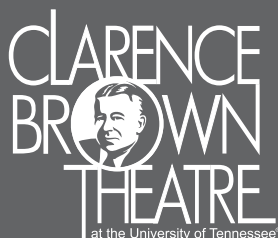




# PETER

*and the* **Starcatcher**



A Play by **Rick Elice**  
Based on the novel by Dave Barry and Ridley Pearson  
Music by **Wayne Barker**

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# PETER and the *Starcatcher*

A Play by **Rick Elice**

Based on the Novel by **Dave Barry** and **Ridley Pearson**

Music by **Wayne Barker**

Directed and Choreographed by **Casey Sams**

Musical Director **Terry Silver-Alford**

Scenic Designer  
**Christopher Pickart** \*

Costume Designer  
**Erin Reed**

Lighting Designer  
**Kenton Yeager** \*

Sound Designer  
**Matthew M. Nielson** \*

Projection Designer  
**Nevena Prodanovic**

Voice/Dialect Coach  
**Carol Mayo Jenkins**

Fight Director  
**Charles R. Miller**

Stage Manager  
**Patrick Lanczki** \*

Producing Artistic Director  
**Calvin MacLean**

Interim Managing Director  
**Thomas A. Cervone**

## **Peter and the Starcatcher**

is presented through special arrangement with Music Theatre International (MTI).

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



\* The stage manager appears through the courtesy of **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

# From the **DIRECTOR**

We call all the things we do here at the Clarence Brown Theatre "plays", but with *Peter and the Starcatcher* we really mean it! This show is a celebration of play, in every sense of the word.

When kids play in the backyard, they use whatever they can find. A stick becomes a wise man's staff, or a queen's scepter, or a pirate's sword. That's how we do it in this show too – it's not about bringing in all the technical bells and whistles, (although there are plenty of those too,) it's about using sticks, ropes, a couple of pieces of fabric, and a whole lot of imagination to create dozens of locations and close to 100 characters. In a time where almost any fantastical thing can be shown in full realistic detail on the wide screen, it's a fresh delight to be able to use our imaginations to complete the story we are being told.

And it's fun too, to be asked to imagine things. Some of us in the past-elementary-school-age demographic may have forgotten how fun using our imaginations can be! *Peter and the Starcatcher* asks us to be like children, to be curious and to pay attention, and most importantly, to imagine and believe.

That's the lesson of self-discovery that lives in our story; if you can imagine yourself being different from how you already are, and if you can believe that change can happen, then "the sky's the limit!"

*Casey Sams*



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# THE CAST



Black Stache .....	<b>Charles Pasternak *</b>
Boy (Peter) .....	<b>Jason Edward Cook *</b>
Molly .....	<b>Ellen Nikbakht</b>
Mrs. Bumbrake, Teacher, Ensemble.....	<b>Terry Weber *</b>
Smee, Ensemble .....	<b>David Brian Alley *</b>
Prentiss, Ensemble.....	<b>Jackson Burnette</b>
Alf, Ensemble .....	<b>Doug James</b>
Ted, Ensemble .....	<b>Robert Parker Jenkins</b>
Slank, Hawking Clam, Ensemble.....	<b>Aaron Orlov *</b>
Gremppkin, Fighting Prawn, Ensemble .....	<b>Jude Carl Vincent *</b>
Mack, Sanchez, Ensemble.....	<b>Keegan Tucker</b>
Lord Aster, Ensemble .....	<b>Jeff Dickamore *</b>
Captain Scott, Ensemble .....	<b>Mark Jennings</b>

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

***This production contains loud whip cracks.***



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

Play by

## RICK ELICE



B'way: *Peter and the Starcatcher*, *Jersey Boys* (with Marshall Brickman, Bob Gaudio, Bob Crewe; directed by Des McNuff: Tony Award, Best Musical); *The Addams Family* (with Marshall Brickman, Andrew Lippa; directed by Jerry

Zaks). Regional: *Turn of the Century* (with Marshall Brickman; directed by Tommy Tune); *Double Double* (directed by Roger Rees); *Dog and Pony* (with Michael Patrick Walker); *Studio 54* (with Stephen Trask, Peter Yanowitz; directed by Christopher Ashley).

Music by

## WAYNE BARKER



2011 Drama Desk Award for *Peter and the Starcatcher*. B'way: *Dame Edna: Back With a Vengeance* (composer, co-lyricist with Barry Humphries). Reg'l: *The Great Gatsby* (Guthrie), *Twelfth Night* and *The*

*Three Musketeers* (Seattle Rep). TV: "A Little Curious." Other: Mark Bennett's *A Midsummer Night's Dream* (orchestrations), Chicago City Limits, the Raymond Scott Orchestrette, orchestras worldwide. Upcoming: *I Heart Bob*. Dramatists Guild: artistic associate for new musicals at NYTW.

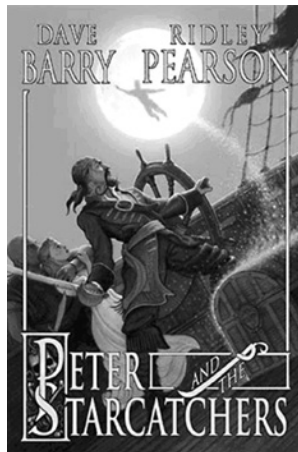


# PETER and the *Starcatcher*

The best-selling children's novel written by **Dave Barry** and **Ridley Pearson**

*Peter and the Starcatchers* is a best-selling children's novel that was published in 2006. Written by Dave Barry and Ridley Pearson, the book provides a backstory for the character Peter Pan, and serves as a prequel to J. M. Barrie's novel *Peter and Wendy*, illustrated by artist Greg Call.

The book is followed by three sequels, also set before the famous adventure with *Peter and Wendy*: *Peter and the Shadow Thieves* (2006), *Peter and the Secret of Rundoon* (2007), and *Peter and the Sword of Mercy* (2009). A fifth book titled *The Bridge to Neverland* was released in September 2011. A series of Neverland chapter books for younger readers is based on the novels.



In 2005, Disney hired Jay Wolpert to adapt the book to film, reportedly to use 3D animation.

A play with music adaptation of the book debuted in winter 2009 at La Jolla Playhouse, as part of an arrangement with Disney Theatrical. It was re-staged Off-Broadway in 2011 and opened on Broadway April 15, 2012, at the Brooks Atkinson Theatre.

On May 17, 2012 Walt Disney Pictures announced that a film version of the book would

be written by Jesse Wigutow. On August 20, 2012, "The Hunger Games" director Gary Ross agreed to direct the movie.

[en.wikipedia.org/wiki/Peter\\_and\\_the\\_Starcatchers](http://en.wikipedia.org/wiki/Peter_and_the_Starcatchers)

# CHARACTER Breakdown

## THE ORPHANS

**BOY (PETER):** A boy who doesn't miss much. Nameless, homeless, and friendless at the beginning of the play and a hero by the end. A survivor. More than anything in the world, he wants a home and a family. If he could grow up, he'd fall for Molly in a big way. But it'll never happen.

**PRENTISS:** Ambitious, hyper-articulate, logical; yearns to be a leader, even as he knows in his heart that he never shall be one. A bit of a blowhard with just the teeny-tiniest touch of cowardice.

**TED:** Obsessed with food: the eating of, the fighting over, the dreaming about. A natural actor, an easy wit, perhaps a future poet. Called "Tubby" by Prentiss, though not due to girth, of which orphans, given their meager diets, have very little indeed.

## THE BRITISH SUBJECTS

**LORD LEONARD ASTER:** The very model of a Victorian English gentleman, loyal subject to the Queen, devoted father, faithful friend. Also, and not irrelevant to our story, Lord Aster is a Starcatcher – dedicated to protecting the Earth and all who dwell thereon from the awesome power of starstuff.

**MOLLY ASTER:** A true leader at a time when girls are mostly followers. Will risk everything for the sake of Doing Right. Curious, intelligent, beginning to feel things she doesn't yet understand-romantic longings that revert to childish tantrums under pressure because, after all, she's a thirteen-year-old kid. She'll be a great woman one day.

**MRS. BUMBRAKE:** Molly's nanny. British to the bone. Still has enough of her girlish charm to turn a sailor's head and leaven his dreams. Stiff in the lip, loose in the hip, fun on a ship.

**CAPTAIN ROBERT FALCON SCOTT:** Captain of Britain's fastest frigate, the Wasp. Years later, he will lead an expeditionary team to the South Pole, freeze to death, and become the iconic British hero, Scott of the Antarctic.

**GREMPKIN:** The mean and malodorous schoolmaster of St. Norbert's Orphanage for Lost Boys. Likes to keep his boys in the dark, as sunlight is known to feed rebellious notions, and on account of the preference in certain quarters for lads who are white and pasty.

## THE SEAFARERS

**BILL SLANK:** The Neverland's vicious captain, without the skill or quality to lead anyone but himself, and always into disaster. A greedy bastard who'd sell his own mother for a ship to command and send boys to their doom for the favour of those who would use starstuff for personal gain, global domination, or worse. An orphan, too.

**ALF:** An old sea-dog. Something about him appeals to the feminine sensibility – might be his bowlegs, his saucy gait, or his kind heart.

**MACK:** A very bad sailor who wants to be anywhere but under the thumb of Bill Slank.

**BLACK STACHE:** Long after everyone else got out of the pirate business, Black Stache continues to terrorize the seven seas in search of a hero worthy of his villainy. Famous for his face foliage, he started shaving at age ten, had a bushy handlebar by eleven, and the blood of twenty crews on his hands by twelve. Heartless and hirsute, suspiciously well-read, partial to the poetical and theatrical, and given to a ferocity from which no good shall ever spring.

**SMEE:** First mate to Black Stache. Single-mindedly dedicated to his captain's every whim. His motto: "Tis good to be busy."

**SANCHEZ:** A hardworking Spanish pirate with an identity crisis.

## THE NATIVES

**FIGHTING PRAWN:** King of the Mollusks, son of Jumbo Prawn and Littleneck Clam. Kidnapped by British sailors and brought in chains to England, he served as sous-chef in a country estate in Derbyshire, where, for no good reason, he learned Italian wines and mastered Italian cuisine. Since returning to his island kingdom, he vengefully murders any English with the temerity to land on his Mollusk Isle domain.

**HAWKING CLAM:** Son of Fighting Prawn and Sweet'n'Sour Shrimp. One day, he will ascend the Clam throne as head of the Royal Clam Clan.

**TEACHER:** Formerly a salmon, now an ancient, knowledgeable mermaid.

# THE ACTORS



## DAVID BRIAN ALLEY

(Smee) *Peter and the Starcatcher* marks the beginning of David's 18th season as a CBT Artist-In-Residence. He appeared last season in *Around the World in 80 Days*, *A Christmas Carol*, and as Reverend John Hale

in *The Crucible*. Other CBT productions include: *The Santaland Diaries*; *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's A Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; *Metamorphoses*; *ART*; *The Rainmaker*; and *The Glass Menagerie*. Regional: The Mark Taper Forum; Playmaker's Repertory; Hollywood Actors' Theatre; The iO Theatre, Chicago; and Chicago TheatreWorks. Film and TV: *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *The Sleep Seeker*; *Unsolved Mysteries*; and *It's a Miracle*. David's favorite role is as a father to his two incredible kids, Devin and Caroline. He is a proud member of Actors' Equity Association and SAG-AFTRA.



## JACKSON BURNETTE

(Prentiss/Ensemble) Jackson Burnette is a senior Theatre major at UT and a native of Chattanooga, TN. He is excited to be performing in his second show for the Clarence Brown Theatre.

He previously appeared

in the CBT's production of *Titus Andronicus*, as well as several productions with UTK's All Campus Theatre, including *Bug* (Peter Evans), *The Pillowman* (Michal Katurian), and *Idiot Box* (Harvey). Jackson would like to thank Director Casey Sams, his advisor Kate Buckley, and his previous acting professors at UT, including Abigail Langham, Jed Diamond, Carol Mayo Jenkins, and David Brian Alley.



## JASON EDWARD COOK

(Boy/Peter) Theatre credits: *How The Grinch Stole Christmas* (Young Max, Old Globe); *Drop Dead Perfect*, *The Underclassman* and *With Glee* (Off Bway); *Big River* (Huck, PlayMakers Rep, INDY WEEK Best Lead

Performance); World premiere of *Brave New World* (Bernard, NCStage); *Pope, An Epic Musical!* (NYMF Outstanding Individual Performance); *Edith Can Shoot Things and Hit Them* (B Street); *Academy* (NYMF, Maltz Jupiter); *High School Musical 2* (North Carolina Theatre); *Hello, Dolly!* (The Wick & Arkansas Rep); *Oliver!* (White Plains PAC); *A Little Night Music* (Henrik), *Beauty and the Beast* (Lefou) and *Grand Hotel* (Erik, Maine State Music Theatre); *The Producers* (Leo), *All Shook Up* (Dennis) and *Chicago* (Mary Sunshine, Surflight); National Tour of Stephen Schwartz' *Captain Louie*. Film credits: *Hits* (Sundance 2014) and *Rising Stars*.



## JEFF DICKAMORE

(Lord Aster/Ensemble)

Jeff was most recently seen as Phileas Fogg in *Around the World in 80 Days* and Sir George in *The Busy Body: A Comedy*. Prior to joining the MFA class of 2018, his favorite roles

included Benedick in *Much Ado About Nothing* (Random Access, NYC), David in *After the Dance* (Co-Op East, NYC), and Octave in *Les Caprices de Marianne* (Cours Florent, Paris). In his last year of the MFA Acting Program, Jeff wishes to thank all those who have made this opportunity possible for him and his family — in particular the Department of Theatre, the CBT Society, and the Emily Mahan Faust family. He dedicates this production to Wilde Hope, his own adventurous little apprentice.



# THE ACTORS



## DOUG JAMES

(Alf/Ensemble) is star struck at the opportunity to be back on the CBT stage. Currently, he is the theatre teacher at Austin East Magnet Performing Arts High School here in Knoxville. Past credits with CBT: *A Christmas Carol*

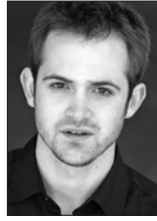
(Christmas Present), *Tartuffe* (Loyal), *The Who's Tommy* (Assistant Director/Choreographer), *Oklahoma!* (Andrew Carnes), and many others. Some favorite roles have been Howie in *Rabbit Hole*, Michael in *God of Carnage*, Bertha in *A Tuna Christmas* at Actors Theatre of Louisville, and Officer Barrel in *Urinetown, The Musical*.



## ROBERT PARKER JENKINS

(Ted/Ensemble) is thrilled to be returning to the mainstage for this dream of a show! Previous credits include: *Violet* (Leroy Evans/Radio Soloist/Ensemble), *Mr. Burns, A Post Electric Play* (Matt/Homer), *The*

*Threepenny Opera* (Weeping-Willow Walt/Ensemble), *Monty Python's Spamalot* (Ensemble) - all with the Clarence Brown Theatre - and most recently *Ragtime* (Younger Brother) with Encore Theatrical Company. Other favorite productions include *Godspell* (Parker) and *Bare: A Pop Opera* (Alan). Parker would like to thank his family, friends, and educators for all the tough love and encouragement he has needed throughout his artistic pursuits. He would also like to thank his director, Casey Sams, for this opportunity and her compassionate guidance throughout his undergraduate career. Glory to God!



## MARK JENNINGS

(Captain Scott/Ensemble) is a University of Tennessee graduate. As a local actor, he has appeared in productions at Clarence Brown Theatre, Oak Ridge Playhouse, The WordPlayers, Encore Theatre Company, Foothills

Community Players, and with the Tennessee Stage Company. He has self-produced Knoxville's first downtown dinner theatre with a sold-out production of *Barefoot in the Park*. Mark is an original member of Full Disclosure Comedy, a Knoxville long form improv comedy troupe. When not on stage, Mark is a personal trainer at Gold's Gym. Favorite past roles include Spike (*Vanya and Sonya and Masha and Spike*), Stephen Bellamy (*Farragut North*) and Daniel Kaffee (*A Few Good Men*). Thanks to Amanda and his friends and family for their support and his God for being much bigger than he is.



## ELLEN NIKBAKHT

(Molly) a Theatre and Art double major at UT is thrilled to have the opportunity to work on this show with such wonderful people. Most recently, she was involved in River & Rail Theatre Company's production of

*The Unusual Tale of Mary and Joseph's Baby* (Mary). Clarence Brown Theatre shows include: *A Christmas Carol*, *The Threepenny Opera*, *Mr. Burns, A Post-Electric Play*, and *Rodgers and Hammerstein's South Pacific*. Other credits include *Walls: A Play for Palestine* (FringeNYC), and *Les Misérables*, *The Diary of Anne Frank* (Playhouse on the Square). She would like to thank her professors and teachers especially Katy, Casey, and Carol. Lots and lots of love to her family, her bff Alyssa, and her dog Huey.

# THE ACTORS



## AARON ORLOV

(Slank/Hawking Clam/Ensemble) is a third year MFA Acting candidate at UT. He is originally from Queens, NY. CBT credits: *Around the World in 80 Days* (Passepartout), *The Busy Body: A Comedy* (Whisper), *A Christmas Carol*

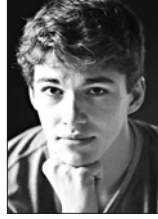
(Mudd/Barnaby), *The Crucible* (Judge Hathorne), *Rodgers and Hammerstein's South Pacific* (Professor), and *Titus Andronicus* (Mutius). NYC credits: *The Threepenny Opera*, *Our House*, *All's Well That Ends Well*, *South Pacific*, *Prelude to a Kiss*, and *Romeo and Juliet* (Queens College). Other: *Twelfth Night* (Theatre Box). Aaron holds a B.A. in Drama and Theatre from Queens College. He is also a proud graduate of The Funny School of Good Acting (Chris Bayes, Clown, Commedia). Proud member of AEA.



## CHARLES PASTERNAK

(Black Stache) Previously at CBT: Marplot in *The Busy Body: A Comedy* and Saturninus in *Titus Andronicus*. Regional: *Three Musketeers*, *The Mousetrap*, *Two Gentlemen of Verona* at Indiana Repertory Theatre;

*The Winter's Tale*, *Antony and Cleopatra*, *Henry V*, *Henry IV* at Shakespeare Festival St. Louis; *Macbeth* at Sierra Repertory Theatre; *Much Ado About Nothing* at Shakespeare Theatre, New Jersey; *Romeo and Juliet*, *Three Musketeers* at the Denver Center; *Henry V*, *Henry IVs*, *Man in the Iron Mask*, *Romeo and Juliet* at Shakespeare Santa Cruz, among many more. Artistic Director of The Porters of Hellsgate Theatre Company based in Los Angeles. Upcoming: *Christmas Carol* and *Romeo and Juliet* at Indiana Repertory Theatre.



## KEEGAN TUCKER

(Mack/Sanchez/Ensemble) is a junior at UT studying Theatre. He recently trained at the National Theatre School of Ireland, Gaiety School of Acting. UT credits: "Marine Steeves/Ensemble" in *Rodgers and Hammerstein's*

*South Pacific* (Clarence Brown Theatre), "Ramona/Raymond" in *The Idiot Box* (All Campus Theatre). Other Knoxville credits include "Jim/Tom/Kenneth" in *Clybourne Park*, "Butch Myers" in *Leading Ladies*, "Barry Draper" in *The Murder Room* (Theatre Knoxville Downtown). Last fall, Keegan directed an undergraduate production of *Horse Girls*. He is also a member of UT's improv troupe, Involuntary Sports Party. Thanks to his parents, Casey, and the wonderful cast and crew!



## JUDE CARL VINCENT

(Gremplin/Fighting Prawn/Ensemble) native of Brooklyn, New York is a third year MFA Acting candidate at UT. He attended Clark Atlanta University in Atlanta, Georgia where he received a BA in Public Relations Management.

His Clarence Brown Theatre credits include: *Around the World in 80 Days* (Ensemble), *The Busy Body: A Comedy* (Charles), *A Christmas Carol* '16 ("Philpot", "Grimgrind") *Rodgers and Hammerstein's South Pacific* ("Seabee Morton Wise/Ensemble"), *A Lesson Before Dying* ("Jefferson") and *A Christmas Carol* '15 ("Dick Wilkins", "Christmas Future") Atlanta credits: *Outcry* ("Emmett Till"), Rev. Joseph E. Lowery's 92nd Birthday Celebration *In The Board Room*, and in New York, he played the role of "Thomas Franks" in *Detroit Blues*. Jude is also the New York State Forensic Champion in Varsity Oral Interpretation, and has done a National Voiceover Commercial for Pepsi Maxx. He is a proud member of the Actors' Equity Association.

# THE ACTORS



## TERRY WEBER

(Mrs. Bumbrake/Teacher/Ensemble) 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, Cincinnati, and Avignon (France). Recent roles at the Clarence Brown Theatre: Sir Jealous Traffick in *The Busy Body: A Comedy*, Rev. Parrish in *The Crucible*, Marcus in *Titus Andronicus*, Peter Quince in *A Midsummer Night's Dream*, Captain Keller in *The Miracle Worker*, Gus Belmont in *CTRL+ALT+DELETE*, and Aviator in *The Little Prince*. In 2015, Terry played Hopley Stewart in *Mad River Rising* at Cincinnati Playhouse in the Park, and in 2011, he played C.S. Lewis in The WordPlayers' production of *Shadowlands*. Favorite roles: Husband to Jeni and Dad to Jesse, Luke, and Joel.

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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  
**Interim Managing Director:** Thomas A. Cervone

Terry Silver-Alford  
David Brian Alley  
Bill Black  
Kate Buckley  
Marianne Custer  
Jed Diamond  
Gina Di Salvo  
Carol Mayo Jenkins  
Abigail Langham  
Patrick Lanczki  
Joe Payne  
Christopher Pickart  
Mike Ponder  
Casey Sams  
John Sipes  
Terry Weber  
Kenton Yeager  
Katy Wolfe

# THE ARTISTS



## CASEY SAMs

(Director and Choreographer)  
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: *Top Girls*, *Mr. Burns*, *A Post-Electric Play*, *The Who's Tommy*, *A Year with Frog and Toad*, *Underneath the Lintel*, and *Peter and the Starcatcher*.

## TERRY SILVER-ALFORD

(Musical Director) Terry is a member of the UT Theatre faculty and teaches Musical Theatre Performance, Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include: *South Pacific*, *A Shayna Maidel*, *CTRL+ALT+DELETE*, *The 25th Annual Putnam County Spelling Bee*, *The Little Shop of Horrors*, *Guys and Dolls*, *Assassins*, *Tick, Tick, Boom*, *Parade*, *Recent Tragic Events* and *Into the Woods*. CBT musical direction credits include: *The Busy Body: A Comedy*, *Violet*, *The Threepenny Opera* (conductor), *Monty Python's Spamalot*, *Kiss Me, Kate*, *The Music Man*, *Man of La Mancha*, *The Who's Tommy*, *A Christmas Carol*, *A Year with Frog and Toad* and *Big River*.

## CHRISTOPHER PICKART

(Scenic Designer) has designed numerous shows Off-Broadway including *The End of the World Party*, *Always...Patsy Cline*, *Perfect Crime*, *The Bench*, *Between Daylight and Booneville*, *Washington Heights*, *Savage in Limbo*, and *Independence*. Chris has also designed shows for the Tony Award winning director/choreographer George Faison and the Emmy Award winning writer/director Aaron Sorkin. Regionally, he has designed over 150 productions at theatres including the Tony Award winning Utah Shakespeare Festival and Children's Theatre in Minneapolis, the Arden Theatre in Philadelphia, the City Theatre in Pittsburgh, the Repertory Theatre of St. Louis, the Shakespeare Festival of St. Louis, the Coast Playhouse in Los Angeles, Virginia Stage Company, and the Olney Theatre Centre in Washington, DC. In 1999, Chris received the Young Designer's Fellowship from the National Endowment for the Arts and the Theatre Communications Group. Chris has been nominated twice for a Barrymore award (Best Scenic Design in Philadelphia), and twice for a Kevin Kline Award (Best Scenic Design in St. Louis); which he won in 2006.

## ERIN REED

(Costume Designer) Originally from St. Louis, Missouri, Erin Reed is a second-year MFA Candidate at the University of Tennessee, Knoxville pursuing a degree in Costume Design. This is her second design with the Clarence Brown Theatre. Most recently, Erin has had the opportunity be assistant costume designer for *A Winter's Tale* (Shakespeare Festival St. Louis) and costume designer for *This is Our Youth* (Clarence Brown Lab Theatre). Her other credits include: assistant costume design for *A Christmas Carol* (Repertory Theatre of St. Louis), *A Midsummer Night's Dream* (Shakespeare Festival St. Louis), and *Disgraced* (Repertory Theatre of St. Louis), costume designer for *Moon Over Buffalo* (Insight Theatre Company), *Stage Door* (Browning Mainstage Theatre, The Conservatory of Theatre Arts at Webster University), and *Stop Kiss* (Emerson Studio Theatre, The Conservatory of Theatre Arts at Webster University).



# THE ARTISTS

## KENTON YEAGER

(Lighting Designer) has previously designed lights for Clarence Brown Theatre's productions of *The Crucible*, *Sweeney Todd*, *Tommy*, *Woyzeck*, *Titus Andronicus*, *Galileo* and many more. During his 40 year career, he has designed, produced or directed more than 600 productions both nationally and internationally. Theatre design credits include work for The Denver Center, Cincinnati Playhouse, The Repertory Theatre of St. Louis, Milwaukee Repertory Theater, Arizona Theatre Company, Round House Theatre, Pioneer Theatre Company, Folger Theatre, Virginia Stage Company, Arden Theatre Company, Syracuse Stage, Asolo Repertory Theatre, PlayMakers Repertory Company, Great River Shakespeare Festival and American Music Theater Festival. He has designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches and Stéphane Grappelli. As an educator, Mr. Yeager heads the master's program in lighting design here at University of Tennessee, Knoxville, and has taught over 100 master classes at more than 40 universities and workshops abroad in Germany, The Czech Republic, Vietnam, Austria, Mexico, France, Wales and Holland. Kenton is also the creator and owner of Yeagerlabs a company specializing in innovative ways of teaching theatre in the classroom. Foundational to all of his creative work and his teaching are his meditation and mindfulness practices. He is president of the American Meditation Society, a certified advanced practices meditation teacher, and head of the Mindfulness Community of Scholars here at UT.

## MATTHEW M. NIELSON

(Sound Design/Orchestrations) Off-Broadway credits include The Public Theater/New York Shakespeare Festival. Regional credits include Round House Theatre (Helen Hayes Award, *A Prayer for Owen Meany*), Catalyst Theatre Company (Helen Hayes Award, 1984), Forum Theatre (Helen Hayes Award, *The Illusion*), Theatre Alliance (Helen Hayes Award, *The Wonderful World of Dissocia*), Woolly Mammoth Theatre Company, Signature Theatre, Olney Theatre Center, The Kennedy Center, Delaware Theatre Company, Philadelphia Theatre Company, Barrington Stage Company, Contemporary American Theater Festival, the Smithsonian, Ford's Theatre and Arena Stage. Film and television credits include *Death in Time*, *Elbow Grease*, *Blue*, *Epix Drive-In*, *From Hell to Here*, *The Good Ways of Things* and *The Long Road*. Matthew is a founding member of the audio theatre company The Audible Group and creator of the series *Troublesome Gap*. He is currently running Sound Lab Studios, a recording studio and production house. Samples can be heard online at [www.CuriousMusic.com](http://www.CuriousMusic.com).

## NEVENA PRODANOVIC

(Projection Designer) Nevena recently graduated from the UT MFA program in Scenic Design. She's excited to be back with her CBT family once again this year. Recent work at the CBT includes: Scenic Design for *A Shayna Maidel*, *The Open Hand*, *The 39 Steps*, *The Busy Body: A Comedy and Around the World in 80 Days*; Projection Design for *The Open Hand* and *Around the World in 80 Days*; Associate Scenic Design and Assistant Projection Design for most recent production of *A Christmas Carol*; and Assistant Scenic Design for *Titus Andronicus*. Her other professional credits include: Scenic Design for *The Purple Island* (Krusevac Theatre, Serbia), *Waiting for Godot* (Atelier 212; Belgrade, Serbia), *Harvest* (Phoenix World Theatre; Kochi, India) Assistant Art Director for a feature film *November Man*, Assistant Production Designer for feature films *Loveless* *Zoritsa* and *Redemption Street*.

# THE ARTISTS

## CAROL MAYO JENKINS

(Voice/Dialect Coach) Carol was born and raised in Knoxville, attended Salem Academy and Vanderbilt. She trained for the theatre in London, spent 4 years with the American Conservatory Theatre in San Francisco, made her Broadway debut as Natasha in William Ball's production of *The Three Sisters*. In New York, she did a number of Broadway and Off-Broadway plays including *Oedipus Rex*, with John Cullum, *First Monday In October* with Henry Fonda and Jane Alexander, and *The Suicide*, with Derek Jacobi. She also played leading roles in regional theatres across the country. Moving to Los Angeles, she spent five years on the award-winning television series, *Fame*. She continued to work in film and television, while, again, playing great theatre roles in Cleveland, Denver, Seattle, San Diego and several plays in San Jose, including *By the Bog of Cats*, with Holly Hunter. Edward Albee cast her as Martha in his production of *Who's Afraid of Virginia Wolfe?*, which toured the US, Lithuania, and Russia. In 2001, she chose to return to Knoxville, joining the faculty of the Theatre Department at UT.

## CHARLES R. MILLER

(Fight Director) has worked on several shows as a voice coach or fight choreographer for the Clarence Brown Theatre. He has been recognized as an Actor/Combatant by the Society of American Fight Directors and has done the fight choreography for over two dozen shows. He is also the Director of Theatre at Pellissippi State. He was the co-founder and Producing Artistic Director of the Smoky Mountain Shakespeare Festival for eight years. He has worked as an actor or director at American Stage, Asolo Theater, Porthouse Theatre, and the Idaho Shakespeare Festival. He is a certified Associate teacher of Fitzmaurice Voicework<sup>(tm)</sup>. He holds degrees from SMU and the University of Idaho.

## PATRICK LANCZKI

(Production Stage Manager) Patrick is thrilled to be back for his fourth season at CBT and his second as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor, he has appeared in multiple national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voice-overs. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

## CALVIN MacLEAN

(Producing Artistic Director) Cal is in his twelfth 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*, *The Open Hand* and last season's *The Crucible*. 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.

# THE ARTISTS

## THOMAS A. CERVONE

(Interim Managing Director) is pleased and honored to be back at the theatre following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community, serving as Exempt Staff Council chair for many years, LGBT Commission co-chair, Diversity Council member, and participated in many other organizations/initiatives. He was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom served on the Arts and Cultural Alliance of Greater Knoxville board for several years, and currently serves on the advisory boards of the College of Business

at Maryville College, the WordPlayers, and the River and Rail Theatre Company. Most recently, he was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud and longtime member of the Actors' Equity Association. Tom holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Recently, he was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.

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**Lauren Winder**

Assistant Stage Managers

**Danielle Pressley**

**Savannah Smith**

**Julia Stark**

Fight Captain

**David Brian Alley**

## COSTUMES

Wardrobe Supervisor

**Amber Williams**

Assistant Wardrobe Supervisor

**Laura Clift**

Wardrobe Crew

**Callie Bacon**

**Michael Bryant**

**Jessica Hill**

**Lane Litton**

## SCENERY

Deck Crew

**Danielle Kowalkowski**

**Mick Woodward**

Fly Crew

**Ian Paul Messersmith**

Fly/Deck Crew

**Jonathan W. Winfiele**

## LIGHTING

Associate Lighting Designer

**Alice Trent**

Production Electrician

**Courtney Morris**

Light Board Operator

**Jonathan Winfiele**

Spot Operators

**Mary McGarr**

**Corbin Puryear**

**Kimberly Rosenbaum**

**Kara Eble Trusty**

## SOUND

Assistant Sound Designer

/Live Sound Mixer

**Andrew Wright**

Sound Board Operator

**Trevor Goble**

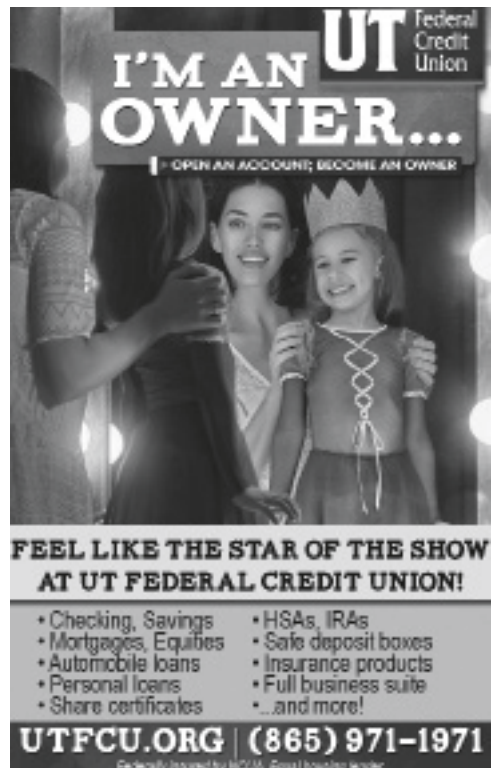
Deck Audio/Wardrobe

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General Management Associate -

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Administrative Specialist - **Charlotte Holland**

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**Ethan Roeder, Meg Sutherland,**

**Lauren Whiteman and 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, Ellen Bebb,**

**Mari DeCuir, Nevena Prodanovic**

and **Amber Williams**

Costume Assistants - **Erin Reed**

and **Devin O'Neill**

## ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Master Electrician - **Jon Mohrman**

Lighting Assistants - **Lisa Bernard, Bailee Boisclair**

**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 - **Will Lambert**

Scenic Charge Artist - **Jillie Eves**

Scenic Painters - **Katie Moseley**

and **Jelena Andzic**

## PROPERTIES

Prop Shop Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Props Assistant - **Nevena Prodanovic**

## SOUND

Resident Sound Designer and

Sound Shop Supervisor - **Mike Ponder**

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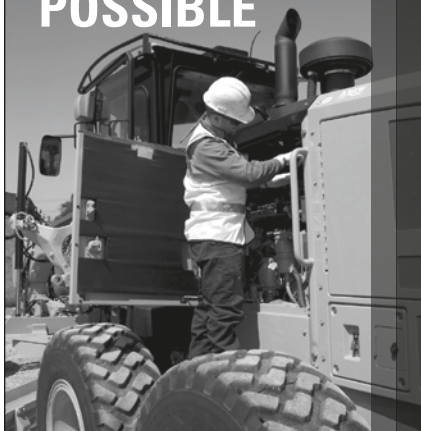
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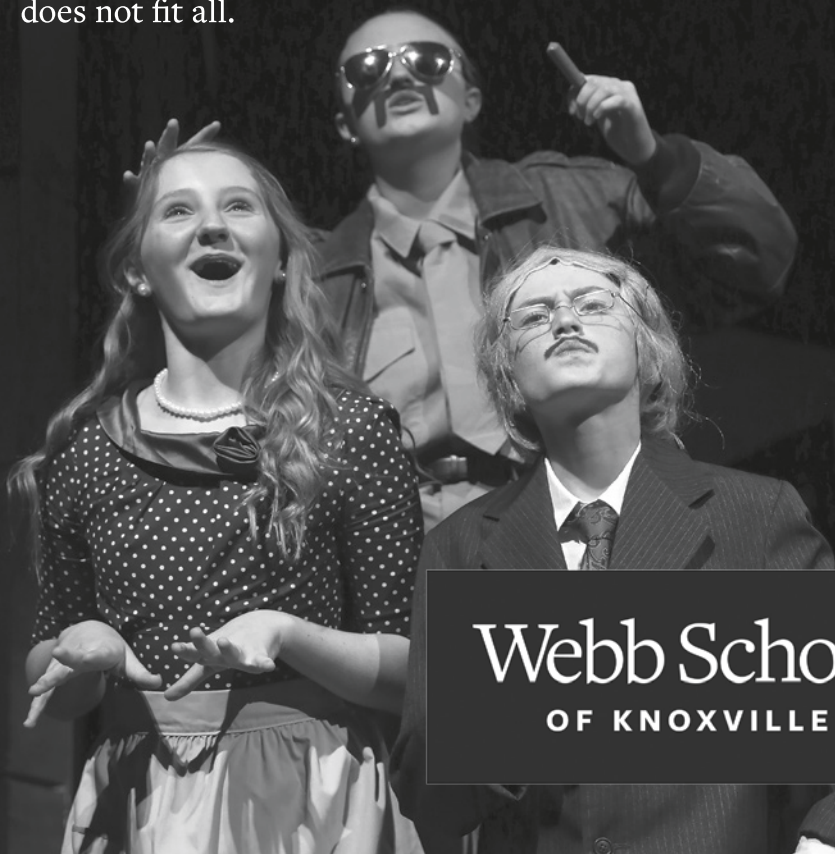
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### **Marianne Custer**

Professor Emerita, Costume Design

### **Jed Diamond**

Head, Acting & Associate Professor, Acting

### **Gina Di Salvo**

Assistant Professor, Theatre History  
& Dramaturgy

### **Abigail Langham**

Assistant Professor, Voice Production

### **Joe Payne**

Assistant Professor, Sound and Media

### **Christopher Pickart**

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### **Casey Sams**

Head, Undergraduate Studies  
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### **John Sipes**

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### **Terry Weber**

Head, Graduate Studies and  
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### **Kenton Yeager**

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### **Jillie Eves**

Artist-in-Residence

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Artist-in-Residence

### **Misty G. Anderson**

Professor of English, Adjunct Faculty

### **Stanton B. Garner, Jr.**

Professor of English, Adjunct Faculty

## GRADUATE STUDENTS

**Collin Andrews** Acting

**Jelena Andzic** Scenic Design

**Jeff Dickamore** Acting

**Edgar Equia** Acting

**Miguel A. Faña** Acting

**Rebecca Johnson** Scenic Design

**Emily Kicklighter** Acting

**Charlotte Munson** Acting

**Devin O'Neill** Costume Design

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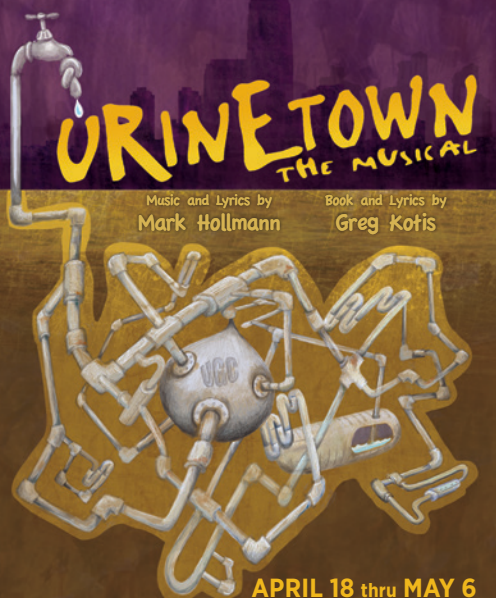
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Nevena Prodanovic

### **Joyce Brakebill Theatre Scholarship**

Catyana Davis  
William Tyler Lenderman

### **James Brimer Scholarship in Music Theatre**

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Rachel Clift  
Emily Cullum  
Collin Hall  
Emory Humphrey  
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Brady Muldrup  
Ellen Nikbakht  
Molly Rodabaugh  
Benjamin Terpstra  
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### **Thomas A. Cervone Scholarship in Graduate Acting**

(none awarded this year)

### **Robert A. and Mary Neal Culver Scholarship**

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### **William Desmond Scholarship in Performing Arts**

Margaret Hobbs  
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### **Ralph Frost Scholarship**

Jelena Andzic  
Rebecca Johnson  
Devin O'Neill  
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Alice Trent  
Jordan Vera

### **Ellis E. Mayes Award**

Luke Atchley  
Jackson Burnette  
Alyssa Miller  
Wilner Vega  
Chauncey Whitlock  
Lauren Winder  
Rebekah Word

### **The Dan Owenby Scholarship Fund**

(none awarded this year)

### **Dr. and Mrs. David L. Shea Award for Excellence in Movement**

Gracie Belt

### **Liz Stowers Theatre Scholarship Endowment**

Jelena Andzic  
Rebecca Johnson

### **James Grey Walls Jr. Scholarship**

(none awarded this year)

### **Carl A. Vines Jr. Scholarship**

Margaret Hobbs

### **David A. York Scholarship**

(none awarded this year)





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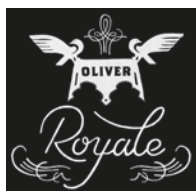
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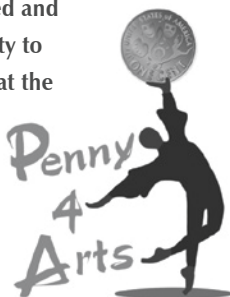
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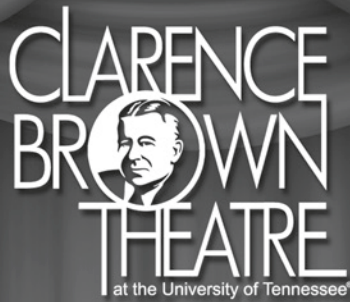
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**WBIR is a proud  
supporter of the  
performing arts and the  
Clarence Brown Theatre.**



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# CBT *Thank You*

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Contributions listed below are from **March 2017** through **July 2017**. The CBT at the University of Tennessee gratefully acknowledges the support of all our donors.

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*For Bachelor of Arts students  
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Dr. Larry Charles Brakebill  
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*Provided by generous support from  
the private estate of Clarence and  
Marian Brown. Additional support by:*

**Clarence Brown Career  
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*Provided by the estate of  
Clarence and Marian Brown, given to  
outstanding second and third year  
graduate students as they begin their  
professional careers.*

**CBT Society Special  
Event Sponsors**

*Generous support provided for  
special events.*

**James Brimer Scholarship**

*Established with generous support  
from James Brimer.*

Mr. James Newburn  
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**Thomas A. Cervone Scholarship  
in Graduate Acting**

*Established upon his retirement to  
recognize Tom Cervone's service  
as Managing Director  
of the CBT.*

**Robert and Mary Neal Culver  
Scholarship Endowment**

*Provided by generous support  
from Mr. and Mrs. Culver, this  
award is given to outstanding  
undergraduate students  
in theatre.*

**William Desmond Scholarship for  
the Performing Arts Endowment**

*Award honoring William Desmond  
given to an outstanding student in the  
Department of Theatre.*

**Ula Love Doughty/Carousel  
Theatre Endowment**

*Provided by generous support  
from the private estate of  
Mrs. Ula Love Doughty.*

**Emily Mahan Faust  
Graduate Fellowship**

*Provided by the generous support  
of the late Mr. Hugh Faust Jr. in  
honor of his wife, this award is given  
to outstanding graduate students.  
Additional support given in memory  
of Mrs. Emily Mahan Faust.*

**Ralph Frost Memorial  
Scholarship Endowment**

*Award established by  
Mrs. Wilma Maples honoring  
Mr. Ralph Frost, given to  
outstanding graduate students.*

Ms. Marianne Custer

**Gift in Kind to the Theatre**

*Gifts provided by generous  
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**Barbara E. Lederer Artists  
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*Established with generous support  
from Robert W. Lederer. Given to  
assist in funding resident and  
guest artists.*

**Rel & Wilma Maples Endowment**

*Provided by generous support from  
Mr. and Mrs. Rel Maples providing  
support for faculty enrichment.*

**Ellis Mays Theatre Endowment**

*Scholarship fund honoring Ellis  
Mays established by R. Carroll  
King and others.*

**Townes Lavidge Osborn  
Endowment**

*Generous support provided for the  
CBT Society Artists Fund.*

**Stuart & Kate Riggsby  
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Endowment**

*Generous support provided for  
the CBT Society Artists Fund.*

**The Dan Owenby  
Scholarship Fund**

*In memory of Dan Owenby.*

**Sara A. Phillips Artists  
Endowment**

*Established with generous support  
from Sara A. Phillips. Given to assist in  
funding resident and guest artists.*

**Franklin Everett Robinson  
Artists Endowment**

*Established with generous support  
from Helen Ann Robinson. Given  
to assist in funding resident and  
guest artists.*

**Seth M. Rowan Endowment**

*In memory of Seth M. Rowan, this  
fund provides support for design  
work for special theatre projects for  
undergraduate students.*

**Dr. & Mrs. David L. Shea  
Award Endowment**

*Provided by generous support  
from Dr. and Mrs. David L. Shea.  
Given to outstanding theatre  
students concentrating in  
movement and dance.*

**Paul L. Soper  
Professorship Fund**

*An award established by  
Dr. & Mrs. Brent A. Soper and  
Dr. & Mrs. Gordon K. Soper honoring  
Paul L. Soper, given to outstanding  
faculty members biennially.*

**Liz Stowers Theatre Scholarship  
Endowment in Design**

*Established with generous support  
from Liz and Wes Stowers to Theatre  
Design students.*

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# CBT *Thank You*

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## **UT Theatre Enrichment Fund**

*Generous support provided for the Theatre.*

Patricia Aldridge  
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Dr. and Mrs. A. J. Baker  
Jeff Becker  
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Laura Eshbaugh  
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Mary and Dean Farmer  
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Robert Fehr  
Don Ferguson  
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David and Donna Walker  
Shelley and Patrick White  
Carole Willard  
Beverly B. Wilson

*is given alternately to outstanding Department of English and Department of Theatre students.*

## **James Gray Walls, Jr. Scholarship Endowment**

*Established with generous support.*

## **Corporate, Foundation & Grant Support**

Arts & Cultural Alliance  
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Call UT Arts & Sciences  
Development at (865) 974-2365 to  
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For corrections to your  
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[amiddle5@utk.edu](mailto:amiddle5@utk.edu) or call  
(865) 974-5654.

## **W. David J. Torbett Artists Endowment**

*Established with generous support  
from Mrs. Alice Torbett. Given to assist  
in funding resident and guest artists.*

## **Carl Vines, Jr. Award**

*Established by Georgiana Vines  
honoring Carl Vines, Jr., this award*

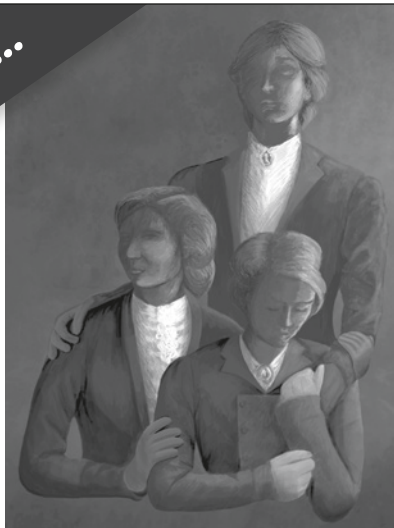
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Olga, Masha, and Irina struggle to let go of their past and to shape their future. A domineering sister-in-law, romance, soldiers, and money challenge the Prozorov family's happiness and unity. With artful depiction of three very different women, Chekhov fascinates audiences with his deeply sensitive observations on life's struggles.

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# Accessibility

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.



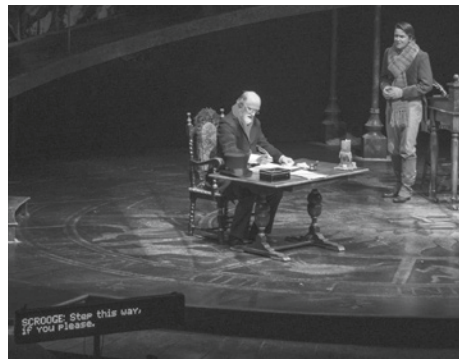
**ACCESSIBLE SEATING:** The CBT, Carousel, and Lab Theatres all feature wheelchair accessible seating. If you require accessible seating, call the Box Office **(865) 974-5161** and a ticket clerk will be happy to discuss our available options. If you would like additional assistance once at the theatre, 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.



**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 assistive listening devices, Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge.

Open Captioning will be available on the third Sunday matinee for each of our 2017/2018 productions. Please contact the Box Office for additional information at **(865) 974-5161**.



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

**Supported in part by:**

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# Accessibility



## ASSISTIVE LISTENING DEVICES:

The CBT Assistive Listening System features both headset-style and induction-loop Assistive Listening

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* – Tuesday, December 5, 2017 at 7:30pm**
- ***Alabama Story*, Tuesday, February 13, 2018 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.

# 2017/2018 Corporate, Foundation & Grant *Profiles*

## **Schaad**<sup>™</sup> companies ■ since 1910

Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaad family has been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.

## **Pilot**® **FLYING**

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.



Managed by the Arts & Culture Alliance of Greater Knoxville, the Arts & Heritage Fund raises money to support a wide range of arts organizations, historical sites, and cultural organizations throughout the area. The Arts & Heritage Fund

grants provide stable sources of financial support for the arts and heritage community; broaden access to high-quality arts and heritage experiences; and foster excellence in the local arts and heritage field and its administration.



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!

# 2017/2018 Corporate, Foundation & Grant *Profiles*

## **Knox County Tourism Consortium**



Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.

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



Humanities Tennessee nurtures the mutual respect and understanding essential to community by enabling Tennesseans to examine and critically reflect upon the narratives, traditions, beliefs, and ideas — as expressed through the arts and letters — that define us as individuals and participants in community life. Founded in 1973, Humanities Tennessee is a 501(c)(3) organization dedicated to promoting lifelong learning, civil discourse, and an appreciation of history, diversity, and community among Tennesseans. Our statewide programs include the annual Southern Festival of Books: A Celebration of the Written Word<sup>SM</sup>, the Appalachian and Tennessee Young Writers' Workshops, a variety of History & Culture programs, Grants & Awards for teachers and community organizations, Chapter16.org, and many more.

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.

## **Mildred Haines and William Elijah Morris Lecture Endowment Fund**



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.



When her patients couldn't speak,  
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To help intubated and voiceless patients who are unable to communicate requests and information to medical personnel, the UT assistant professor of nursing created an app to do it for them.

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