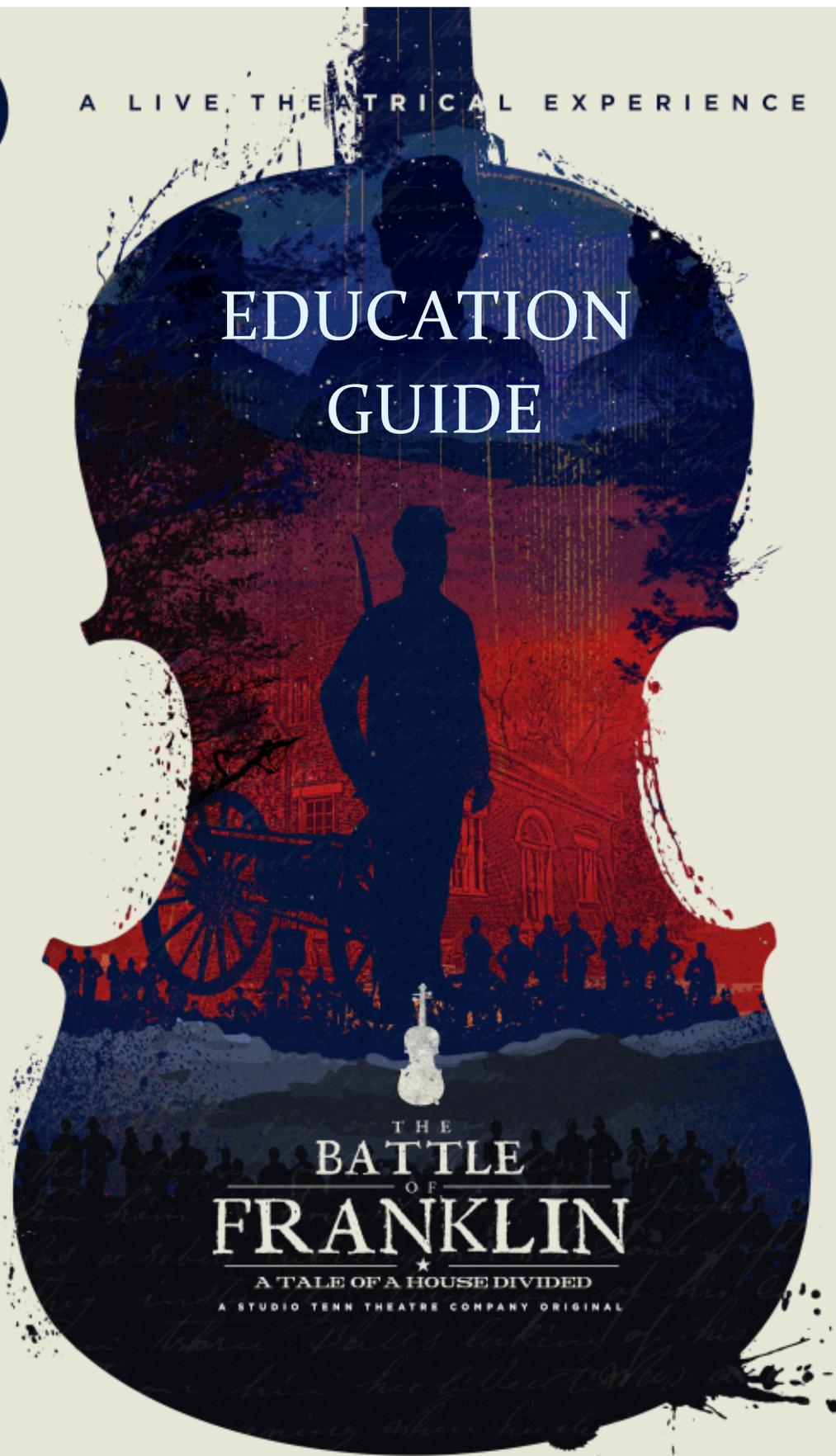




A LIVE THEATRICAL EXPERIENCE



# EDUCATION GUIDE



## THE BATTLE OF FRANKLIN

A TALE OF A HOUSE DIVIDED

A STUDIO TENN THEATRE COMPANY ORIGINAL

SEPTEMBER 7-22, 2017

JAMISON THEATER  
AT THE FACTORY IN FRANKLIN



## ABOUT THE PLAY

On November 30th, 1864 more than 40,000 Union and Confederate troops converged on Franklin, Tennessee and fought one of the bloodiest battles of the Civil War. Said one who saw it, "It was as if the devil had full possession of the earth." The events of that battle have passed not only into history, but into legend. Names like Tod Carter and John Bell Hood have found their way into our poems, and songs and folk tales. But what do these stories have to say to us today?

Through the power of music and drama, this original work takes us back in time to witness the tragic struggle between father and son, between master and slave, between North and South. It's a tale of a broken family and a broken nation. But in the end, the story of the Battle of Franklin is about more than mere history--it's about the conflict in all of us and our hope of restoration.

## 3 Things You Should Know....

### 1. This is not a reenactment of the Battle of Franklin

The performance will not feature cannons fired on set or hand-to-hand combat. Instead, patrons will witness a fictional dramatization based on historical facts. The Battle of Franklin is a story told from the perspective of the Carter family; how they survived the Battle as they waited in the basement of their home during the way that raged above them. "There is much to gain when you just tell the facts, but facts don't always convey emotion," explained Matt Logan. "Emotion is what forces us to look deep inside ourselves and ponder how we might react in similar circumstances. It also allows us to consider other people's perspectives, and meeting these diverse experiences with understanding can lead to a richer human experience for us all."

### 2. Even though this is an original piece- it still remains historical.

Pete Peterson went to great lengths to ensure the words spoken were based on the historical reference. Partnering with the Heritage Foundation, letters from soldiers were utilized to put the pieces of the story together. Peterson also found articles written by a local reporter, Tod Carter, who died in the battle. Two other references that Peterson leaned on for the writing of the script included the book written by Eric Jacobson *For Cause and For Country* and local historian Rick Warwick. Where there was no information available, Matt Logan says they took the liberty of embellishing but only to help tell the rest of the story when no other information was available.

### 3. In the end, "The Battle of Franklin: A Tale of a House Divided" is about relationships.

This is what makes the story relevant today, Matt Logan explained "It's a rare glimpse into war and into society issues that are unique to the Battle of Franklin and to call up some greater issues that need to be talked about. We don't need to talk about the Battle of Franklin unless there is current relevance. In this production, it is really bringing up current issues of interracial issues, family issues, and about dependency. It brings up a lot of great topics that need to be discussed," says Matt Logan.



CAST

Written by  
A. S. Peterson



\*Member of  
Actors Equity Association



**\*MATTHEW  
CARLTON**  
*Fountain Carter*



**MATTHEW  
ROSENBAUM**  
*Mint Julip*



**JAMES  
RUDOLPH**  
*Henry Carter*



**JENNIFER  
WHITCOMB-OLIVA**  
*Callie Carter*



**\*CARRIE  
TILLIS**  
*Mary Alice  
McPhail*



**CHRISTY  
BERRYESSA**  
*Retha  
Lotz*



**PATRICK  
THOMAS**  
*General Cox  
Composer-Music  
Director*



**\*GARRIS  
WIMMER**  
*Albert Lotz*



**EMILY  
WALSH**  
*Fiddle Player*



**JAKE  
PERROTTI**  
*Ensemble*



**MATT  
RICH**  
*Ensemble*

# THE BATTLE of FRANKLIN

NOVEMBER, 30, 1864

In late fall of 1864, Union and Confederate troops clashed in the fields of Franklin, Tennessee in what would become one of the bloodiest battles of the Civil War. Union troops arrived in Franklin in the early morning that day, and Confederate troops arrived in the southern part of town shortly after noon. A few hours later, the battle broke out: roughly 20,000 soldiers fought on each side.

As the troops converged on each other, the fighting quickly devolved into brutal and savage violence. The sun set and the fighting continued into the night, with flashes from gunfire serving as the only light. The Union soldiers withdrew from the town near midnight, leaving behind a Confederate army riddled with casualties.

Altogether the battle rendered over 10,000 casualties and about 75% of them were Confederate troops. About 2,300 were killed, 7,000 wounded, and 1,000 taken prisoner.



**THE CARTER HOUSE** is a brick home built by Fountain Branch Carter in 1830. It sits just south of Downtown Franklin, and Fountain and his wife Polly lived there with their twelve children: Moscow Branch, James Fountain, Samuel Atkinson, Mary Alice, Sarah Holcomb, Annie Vick, Theodrick IV "Tod", Francis Watkins, and Frances Hodge. Fountain was a business operator in town, but took up farming after building his new home on 19 acres in the country. Within 20 years, the property grew to be 288 acres, and Fountain's addition of a cotton gin increased production and value of the property immensely.

The Carter House is open to the public for educational tours still today. The brick structure is riddled with bullet holes from the battle that waged there over 150 years ago.



**THE LOTZ HOUSE** has been on the National Historic Register since 1976 and is located in the heart of downtown historic Franklin, Tennessee at "ground zero" of the Battle of Franklin. Troops quickly dug protective trenches south of the Lotz House and waited to see if the Confederate army would attack them. For 17 hours while the battle raged around them, the Lotz Family along with 20 other people remained safe and survived.

To this day, one can step into the Lotz House and see numerous bloodstains in all of the rooms. The house itself suffered severe battle damage, but as the structure served as Lotz' "show house" he was quick to make repairs. Some of the battle scars remain. During the battle a solid shot cannon ball crashed through the roof, smashing into the floor of an upstairs bedroom and down to the first floor. The large repaired patch made by Mr. Lotz remains in the second floor. And on the first floor where the cannon ball finally came to rest, one can clearly see where the hot lead ball first hit, burning.

"The Battle of Franklin: A Tale of a House Divided" explores one of the darkest chapters of the Civil War, offering a powerful blend of music and drama to convey the tragic struggle between father and son, master and slave, North and South. We've been looking at different scripts and ideas for a while now, but decided that we wanted to focus more on personal stories and the local families involved,"

MATT LOGAN

Director: THE BATTLE of FRANKLIN

## THE PLAYWRIGHT: A.S. Peterson, *Writer*

Director Matt Logan recruited local writer A. S. (Pete) Peterson, who developed the script with guidance from historian Rick Warwick, of the Heritage Foundation of Williamson County. "Pete" Peterson is the author of the Revolutionary War adventure *The Fiddler's Gun* and its sequel *Fiddler's Green*, as well as a number of short stories. Prior to being an author Peterson worked as a U.S Marine air traffic controller, television editor, art teacher, and playwright. He lives in Nashville with his wife, Jennifer, where he's Executive Director of the Rabbit Room and Managing Editor of Rabbit Room Press.



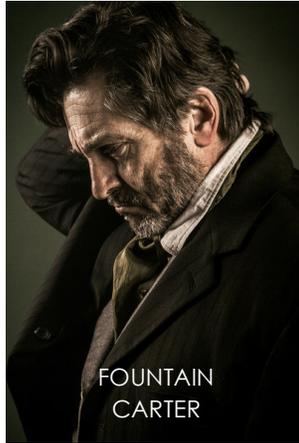
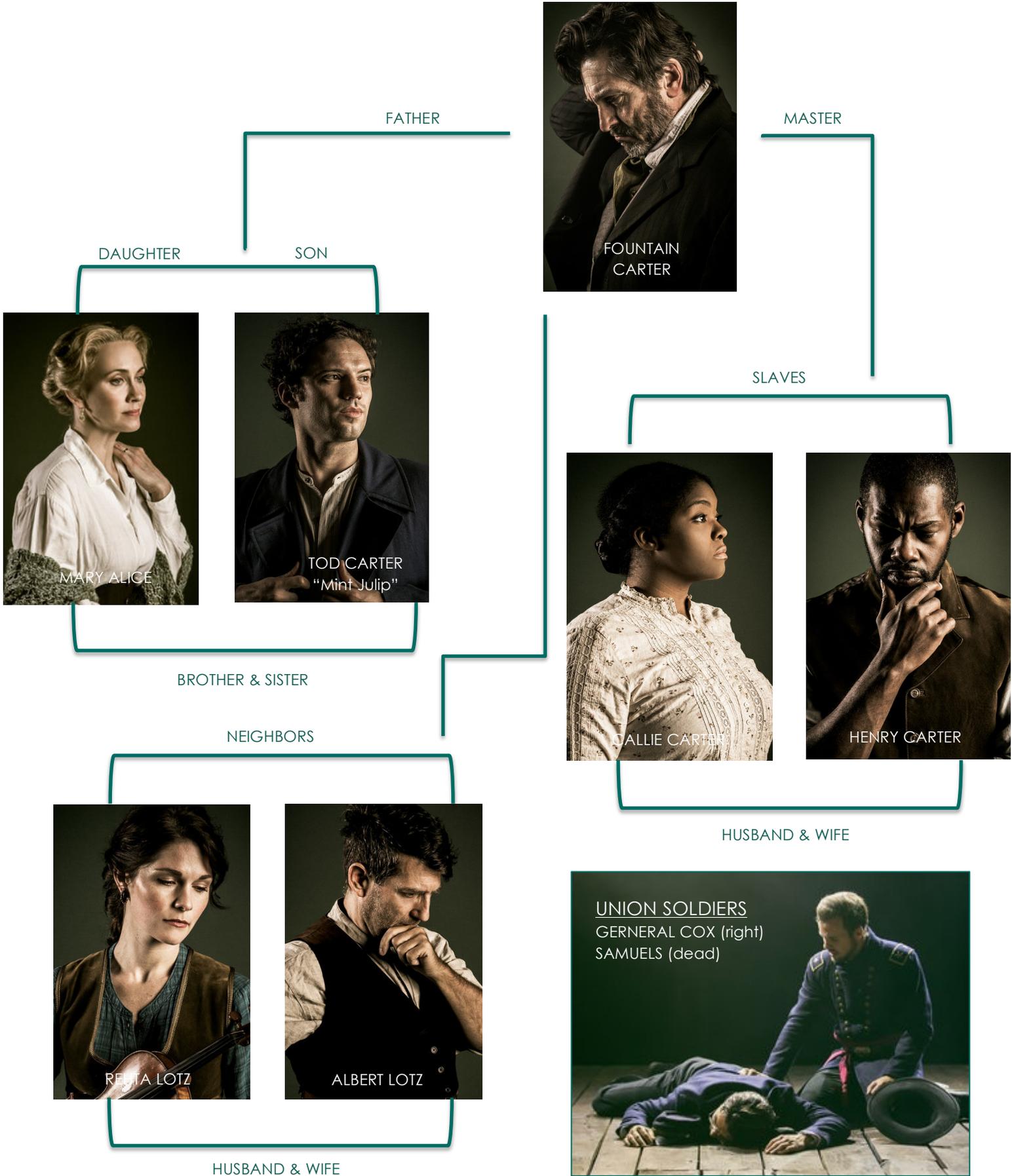
"Writing *The Battle of Franklin* and watching it come to life on stage was one of the highlights of 2016. Director Matt Logan, songwriter Patrick Thomas, and an amazing cast of Nashville's best talent breathed life into the story in ways that took my breath away and made it even better than I imagined."

"When I wrote the show I wasn't prepared for how relevant this story of familial and societal conflict would be (The 2016 presidential election fell during its opening run), and I think its themes have become even more relevant since. One of the characters in the play says, "History is Franklin. History is now" and that gets truer every day it seems. I'm glad the show is coming back, and I hope the audiences that encounter it will go home moved and unsettled and perhaps ready to look at the people around them in new ways."

Pete Peterson

Playwright: THE BATTLE of FRANKLIN

# THE FAMILY CHARACTER RELATIONSHIPS



FOUNTAIN  
CARTER



MARY ALICE



TOD CARTER  
"Mint Julip"



JALLIE CARTER



HENRY CARTER



REETA LOTZ



ALBERT LOTZ



UNION SOLDIERS  
GENERAL COX (right)  
SAMUELS (dead)

# SHOW REVIEW: AMY STUMPFL

*The Tennessean*-10. 04 .2016

A young man steps out of the shadows, bathed in an eery, otherworldly light. "Time is a circle, a wheel," he tells us. "It spins us, tumbles us. Again and again, rolling us down lanes of loss, along byways of consequence, across intersections of unity and division, preservation and destruction."

And so begins the powerful world premiere of Studio Tenn Theatre Company's "The Battle of Franklin: A Tale of a House Divided." And while you may be familiar with the history of this bloody conflict, the struggles behind it remain as relevant as ever.

Writer A. S. Peterson wisely centers the piece around Franklin's landmark Carter House, including young Theodrick "Tod" Carter, his family and the slaves who lived and worked on their farm. But Peterson gives us much to consider beyond stark historical facts, reminding us that, too often, we are "strangers together in the same house, unseeing, unknowing, unloving."

A true poet, Peterson's language is rich with imagery. And though the script could benefit from some prudent cuts — particularly in Act I — it is remarkably focused and engaging. Composer/music director Patrick Thomas adds yet another layer to the piece, with original melodies and haunting arrangements of familiar tunes.

Director/designer Matt Logan has fashioned a simple, rough-hewn set, ingeniously topped with an artful projection screen that helps establish each scene. Logan's costumes capture the era nicely, while Stephen Moss' evocative lighting enhances the tone.

Logan's cast is small, but mighty. Matthew Rosenbaum anchors the piece as "Mint Julep" (a sassy pen name that Tod Carter adopted as a war correspondent). Rosenbaum provides compelling narration throughout, moving in and out of scenes with effortless style, and carefully revealing the weary heart of every soldier. Meanwhile, Matthew Carlton gives a commanding performance as stern patriarch Fountain Carter, and Carrie Tillis is lovely as Mary Alice, the dutiful daughter who struggles to bridge the gap between her father and brother.

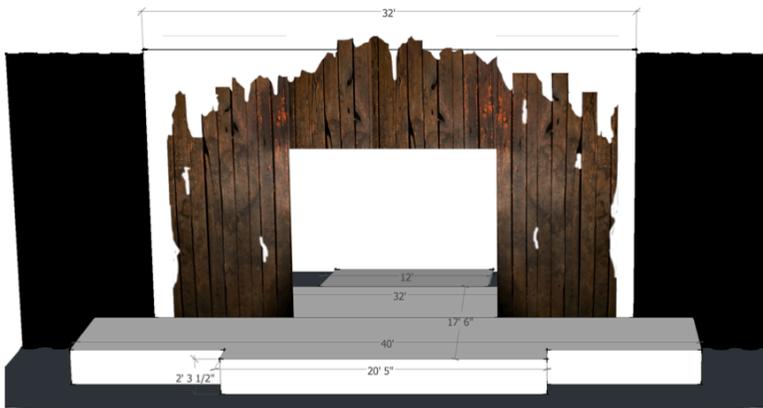
James Rudolph and Jennifer Whitcomb-Oliva also are outstanding as Henry and Callie, giving voice to those held in slavery. Both actors demonstrate the beauty of restraint, infusing their lines with quiet dignity and crushing humanity. Indeed, the entire ensemble, which includes Garris Wimmer, Caitlin Nicol-Thomas, Patrick Thomas, Arik Vega and Matthew Rich, is excellent. Thomas' work on guitar and Nicol-Thomas' contributions on fiddle are striking, as well.

As the opening-night audience — an interesting mix of theater lovers and history buffs — rose to its feet, I couldn't help but wonder at our nation's current divide and the important conversations this new work might spark.

**As "The Battle of Franklin" tells us: "history is now." May we heed its lessons**



# Design Concepts: FROM SKETCH to SHOW



## PLANNING

A digital sketch or “rendering” of the set is made by the designer. The rendering includes basic dimensions and is shared with the stage manager who informs the cast how much playing space they have. A grid, on the floor serves as a mock space for them to rehearse in.



## BUILDING

While the cast is in rehearsal the technical director takes the rendering from the scenic designer and builds the set in the scene shop. Carpenters and scenic artists contribute to this process. During the rehearsal process the technical director receive daily notes about additions and edits to the scenic design from stage management and the director.



## FINAL SET

After two weeks of construction, meetings, and edits, the cast and audience get to see the final product. Stage Management does a final safety check with the technical director before the cast takes the stage. Prop and scenic dressers work with the director and designer to finish painting and place furniture. The final result is made theatrical with lights, sound, and the cast.

# POST SHOW: STUDY GUIDE QUESTIONS

1. What was Todd Carter's Pen Name/Nick Name?
2. Who was Robert E. Lee? What army did he fight for?
3. Why did General Cox take over the Carter House?
4. What army did Henry Carter join?
5. What was the letter that Callie shared with Henry?
6. Who was Albert Lotz? What did he do for a living?
7. What characters survived?

## POST SHOW: Projects for the Classroom

### FAMILY TREE

Create your own family tree including neighbors in your community. How is your family tree similar to that of The Carter Family and their story? How is it different?

### STORY TELLING in the 20<sup>th</sup> CENTURY

Todd Carter wrote with pen and paper to document the story of his life, the war, and his family. What stories do you have to share? Using Snapchat, Instagram, and Facebook- share a story about your family and community as well as current events.

### THEATRE CRITIC

Using the study guide theater review as a template, write your own article about THE BATTLE of FRANKLIN. Discuss the plot, visual elements like costumes and sets, as well as cast performances. What did you like about the production? What constructive opinions do you have about elements you wish were different?

