

# *Alabama Story*

by Kenneth Jones



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## *Mainstage Series*

presents

# *Alabama Story*

by **Kenneth Jones**

Directed by **Kate Buckley**\*

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**Becca Johnson**

Costume Designer  
**Kyle Andrew Schellinger**

Lighting Designer  
**Kate Bashore** †

Sound Design and Original Music  
**Joe Cerqua** †

Stage Manager  
**Laura Wendt** †

Producing Artistic Director  
**Calvin MacLean**

Managing Director  
**Tom Cervone**

*Alabama Story* was originally produced by Pioneer Theatre Company in Salt Lake City, Utah, in January 2015; Karen Azenberg, Artistic Director; Chris Lino, Managing Director.

*Alabama Story* was first developed in association with the Southern Writers' Project, a program of Alabama Shakespeare Festival; Geoffrey Sherman, Producing Artistic Director.

*Alabama Story* was also developed by TACT/The Actors Company Theatre, NYC.

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*The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.*

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This project is funded in part by a grant from Humanities Tennessee, an independent affiliate of the National Endowment for the Humanities.



\* The Director is a member of the **Stage Directors and Choreographers Society**, a national theatrical labor union.



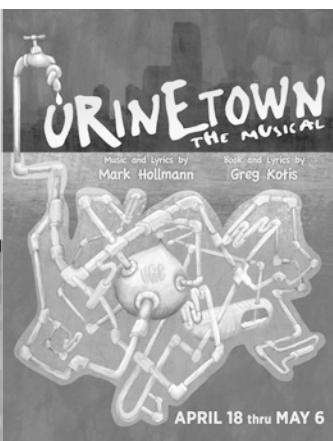
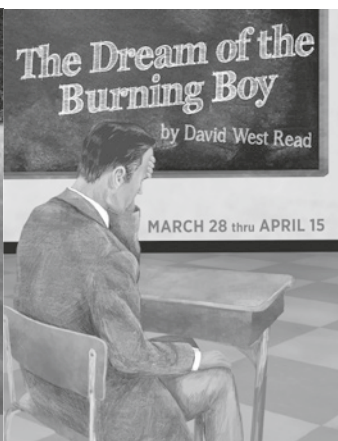
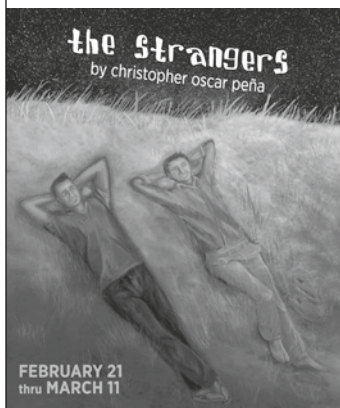
† The Designers in LORT Theatres are represented by **United Scenic Artists**, Local USA-829 of the IATSE.



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



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# *the Cast*

**David Brian Alley\***

Garth Williams, Others

**Jade Arnold\***

Joshua Moore

**Katie Cunningham\***

Emily Wheelock Reed

**Chris Klopatek\***

Thomas Franklin

**Brian Mani\***

Senator E. W. Higgins

**Brittany Marie Pirozzoli\***

Lily Whitfield

## *Setting*

**TIME:** 1959

**PLACE:** Montgomery, Alabama; The Deep South; and Beyond.

This production has one 15-minute intermission.



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



Complete the entire *Alabama Story* survey for your chance to win dinner for two at the CROWN and GOOSE. Stop by the survey table located in the main lobby and show your completed survey confirmation to enter.

# Alabama Story Playwright's Notes

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**Alabama Story** playwright Kenneth Jones shares what attracted him to the real-life story behind his Southern-set historical drama, and what emerged in the writing process.

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I draw on many sources to get ideas for the plays and musicals that I write. *Alabama Story* is the result of my passion for reading newspapers. I grew up reading papers, began my writing career in journalism and can't imagine a world without the daily routine of digesting headlines.

In May 2000, while reading the *New York Times*, I came across the story of Emily Wheelock Reed, the former State Librarian of Alabama who had been challenged by a segregationist state senator in 1959. Senator E. O. Eddins demanded that a children's picture book — Garth Williams' *The Rabbits' Wedding*, about a black rabbit marrying a white rabbit — be purged from the shelves of Alabama libraries on the grounds that it promoted race-mixing. Their conflict was reported worldwide. Before I finished reading the article, I knew this was an idea for a play.

Strong characters and richly contrasting conflicts rarely just fall into my lap, but that's exactly what happened here. Vivid opposites — male and female, black and white, insider and outsider, Southern and Northern, private and public, child

and parent, purity and ugliness — were immediately evident in this forgotten slice of American history. Knowing that Montgomery, Alabama, is so highly charged, historically, as both the Cradle of the Confederacy and the Cradle of Civil Rights helped my imagination to blossom further.

The elements from real life were so bold that they seemed to jump out like the cut-outs in a pop-up children's book. I followed their lead and I gave them a wrangler in Garth Williams himself, who speaks directly to the audience and assumes multiple roles in this land that I call The Deep South of the Imagination. (Williams' indelible illustrations were likely part of your childhood — he created the art for "Little House on the Prairie," "Charlotte's Web," "Stuart Little" and more.) I never approached my play as a dry docudrama; the goal was to make it "pop up" in a way that can only happen in the theatre.

Emily Reed's story was widely documented in newspapers and magazines at the time, so a lot of source material existed, allowing me to steal and expand upon the actual

language and public personalities of the participants. In fact, some of the most outrageous and theatrical language in the play, from the saber-rattling senator, is not made up. You know how playwrights sometimes explain their process as “the play wrote itself”? Well, in many ways Senator Higgins (as I renamed him) wrote himself.

The process of creating *Alabama Story* included research visits to Montgomery, Selma and the senator’s hometown of Demopolis, Alabama. I toured the State Capitol, walked the halls of Emily’s library office in the State Archive Building, wandered antebellum homes and graveyards and city parks and museums. I interviewed local historians and librarians and residents. I touched copies of the very newspapers that first reported this unique tale of Civil Rights through the lens of censorship.

The trip to Demopolis was particularly inspiring. It’s not only Senator Higgins’ stomping ground, but what I imagined as the childhood home of two characters who appear in the play’s reflective story.

Joshua and Lily, a black man and a white woman who were once childhood friends in that small town, reunite in Montgomery the same year that the library battle is being waged. They are meant to suggest the private heart of the public controversy. Like the others in the play, they have a deep connection to books and reading, and the quality of their character will be challenged in their exchanges. I view *Alabama Story* as a mash-up of some of my favorite kinds of plays — courtroom thriller, memory play, romance, historical drama — but underneath all of that is a script about how character is tested in a time of great social change. How will you behave toward others when your world is turned upside down?

I hope that *Alabama Story* sparks a memory of a beloved book, the person who gave it to you and the day that you realized that a “turning of the page” could be both terrifying and wonderful. Maybe it will also be a reminder that no matter what our differences, on some level, we all share the same story.

— **Kenneth Jones, July 2017**



(Photo by Amy Coady)

**Kenneth Jones** is a playwright, lyricist and librettist who writes about his own work and advocates for other theatre makers at [ByKennethJones.com](http://ByKennethJones.com).



# Kenneth Jones



(Photo by Alex Weisman)

Kenneth Jones is a New York City-based playwright, librettist and lyricist. His play *Alabama Story* was a 2016 nominee for the Steinberg/American Theatre Critics Association New Play Award and 2014 Finalist in the Eugene O'Neill Theater Center's National Playwrights Conference. It had its world premiere by Pioneer Theatre Company in Salt Lake City in 2015, where it set a box office record, following readings by Alabama Shakespeare Festival, Pioneer and Off-Broadway's TACT/The Actors Company Theatre. By May 2018, it will have been produced in at least seventeen cities around the U.S. His play *Two Henrys*, a two-time Semi-Finalist in the O'Neill NPC, had developmental presentations by Pioneer Theatre Company, Hudson Stage Company in Westchester County, NY, and Pacific Resident Theatre in Venice, CA. His *Hollywood, Nebraska* was developed in Off-Broadway's 2016 NewTACTics New

Play Festival and received a workshop production by Wyoming Theater Festival in summer 2017. He is working on a new musical and several new plays, including one that is a current Semi-Finalist in the 2018 O'Neill NPC. With Karen Azenberg, he co-conceived the holiday musical *It Happened One Christmas* (Pioneer 2015). His darkly comic Christmas revue *Naughty/Nice* (with composer Gerald Stockstill) was performed at Caroline's On Broadway and is published by stagerights.com. His musical *Voice of the City* (with composer Elaine Chelton) was developed by York Theatre Company and Human Race Theatre Company. He is a member of the Dramatists Guild, BMI and The 72nd Street Gang Playwrights Collective. He writes about his own plays and advocates for other playwrights, new plays and theatre makers at his website [ByKennethJones.com](http://ByKennethJones.com).

# Alabama Story

by **Gina Di Salvo**

This play shows how stories, even fictional ones, can be integral to history. *Alabama Story* takes place in 1959 during the rise of the Civil Rights Movement. Rosa Parks was arrested in Montgomery in 1955, but Ruby Bridges wouldn't enter her New Orleans elementary school escorted by U.S. Marshalls until 1960. And although the Civil Rights Act of 1964 and the Voting Rights Act of 1965 would be landmark successes, the years following *The Rabbits' Wedding* controversy were also marked by great loss: the murder of the four little girls at the 16th Street Baptist Church in Birmingham in 1963, a crime that wouldn't be fully prosecuted until 2002, and the assassination of Dr. Martin Luther King, Jr. at Lorraine Motel in Memphis in 1968, fifty years ago this April.

The characters who populate the play each have stories that matter deeply to them and often these personal stories are connected to well-known books. Children imagine themselves as the rabbits in *Uncle Remus*, a memory of parental love and loss surrounds *Tom Sawyer*, and a beloved family Bible connects work of civil rights in the present to the prayers of the past. In each case, the context matters as much as the content of the books. *The Rabbits' Wedding* appeared in the crosshairs of the White Citizens' Council of Montgomery as a book that promoted integration and interracial marriage precisely because of the phone calls, letter writing, and organizing going on at the Dexter Avenue Baptist Church (now named Dexter Avenue King Memorial Baptist Church).

While *The Rabbits' Wedding* faces intense scrutiny for encouraging children to imagine a racially integrated future, another book that addresses the struggle of African-Americans in a segregated society flies under the radar of the white population of the play. *The Green Book*, which Joshua considers an essential travel companion, is an important artifact of the era. First published by Victor Hugh Green as *The Negro Motorist Green Book* in 1936, the book served as a guide for African-American travelers. Between 1936 and 1966, the year of its final publication, the guidebook detailed where it was safe and welcoming to eat, sleep, and gas up your car. To read the entries for the motels, restaurants, service stations, and barbershops in such cities as Toledo, Louisville, Nashville, and Birmingham – the very route that Joshua might drive – is another way to trace our history.

# the Actors



## DAVID BRIAN ALLEY

(Garth Williams, Others)  
*Alabama Story* marks a special anniversary for David, as it is his 50th production as a CBT Artist-in-Residence! David appeared in the 2017-2018 season opener as Smee

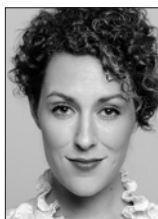
in *Peter and the Starcatcher*, and *A Christmas Carol*, reprising his role as Jacob Marley. Audiences may recall seeing him last season in *Around the World in 80 Days* as Detective Fix, *A Christmas Carol* as Marley/Old Joe, and as Reverend John Hale in *The Crucible*. Other favorite CBT productions 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*; *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. David would like to thank Blake Robison, Cal MacLean, Tom Cervone, Jed Diamond, our fantastic Faculty and Staff, and YOU, our audience, for all of the wonderful support over the years! davidbrianalley.com



## JADE ARNOLD

(Joshua Moore) is a first-year MFA Acting candidate here at UT Knoxville and graduate of the University of North Carolina at Wilmington, where he earned his BA in Theatre. In his free time, he enjoys

updating his website ([www.jadearnold.com](http://www.jadearnold.com)). Jade sends his thanks for supporting *Alabama Story*. He remembers Rev. Dr. Martin Luther King's advice, "There comes a time when one must take a position that is neither safe, nor politic, nor popular, but he must take it because conscience tells him it is right."



## KATIE CUNNINGHAM

(Emily Wheelock Reed) is honored to return to Clarence Brown Theatre as an Artist-in-Residence this season. *Alabama Story* marks her fifth production over four seasons, having previously

appeared in *Outside Mullingar*, *The 39 Steps*, *Monty Python's Spamalot*, and *Noises Off*. Katie has performed at a host of regional theaters throughout the country and in NYC with TACT (The Actors' Company Theatre); NY International Fringe Festival; American Place Theatre; The Night Shift (co-founder); and Drunken Shakespeare (co-founder). Teaching: McCarter Theatre Center; Florida State University. Training: B.A., UNC Chapel Hill; M.F.A. Acting, FSU/Asolo Conservatory; the Gaiety School (National Theatre School of Ireland). Proud union member (AEA & SAG-AFTRA). AHFOL to Patrick. This performance is dedicated with love and gratitude to Katie's father, Brian Cunningham, who encouraged her love of reading and took her to get her first library card when she was four years old. [www.katiecunningham.com](http://www.katiecunningham.com)



# the Actors



## CHRIS KLOPATEK

(Thomas Franklin) Chris is excited to be performing in his first show at the Clarence Brown Theatre. He has been seen on stages across the country, most recently as: Koko in *The Hot Mikado* at

The Skylight Music Theater, Boyet in *Love's Labour's Lost* at Lake Tahoe Shakespeare, Robert in *Boeing, Boeing* at Indiana Repertory, Jeff in *Lobby Hero* at Milwaukee Chamber Theater, and Mr. Collins in *Pride and Prejudice* at American Players Theater. Other theaters include: Utah Shakespeare, Milwaukee Repertory Theater, First Stage, Next Act Theater, Texas Shakespeare, The Chance Theater and more. He also received an MFA and taught undergraduate courses at the University of California - Irvine.



## BRITTANY MARIE PIROZZOLI

(Lily Whitfield) is a first-year MFA Acting candidate at UT. She is brimming with enthusiasm as she makes her debut at the Clarence Brown Theatre in

this production of *Alabama Story*. Her latest work at home in Cleveland, OH was with Great Lakes Theatre Company in their production of *Hamlet* and Baldwin Wallace University's productions of *Quality Street*, *Big Love*, and *The Two Noble Kinsmen*. She is glad to be here and gives a nod of thanks to her parents, oldest and dearest friends, and her training at BWU (...and also to her cat, Gigi).



## BRIAN MANI

(Senator E. W. Higgins) With *Alabama Story*, Brian is pleased to make his second appearance at the Clarence Brown Theatre. Last spring he performed in *The Busy Body* directed by John

Sipes and adapted by Misty Anderson and John Sipes. This summer Brian begins his 19th season at American Players Theatre, his artistic home in Spring Green, Wisconsin, where he is a Core Company member. Performances there have included major roles in *A View from the Bridge*, *The Unexpected Man*, *Death of a Salesman*, *Endgame*, *Merry Wives of Windsor*, *Othello*, *The Doctor's Dilemma*, *American Buffalo*, *Much Ado About Nothing*, *Skylight*, *Twelfth Night*, *Of Mice and Men* (directed by Kate Buckley) and dozens more. Brian thanks you for supporting the arts!

# the Artists



## KATE BUCKLEY

(Director) As an Associate Professor at the University of Tennessee, Ms. Buckley has previously directed: *Antigone*, *Copenhagen*, *Charley's Aunt*, *The Merry Wives of Windsor*, *Moonlight and Magnolias*,

*Black Pearl Sings!*, *Will Power!*, *The Trip to Bountiful*, *The Miracle Worker*, *The 39 Steps*, *Outside Mullingar* and *Around the World in 80 Days*. Other regional theatre credits include: The Goodman Theatre, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Utah Shakespeare Festival, American Players Theatre, Kansas City Repertory, Chicago Shakespeare Theatre. Writer's Theatre, Skylight Opera, The Resident Theatre Ensemble of Delaware, The Next Theatre, Writer's Theatre, Renaissance Theatre Works and the New Victory Theatre in NYC. International Credits Include: The National Theatre of Slovakia; Colla Marionette Company, Milan, Italy. Ms. Buckley was 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, most notably at Charles University in Prague. She received a Joseph Jefferson award for Best Director, four nominations for best director, four Chicago After Dark Awards for Outstanding Direction and her productions have won four consecutive Jefferson Awards for Best Ensemble. She has received a Distinguished Alumni Award from Aurora University, a Creative Achievement/Research Award and the Paul Soper Professorship both from the University of Tennessee. You will find Ms. Buckley at the Utah Shakespeare Festival this summer directing *Othello*.

## BECCA JOHNSON

(Scenic Designer), is a second-year MFA Scenic Design candidate. She is from Four Oaks, North Carolina and attended East Carolina University for her undergraduate degree. She was the scenic designer for *This is Our Youth* and *Blue Window* here at the Clarence Brown Theatre. She would like to thank everyone for their hard work on this production.

## KYLE ANDREW SCHELLINGER

(Costume Designer) is the Staff Cutter/Draper for the Clarence Brown Theatre Company and holds an MFA in Costume Design and Technology from the University of Arizona. His costume design work has been seen at the Clarence Brown Theatre (*Outside Mullingar*, *Our Country's Good*; *Will Power!*; *Moonlight and Magnolias*; *Flu Season*), Utah Shakespeare Festival (*Hamlet*), UT Opera Theater (*The Marriage of Figaro*; *Così fan Tutti*; *Medea*), Arizona Repertory Theatre (*Titus Andronicus*; *Candide*; *How to Succeed in Business Without Really Trying*; *Scenes from an Execution*), Great River Shakespeare Festival (*The Daily News*; *Pericles*), Beowulf Alley Theatre Company (*Of Mice and Men*; *The Woman in Black*). His work as a Costume Technician has been seen at the Clarence Brown Theatre, Utah Shakespeare Festival, Alabama Shakespeare Festival, Great River Shakespeare Festival, Colorado Shakespeare Festival and Arizona Theatre Company.

## KATE BASHORE

(Lighting Designer) received her MFA from the University of Tennessee – Knoxville in 2013 and is thrilled to be back working on such an extraordinary piece! Recent designs include: *The Three Musketeers* (Classical Theatre of Harlem); *Jonah and Otto* (Theatre Row); *Street Children* (The New Ohio); *The Sorrows of Young Werther* (Ensemble for the Romantic Century); and *Into the Woods* (Festival 56). Kate has assisted on- and off-Broadway and has served as the associate lighting supervisor for several large-scale festivals in NYC, including Lincoln Center Festival and Fall for Dance. Kate lives in Denver, CO and is a proud member of United Scenic Artists 829. [www.katebashoredesigns.com](http://www.katebashoredesigns.com).

# the Artists

## JOE CERQUA

(Sound Design and Original Music) is thrilled to be back at the Clarence Brown Theatre after composing music and sound design for *Outside Mullingar*, *The Miracle Worker*, and *Charley's Aunt*. He is a freelance, award-winning composer, producer, vocalist and sound designer. Joe has composed/designed sound for over 250 productions nationally and internationally. Original music and sound design: Steppenwolf, Goodman Theatre, American Players Theater, Milwaukee Rep, The Alliance, Mark Taper Forum, Deaf West, Northlight Theatre, Skyline Opera, Cleveland Playhouse, Clarence Brown Theatre, Forward Theatre, Kansas City Rep, Indiana Rep, Berkshire Theatre Festival, Shakespeare and Co, Actors Theatre of Louisville, The Repertory Theatre of St Louis, Remy Bumppo. National Tours: *Sideman*, *American Buffalo*, *How I Learned to Drive*, *The Laramie Project*, *Broken Glass*, and *Master Class*. Joe is the Producing Director/Composer in residence for the Cerqua Rivera Dance Theatre and the Director of Production for the Music Department at Columbia College. Future projects include concerts in Chicago with Cerqua Rivera, original music and sound designs for productions with the Asolo Theater, American Players Theater, Milwaukee Rep, and Forward Theatre.

## LAURA WENDT

(Stage Manager) is happy to be working at the Clarence Brown Theatre for the first time, and once again by the side of the very talented Kate Buckley. She is a freelance Stage Manager and a proud member of Actors' Equity for 10 years. Other regional credits include 8 seasons with the Milwaukee Repertory Theater, Resident Ensemble Players, Great River Shakespeare Festival, Utah Shakespeare Festival, First Stage Children's Theatre, Renaissance Theaterworks and American Players Theatre. Thank you for supporting live theatre & enjoy the show!

## CALVIN MacLEAN

(Producing Artistic Director) 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*

## **TOM CERVONE**

(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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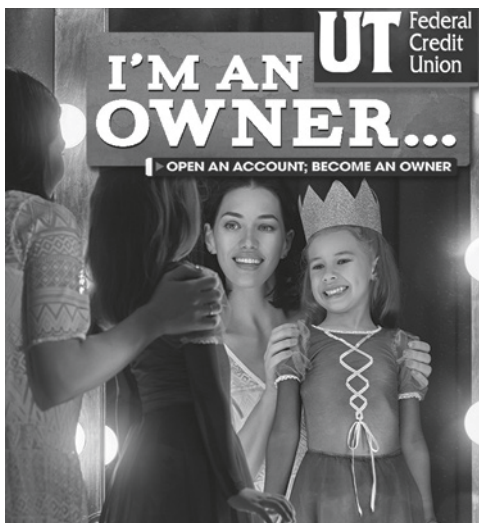
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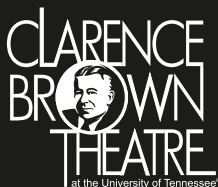
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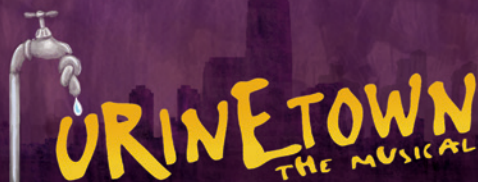
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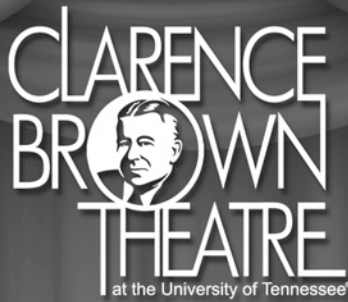
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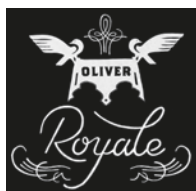
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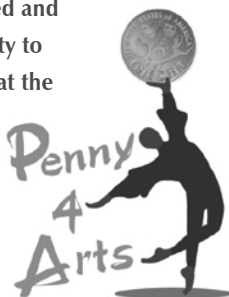
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Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more 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.

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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.



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.

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

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.



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.

# Our ideas

meet at UT Libraries.



"We like to describe the library as Main Street for our university," says Dean of Libraries Steve Smith. "It's the center of our academic community, where students and professors meet and exchange ideas." UT's libraries rank 25th among the nation's public research university libraries. Among their resources are special collections ranging from the papers of Alex Haley and Wilma Dykeman to the history of moonshine. A growing number of these collections are available online, including extensive works on the Great Smoky Mountains and UT football programs going back to 1904. See them all at [tiny.utk.edu/collections](http://tiny.utk.edu/collections).



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## Fueling the arts and the audience.

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the Clarence Brown Theatre's mission  
to enrich the local culture and guide  
the next generation of artists.





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