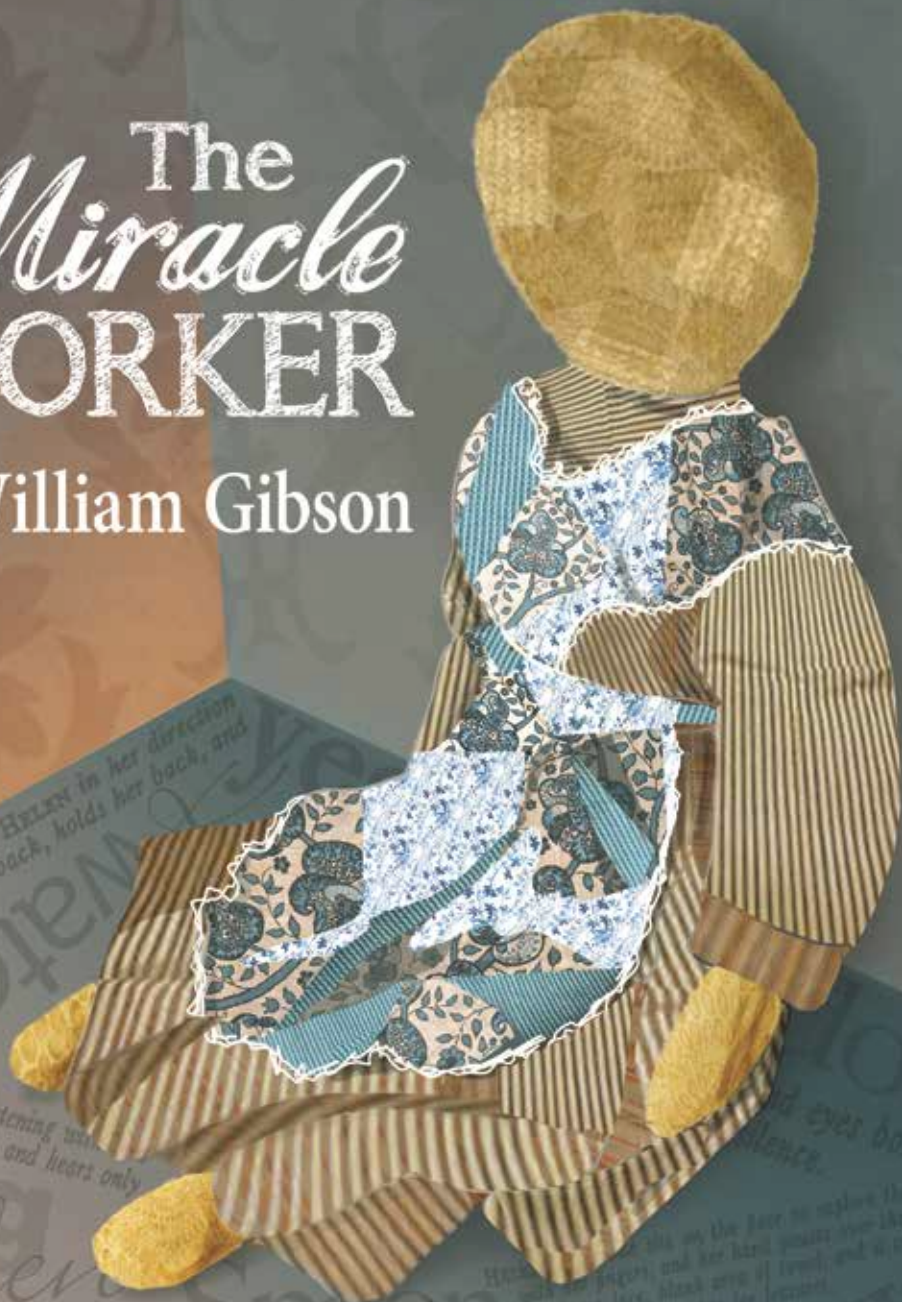


# The *Miracle* WORKER

By William Gibson



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# The *Miracle* WORKER

by **William Gibson**

Directed by **Kate Buckley**★

Scenic Design  
**Jason Ammons**

Costume Design  
**Joscelyne Oktabetz**

Lighting Design  
**Kenneth Foster**

Sound Designer and Composer  
**Joe Cerqua** ♦

Vocal Coach  
**Abigail Langham**

Stage Manager  
**Alex Dearmin**

Producing Artistic Director  
**Calvin MacLean**

Managing Director  
**David B. Byrd**

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♦ The Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



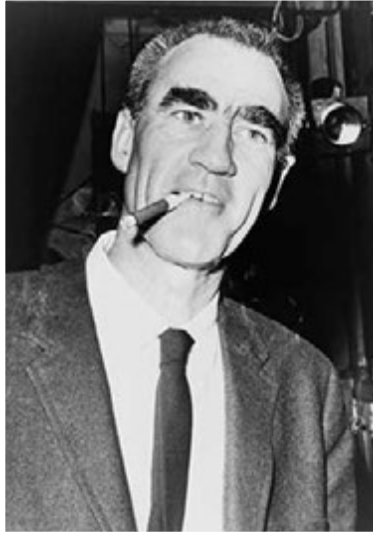
Partial support for open captioning provided by Theatre Development Fund.

# WILLIAM GIBSON | Playwright

**W**illiam Gibson (November 13, 1914 – November 25, 2008) was an American playwright and novelist. He graduated from the City College of New York in 1938.

He was of Irish, French, German, Dutch and Russian ancestry. Gibson's most famous play is *The Miracle Worker* (1959), the story of Helen Keller's childhood education, which won him the Tony Award for Best Play after he adapted it from his original 1957 telefilm script. He adapted the work again for the 1962 film version, receiving an Academy Award nomination for Best Adapted Screenplay; the same actresses who previously had won Tony Awards for their performances in the stage version, Anne Bancroft and Patty Duke, received Academy Awards for the film version as well. Arthur Penn directed both the stage and film versions.

His Broadway debut had been with *Two for the Seesaw* in 1958, a critically acclaimed two-character play which starred Henry Fonda and, in her own Broadway debut, Anne Bancroft. It was directed by Arthur Penn. Gibson published a chronicle of the vicissitudes of rewriting for the sake of this production with a nonfiction book in the following year, *The Seesaw Log*. His other works include *Dinny and the Witches* (1948, revised 1961), in which a jazz musician incurs the wrath of three Shakespearean witches by blowing a riff which stops time; the book for the musical version of *Clifford Odets' Golden Boy* (1964), which earned him yet



William Gibson (1964)

another Tony nomination; *A Mass for the Dead* (1968), an autobiographical family chronicle; *A Cry of Players* (1968), a speculative account of the life of young William Shakespeare (with Anne Bancroft starring for Gibson once again, this time as Shakespeare's wife, Anne Hathaway); *Goodly Creatures* (1980), about Puritan dissident Anne Hutchinson; and *Monday After the Miracle* (1982), a continuation of the Helen Keller story. His ill-received *Golda* (1977), a work about the late Israeli Prime Minister Golda Meir became

so popular in its revised version, *Golda's Balcony* (2003), that it set a record as the longest-running one-woman play in Broadway history on January 2, 2005.

In 1973, Gibson published *A Season in Heaven*, an account of his studies with Maharishi Mahesh Yogi in Punta Umbria and La Antilla, Spain.

Gibson married Margaret Brenman-Gibson, a psychotherapist and biographer of Odets, in 1940. In 1954, not long after the couple moved from Topeka, Kansas to Stockbridge, Massachusetts, where Margaret took a position as a psychoanalyst, Gibson published a novel, *The Cobweb*, set in a psychiatric hospital resembling the Menninger Clinic; in 1955, the novel was adapted as a movie by Metro-Goldwyn-Mayer. Brenman-Gibson died in 2004, leaving behind her husband and their two sons, Daniel and Thomas.

[http://en.wikipedia.org/wiki/William\\_Gibson\\_\(playwright\)](http://en.wikipedia.org/wiki/William_Gibson_(playwright))



# the Cast

*(In order of appearance)*

Kate Keller	<b>Lindsay Nance</b>
Captain Arthur Keller	<b>Terry Weber*</b>
Helen Keller	<b>Rachel Finney</b>
Martha	<b>Darneisha Riley</b>
Percy	<b>Andrew Drake</b>
Aunt Ev	<b>Nancy Duckles</b>
James Keller	<b>Erik Johnson</b>
Doctor Anagnos	<b>Neil Friedman*</b>
Anne Sullivan	<b>Angela Church</b>
Viney	<b>Tracey Copeland Halter*</b>
Sarah	<b>Kendra Booher</b>
Beatrice	<b>Morgan Voyles</b>

## Setting

### TIME:

The 1880s

### PLACE:

In and around the Keller homestead in Tuscumbia, Alabama;  
also, briefly, the Perkins Institution for the Blind, in Boston

**This production contains one 15-minute intermission.**



\* The actors appear through the courtesy of **Actor's Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

# Helen KELLER

**H**elen Adams Keller was born a healthy child in Tuscumbia, Alabama, on June 27, 1880. Her parents were Kate Adams Keller and Colonel Arthur Keller.

On her father's side she was descended from Colonel Alexander Spotswood, a colonial governor of Virginia, and on her mother's side, she was related to a number of prominent New England families. Helen's father, Arthur Keller, was a captain in the Confederate army. The family lost most of its wealth during the Civil War and lived modestly.

After the war, Captain Keller edited a local newspaper, the *North Alabamian*, and in 1885, under the Cleveland administration, he was appointed Marshal of North Alabama.

At the age of 19 months, Helen became deaf and blind as a result of an unknown illness, perhaps rubella or scarlet fever. As Helen grew from infancy into childhood, she became wild and unruly.

## When Helen Met Anne Sullivan

As she so often remarked as an adult, her life changed on March 3, 1887. On that day, Anne Mansfield Sullivan came to Tuscumbia to be her teacher.

Annie Sullivan, 1887 Anne was a 20-year-old graduate of the Perkins School for the Blind. Compared with Helen, Anne couldn't have had a more different childhood and upbringing. The daughter of poor Irish immigrants, she entered Perkins at 14 years of age after four horrific years as a ward of the state at the Tewksbury Almshouse in Massachusetts.

She was just 14 years older than her pupil Helen, and she



Helen Keller as a young girl  
(August 1887)

too suffered from serious vision problems. Anne underwent many botched operations at a young age before her sight was partially restored.

Anne's success with Helen remains an extraordinary and remarkable story and is best known to people because of the film *The Miracle Worker*. The film correctly depicted Helen as an unruly, spoiled—but very bright—child who tyrannized the household with her temper tantrums.

Anne believed that the key to reaching Helen was to teach her obedience and love. She saw the need to discipline, but not crush, the spirit of her young charge. As a result, within a week of her arrival, she had gained permission to remove Helen from the main house and live alone with her in the nearby cottage. They remained there for two weeks.

Anne began her task of teaching Helen by manually signing into the child's hand. Anne had brought a doll that the children at Perkins had made for her to take to Helen. By spelling "d-o-l-l" into the child's hand, she hoped to teach her to connect objects with letters.

Helen quickly learned to form the letters correctly and in the correct order, but did not know she was spelling a word, or even that words existed. In the days that followed, she learned to spell a great many more words in this uncomprehending way.

## First Words

On April 5, 1887, less than a month after her arrival in Tuscumbia, Anne sought to resolve the confusion her pupil was having between the nouns "mug" and "milk," which Helen confused with the verb "drink."



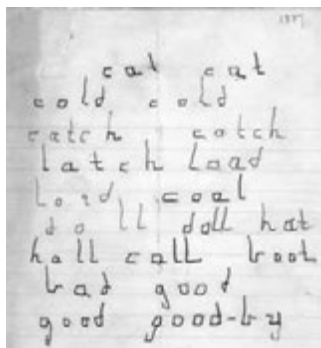
Helen Keller at age 8 with her tutor Anne Sullivan on vacation in Brewster, Cape Cod, Massachusetts

Anne took Helen to the water pump outside and put Helen's hand under the spout. As the cool water gushed over one hand, she spelled into the other hand the word "w-a-t-e-r" first slowly, then rapidly. Suddenly, the signals had meaning in Helen's mind. She knew that "water" meant the wonderful cool substance flowing over her hand.

Quickly, she stopped and touched the earth and demanded its letter name and by nightfall she had learned 30 words.

Helen's early writing, which includes words like cold, catch, latch, load, lord, coal, doll, hat, bad, and good-bye.

Helen quickly proceeded to master the alphabet, both manual and in raised print for blind readers,



Helen's early writing, completed seven days before she turned seven (the page is dated June 20th, 1887)

and gained facility in reading and writing. In Helen's handwriting, many round letters look square, but you can easily read everything.

In 1890, when she was just 10, she expressed a desire to learn to speak;

Anne took Helen to see Sarah Fuller at the Horace Mann School for the Deaf and Hard of Hearing in Boston. Fuller gave Helen 11 lessons, after which Anne taught Helen.

Throughout her life, however, Helen remained dissatisfied with her spoken voice, which was hard to understand.

Helen's extraordinary abilities and her teacher's unique skills were noticed by Alexander Graham Bell and Mark Twain, two giants of American culture. Twain declared, "The two most interesting characters of the 19th century are Napoleon and Helen Keller."

The closeness of Helen and Anne's relationship led to accusations that Helen's ideas were not her own. Famously, at the age of 11, Helen was accused of plagiarism. Both Bell and Twain, who were friends and supporters of Helen and Anne, flew to the defense of both pupil and teacher and mocked their detractors.

## Education and Literary Career

From a very young age, Helen was determined to go to college. In 1898, she entered the Cambridge School for Young Ladies to prepare for Radcliffe



Helen Keller, on her graduation from Radcliffe College, circa 1904

College. She entered Radcliffe in the fall of 1900 and received a Bachelor of Arts degree cum laude in 1904, the first deaf-blind person to do so.

The achievement was as much Anne's as it was Helen's. Anne's eyes suffered immensely from reading everything that she then

signed into her pupil's hand. Anne continued to labor by her pupil's side until her death in 1936, at which time Polly Thomson took over the task. Polly had joined Helen and Anne in 1914 as a secretary.

While still a student at Radcliffe, Helen began a writing career that was to continue throughout her life. In 1903, her autobiography, *The Story of My Life*, was published. This had appeared in serial form the previous year in *Ladies' Home Journal* magazine.

Her autobiography has been translated into 50 languages and remains in print to this day. Helen's other published works include *Optimism*, an essay; *The World I Live In*; *The Song of the Stone Wall*; *Out of the Dark*; *My Religion*; *Midstream—My Later Life*; *Peace at Eventide*; *Helen Keller in Scotland*; *Helen Keller's Journal*; *Let Us Have Faith*; *Teacher, Anne Sullivan Macy*; and *The Open Door*. In addition, she was a frequent contributor to magazines and newspapers.

The Helen Keller Archives contain over 475 speeches and essays that she wrote on topics such as faith, blindness prevention, birth control, the rise of fascism in Europe, and atomic energy. Helen used a braille typewriter to prepare her manuscripts and then copied them on a regular typewriter.

## Political and Social Activism

Helen saw herself as a writer first—her passport listed her profession as "author." It was through the medium of the typewritten word that Helen

communicated with Americans and ultimately with thousands across the globe.

From an early age, she championed the rights of the underdog and used her skills as a writer to speak truth to power. A pacifist, she protested U.S. involvement in World War I. A committed socialist, she took up the cause of workers' rights. She was also a tireless advocate for women's suffrage and an early member of the American Civil Liberties Union.

Helen's ideals found their purest, most lasting expression in her work for the American Foundation for the Blind (AFB). Helen joined AFB in 1921 and worked for the organization for over 40 years.

The foundation provided her with a global platform to advocate for the needs of people with vision loss and she wasted no opportunity. As a result of her travels across the United States, state commissions for the blind were created, rehabilitation centers were built, and education was made accessible to those with vision loss.

Helen's optimism and courage were keenly felt at a personal level on many occasions, but perhaps never more so than during her visits to veteran's hospitals for soldiers returning from duty during World War II.



Helen visiting a blinded veteran

Helen was very proud of her assistance in the formation in 1946 of a special service for deaf-blind persons. Her message of faith and strength through adversity resonated with those returning from war injured and maimed.

Helen Keller was as interested in the welfare of blind persons in other countries as she was for those in her own country; conditions in poor and war-ravaged nations were of particular concern.

Helen's ability to empathize with the individual

citizen in need as well as her ability to work with world leaders to shape global policy on vision loss made her a supremely effective ambassador for disabled persons worldwide. Her active participation in this area began as early as 1915, when the Permanent Blind War Relief Fund, later called the American Braille Press, was founded. She was a member of its first board of directors.

In 1946, when the American Braille Press became the American Foundation for Overseas Blind (now Helen Keller International), Helen was appointed counselor on international relations. It was then that she began her globe-circling tours on behalf of those with vision loss.

## Worldwide Celebrity

During seven trips between 1946 and 1957, she visited 35 countries on five continents. She met with world leaders such as Winston Churchill, Jawaharlal Nehru, and Golda Meir.

In 1948, she was sent to Japan as America's first Goodwill Ambassador by General Douglas MacArthur. Her visit was a huge success; up to two million Japanese came out to see her and her appearance drew considerable attention to the plight of Japan's blind and disabled population.

In 1955, when she was 75 years old, she embarked on one of her longest and most grueling journeys: a 40,000-mile, five-month-long tour through Asia.

Wherever she traveled, she brought encouragement to millions of blind people, and many of the efforts to improve conditions for those with vision loss outside the United States can be traced directly to her visits.

Helen was famous from the age of 8 until her death in 1968. Her wide range of political, cultural, and intellectual interests and activities ensured that she knew people in all spheres of life.

She counted leading personalities of the late nineteenth and early twentieth centuries among her friends and acquaintances. These included Eleanor Roosevelt, Will Rogers, Albert Einstein, Emma Goldman, Eugene Debs, Charlie Chaplin, John F. Kennedy, Andrew Carnegie, Henry Ford, Franklin D. Roosevelt, Dwight D. Eisenhower, Katharine Cornell, and Jo Davidson to name but a few.

She was honored around the globe and garnered many awards. She received honorary doctoral degrees from Temple and Harvard Universities in the United States; Glasgow and Berlin Universities

in Europe; Delhi University in India; and Witwatersrand University in South Africa. She also received an honorary Academy Award in 1955 as the inspiration for the documentary about her life, *Helen Keller in Her Story*.

## Later Life

Helen suffered a stroke in 1960, and from 1961 onwards, she lived quietly at Arcan Ridge, her home in Westport, Connecticut, one of the four main places she lived during her lifetime. (The others were Tusculum, Alabama; Wrentham, Massachusetts; and Forest Hills, New York).

She made her last major public appearance in 1961 at a Washington, D.C., Lions Clubs International Foundation meeting. At that meeting, she received the Lions Humanitarian Award for her lifetime of service to humanity and for providing the inspiration for the adoption by Lions Clubs International Foundation of their sight conservation and aid to blind programs.



Helen Keller at 78 years old, 1959

During that visit to Washington, she also called on President John F. Kennedy at the White House. President Kennedy was just one in a long line of presidents Helen had met. In her lifetime, she had met all of the presidents since Grover Cleveland.

Helen Keller died on June 1, 1968, at Arcan Ridge, a few weeks short of her 88th birthday. Her ashes were placed next to her companions, Anne Sullivan Macy and Polly Thomson, in St. Joseph's Chapel of Washington Cathedral.

Senator Lister Hill of Alabama gave a eulogy during the public memorial service. He said, "She will live on, one of the few, the immortal names not born to die. Her spirit

will endure as long as man can read and stories can be told of the woman who showed the world there are no boundaries to courage and faith."

<http://www.afb.org/info/about-us/helen-keller/biography-and-chronology/biography/1235>

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## DIRECTOR'S Note

The famous phrase "miracle worker" originated in a postcard from Samuel Clemens (Mark Twain) to Anne Sullivan. In it, he signed off with *warm regard and limitless admiration of the wonders you have performed as a miracle-worker*.

Our playwright, William Gibson, stumbled upon the correspondence of Anne Sullivan in a library and they became the inspiration for his play. At first a Photoplay Award for Best Teleplay in 1962, it eventually brought Gibson a Tony Award for Best Play and an Oscar Nomination for Best Screenplay. In both theatre and film, it is now considered an American Classic.

All of the exchanges in the play are derived from factual events, but woven together in such a way that we, the audience, are allowed to experience the 'miracle' that Ms. Sullivan was able to work – how Helen connected spelling a word to understanding language. Helen called it her "soul's sudden awakening."

In 1887, Anne Sullivan, just twenty years old, improvised a method of teaching which changed Helen's world, and since then her methods have contributed to teaching the deaf and blind throughout the world. Over time, Helen and Anne's relationship continues to be an inspiration for generations of students, teachers, writers, politicians, educators and us, the creative team at the Clarence Brown Theatre.

Our pre-production work, designs, construction and rehearsals have been a labor of love based on our respect for these two extraordinary women. Now, with gratitude for your support of the theatre at UT, we present this production to you. We hope you find meaning and joy in our efforts.

Kate Buckley

A handwritten signature in black ink that reads "Kate Buckley". The signature is stylized with a large, flowing "K" and a long, sweeping underline.



# the ACTORS



## KENDRA BOOHER

(Sarah) Kendra Booher, a Humboldt, Tennessee native, is proud to be a part of her first CBT production! She has participated in several church plays in her hometown and is currently a junior at the

University of Tennessee Knoxville. She is working towards her B.A. in Theatre Arts.



## ANGELA CHURCH

(Anne Sullivan) Angela is a NYC based actor and writer. She trained at the Central School of Speech and Drama in London, England and as an alumnus of UT is pleased to be walking on the Clarence

Brown stage again. Her work in the theatre includes a variety of prominent New York companies, in the Fringe Festival d'Avignon, and on various regional and international stages.

Angela has also penned 2 full length plays and is completing her first screenplay. Many thanks to Kate Buckley, Cal MacLean, Carol Mayo Jenkins, Maggie Goodman and the cast, crew and CBT community. [www.angelachurch.com](http://www.angelachurch.com)



## ANDREW DRAKE

(Percy) Andrew, originally from Huntsville, Alabama, is a second year graduate student at the University of Tennessee. He graduated from Western Carolina University with a BFA in

Theatre. He would like to thank God first and foremost for allowing him to pursue his passion everyday. And family for the love and support. He was last seen in *Our Country's Good* (Clarence Brown Theatre) and in Sarasota, Florida in WBTT production of August Wilson's *Jitney*.



## NANCY DUCKLES

(Aunt Ev) Nancy, a Knoxville resident for 19 years, is happy to be back on the Clarence Brown Theatre stage, where she has performed in *A Christmas Carol*, *A Streetcar Named Desire*, and

last season's *Our Country's Good*. Nancy has also performed with the WordPlayers and the Actors Co-op (both in Knoxville), with Encore Theatrical Company (Morristown), and has, through her own DuckEars Theatre Company, produced and acted in *The Heidi Chronicles*, *Wit*, and *Rabbit Hole*. Nancy can be seen in the soon-to-be-released movie *No Pay, Nudity* directed by Lee Wilkof and starring Gabriel Byrne, Nathan Lane and Frances Conroy. Nancy is a retired anesthesiologist, has served on the CBT Advisory Board, was recently a part-time UT undergraduate, and is happily married with three amazing kids.



## RACHEL FINNEY (Helen Keller)

Rachel, a native of Memphis, is excited to make her CBT Mainstage debut! At the Clarence Brown Theatre, you may have previously seen her in *WRENS* as Chelsea. She has

also performed in All Campus Theatre's student production of *The Glass Menagerie* as Laura. She is an undergraduate senior currently earning her degrees in English Literature, Theatre, and Education. She would like to thank her family, friends and colleagues for their overwhelming support and hopes you enjoy the show!

# the ACTORS



## NEIL FRIEDMAN

(Doctor Anagnos) is an Artist-in-Residence at the Clarence Brown Theatre, who has just returned from a summer tour of *Ring of Fire-The Music of Johnny Cash*. CBT credits include: *Spamalot*; *The Trip*

to Bountiful; *Our Country's Good*; *On the Razzle*; *Kiss Me, Kate*; *Fuddy Meers*; *It's A Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Music Man*; *The Merry Wives of Windsor*; *Man of La Mancha*; *Charley's Aunt*; *Born Yesterday*, and *A Christmas Carol*. Chicago area credits include: The Court Theatre, Steppenwolf, Chicago Shakespeare, Goodman Theatre, Marriott Lincolnshire, and The Peninsula Players. Regional credits include: Flat Rock Playhouse, NC; Utah Shakespeare Festival; Capitol Repertory, NY; The New Victory Theatre, NY; Coconut Grove Playhouse, FL; Children's Theatre Company of Minneapolis; Austria's Vienna English Theatre. Neil is a proud recipient of Chicago's Joseph Jefferson Awards.



## TRACEY COPELAND HALTER

(Viney) Recently, Tracey directed *WRENS* in the CBT Lab Theatre. CBT productions include: *Black Pearl Sings!*, *It's A Wonderful Life: A Live Radio Play*, *Charley's Aunt*, *The*

*Who's Tommy*, *Ain't Misbehavin'*, *Intimate Apparel*, *Fences*, and *A Christmas Carol*. In 2005, she joined the UT Theatre faculty. Other credits include: *Seven Guitars*, (Broadway) *Richard III* and *Two Gentlemen of Verona*, (NY Shakespeare Festival); *Two Trains Running*, (Denver Center); *Once On This Island*, *Much Ado About Nothing*, and 4 productions of *A Christmas Carol*, (The Alliance Theatre); *Cymbeline*, *Much Ado about Nothing*, *School for Wives*, and *A Midsummer Night's Dream*, (GA Shakespeare Festival); *The Hot Mikado*, (Houston/Pittsburgh tour); and *Spunk and Jar the Floor*, (Jomandi Theatre). She has her MFA in Theatre from New York University.



## ERIK JOHNSON

(James Keller) This fall, Erik returns to Knoxville for his second-year of MFA training. He was born in San Jose, CA and received his undergraduate degree from the University of California,

Berkeley. Select acting credits: Florizel, *The Winters Tale* (The Hudson Warehouse); Bus Station Attendant, *The Trip to Bountiful* (CBT); Dan, *Closer* (Frontier Playhouse); Horatio, *The Spanish Tragedy* (Marin Shakespeare Festival); McKyle, *The Ruling Class* (Zellerbach Playhouse). He sends his love to Anne, Paul, Julia, Brian, and Dominique for their support and guidance.



## LINDSAY NANCE

(Kate Keller) Originally from Winnipeg, Manitoba, Lindsay is excited to be a second year MFA acting candidate. Past CBT credit: Cynthia in *WRENS*. Other selected credits include: GoShakes Theatre:

*Romeo and Juliet*; New World Arts: *The Sign in Sidney Brustein's Window*, *Ismene*, *The Real Thing*; Bridgework Theatre: *Night and Day/ Ease the Squeeze* (Goshen, IN). Circle Theatre: *BOY*; About Face Theatre: *The Home Project*; Thunder & Lightening Ensemble: *Jack Goes Boating*; WildClaw Theatre: *Legion* (Chicago). Film credits include: *Halfway Home*, *Expiation*, *The Midnight Show*, *Decktechs and Creepers*. Lindsay received her BA in theatre from Goshen College.



## DARNEISHA RILEY

(Martha) Darneisha, a native from Memphis, TN, is excited to be a part of this production! She made her debut in *The Vagina Monologues* at the University of Tennessee, hosted by the Women's

Coordinating Council. Darneisha is a graduating senior at the University, and she will receive her Bachelor of Arts degree in Theatre this fall.

# the ACTORS



## MORGAN VOYLES

(Beatrice) Morgan was born and raised in Knoxville, Tennessee, so she is no stranger to Big Orange Country. She is extremely overjoyed and grateful to be making her Clarence Brown

Theatre debut. Some of her local work includes various productions with Knoxville Children's Theater since the age of fourteen. She made her assistant stage managing debut in The WordPlayer's (Knoxville) production of *Ragtime* in July 2012 and her stage managing debut the following year in the Knoxville Children's Theater production of *Anne of Green Gables*. Currently, she is a junior at the University of Tennessee majoring in Theatre.



## TERRY WEBER

(Captain Arthur Keller) 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, and Avignon (France). Recent roles at the CBT: Gus Belmont in *CTRL+ALT+DELETE*, Aviator in *The Little Prince*, Cleante in *Tartuffe*, Scrooge in *A Christmas Carol*, Emperor Joseph II in *Amadeus*, Colonel Chesney in *Charley's Aunt*, Hermocate in *The Triumph of Love*, Barberini in *The Life of Galileo*, Peter Shirley in *Major Barbara*, Paul Verrall in *Born Yesterday*, and Felix in *The Odd Couple*. In 2011, Terry played C.S. Lewis in The WordPlayers' production of *Shadowlands*. Favorite roles: Husband to Jeni and Dad to Jesse, Luke, and Joel.

---

## American Sign Language Alphabet



A



B



C



D



E



F



G



H



I



J



K



L



M



N



O



P



Q



R



S



T



U



V



W



X



Y



Z



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***The Miracle Worker* | Tuesday, October 14, 2014**  
***A Christmas Carol* | Tuesday, December 9, 2014**  
***A Midsummer Night's Dream* | Tuesday, March 3, 2015**

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 with over a dozen interpreters stationed throughout the facility and two teams interpreting the production. Patrons ordering single tickets who need interpreted section seating should contact the Box Office **(865) 974.5161** as this is not available online.



To learn more, visit:

**[clarencebrowntheatre.com/access](http://clarencebrowntheatre.com/access)**

# the ARTISTS

## KATE BUCKLEY

(Director) Ms. Buckley is a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston, Illinois. She has been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad. She received four Best Director nominations from the Joseph Jefferson Committee, her productions have won four consecutive Jefferson Awards for Best Ensemble and she has won two After Dark Awards for Outstanding Direction. She is a committee member of the Michael Merritt Award for Design Excellence. In 2006, she received a Distinguished Alumni Award from Aurora University and a Creative Research Award from the University of TN. International Credits include: The National Theatre of Slovakia; Colla Marionette Company, Milan, Italy. Regional Theatre Credits Include: Oregon Shakespeare Festival; The Goodman Theatre; Milwaukee Repertory Theatre; Utah Shakespearean Festival; Kansas City Repertory Theatre; American Players Theatre; Chicago Shakespeare Theatre; New Victory Theatre, NY; Northlight Theatre; Madison Repertory Theatre; Skylight Opera Theatre; Renaissance Theatre Works; Writer's Theatre and The Next Theatre. At the Clarence Brown Theatre, Ms. Buckley has directed *Antigone*, *Copenhagen*, *Charley's Aunt*, *Merry Wives of Windsor*, *Moonlight and Magnolias*, *Black Pearl Sings!*, *Will Power!* and *The Trip to Bountiful*. Upcoming productions include *Good People* at Milwaukee Repertory Theatre.

## JASON AMMONS

(Scenic Designer) Jason is a native of Etowah, Tennessee. He returns to Knoxville following eight years of naval service in the Far East. He has undergraduate degrees in Art and Anthropology and is currently in his last year of a graduate degree at the University of Tennessee in Scenic Design. He has previously designed a puppet theatre production of Anton Chekov's *The Proposal* at the Carousel Theatre, Anthony Clarvoe's *CTRL+ALT+DELETE* at the Clarence Brown Lab Theatre, and Matthew Lopez's *The Whipping Man* at the Carousel Theatre.

## JOSCELYN OKTABETZ

(Costume Designer) Originally from Baton Rouge, Louisiana, Joscelyne is a third year MFA student. Last year, she was the costume designer for *The Trip to Bountiful* (CBT); UT's Opera performance of *The Rape of Lucretia*; and was also the assistant designer for *A Raisin in the Sun* (CBT). Before coming to UT, Joscelyne worked at Lexington Children's Theatre (Lexington, Kentucky) where her designs included *Madeline's Christmas*, *Alice in Wonderland*, *The Tales of Edgar Allen Poe*, *The Neverending Story*, and *Holes*.

## KENNETH FOSTER

(Lighting Designer) Kenneth, hailing from the great state of Texas, is overjoyed to be in Knoxville and join some amazing young designers as part of the Graduate Design Program here at the University of Tennessee. At the Clarence Brown Theatre, *The Miracle Worker* is Kenneth's third design opportunity, after *The Whipping Man* and *Five Women Wearing the Same Dress* in previous seasons. Kenneth joins us after finishing a two-year contract with Lexington Children's Theatre (Lexington, KY) as the Resident Lighting Designer. He has also worked with the Santa Fe Opera, Glimmerglass Opera, Totem Pole Playhouse, Stagedoor Manor, and the Oklahoma Shakespeare Festival. Kenneth hopes you enjoy the show and is excited to see what the future holds for him as a member of the CBT family.



# the ARTISTS

## JOE CERQUA

(Sound Designer and Composer) is a freelance composer, producer, vocalist and sound designer. He is thrilled to be back at the CBT and to be working with the students and faculty of UT. Previously having designed for *Charley's Aunt*. At Madison Rep: original music for *The Diary of Anne Frank*, *Death of a Salesman*, *The Greeks*, *Bus Stop*, *The Nerd*, *The Price*, *Talley's Folly*, *Home*, *Anna Christie*, *Bad Dates*, *Having Our Say*, *Our Town*, *Rembrandt's Gift*, *Moon For The Misbegotten*, *Copenhagen* and *The Drawer Boy*. Recent projects: original music and sound design for *Why Torture is Wrong*, and *the People who Love Them* (Forward Theater), *Love's Labour's Lost* (Milwaukee Shakespeare), *The Elephant Man* (Actors Coop in LA), *Drawer Boy*, *Doubt* and *Under Midwestern Stars* (Kansas City Rep), *The Final Adventure of Sherlock Holmes* (Indiana Rep), *The Philanderer and Ah Wilderness* (APT), *Educating Rita* (Berkshire Theatre Festival), *The Defiant Muse*, *The Family Gold*, and *Bourbon at the Border* (Victory Gardens), *Twelfth Night* (Oregon Shakespeare Festival), *A Christmas Carol* (Goodman), *Plays The Thing* and *London Assurance* (APT), *Homebody/Kabul* (BAM and the Mark Taper Forum). Steppenwolf credits: include original music and sound for *Homebody/Kabul*, *The Fall to Earth*, *Wedding Band*, *Royal Family*, *Uncle Vanya*, *David Copperfield*, and *Sideman*. Joe is the Producing Director/Composer in residence for the Cerqua Rivera Dance Theatre, a critically acclaimed 13-piece jazz orchestra and 10-member dance company. Orbert Davis, Johnny Frigo, Liz Carrol, Regina Taylor, and Marcos Loya are among some of the nationally recognized recording artists who have recorded Mr. Cerqua's music. Joe is the Supervising Producer of the Music Department at Columbia College. Future projects include concerts with Cerqua Rivera, original music and sound design for *Bus Stop* at Kansas City Rep, *Emma* at the Cleveland Playhouse, and *The Circle* at APT.

## 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.

## ALEX DEARMIN

(Stage Manager) Alex, a senior majoring in Theatre from Hendersonville, Tennessee, is thrilled to be working on his fifteenth and final Clarence Brown Theatre show in an undergrad capacity. Previous work at the CBT includes: being the stage manager for *Spamalot*, *Our Country's Good*, and *Five Women Wearing the Same Dress*, and an assistant stage manager for *Black Pearl Sings!*, *Sweeney Todd*, *The Little Prince*, and *A Christmas Carol* (2012). Other credits include stage management internships at Des Moines Metro Opera and The Shakespeare Theatre of New Jersey. He wishes to thank his family and the CBT staff for all of their help and support over the past 4 years.

# the ARTISTS

## CALVIN MacLEAN

(Producing Artistic Director) Cal is the 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), and *Our Country's Good*. Previously Head of Directing at Illinois State University, Cal was also 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 prestigious Joseph Jefferson Awards for Outstanding Production and Outstanding Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including the Michael Maggio Award for Outstanding Direction of a Play. Cal is the 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 B. BYRD

(Managing Director) David is celebrating his 2nd Season as CBT's Managing Director. Previously the Director of Marketing at Westport Country Playhouse, David has also held management positions at the American Dance Festival at Duke University (Director of Marketing), Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro. David serves on the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee.



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 B. Byrd

Terry Silver-Alford  
David Brian Alley  
Bill Black  
Kate Buckley  
Marianne Custer  
Jed Diamond  
Deya S. Friedman  
Neil Friedman  
Carol Mayo Jenkins  
Abigail Langham  
Joe Payne  
Christopher Pickart  
Mike Ponder  
Casey Sams  
John Sipes  
Klaus van den Berg  
Terry Weber  
Kenton Yeager  
Katy Wolfe Zahn

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## Season for YOUTH

Each year, several of the Clarence Brown Theatre's productions offer Season for Youth performances scheduled during the regular school-day.

Available at reduced rates for school groups, these performances engage and expose youth to the wonders of live theatre and help inspire and build the next generation!

### SFY Performances upcoming this season:



DECEMBER						
S	M	T	W	T	F	S
		1	2	3		6
					12	13
		15	16	17	18	19
						20

#### Clarence Brown Theatre

Performances: **9:30 am**  
Approximate length: **2.5 hours\***  
Appropriate for: **Grades K - 12**



FEBRUARY / MARCH						
S	M	T	W	T	F	S
15	16	17	18	19	20	21
22	23	24	25	26	27	28
1	2	3	4	5	6	7

#### Clarence Brown Theatre

Performances: **9:30 am**  
Approximate length: **2.5 hours\***  
Appropriate for: **Grades 6 - 12**

Ticket subsidies for schools are available through the **Tennessee Arts Commission**.  
The application and guidelines can be accessed from [http://www.tn.gov/arts/grant\\_categories.htm](http://www.tn.gov/arts/grant_categories.htm)

Questions? Contact David Alley at 865.974.8373 or [dalley@utk.edu](mailto:dalley@utk.edu)

**clarencebrowntheatre.com/sfy**

# PRODUCTION CREW

## MANAGEMENT

Assistant Director

**Ashlee Latimer**

Stage Management Assistants

**Isaac Krispin, Sarah Nixon**

Fight Captain

**Neil Friedman**

## COSTUMES

Assistant Costume Designer

**Olivia Trees**

Wardrobe Supervisor

**Elizabeth Aaron**

Assistant Wardrobe Supervisor

**William Andrew Young**

Dressers

**Carly Ann Johnson,**

**Morgan Mosher, Morgan Voyles**

## SCENERY

Deck Crew

**Austin Shelton, Savannah Smith**

## LIGHTING

Assistant Lighting Designer

**Tannis Kapell**

Light Board Operator

**Dani Disotelle**

## SOUND

Sound Board Operator

**Evan Bryan**

## SPECIAL THANKS

**UT Center on Deafness (COD)**

**Nichol Friedman for the voice of "Jimmy"**

**Tracey Copeland Halter**

**Kyle Maxwell**

**John Sipes**

**Steve Sherman**

**Erik Weißenmayer**

**Dr. Robert T. Wertz**

**Katy Wolfe Zahn**



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# CBT Staff

## MANAGEMENT

Producing Artistic Director - **Cal MacLean**  
Managing Director - **David B. Byrd**  
Production Manager - **Susan L. McMillan**  
Marketing & Communications Director -  
**Robin Conklin**  
Production Stage Manager - **Deya Friedman**  
General Management Associate - **Shelly Payne**

## ADMINISTRATION

Business Manager - **Sharon Ward**  
External Relations Associate -  
**Amanda Middleton**  
Accounting Specialist - **Jenny Collins**  
Graphic Designer - **Julie Anna Summers**

## PATRON SERVICES

Box Office Manager - **Roger Hoover**  
Assistant Box Office Manager -  
**Sarah Burton**  
Lead House Manager - **David Ratliff**  
Patron Service Associates - **Katie Baker,**  
**Kolt Free, Zach Luecke, McKinley Merritt,**  
**Liz Parsons, Danielle Pressley,**  
**Jennifer Tatum, Brock Ward, Megan Webb**  
Archival Photographer - **Kenton Yeager**

## OUTREACH/EDUCATION

SFY, Tours, Workshops, Grants -  
**David Brian Alley**  
Acting Workshops, Talkback Discussions -  
**Terry Silver-Alford**

## COSTUMES

Costume Shop Manager -  
**Melissa Caldwell-Weddig**  
Cutter/Draper - **Kyle Andrew Schellinger**  
Costumers - **Elizabeth Aaron, Mari DeCuir,**  
**Amber Williams**  
Costume Assistants - **Victor Bercher,**  
**Hannah Chalman, Aaron Van Landingham,**  
**Liv McConnell, Joscelyne Oktabetz,**  
**Robert Pickens, Amanda Roberts,**  
**Matthew Serago, Jonathan Shoemaker,**  
**Olivia Trees, Poua Yang**

## ELECTRICS

Electrics Shop Manager - **Travis Gaboda**  
Master Electrician - **Jon Mohrman**  
Lighting Assistants - **Lisa Bernard,**  
**Maranda DeBusk, Alexander Eirich,**  
**Kristen Geisler, Tannis Kapell,**  
**Christine Osborne**

## SCENERY

Technical Director - **Andrew Karlin**  
Assistant Technical Director/Scene Shop  
Manager - **Don Conard**  
Carpenters - **Wes Smith, Jerry D. Winkle**  
Assistant Carpenters - **Caley Lane,**  
**Justin Relyea, Tyrel Prentiss**  
Scenic Charge Artist - **Jillie Eves**  
Paint Assistants - **Kerry Chipman,**  
**Nevena Prodanovic**

## PROPERTIES

Prop Shop Supervisor - **Christy Fogarty**  
Lead Properties Artisan - **Sarah Gaboda**  
Props Assistants - **Josafath Reynoso Calvillo,**  
**Nevena Prodanovic, Henry Wilkinson,**  
**Kat Wright**

## SOUND

Resident Sound Designer and  
House Sound Engineer - **Mike Ponder**





**Open Captioning** is a text display of all of the words and sounds heard during a production — very similar to closed captioning on your TV. Whether you just miss a single word or you have hearing loss too severe to benefit from the use of assisted listening devices, open captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT has partnered with the Theatre Development Fund's National Open Captioning Initiative to bring this service to you free of charge. Open Captioning will be available on the first Sunday matinee for each of our 2014-2015 productions. Please contact the Box Office for additional information at **(865) 974.5161**. Visit [clarencebrowntheatre.com/access](http://clarencebrowntheatre.com/access) to learn more.



### Assistive Listening Devices

CBT Assistive Listening System feature both headset-style and induction-loop Assistive Listening Devices (ALDs). ALDs are available on a first-come, first-serve basis free of charge to assist those who may need just a little boost in volume. 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. Visit [clarencebrowntheatre.com/access](http://clarencebrowntheatre.com/access) to learn more.



The CBT is proud to welcome military personnel, spouses, children and veterans to our theatre. Discounted tickets are available to active-duty military and immediate families, as well as returning veterans for our CBT Mainstage and Carousel Theatre productions. Contact the Box Office at **(865) 974.5161** for tickets and identify yourself as a Blue Star Theatre participant. This offer is based on availability and cannot be combined with other offers. Visit [clarencebrowntheatre.com/blue-star-theatre](http://clarencebrowntheatre.com/blue-star-theatre) to learn more.



Each year, several of the CBT's productions include Season for Youth performances scheduled during the regular school-day. Available at reduced rates for school groups, these performances engage and expose youth to the wonder of live theatre and help inspire and build the next generation of theatre goers! Visit [clarencebrowntheatre.com/SFY](http://clarencebrowntheatre.com/SFY) to learn more.



For more than a decade, the CBT's Summer Acting Workshops have offered high school students intensive training in acting technique, voice, movement, improvisation, and musical theatre. The popular program now offers two weeks of training in each of our two summer sessions. Visit [clarencebrowntheatre.com/acting-workshops](http://clarencebrowntheatre.com/acting-workshops) to learn more.



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## Stowers



## THEATRE Faculty

**Calvin MacLean**

Department Head & Professor

**Bill Black**

Associate Head & Professor, Costume Design

**Kate Buckley**

Associate Professor, Directing

**Marianne Custer**

Head, Design & Professor, Costume Design

**Jed Diamond**

Head, Acting & Associate Professor, Acting

**Abigail Langham**

Assistant Professor, Voice Production

**Joe Payne**

Assistant Professor, Sound and Media

**Christopher Pickart**

Associate Professor, Scene Design

**Casey Sams**

Head, Undergraduate Studies  
& Associate Professor, Movement

**John Sipes**

Associate Professor, Directing & Movement

**Klaus van den Berg**

Associate Professor, Theatre History  
and Literature, Dramaturgy

**Terry Weber**

Head, Graduate Studies and  
Professor, Acting/Voice

**Kenton Yeager**

Associate Professor, Lighting Design

**Terry Silver-Alford**

Senior Lecturer, Music Theatre

**Katy Wolfe Zahn**

Lecturer, Voice

**David Brian Alley**

Artist-in-Residence

**Jillie Eves**

Artist-in-Residence

**Neil Friedman**

Artist-in-Residence

**Carol Mayo Jenkins**

Artist-in-Residence

**Misty G. Anderson**

Professor of English, Adjunct Faculty

**Stanton B. Garner, Jr.**

Professor of English, Adjunct Faculty

## GRADUATE Students

**Jason Ammons** – Scenic Design

**Victor Bercher** – Costume Design

**Josafath Reynoso Calvillo** – Scenic Design

**Melissa David** – Acting

**Maranda DeBusk** – Lighting Design

**Andrew Drake** – Acting

**Kenneth Foster** – Lighting Design

**Kristen Geisler** – Lighting Design

**Brian Gligor** – Acting

**Erik Johnson** – Acting

**Tannis Kapell** – Lighting Design

**Kyle Maxwell** – Acting

**Lindsay Nance** – Acting

**Joscelyne Oktabetz** – Costume Design

**Nevena Prodanovic** – Scenic Design

**Cynthia Anne Roser** – Acting

**Steve Sherman** – Acting

**Olivia Trees** – Costume Design

**Henry Wilkinson** – Scenic Design

**Poua Yang** – Costume Design

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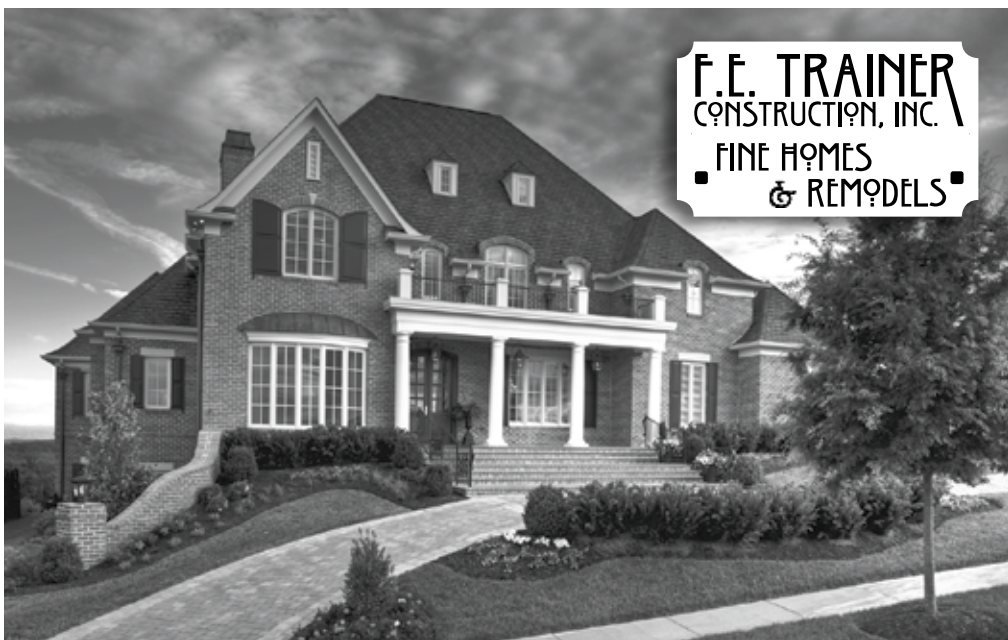
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Rotary is a volunteer organization of 1.2 million business and professional leaders united worldwide to provide humanitarian service and help build goodwill and peace. Today, the 34,000 Rotary clubs in more than 200 countries and geographical areas conduct projects to address today's challenges – including illiteracy, disease, hunger, poverty, lack of clean water, and environmental concerns – while encouraging high ethical standards in all vocations.

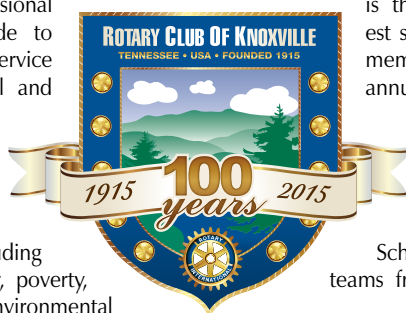
As the world's largest private provider of international scholarships, The Rotary Foundation of Rotary International makes it possible for students to earn degrees as they study around the world in academic areas related to the focus areas of Rotary and to serve as cultural ambassadors. Rotary also partners with seven prestigious universities around the world, providing opportunities to earn a master's degree in peace and conflict resolution.

PolioPlus is Rotary's flagship program. By the time polio is eradicated, Rotary club members will have contributed over one billion dollars and countless volunteer hours to immunize more than two billion children in 122 countries.

Rotary is a spearheading partner in the Global Polio Eradication Initiative, along with the World Health Organization, UNICEF, and the U.S. Centers for Disease Control and Prevention.

Founded in Chicago in 1905 as the world's first volunteer service organization, Rotary quickly expanded around the globe. Today club members meet weekly to plan service projects, discuss community and international issues, and enjoy fellowship. Clubs are secular, nonpolitical and open to every race, culture and creed.

To learn more about Rotary International, visit the organization's website: [www.rotary.org](http://www.rotary.org)



Founded in 1915, the Rotary Club of Knoxville is the city's oldest and largest service club with over 200 members. The club provides annual college scholarships for area students, supports community and international humanitarian service projects, sponsors Rotary International Scholars and hosts exchange teams from around the world.


Under the leadership of the founding president, David Chapman – for whom Chapman Hwy is named - the club's members worked for over a decade to help create The Great Smoky Mountains National Park, which was chartered by Congress in 1934. The club continues to support this treasured park.

With "Twin Rotary Clubs" in Hungary and South Africa the Knoxville club has collaborated on a variety of joint humanitarian projects in both countries and additional projects, programs, and support are underway Zimbabwe, India, and Thailand.

To encourage better understanding in the world among young people, the Rotary Club of Knoxville supports two Interact Clubs (at Webb School of Knoxville and Knoxville Catholic HS), the Rotaract Club at UT and a Knoxville community Rotaract Club for young professionals.

Because the arts are a critical component of a well rounded education, the Rotary Club of Knoxville provides annual Arts Education Outreach Grants to the Clarence Brown Theatre, Knoxville Symphony Orchestra, Knoxville Opera and Knoxville Museum of Art to enable underprivileged children to attend live performances, take classes, and to support arts education programs in Knox County.

The Rotary Club of Knoxville and the Rotary Foundation of Knoxville have a distinguished record of service and support in the community. To learn more, visit the club's website: [www.knoxvillerotary.org](http://www.knoxvillerotary.org)



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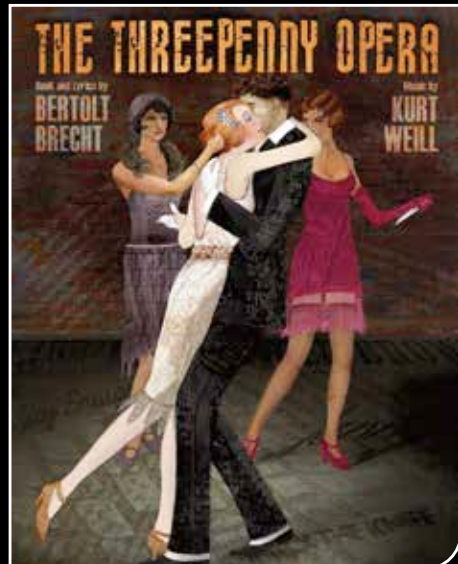
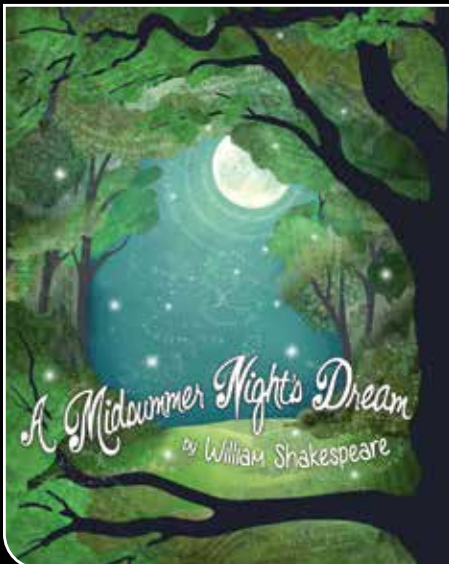
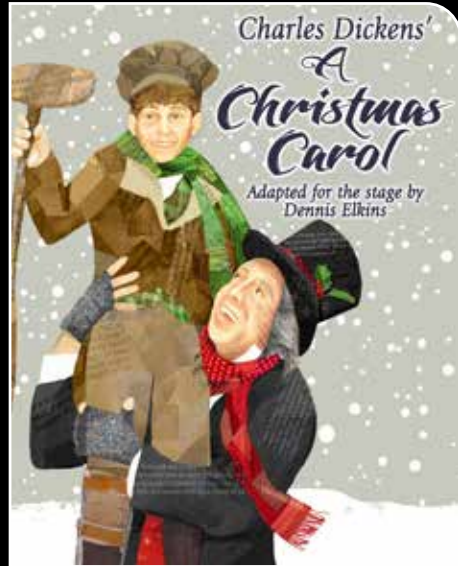
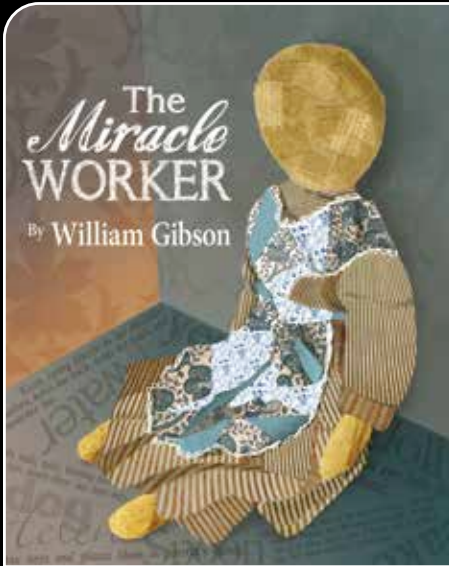
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Clarence Brown Theatre

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- Invitation to Season Opening Celebration
- Exclusive quarterly newsletter – *The Society Pages*
- Listing in the CBT Mainstage & Carousel playbills, and on the CBT website
- Opening Night Receptions with cast and crew
- Invitations to first read-through and design presentations
- Exclusive membership card for discounts on all CBT merchandise and concessions
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**Carl Vines, Jr. Award**  
*Established by Georgiana Vines  
 honoring Carl Vines, Jr., this award  
 is given alternately to outstanding  
 Department of English and  
 Department of Theatre students.*

**David A. York Scholarship**  
*Provided by generous support  
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Mr. David A. York

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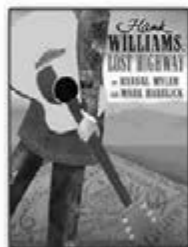
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# 2014-2015 Corporate, Foundation & Grant Profiles

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Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential

to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit [www.pilotflyingj.com](http://www.pilotflyingj.com) for more information.



With a three-fold mission of healing, education and discovery, The University of Tennessee Medical Center holds a unique prominence in the area. As the region's only academic medical center, Magnet® recognized hospital and Level I Trauma Center, The University of Tennessee Medical Center serves as a major referral center for East Tennessee, Southeast Kentucky and Western North Carolina. Comprised of six Centers of Excellence, the 581-bed hospital also is home of the region's only dedicated Heart Hospital, only adult and pediatric transplant center, the region's comprehensive stroke center, houses the region's only private-room neonatal intensive care unit and serves as a regional perinatal center. To learn more about the medical center and how we strive to meet the unique needs of every patient, please visit us online at [www.utmedicalcenter.org](http://www.utmedicalcenter.org).



UT Federal Credit Union, chartered in 1969, was formed by faculty and staff of the University of Tennessee, Knoxville. UTFCU was founded on the philosophy that a credit union is a financial cooperative owned by members who share a common interest such as work, education or association.

Today, the membership has expanded to make eligible those who live, work, worship, attend school, or regularly conduct business in Knox, Anderson, Blount, Loudon, or Union counties. The heart of a credit union is its membership and as such seeks to encourage savings, provide members with access to lower cost loans and support the financial well-being of its members. There are five locations in Knox County, two in the Knox County schools of West High and Hardin Valley Academy run by students with UTFCU staff as part of their business curriculum, and two full service branches in the west Tennessee cities of Martin and Memphis. Additionally, members can access their accounts at more than 30,000 surcharge free ATMs and 6,000 branches across the country that are part of a co-operative network.

# 2014-2015 Corporate, Foundation & Grant Profiles

## ROTARY CLUB OF KNOXVILLE

Since 2010, the Rotary Club of Knoxville has provided over \$75,000 in Arts Education Grants to the Knoxville Opera, Knoxville Museum of

Art, Knoxville Symphony, and UT's Clarence Brown Theatre because all children, especially lower income children, need arts enrichment.

During this same period, the club has awarded over \$120,000 in college scholarships, sponsored a variety of international exchange programs and projects, scholarships, and humanitarian programs in Hungary, South Africa, India, Thailand, and Zimbabwe.

In 2015, the Rotary Club of Knoxville will celebrate its centennial and its rich history of serving and supporting the Knoxville community in many ways, from ongoing literacy programs and environmental projects to annual Knox County school renovations. As past UT President Andy Holt was fond of noting, "Rotarians excel in promoting goodwill and better understanding in the world." Holt served as the 1970-71 president of the Rotary Club of Knoxville.

## Knox County Tourism Consortium

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.



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.



Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region.

The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!





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# Our ideas

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Teachers of children who are deaf or hard of hearing tend to love their jobs—but there aren't enough of them to go around. With a recent \$1.25 million federal grant, UT's Center on Deafness is working to put more certified teachers into classrooms with deaf and hard-of-hearing students throughout Appalachia. The center also partners with the Clarence Brown Theatre to make selected performances fully accessible for members of the deaf community. **Learn more at [centerondeafness.utk.edu](http://centerondeafness.utk.edu).**

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Katie Cunningham and the Laker Girls  
in Monty Python's *Spamalot*, 2014;  
Photo by Brynn Yeager



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