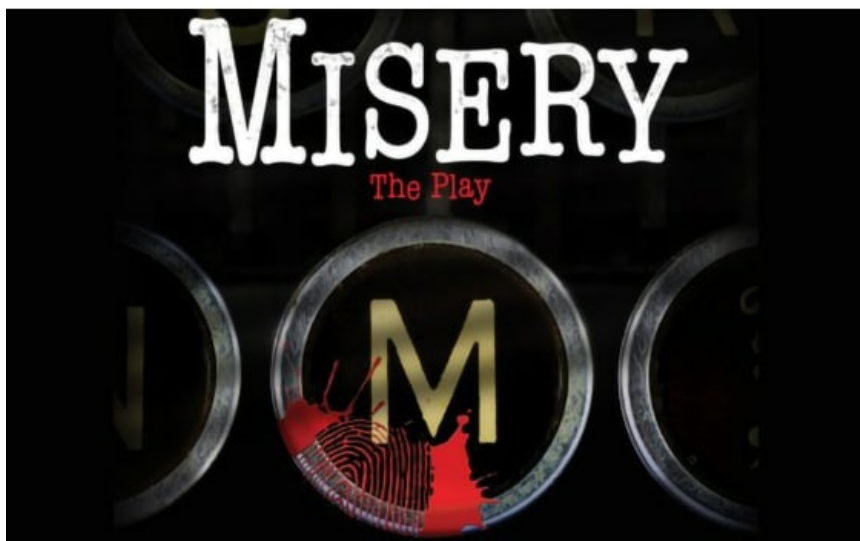


Showgram

by On The Stage

Misery
Jackson County Community
Theatre
Brownstown IN
Sep 22 - Oct 13 2023



About Misery

Misery follows successful romance novelist Paul Sheldon, who is rescued from a car crash by his "number one fan," Annie Wilkes, and wakes up captive in her secluded home. While Paul is convalescing, Annie reads his latest book and becomes enraged when she discovers the author has killed off her favorite character, Misery Chastain. Annie forces Paul to write a new Misery novel, and he quickly realizes Annie has no intention of letting him go anywhere. The irate Annie has Paul writing as if his life depends on it, and it does.

About Jackson County Community Theatre

The Jackson County Community Theatre is an organization that presents quality live theatre productions for Jackson County and surrounding communities, provides opportunities for the community to participate in theatrical productions, and provides theatre education for directors, actor's workshops, and theatre workshops for children. Our actors and crew are members of our community; we welcome anyone interested in theatre to join us. Our actors and crew are members of our community; we welcome anyone interested in theatre to join us. Mission: To promote the creation, performance and appreciation of the theatrical arts in Jackson County. Our first production was in 1971. The first Board of Directors was formed in 1972, and we acquired the Royal-Off-the-Square Theatre building in 1974.

Cast Members



Summer Hall

Annie Wilkes

Summer has over forty years of theater and music experience. Her experience includes Children's Repertory Theatre, Musical Theatre, mime troupe and Improv. She studied drama and Improv and is excited to bring Annie Wilkes to Jackson County! "This is the role of an actor's lifetime and am so honored to play her". Summer lives in Seymour with a nature photographer, four fur babies and loves being a grandma!



Matt Nieman

Paul Sheldon

Matt made his debut on the JCCT stage in 1985 as Edmund Pevensie in *The Lion, the Witch, and the Wardrobe*. Since that time, he has been honored to play parts such as Sweeney Todd and Ebenezer Scrooge with the Bedford Little Theatre; Puck in *A Midsummer Night's Dream* and JJ Peachum in *The Threepenny Opera* while at Concordia Chicago; and Alan in *God of Carnage* with the Mill Race Players. His roles at JCCT have included many unsavory and villainous characters which is ironic since he has also worked as the youth minister at Immanuel Lutheran Church for the past 27 years. And even though he has run 27 marathons and exercises regularly, this role has been the most physically taxing in his career. He wants to thank his family, his church, and his community for supporting the arts and for understanding that who he is on stage is not who he is in real life.



Jeremy Hendrix

Sheriff Buster

Jeremy has a long history with JCCT. He first appeared here in 1994 as part of a touring show of *The Good Doctor* with Hanover College. A few of his favorites since then on the JCCT stage: *God's Favorite*, *The Nerd*, *A Midsummer Night's Dream*, *Moon Over Buffalo*, *Baskerville*, and *Picasso* at the Latin Agile. Jeremy's also directed for JCCT, including *Murder at the Howard Johnson's*, *Aaron Slick from Pumpin Crick*, and *All My Sons*. He loves all things theater and has also been involved with ACTS for several years with more than 10 credits there in acting, directing, and set building.



Paul Angle

Director

Paul began his career with JCCT in 1991 in "Flowers for Algernon" directed by Slim Callis, and has been in love with theatre ever since. He had a number of roles on the stage in plays like "The Nerd," "The Fantastiks," "Spoon River Anthology," "Greater Tuna," and "Little Shop of Horrors" before taking the plunge as a director. His directorial debut came with A. R. Gurney's "The Fourth Wall," and has gone on to direct both plays and musicals, including "Taking Leave," "Picasso at the Lapin Agile," "Little Shop of Horrors," and most recently "Xanadu." He is the proud father of two adult children, Owen and Ava. His dream remains to go to Venice with Matt, Rikki, Toni, and Alex.



Ron Duncan

Assistant Director

Ron has been involved with JCCT for many years usually playing drums for musical performances. He last served as Music Director for Xanadu this past season. For this production, Ron is attempting to be the Assistant Director. "This is a great experience for me. I am learning so much from some great people. Behind the scenes work is awesome." Ron is currently retired but has a "To Do List" that reads like "Misery". Enjoy!



Brinnar Sharp

Production Manager/Set Design and Construction

Set designer, makeup artist, actress, musician, painter, marketing and cooking, there's not much they can't do. Brinnar has been involved in theater for over 10 years: ACTS and JCCT have been their home for most of that time. They will be making their JCCT directorial debut with this season's dinner theater performance of The Play That Goes Wrong. They hope to see you at the next one on or off the stage.

Joe Bradley

Set Construction

Joel McGill

Set Construction

Original Creative Team

William Goldman..... Writer

Stephen King..... Original Novel Writer

The power of live theater is the ability of actors and audience to connect. When accomplished, both actor and audience are able to feel the catharsis of the emotional moment being portrayed on stage. I first felt this when performing the “Eugene Carman” monologue from Spoon River Anthology, and that also happened to be the moment that injected the passion for theater in my blood.

That catharsis is also why horror and suspense stories are so popular. It allows people to feel the emotions, experience that part of the human condition, without having to actually go through it. The combination of a well written scary story and live theater... well, that is a powerful coupling that we rarely do. So, we are excited and proud to bring this to you.

I can drone on for pages about this insanely talented cast. They’ve poured their souls into these characters and you will see that come through. Summer is a revelation in her first role at JCCT, a massive challenge she blows away. There are so many expectations that come with the role of Annie, but the first thing I told her is I didn’t want her to mimic Kathy Bates. The show wouldn’t work if she tried, because it wouldn’t be authentic to her. And she killed it (pun absolutely intended). I pushed Matt harder than I ever have, and the physical challenges with his role are incredible. And he crushed them (yep). And Jeremy dug so deep for just a few scenes, but it’s crucial for the reality of the show (and his performance is arresting).

This show isn’t possible without the crew. There are four times as many people working behind the scenes than on the stage. I would list them all, but we are still assembling them a couple of weeks out. I need to call out a few by name.

Brinnar Sharp – without them the show doesn’t happen. They put so many hours into building a set, and then tearing it down as starting over, and then painting and figuring out practical ways to stage my vision...they poured everything into this, and I am indebted for life.

Ron Duncan – he was my music guy, as the music director for Xanadu and in every orchestra pit for JCCT shows for as long as I can remember. When he insisted on being my assistant director, I was surprised, but he gave me another practical eye for both the set and the characters. Another indispensable part of this show.

Ashley Browning – the first time we met in person she was in vampire makeup on her way to a party. I gave her descriptions of the special effects I needed and a well layer she had prototypes done and the issues solved. And it all looks so real! I am blown away by her talent, and without her this show doesn’t have the “pop” it needs to be effective and give people what they want when they think of Misery.

Erin Moore – sticking with the stage manager role while dealing with so much in your own life. Thank you!

Joe Bradley, Joe Reynolds, and Joel McGill – thank you for being the voice of reason and sharing your understanding of how sets actually work with a crazy director who thinks big and out of the box. I always said this show would be incredible or be a beautiful disaster. You kept it from being the latter.

You, the audience – thank you for sharing this with us. Without you we don’t get to keep doing shows and bringing our art to the stage. I know this isn’t the type of show for everyone, so we appreciate the support. Art should challenge us, so we need to

have variety in our seasons. I hope we succeed with Misery!

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