"Top Girls" Original New York Production by the New York Shakespeare Festival;
Produced by Joseph Papp

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



A TOP GIRLS DINNER PARTY: HISTORY MEETS THE 1980s

Top Girls is a play that challenges theatrical and narrative conventions just as it challenges gender conventions.

The narrative is not linear, and the story jumps back and forth in time and place. In fact, the events that occur in the final scene of the play actually happen first, chronologically.

The play begins with a dinner party in which historical characters—some real and some fictional—join Marlene in a celebration of her promotion to Managing Director of the Top Girls Employment Agency. The women that join Marlene are from different time periods and different cultural, religious, and socio-economic backgrounds.

Isabella Bird was a 19th century British woman who travelled extensively, and her accounts of her travels became quite popular.

Lady Nijō, born in Japan in 1258, was brought up from the age of four to be a courtesan to the ex-Emperor

GoFukakusa. She left the court at age twenty-six and became a Buddhist nun, travelling around Japan on foot. Dull Gret is a figure of folklore that features in an oil painting (c. 1562) by Pieter Bruegel the Elder in which she leads an army of women to attack demons of hell. Pope Joan is a legendary female Pope generally alleged to have served after Pope Leo IV (847-855). Although today most scholars agree that no such person existed, Pope Joan was a popular figure in the medieval and, later, Renaissance imagination. Patient Griselda is also a figure of folklore who was immortalized in 14th century Italian author Giovanni Boccaccio's *The Decameron*. The Italian scholar

and poet Francesco Petrarca translated the story into Latin, and Geoffrey Chaucer included Griselda in his famous *The Canterbury Tales*.

The rest of the play moves around in time in the early 1980s, situating Marlene's encounters with her co-workers and her family within a political backdrop marked by divisive Thatcher-era social policies. The Cold War intensified under Reagan's anti-communism agenda and increased fears over the possibility of nuclear war. Meanwhile, the technology boom was beginning in earnest. Pac-Man was introduced at arcades in 1980, while the IBM 5150, the early home personal computer, was launched in

August 1981. Blockbusters were widely popular at cinemas, with hits such as *The Empire Strikes Back* (1980), *Indiana Jones: Raiders of the Lost Ark* (1981), and *E.T.* (1982) making a splash at the box office. David Bowie, who had already made a name for himself in the glam rock scene, saw strong commercial success in the early

1980s. The odd mix of idealistic escapism and rebellious counter-culture defiance was appropriate for a period in which many people were facing the daily economic impact of a severe global depression.

The play thus connects the cultural milieu of the 1980s to a kind of cultural ancestry that stretches back into history. The dinner party and the many visions of motherhood, sisterhood, and womanhood it invokes haunt the rest of the play, and the historical characters and their perspectives are echoed in the dilemmas faced by the women in this 1980s socio-political moment. ■

"If you want to bring characters from the past onto the stage then you can do it, without having to find a realistic justification [...]. On stage it is possible for these women to meet and have dinner. In the theatre anything's possible."

~ Caryl Churchill, Interview in *Theatre Heute*, January 1984

CARYL CHURCHILL, FEMINISM, AND *TOP GIRLS*

Caryl Churchill began writing plays as an undergraduate at Oxford University in the late 1950s. Since then, she has written over 50 plays for theatre, radio, and television. Over the course of her career she has experimented widely with form and content, rarely keeping to one style or type of play for very long. *Serious Money* (1987), for example, is a satire about stockbrokers written in rhyming couplets. *The Skriker* (1993) is a play about a mythological shape-shifter in which language breaks down altogether. *Love and Information* (2012), about finding connections in our fast-paced information age, is actually 57 micro-plays and includes a cast of over 100 characters. One thing that does tend to unite Churchill's plays, however, is a focus on the power dynamics that influence identity, whether that identity is individual, communal, or cultural.

A self-described socialist feminist, Churchill has consistently presented the relationship between gender and power as something that is socially determined; gender is thus not a fixed concept but something that changes as society changes. *Top Girls* was first written and produced as the second-wave feminism of the 1960s and 70s began to look forward to a new kind of feminism that would consider more diverse identities and perspectives. The play acknowledges that "women" do not consist solely of one ideal "woman," and it presents characters with different backgrounds who all are attempting to find their way in the world. In *Top Girls*, Churchill illustrates both the importance of acknowledging differences among women and the difficulties that are inherent in attempts to reconcile these differing perspectives.

"I quite deliberately left a hole in the play, rather than giving people a model of what they could be like. I meant the thing that is absent to have a presence in the play."

~ Caryl Churchill, Interview in *The Village Voice*, March 1983

Today, almost thirty-five years after *Top Girls* first premiered in 1982, the controversy about what it means to be an empowered woman, and how women can claim their own agency and identity in both public and private spheres,

has not lessened. In the workplace, women in America today still face a pay gap, earning less than a man in a similar position, and many fields (including the theatre) continue to report gender disparity, especially in upper management roles. Breastfeeding has been alternatively championed as healthy and natural and

derided as an act of public indecency. Emma Watson recently caused a controversy with her photo shoot for *Vanity Fair*; some accused her of playing into the male objectification of women by allowing an image with so much visible skin to be published, while others, including Watson herself, strongly argued for the right of women to acknowledge their bodies and own their sexuality. The women's march in Washington highlighted other ideological clashes as those who were anti-abortion felt excluded from a group whose platform included a pro-choice emphasis.

In its candid presentation of disparate perspectives on women's roles and gender identity, *Top Girls* resonates strongly with our own cultural moment. Churchill does not provide her audiences with an easy solution; there is no character that shows us the "perfect" woman and no obvious path to reconciliation here. Instead, the play leaves us with the challenge to struggle toward that absent reconciliation for ourselves, lest we, like Angie, become caught in a vision of something "frightening." ■

ASK THE CAST

What female historical character, real or fictional, would you invite to a dinner party?

Meg Sutherland (Marlene)

I would invite two women: Frida Kahlo and Zelda Fitzgerald. Both are incredible, strong women that didn't feel the need to stand in the shadows of their famous husbands. We would have lively conversation about art, love, and life experiences, and I'm sure there would never be a dull moment - plus I simply have to know what life was like in the roaring 20's.

Alyssa Miller (Waitress / Jeanine / Nell)

If I could invite a historical figure to have dinner with me it would most definitely be Lucille Ball. Her influence for women in comedy is iconic. She made history for women in television; I would love to thank her for that.

Emily Helton (Isabella Bird / Joyce / Mrs. Kidd)

I would invite Margaret from Judy Blume's *Are You There God? It's Me, Margaret*. In Middle Tennessee, proper sexual education was a difficult thing to come by. As a very confused, mildly sweaty, 5'6" fifth grader in the violent throes of puberty, Margaret not only became my teacher and ally, but also my trusted friend. Margaret was kind enough to invite me on her journey of self-discovery. I would love to get the chance to repay the favor.

Gracie Belt (Lady Nijo / Angie)

I would invite Clara Wieck Schumann. She was a musical prodigy, an extraordinary pianist, and an independently influential Romantic composer. I would love to hear her stories about tours across Europe, musical inspirations, and personal experiences with her musical partner, Robert Schumann, and their encounters with the great musicians and composers during that rich time in history. Of course, she would also serenade my dinner party.

Celeste Pelletier (Dull Gret / Kit / Shona)

I would invite Carrie Fisher over. We'd pig out on pizza as we watched a marathon of every *Star Wars* movie, providing live commentary to each other the whole way through.

Danielle Pressley (Pope Joan / Louise)

If I could have a dinner party like Marlene's, I would want to invite all six of Henry VIII's wives. The stories surrounding their respective marriages to the notorious King of England are fascinating. I would love to hear their side of things.

Chauncey Whitlock (Patient Griselda / Win)

If I was given the opportunity to host a dinner party like in this production I would, without a doubt, invite Elizabeth Bennet from Jane Austen's *Pride and Prejudice*. She is one of the most dynamic females in literature with her wit, intelligence, and general personality, and she has always been an inspiration to me.

FROM THE DIRECTOR

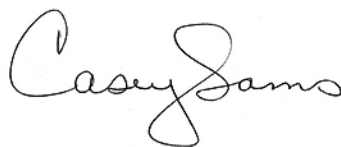
Last Spring, when I first started thinking about directing *Top Girls*, we were living in a different world than we are today. It seemed likely to me that a woman would be President of the United States by the time rehearsals began, and I was feeling pleased about how far our country had come during my lifetime. I was under no illusion that we had reached a point of gender equality, but I felt like we were at least on the right path, and that we would eventually get there. So, I started into this project thinking about it as a historical play, something rooted in the culture of the 1980's, something that would allow us to reflect on how far we had come. I no longer feel that way.

Today, the discussions in this play about pregnancy and childbearing remind me that we, as a nation, do not agree on whether a woman should be able to control when or if she bears children. The discussions in this play about education remind me that we do not agree on how to ensure that all children have access to the schooling they need. The discussions in this play about women in the workplace remind me that we still have a glass ceiling and that women are still paid only 79% of what a man is paid for equivalent work. And the discussions in this play about politics remind me that the profound distrust and animosity that exists between the left and the right are more extreme than ever.

But I am also reminded that, although many things divide us, we are united by our shared humanity. Because this play is not just made up

of discussions about weighty issues; it's made up of stories told by individual women with fantastic tales to tell. By listening to them, we have a chance to see the world from a different vantage point. And in *Top Girls*, Caryl Churchill has avoided telling us whose stories are 'right' and 'wrong'. She has put equally compelling stories into the mouths of all her characters. The cast, artistic team and I have worked hard to maintain that balance. There are lots of tricks we can use in the theatre to make a character more or less likeable (through costume choices, or lighting, or musical themes, or staging, or inflection), but we have tried to avoid using them as best we can. We wanted to give you, the audience, the best opportunity to hear all these women on a level playing field and with an open mind.

Listening with an open mind to the experience of another person is the first step to finding common ground with them, which in turn can lead to resolving apparently-unresolvable issues. In a world awash with apparently-unresolvable issues, it is my hope that by listening to the women of *Top Girls* we will all be reminded to listen to someone else whose story is different from our own. Who knows what could happen then?



Lab Theatre Productions

Welcome to an exciting evening of theatre. This production is part of the Clarence Brown Theatre's commitment to training. Our Lab Theatre productions are an important part of our dual mission. The production you are about to see is helping to prepare the students in our Master of Fine Arts and undergraduate programs to take their place as theatre artists. We hope you enjoy the play, and also enjoy the experience of witnessing the next generation of theatre professionals emerge. Look around you, for this production, this performance, might be one you remember when...

THE CAST



GRACIE BELT

(Lady Nijo / Angie)

A native of Johnson City, Tennessee, Gracie Belt is excited to step up to the challenge of Churchill's piece. 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. Most recently she played Mary Warren in this season's production of *The Crucible*. She is a senior at the University of Tennessee. This year Gracie serves as the music director of VOLT, a student-led a cappella group on campus. Special thanks to all my strong, independent cast mates, Casey for this opportunity, and always, to Ben.



EMILY HELTON

(Isabella Bird / Joyce / Mrs. Kidd) is a Sophomore in the UT's Theatre program. Previous UT stage credits include *Mr. Burns: A Post Electric Play*, *South Pacific*, *The Crucible*, and *A Christmas*

Carol. When not in rehearsals or emailing professors for deadline extensions, she can be found at Knoxville Children's Theatre or Beaumont Middle School teaching and playing with Knoxville's youth. As always, she would like to give special thanks to her very own "Top Girls" to whom she attributes her favorite parts of herself. To Malone, Flatt, Ford, Kim, Gope, Carol, Maranda, Mom, Erin, and Casey, she gives her sincerest, warmest, snuggliest thanks for being strong women and true educators. And lastly, to her father, she says: "Good beer matters."



ALYSSA MILLER

(Waitress / Jeanie / Nell)

Alyssa, originally from Nashville, is thrilled to be performing with the Clarence Brown Theatre once again. She is currently a Theatre major in her

junior year at UT. You may have recently seen her in *A Christmas Carol* (Martha Cratchit) or in *South Pacific* (Ensemble). Other recent credits include: *Bare: A Pop Opera*, *Footloose*, *Grease*, and *The Vagina Monologues*. Alyssa also performs as a member of the Involuntary Sports Party Improv Team. She'd like to thank the cast, crew, Casey, Carol, her mom for endless supportive phone calls, and her dog, Monty, for being a beacon of hope.



CELESTE PELLETIER

(Dull Gret / Kit / Shona)

Celeste is ecstatic to make her debut in *Top Girls*. In the past, you may have seen her in *Horse Girls* as "Raven" or in *The Vagina Monologues*.

She is currently a freshman pursuing a degree in Mechanical Engineering at the University of Tennessee and hopes to continue participating in the university's Theatre Department. She'd like to thank Casey for this wonderful opportunity, Jen-Jen for always being on the other end of the phone and her two biggest fans, mom and dad. Xox

THE CAST



DANIELLE PRESLEY

(Pope Joan/Louise)

Danielle is a junior Theatre major at UT. She is thrilled to be making her Clarence Brown Theatre debut. She was last seen in the Lab Theatre in the Sex Week

production of *Extremities*. Favorite past credits include *Proof* with Theatre Knoxville Downtown, as well as *Bus Stop* and *Harvey* with Foothills Community Players. Danielle would like to thank Casey, Kerri, and Abi for their wisdom and guidance, as well as her family and friends for their unending love and support. "Nevertheless, she persisted."

MEG SUTHERLAND

(Marlene) is so thrilled and grateful to be making her debut with the Clarence Brown Theatre in the Lab! Born and raised in Nashville, TN, she is currently a Junior at UT pursuing degrees in

Communication Studies and Theatre. Some of her favorite past credits include: "Joanne" (*Company*), "Ashleigh Whitford" (*Horse Girls*), "Prof. Charlotte Kenyon" (*Good News!*), *The Vagina Monologues*, and *Rent*. She would like to thank her family and friends for supporting her in all she does. Deepest gratitude to Abi Langham, Carol Mayo Jenkins, and Casey Sams for their encouragement and belief in her. For Mom, Dad, and Leah - the strongest foundation a girl could ask for, thank you for everything.

CHAUNCEY WHITLOCK

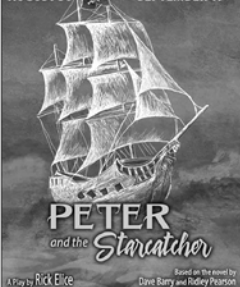
(Patient Griselda/Win)

Chauncey, a native of Cleveland, TN, is a junior at UT majoring in Theatre and is elated to be making her debut in the Clarence Brown Theatre in the Lab.

Past credits include *My Fair Lady* and *Big River* with Lee University, Nurse Willie in *The Curious Savage* with StageWorks of Cleveland, and Rose in *The Secret Garden* and Snow Queen in *The Nutcracker* with Tennessee Youth Ballet. She would like to thank her family and friends for their overwhelming love and support and Jake for always inspiring her. She also has extreme gratitude for the many professors here who have helped her grow as an actress and as a person and Casey for giving her the opportunity to be a part of this team of incredible women.

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THE ARTISTS



CASEY SAMS

(Director) Casey is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and

Acting. In addition to the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, The Round House Theatre (DC), The Utah Shakespearean Festival, PlayMakers Repertory Company (Chapel Hill), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: *Mr. Burns*, *A Post-Electric Play*, *The Who's Tommy*, *A Year with Frog and Toad*, *Underneath the Lintel*, and *Peter and the Starcatcher*.

JELENA ANDZIC

(Scenic Designer) Jelena is a first-year Graduate Scenic Design candidate. This is her first design with the Clarence Brown Theatre. Her past professional experience includes a production of *Dear Yelena* (Belgrade Drama Theatre, Belgrade, Serbia) and many collaborations with FIST (Festival of International Theatre) both in Belgrade and Romania. She has been honored with two awards – the ULUPUDS (The Association of Artists and Designers in Serbia) award for her final undergraduate projects (Theatre, Film and TV Design) as well as an award (*Milenko Serban*) for Best Final Project in the field of Scenic Design. Her design for this production received second place in the scenic design competition at the Southeastern Theatre Conference. To view her portfolio: https://issuu.com/jelenaandzic/docs/portfolio_2016_-_jelena_andzic

DEVIN O'NEILL

(Costume Designer) A first-year MFA Costume Design candidate at the University of Tennessee. *Top Girls* is her first costume design here at the Clarence Brown Theatre. Devin is a graduate of Towson University just outside of Baltimore, MD. Her previous designs include *Story of My Eye* which showed in Baltimore, Philadelphia and New York, and *No Child* which received the award for best undergraduate costume design at SETC. Next year she will be designing the costumes for *Blue Window* and *Alabama Story*. Devin is very grateful to be able to work with a great team and great friends!

JORDAN VERA

(Lighting Designer) Jordan is a first-year Graduate Lighting Design candidate. This past year Jordan has designed for Miami's Alternative Theatre Festival in the grand opening of the play *Choreographing a violent scene* by Anne Gillispie. Before his recent work in Miami, Jordan has designed for The California State Summer Arts Festival, and the Miami Summer Opera Music Festival. He currently is working at the Oak Ridge Playhouse producing "*The Marvelous Wonderettes*" which opens in late March. Jordan attended Florida International University where he designed *Kingdom City*, *Juanita's Statue*, and *Le'Etoile*. More of his work can be found on his website www.jveraDesigns.com. Jordan is excited to be working alongside a great group of artistic collaborators in his first show at the Clarence Brown Theatre, and hope's you enjoy the show as much as he has.

THE ARTISTS

MIKE PONDER

(Sound Design and Original Music) Mike has been designing for UT Theatre's productions for over eighteen years. In addition to working with national and international directors like Liviu Ciulei, Paul Barnes, Henryk Baranowski, Frank Heinig, and Gerald Freedman, Mike looks forward in particular to working on Casey Sam's plays as in recent very enjoyable and rewarding projects for *Dead Man's Cell Phone* and *The Story of Opal* and especially appreciates the opportunity to create unique music for such well-made theatre. Other standout productions include *Dance in Time* (the American debut of Laszlo Marton's epic told through movement), *Metamorphoses* (with Joe Haj of Playmakers Theatre), the Asheville based NC Stage Company production of *Hedwig*, and the American debut of George Tabori's *The Brecht Files*.

KERRI ANN CONSIDINE

(Dramaturg) 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, *The Crucible* and *Mr. Burns, A Post-Electric Play*. 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 MA 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.

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.

KARA EBLE TRUSTY

(Stage Manager) Kara is a senior theatre major at the University of Tennessee. This is her first time Stage Managing. ASM credits include *South Pacific*, *A Lesson Before Dying*, *A Christmas Carol* (2015), *A Midsummer Night's Dream*, and *The Trip to Bountiful* (Clarence Brown Theatre) and *Girlfriend* (Know Theatre of Cincinnati). She would like to thank her family and friends for their encouragement and support.

THE ARTISTS

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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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.



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

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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 **clarencbrowntheatre.com/access** to learn more.

PRODUCTION *Crew*

MANAGEMENT

Assistant Director - **Alexus Gibson**
Assistant Stage Manager - **Delaynie Rizer**

COSTUMES

Wardrobe Supervisor -
Elizabeth Aaron
Assistant Wardrobe Supervisor -
Nicky Frazier
Wardrobe Run Crew - **Olivia Monroe**
and **A. J. Pawlik**

SCENERY

Deck Crew - **Mick Woodward** and **Megan Leigh McCarty**

LIGHTING

Assistant Lighting Designer - **Bailee Boisclair**
Production Electrician/Light Board Operator -
Allison Mohrman

SOUND

Assistant Sound Designer - **Zackery A. Bennett**
Sound Board Operator - **Jackson Burnette**

CBT *Staff*

LEADERSHIP

Producing Artistic Director - **Calvin MacLean**
Managing Director - **David Bryant Byrd**

ADMINISTRATION

Marketing & Communications Director -
Robin Conklin
Business Manager - **Sharon Ward**
General Management Associate - **Shelly Payne**
Administrative Specialist - **Charlotte Holland**
Accounting Specialist - **Jill Baker**
External Relations Associate - **Amanda Middleton**
Grants & Research Associate - **Hana Sherman**
Graphic Designer - **Julie Anna Summers**
IT Specialist - **Mark Spurlock**

PATRON SERVICES

Patron Services Manager - **Sarah Burton**
Assistant Patron Services Manager -
Morgan Moody
Lead House Manager - **David Ratliff**
Patron Service Associates - **Callie Bacon**,
Kelci Beavers, **Rachel Britt**, **Kate Heminway**,
Cheyenne Leonardo, **Lori Marsh**, **Liz Parsons**,
Danielle Pressley, **Preston Raymer**,
Ethan Roeder, **Scott Serro**, **Katy Wawrzyniec**,
Lauren Winder, **Kaleigh Witt**
Archival Photographer - **Brynn Yeager**

OUTREACH/EDUCATION

Season for Youth, Tours, Workshops -
David Brian Alley
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**, **Mari DeCuir**,
Ellis Greer, **Amber Williams**
Costume Assistants - **Victor Bercher**, **Ashley Glass**,
Maggie Hobbs, **Ty Murray**, **Devin O'Neill**,
Erin Reed, and **Olivia Trees**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**
Master Electrician - **Jon Mohrman**
Lighting Assistants - **Lisa Bernard**, **Bailee Boisclair**,
Rachel Clift, **Maranda DeBusk**, **Brandon Evans**,
Tannis Kapell, **Sara Oldford**, **Hannah Simpson**,
Alice Trent, and **Jordan Vera**

SCENERY

Technical Director - **Don Conard**
Assistant Technical Director - **Jason Fogarty**
Master Carpenter - **Jerry D. Winkle**
Senior Carpenter - **Wes Smith**
Carpenter - **Henry Wilkinson**
Carpenter Assistants - **Crystal-Marie Alberson**
and **Laura Clift**
Scenic Charge Artist - **Jillie Eves**
Scenic Painters - **Rebecca Johnson** and **Katie Moseley**

PROPERTIES

Prop Shop Supervisor - **Christy Fogarty**
Lead Prop Artisan - **Sarah Gaboda**
Props Master - **Morgan Mosher**
Prop Assistants - **Jelena Andzic**, **Kim Hymer**,
Olivia Trees and **Kat Wright**

SOUND

Resident Sound Designer and
Sound Shop Supervisor - **Mike Ponder**