

# the strangers

by christopher oscar peña



**FEBRUARY 21 - MARCH 11, 2018**

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presents

# the Strangers

by **christopher oscar peña**

Directed by **John Sipes**\*

Costume & Scenic Designer  
**Andrea Lauer** ♦

Lighting Designer  
**Kenton Yeager** ♦

Sound Design and Original Music  
**Vincent Olivieri** ♦

Stage Manager  
**Caleb Cook**

Producing Artistic Director  
**Calvin MacLean**

Managing Director  
**Tom Cervone**

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

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★ 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.



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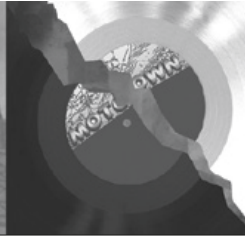
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# the Cast

<b>Jeff Dickamore *</b>	dave
<b>Miguel A. Faña *</b>	diego / guy 2 / wedding guest
<b>Emily Kicklighter *</b>	sarah / homeless person / wedding guest
<b>Charlotte Munson *</b>	eleanor / white girl 2 / caroline / wedding planner
<b>Aaron Orlov *</b>	cris
<b>Lauren Pennline *</b>	emily / white girl 1 / wedding guest / red
<b>Carlène Pochette *</b>	pearl / crossing guard / wedding guest
<b>Jude Carl Vincent *</b>	niegel / guy 1 / wedding guest / gatz

This production has one 15 minute intermission.

***This production contains adult content and language.  
Recommended for ages 17 and up.***



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

# christopher oscar peña



christopher oscar peña is a writer originally from California, now residing in Harlem and LA.

His work has been developed or seen at the Goodman Theater, Public Theater, Two River Theater, INTAR, Ontological Hysteric Incubator, Playwrights Realm, Rattlestick Playwrights Theater, Old Vic, Theater For a New City, Orchard Project, Naked Angels, The Flea Theater and New York Theatre Workshop, among many others.

A two time Sundance Institute Theater Fellow (2015 Theater Lab Fellow with *awe/struck*, 2014 UCross Fellow), he has also held Fellowships with the Lark Play Development Center (2014 Playwrights Workshop Fellow, 2012-2013 Van Lier Fellow) was a recipient of the Latino Playwrights Award (*maelstrom*, Kennedy Center), an NYTW Emerging Artist Fellow, Playwrights Realm Writing

Fellow, and was a part of the US/UK Exchange (Old Vic New Voices). He has been commissioned by the Clarence Brown Theatre (*the strangers*), The Goodman Theatre (*awe/struck*), Yale Rep (*How to Make an American Son*), and Cygnet Theater (*alone above a raging sea*).

He's a proud member of New Dramatists, an Artistic Patriot at Merrimack Rep, was named one of "The 1st Annual Future Broadway Power List" by *Backstage*, and was a writer on the Golden Globe nominated, debut season of the CW show, *Jane the Virgin*. His work is published through NoPassport Press and Smith and Krauss. He teaches playwriting at NYU's Tisch School of the Arts and is represented by Heroes and Villains and CAA. Currently, he writes on the critically acclaimed, hit HBO show *Insecure* as well as recurring on screen as Gary. B.A.- University of California, Santa Barbara / M.F.A. New York University, Tisch School of the Arts.

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**christopher oscar peña's commission was sponsored in part by  
Townes Lavidge Osborn and Jenny Banner.**

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# From the Playwright

When the Clarence Brown Theatre commissioned me (almost three years ago) to write a new play for them, I had a lot on my mind. Our first African American president was just going to finish up his tenure, and the possibility of our first Female president was just around the corner. There was this feeling of hope, of possibility, of change – in the right direction. But if I'm being honest, deep down, I was feeling incredibly anxious.

So, I came down to the CBT to meet with this incredible company of artists and spent a week together exploring, experimenting, and collaborating on what would be the beginning ideas that would lead to the play you are watching tonight. That first week was about asking a lot of questions, and having a lot of really difficult conversations. I wasn't sure exactly what I wanted to write, but I knew that I wanted to investigate Thornton Wilder's *Our Town*. *Our Town*, which premiered exactly eighty years ago this year, is widely regarded as one of the great American classics. The company gathered and we read the play together, multiple times, in hopes of understanding why. For those of you who don't know it, *Our Town* is a three-act meta-theatrical play, set in the fictional town of Grover's Corners between May 1901 and 1913. A stage manager, who serves as a narrator of sorts, introduces us to the town and its many denizens. Ultimately, the play is about many things: the transience of human life, how quickly time passes, and the importance of companionship. The play wants us to slow down, and take stock of our lives. It is the small moments that matter most.

However, when we read the play, most of us had trouble locating ourselves within the narrative. This world, this America, was not one that we recognized. Life, I felt, could only be this simple, this easy, if you were a straight white guy. But where were all the people of color? Where were the immigrants? Where were all the Queer characters? Why did we only ever hear one language? What fantasy life was this? These questions lead to more questions. What are our responsibilities as human beings? What makes a life well lived? Can love survive? Does it even matter? What's more important: a world worth living in? Or a relationship worth living for? Could we truly have both? Are we willing to make sacrifices for the survival of our species, including sacrificing those we love most in the world? Finally, what does it mean to be an American today?

By the time I was finishing it, many of my fears about our current political and cultural moment came true. The idea that a play can change people's minds is a really ambitious one, but if we can at least have more nuanced conversations about our belief systems, preconceived ideas, and assumptions about other people, our history and cultural baggage, then I think I've done my job. This play aims to paint a portrait of America today, and more importantly, to give voice to people you don't often see on stage and on screen. I am an overly educated, first-generation Honduran-American. I've never seen someone like me on stage. It's 2018. We live in turbulent times and much of that comes from the fear of not knowing, of not understanding other people, even within our own America. Sure, some of you might think, that's because they're not American. It's time we got to know each other. This is my America. It's nice to meet you.

# From the Director

The production of *the strangers* that you are about to see is a World Premiere. It is the second play commissioned by the Clarence Brown Theatre for students in the Department of Theatre MFA programs. The first was Robert Caisley's *The Open Hand* produced in the Lab Theatre in 2016.

As with the previous commission, *the strangers* was developed over a two-year period in collaboration with the playwright, Christopher Oscar Peña, UT graduate actors, designers, staff and guest artists.

In his first meeting with the actors in 2016, Peña put forth the idea that Thornton Wilder's play *Our Town* might serve as a model, as an inspiration for the new work he would fashion. And, indeed, that came to be. As he says in his introductory notes to *the strangers*, ".... this play can be called many things: a response to, an appropriation of, a remix, an adaptation, a counterpoint, an updating...." of *Our Town*.

Wilder's *Our Town* offers a view of American life in a small town in New Hampshire in 1901, while Peña's *the strangers* depicts life in an anywhere-everywhere-small-town in America in 2018. Although they differ in significant ways, both plays share an interest in the stories of the common man and woman, their families, their homes and their struggles in relationship.

*the strangers* is populated with characters, mostly young, who struggle to find their way in relationship and in a society in which they often feel unwelcome. They express diverse opinions and speak with a contemporary voice, sometimes raw and provocative, and sometimes touching and lyrical. Some of the characters are widely recognizable, others not so, but all are part of the multicultural fabric of today's America.

It is rare in the theatre to work on a new play; even rarer to work on a play written for us. I can confidently speak for the entire creative team when I say that we are immensely grateful for the opportunity to have worked with Chris Peña on his new play *the strangers*.

**John Sipes**

***"[there are....] generations of citizens who believe that America is a constant work in progress, who believes that loving this country requires more than singing its praises or avoiding uncomfortable truths, it requires the occasional disruption, the willingness to speak out for what is right, to shake up the status quo. That's America."***

**~ Barak Obama at the 50th anniversary of the Selma March, March 7, 2015.**

# Actor's thoughts about the Strangers

*This play is raw. It's incredibly challenging, sometimes all-too accurate, and requires trust, courage and brutal honesty from all involved. But it is also a gift, a brand-new story that was given to us so that we may share it with you. I am grateful for both the opportunity and the responsibility to make Chris's words a reality.* ~ **Lauren Pennline**

*Early on, Chris warned us to be careful about what we told him, because it could end up in the script. What an unsettling thought! But as the play has developed, many of my favorite moments seem to be direct reflections of our own fears, hopes, and struggles. And I've loved seeing those come to life.*

*so many of us are strangers  
and we're hoping  
when this is over  
maybe we won't be*

~ **Jeff Dickamore**

*I just watched the David Letterman interview with Barack Obama and it made me even MORE excited to do our piece. I think it is very important. In the episode, John Lewis said something along the lines of being worried not only for our country, but for our planet, and I think this is the scope of what we are addressing in "the strangers".* ~ **Charlotte Munson**

*It's really an honor to be able to work on a piece like this and bring it to life. So many voices in this world are being silenced...what better way to give these voices a safe space than through art?*

~ **Jude Carl Vincent**

*It has been a dream of mine, as a professional actor, to originate a role in an original play. Dreams come true. I hope you enjoy this story about love.* ~ **Aaron Orlov**

*I am extremely grateful to be a part of a play that is so powerful, honest, poignant, and relevant in today's society. I appreciate the fact that you hear many voices from differing points of view. The play is provocative for the sake of social change and discussion as we are reminded of our shared connection to family, love, and belonging.* ~ **Carlene Pochette**

*Working on "the strangers" has been a gift. The language used in the play is a modern, engaging language; it is instantly recognizable. Through this language we have an opportunity to better understand the world as it is today--this is the play's biggest gift. It opens doors that have remained closed for far too long and asks us to really see ourselves as a society. I think this is the purpose of great art, and this play never blinks from it for a second. What I really love about "the strangers" is how it invites us to envision a new future for ourselves.* ~ **Miguel A. Faña**

*Check your reaction to this production. You're about to witness a deep plunge into the seemingly shallow water at the heart of the dissonance of "our town" or modern America. What we share, in common, far-and-away outweighs our differences, yet we so often find ourselves strangers to one another. This play seeks to change that, but you have to see and hear each "other" to let it.* ~ **Emily Kicklighter**

# the Actors



## JEFF DICKAMORE

(dave) A third-year MFA Acting candidate, Jeff was most recently seen as Lord Aster in *Peter and the Starcatcher* and Phileas Fogg in *Around the World in 80 Days*. Jeff would like to

thank Chris, Andrea, and John for their artistry, innovation, and generosity. As graduation approaches, he would also like to thank the Department of Theatre and CBT community for three incredibly valuable years of love, light, and learning. He and Aurora have found a home away from home that they will never forget. En avant! Sabre au clair!



## MIGUEL A. FAÑA

(diego/guy 2/wedding guest) is happy to be back for his third and final season as an MFA Acting candidate at University of Tennessee! He is an immigrant American from Boston, MA who was

born in Santo Domingo, Dominican Republic. He graduated the University of Massachusetts-Boston with a double major in Music and Theatre. His roles at the Clarence Brown Theatre include Commander William Harbison in *Rodgers and Hammerstein's South Pacific*; Martius Andronicus in *Titus Andronicus*; John Willard in *The Crucible*; and Captain Vasilii Vasilyevch Solyony in *Three Sisters*. Regional productions include *Macbeth*, *Of Mice and Men*, and *Romeo and Juliet*. He is a proud member of SAG-AFTRA and would like to thank his mother, Yovanny Faña, for her support and Sue Osborne for supporting her! His father, Miguel J. Faña Sr. for his love; and his little brother, Jean-Michael Faña for his humor! Enjoy the show, Bienvenidos!



## EMILY KICKLIGHTER

(sarah/homeless person/wedding guest) is grateful to be in *the strangers* as her last production as an MFA graduate student. She has had wonderful opportunities to work on new

plays throughout her career, and working with Christopher Oscar Peña, John Sipes and her incredible cohorts has been a true gift. Also at the CBT: *A Christmas Carol* (Mrs. Cratchit), *Three Sisters* (Olga), *Around the World in 80 Days* (Aouda), *The Busy Body: A Comedy* (Patch), *The Crucible* (Ann Putnam/Sarah Good), and *Rodgers and Hammerstein's South Pacific* (Lead Nurse). At Actors Theatre of Louisville: *Uncle Sam's Satiric Spectacular* (Lady Liberty), *Moot the Messenger* (soldier), *Caucasian Chalk Circle* (Grusche). At The Flea (NYC): *Los Angeles* (Veronica), *Twas the Night Before* and *Offending the Audience* (ensemble). She'd like to thank the faculty and staff here at UT, and her husband and family for their unending support. Proud member Actors' Equity Association. [www.EmilyKicklighter.org](http://www.EmilyKicklighter.org)

# the Actors



## CHARLOTTE MUNSON

(eleanor/white girl 2/caroline/  
wedding planner) CBT: Violet  
in *Violet*, Nellie Forbush in  
*South Pacific*, Miranda in  
*The Busy Body*, Catherine in  
*A Christmas Carol*, Ensemble  
in *Around the World in 80*

*Days*, and Natasha in *Three Sisters*. NYC: Cinderella  
in *DISENCHANTED* (original cast), Wendy in  
*Princes Don't Live in Cyberland* (world premier),  
and Sydney in *Hedge Fun* (Producer's Club).  
Regional: Elvira in *Blithe Spirit* (Cape May Stage),  
Lady of the Lake in *Spamalot* (Saint Michael's  
Playhouse), Christine in *Dirty Rotten Scoundrels*  
(New London Playhouse) and Juliet in *Romeo &  
Juliet* (NE Shakespeare Ensemble), to name a few.  
Her play, *Look at Me* was nationally selected by  
the NHY Playwriting Festival and was produced at  
the Stella Adler Theatre in LA. Charlotte won the  
2017 Thomas Fellowship and will be producing  
and starring in her original play *Dark Matter* in LA  
this summer, directed by John Sipes. Graduate  
of Emerson College, BFA Musical Theatre. Third  
year MFA Acting candidate at UT. A huge thanks  
to John, Chris, and Andrea for this inimitable  
opportunity. [www.charlottesmunson.com](http://www.charlottesmunson.com)



## AARON ORLOV

(cris) is a third-year MFA  
Acting candidate at UT. He is  
originally from Queens, NY.  
CBT credits: *Peter and the  
Starcatcher* (Slank/Hawking  
Clam); *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. [www.aaronorlov.com](http://www.aaronorlov.com)



## LAUREN PENNLINE

(emily/white girl 1/wedding  
guest/red) A third-year MFA  
Acting candidate, Lauren  
last performed with the CBT  
as Belle and Miss Lucy in *A  
Christmas Carol*. With the  
CBT: *Three Sisters*, *Around the*

*World in 80 Days*, *The Busy Body: A Comedy*, *The  
Crucible*, *Rodgers and Hammerstein's South Pacific*,  
*Titus Andronicus*, *The Who's Tommy*, *Love's  
Labours Lost*, *The Marriage of Bette and Boo*,  
*Guys and Dolls*, *The Life of Galileo*, and *Anouilh's  
Antigone*. Off Broadway/National Tour: *Ivy and  
Bean the Musical* (Atlantic Theater Company)  
Off-Off Broadway: *The Thirteenth Commandment*  
(Libra Theater Company, NY Innovative Theater  
Award for Featured Actress), *Henry IV Parts  
One and Two*, *Much Ado About Nothing* (Smith  
Street Stage, NY Innovative Theater Award for  
Ensemble and Revival), *Twelfth Night* (Riverside  
Theater), *Trojan Women* (NY Stage and Film).  
Training: University of Tennessee, British  
American Drama Academy. Proud member of  
Actors' Equity. [laurenpennline.com](http://laurenpennline.com)

# the Actors



## CARLÈNE POCHETTE

(pearl/crossing guard/  
wedding guest), originally  
from the French Saint Martin  
Island in the West Indies,  
is thrilled to return to the  
Clarence Brown Theatre for  
*the strangers*. Currently a

third-year MFA Acting Candidate at UT, she last performed at the Clarence Brown Theatre in *A Christmas Carol* as the Ghost of Christmas Past, *Three Sisters* as Masha, and *Around the World in 80 Days* as various characters. Prior to that, she has performed in many independent film and theatre productions in Philadelphia to include: *Ruined* (Stagecrafters Theatre), *VI Degrees* (Adrienne Theatre), *Voiceless* (C3 Studios), *The Piano Lesson* (Steel River Playhouse), *By the Way, Meet Vera Stark* (Silver Stage Company) and *The Last Days of Judas Iscariot*. Carlène holds a B.A. from the University of Pennsylvania and is a proud union member of AEA. [www.carlenepochette.com](http://www.carlenepochette.com). She hopes that all will be reminded of our shared human connection and exhibit compassion, empathy, and love, in a society that doesn't always embrace these things.



## JUDE CARL VINCENT

(niegel/guy 1/wedding  
guest/gatz) Graduating  
this May, *the strangers* is  
Jude's final production  
here at the Clarence Brown  
Theatre. He attended Clark  
Atlanta University in Atlanta,

Georgia where he received a BA in Public Relations Management. His Clarence Brown Theatre credits include: *A Christmas Carol* '17 (Philpot/Grimgrind), *Peter and The Starcatcher* (Gremplin/Fighting Prawn), *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. [www.judecarlvincent.com](http://www.judecarlvincent.com)

# the Artists



## JOHN SIPES

(Director) John is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, he was a Director and the Resident Movement Director for the Oregon Shakespeare

Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons, and served as the Festival's Artistic Director for five seasons. Directing credits include productions at the Clarence Brown Theatre, the Oregon Shakespeare Festival, the Milwaukee Rep, Shakespeare Santa Cruz, the Illinois Shakespeare Festival and others.

## ANDREA LAUER

(Costume & Scenic Designer), is a costume designer residing in NYC who works in Regional Theatre, NYC and Internationally. Selected Design works include Broadway's *American Idiot*, and *Bring It On, the Musical*. Other recent Off Broadway work can be seen in *The Boy Danced on Air* (Abington) and *School for Scandal* (Red Bull), *Murder for Two* (2nd Stage), *Title and Deed* (Signature Theatre), and *A Midsummer Night's Dream* (Classic Stage). Regional theatres include The Old Globe, The Alliance, The Alley Theatre, Asolo Rep amongst others. Working internationally, her most recent work was at The London Philharmonic and Shakespeare's Globe and was also the production designer for the Beatles *Sergeants Pepper's 50th Birthday Extravaganza* for the city of Liverpool in June 2017. She also works as a fashion designer and an MIT Media lab Director fellow for 2017 as an artist, designer and inventor.

## KENTON YEAGER

(Lighting Designer) has previously designed lights for Clarence Brown Theatre's productions of *Peter and the Starcatcher*, *The Crucible*, *Sweeney Todd*, *Tommy*, *Woyzeck*, *Titus Andronicus*, *The Life of 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.

# the Artists

## VINCENT OLIVIERI

(Sound Design and Original Music) is pleased to make his Clarence Brown debut with *the strangers*. He has designed on and off-Broadway, nationally, and internationally. Regional credits include productions with The Guthrie, Geffen Playhouse, South Coast Repertory, Pasadena Playhouse, Rude Guerrilla, Brimmer Street Productions, Actors Theatre of Louisville, Barrington Stage Company, Center Stage (Baltimore), Cincinnati Playhouse in the Park, Pittsburgh Public Theatre, Portland Center Stage, The Public (New York), Syracuse Stage, Theatre Novi Most (Minneapolis), Woolly Mammoth, Virginia Stage Company, Ensemble Theatre of Cincinnati, and Yale Repertory Theatre. International work includes productions in Italy, China, South Korea, and the Czech Republic, and includes two long-running productions for The National Theatre of Romania. Mr. Olivieri serves on the faculty at University of California-Irvine. [www.soundandstage.net](http://www.soundandstage.net)

## CALEB COOK

(Stage Manager) is a freelance stage manager based in Knoxville, Tennessee. He earned a Bachelor of Arts in Theatre from the University of Tennessee in December 2015. Since then, he has worked as an Assistant Stage Manager on various productions including *La Cage Aux Folles* (Skylight Music Theatre, Milwaukee), *A Midsummer Night's Dream*, *William Shakespeare's Long Lost First Play (Abridged)*, *Murder for Two*, and *The Cocoanuts* (Utah Shakespeare Festival). Previous CBT credits include *The Busy Body: A Comedy*, *Rodgers and Hammerstein's South Pacific*, *Of Mice and Men*, *Master Harold...and the Boys*, *4000 Miles*, *Monty Python's Spamalot*, *A Christmas Carol*, *The Trip to Bountiful*, *The Whipping Man*, and *Noises Off*. He has also worked with the UT Opera, The Knoxville Gay Men's Chorus, Highlands Playhouse (Highlands, NC), and Oak Ridge Playhouse. He thanks his friends, family, and mentors for their love and support.

## 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.

## **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.



The University of Tennessee, Knoxville is one of just 12 universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum. Four of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

Founded in 1974 with Sir Anthony Quayle as Artistic Director, the Clarence Brown Theatre Company is one of the older companies in the LORT system. It has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo Jenkins, David Keith, Dale Dickey, and Teresa Williams among others.

All Department of Theatre faculty have dual appointments with the professional company in their area of expertise. MFA Performance students may join the Clarence Brown Theatre Company in their third year of study. MFA Design students have the opportunity to work on LORT productions throughout their graduate training.

## **COMPANY MEMBERS**

**Producing Artistic Director:** Calvin MacLean

**Managing Director:** Tom 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

# PRODUCTION CREW

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## MANAGEMENT

Assistant Director

**Lauren Winder**

Stage Management Assistants

**Kelli Cool**

**Kim Rosenbaum**

## COSTUMES

Assistant Costume Designer

**Erin Reed**

Wardrobe Supervisor

**Amber Williams**

Assistant Wardrobe Supervisor

**Clarke Smith**

Wardrobe Crew

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**Nevena Prodanovic**

Deck Crew

**Connor Mize**

**Ophelia Odyssey**

**Kat Peterson**

**Ronan Vest**

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Production Electrician/

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Production Stage Manager - **Patrick Lanczki**

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Rentals Coordinator - **Ian Paul Messersmith**

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Scenic Artist - **Katie Moseley**

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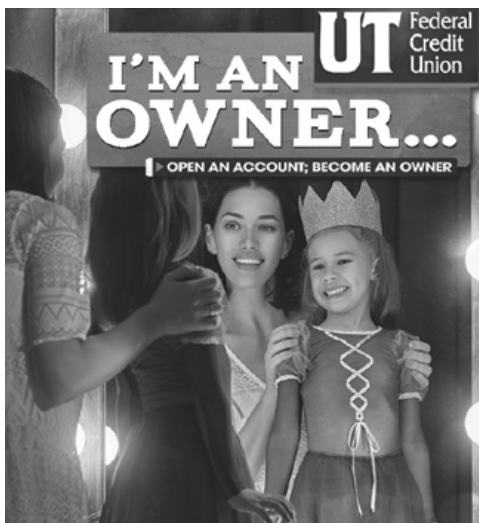
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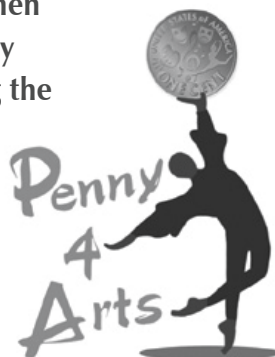
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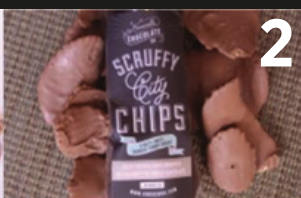
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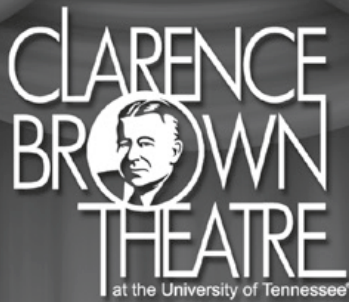


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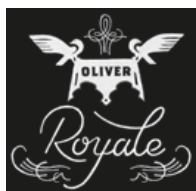
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*Established with generous support  
from Mrs. Alice Torbett. Given to assist  
in funding resident and guest artists.*

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

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

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Arts & Heritage Fund  
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City of Knoxville  
Clayton Foundation  
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Knox County Tourism Consortium  
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# 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 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.

## **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.

## **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

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the Fab Lab.



The College of Architecture and Design has turned a historic North Gay Street property into a state-of-the-art fabrication laboratory. Students have access to metal and woodworking equipment, 3D printers, a water-jet cutter, laser cutters, a three-axis CNC mill, and robotics technology to create digital designs and prototypes.



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## Fueling the arts and the audience.

Pilot Flying J is proud to support  
the Clarence Brown Theatre's mission  
to enrich the local culture and guide  
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