

The Folly of a Clown
A Play with Music

By Michael Deep

Director.....Paul Oppy
Costume and Set Design.....Marian Zielinski
Choreographer.....Robin Ervin
Lighting Design.....Tom Kirby

Cast

Joseph Grimaldi -- Clown.....Christen Dockins
Henry Davis.....Trey McCampbell
Maria Hughes.....Christine Buel
Jack Bologna -- Harlequin.....Leighton Moore
Louisa Bristow -- Columbine.....Candee Wright
Richard Hughes.....Christopher Sheets
Old Grimaldi -- Old Clown.....Roland Ochoa
Finch.....Steve Hedden
Rebecca -- Columbine (Act I, Sc. 1).....Dee Nadkarni
Little Joey -- Boy (Act I, Sc. 6).....Katie Thomason
Gentleman -- Pantaloon (Act I, Sc. 1).....Jim Cook
Wife.....Kelly Finley
Miller.....Mark Brunson
Voice of Mother Goose.....Michael Deep

No pictures may be taken during the performance.
Please turn off watch alarms.

Production Crew

Stage Manager.....Crystal Barbour
Assistant Stage Manager.....Jim Cook
Technical Director.....Marian Zielinski
Master Carpenter.....Doug Martinek
Assistant Master Carpenter.....Gregg Franklin
Set Construction Crew.....Kelly Finley, Christine Buel,
David Potter, Ron Devoe, Johnna Cross,
Erin Peitso, Sara Ewell, Carissa
Lawton, KimaYeakle, Heather Hooks,
Tracey Olds, Tina Jenkins, Jim Cook,
Michele Rosales, Stacey Ralph, Alice Duhon,
Jai Gibson, George Espy, Jr., Paul Pope,
Steve Hedden, Marian Savige
Costume Crew.....Johnna Cross, Christine Buel,
Lara Clayton, Claire Curles,
Sara Ewell, Marian Savige
Dresser.....Tina Jenkins
Properties Mistres.....Holly Davis, Cathleen Thomason
Master Electrician.....Jim Cook
Lighting Crew.....Kelley Lord, Wendy McFarland,
Marian Savige, Trey McCampbell
Light Board Operator.....Drew Brown
Sound Operator.....Barbara West
Publicity.....Ron Light
Box Office Manager.....Claire Curles, Thelma Ross
Poster/ Program Art.....Marian Savige
Program Layout.....Christopher Sheets
Ushers.....Alpha Delta Pi Sorority

MICHAEL DEEP, a native of Macon, has pursued a career in the performing arts for the past eleven years. His work has ranged from nightclub comedy to off-Broadway and regional theatre. He can soon be seen in a network-national spot for N'ice Throat Spray as a cold sufferer. It was while performing as narrator-pianist in *Billy Bishop Goes to War* that he decided to write a play. Countless performances of that show in New York, Dallas, and Indiana became Deep's greatest influence in structuring *The Folly of a Clown*. He is glad to be back at Mercer.

From the Playwright:

Joseph Grimaldi is best known as the first clown to use white-face. Prior to him, the white-face was peculiar to a few other stock characters, most notably Pierrot in France and PUNCHINELLO in Italy.

His contribution to the entertainment world is singular, considering that he lived two hundred years ago. No device existed that would have recorded his voice or filmed his antics for posterity. His name has lasted because of the clowns that followed him, initially from those who saw him, and later from those who were trained in his techniques. He is an acknowledged influence on Charlie Chaplin and Marcel Marceau.

The music in *The Folly of a Clown* is intentionally Chaplinesque, but hopefully it is also representative of the pantomime music of the period. To that end, I have employed the use of a brief theme by W. Reeve, sung originally by Grimaldi, and used in a variety of ways throughout the play. It becomes his signature tune. I have also made use of "Tippity Witchit," another song by Mr. Reeve, to lead into Act Two.

It is common to look for the tears behind the laughter of a clown. One does not have to look very far in exploring the life of Joseph Grimaldi. Still, in him there is a light that is no more in danger of extinction than is a star surrounded by the clouds, to paraphrase Victor Hugo.

We still delight in seeing the white-faced clowns of the circus, known among themselves as "joey's" in Grimaldi's honor. And to this day, clowns gather each year to hold a service at Trinity Church in East London to honor Joseph Grimaldi, their King of Clowns.

Act I

- Scene 1 The Little Monkey, Sadler's Wells, 1783
- Scene 2 Dance and You'll Feel Better
- Scene 3 Joey Carries On
- Scene 4 Dramatis Personae, Sadler's Wells, 1798
- Scene 5 Mr. Davis Gains a Foothold
- Scene 6 The Proper Gent
- Scene 7 Success and Apprehension
- Scene 8 The Ringmaster
- Scene 9 Clown in Love

Act II

- Scene 1 The Bliss of Simple Things, Grimaldi's Flat, 1800
- Scene 2 The Acting Lesson, Sadler's Wells, 1801
- Scene 3 The Cat Scene, Grimaldi's Flat
- Scene 4 The Clown Roars, Sadler's Wells
- Scene 5 Safety First
- Scene 6 Transformation
- Scene 7 Clown in Pursuit
- Scene 8 The Entreaty, Sadler's Wells, 1821
- Scene 9 The Dream Panto
- Scene 10 The Atonement
- Scene 11 Apotheosis
- Scene 12 The Butterfly Released

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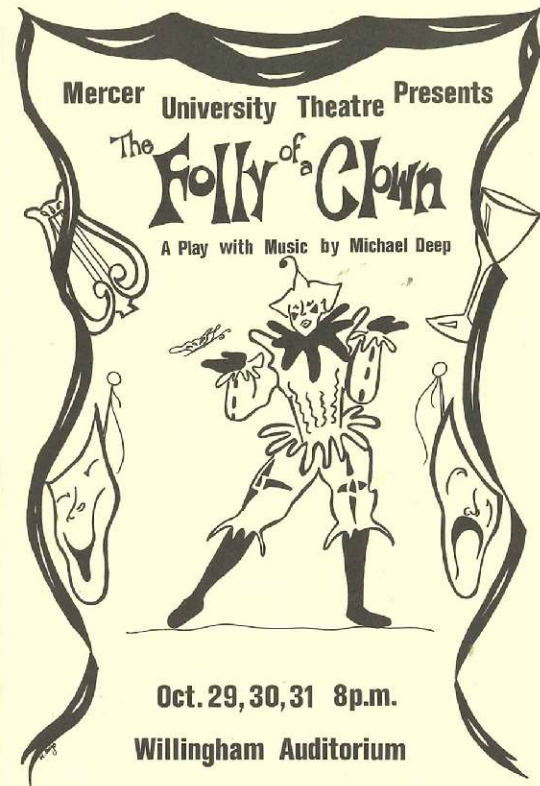
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Last year more than 650 productions and 15,000 students participated in the American College Theater Festival nationwide. By entering this production in ACTF, our department is endorsing the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in university and college theaters across the nation.



Oct. 29, 30, 31 8p.m.

Willingham Auditorium