



# URINETOWN

THE MUSICAL

Music and Lyrics by  
**Mark Hollmann**

Book and Lyrics by  
**Greg Kotis**



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# URINETOWN

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**Mark Hollmann**

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URINETOWN was produced on Broadway in September, 2001 by the Araca Group and Dodger Theatricals in association with TheaterDreams, Inc., and Lauren Mitchell.

Directed by **William Osetek\***

Musical Director **Terry Silver-Alford**

Co-Musical Director and Vocal Coach **Johnna Allen Tavianini**

Choreographer **Christie Zimmerman**

Scenic Designer  
**Christopher Pickart** ♦

Costume Designer  
**Marianne Custer** ♦

Lighting Designer  
**Jordan Vera**

Projection Designer  
**Joe Payne** ♦

Sound Designer  
**Mike Ponder**

Production Stage Manager  
**Patrick Lanczki** ♦

Producing Artistic Director  
**Calvin MacLean**

Managing Director  
**Tom Cervone**

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### URINETOWN

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Tel.: (212) 541-4684 Fax: (212) 397-4684 [www.MTIShows.com](http://www.MTIShows.com)

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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.



\* 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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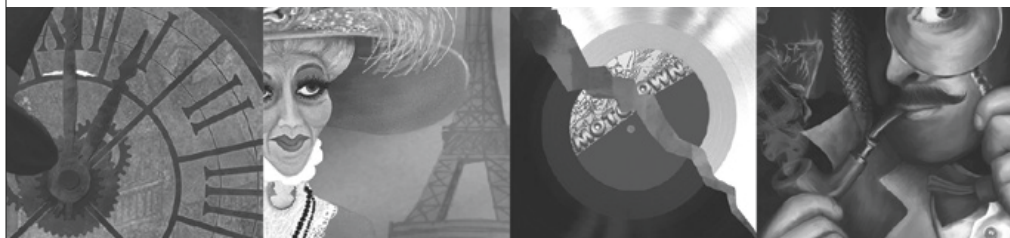
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# THE CAST

|                                   |   |
|-----------------------------------|---|
| <b>Norm Boucher *</b>             | Officer Lockstock                       |
| <b>Crystal-Marie Alberson</b>     | Little Sally                            |
| <b>Jade Arnold *</b>              | Bobby Strong                            |
| <b>Brittany Marie Pirozzoli *</b> | Hope Cladwell                           |
| <b>Peter Kevoian *</b>            | Caldwell B. Cladwell                    |
| <b>Charlotte Munson *</b>         | Penelope Pennywise                      |
| <b>Pedro Tomàs</b>                | Officer Barrel                          |
| <b>Ben Pratt</b>                  | Mr. McQueen                             |
| <b>Robert Stephan</b>             | Senator Fipp                            |
| <b>Tom Cervone *</b>              | Old Man Strong                          |
| <b>Ethan Graham Roeder</b>        | Hot Blades Harry                        |
| <b>Tracey Copeland Halter *</b>   | Josephine Strong                        |
| <b>Aleah Vassell</b>              | Soupy Sue / Caldwell's Secretary        |
| <b>Owen Squire Smith</b>          | Tiny Tom / Dr. Billeaux                 |
| <b>Ellen Nikbakht</b>             | Little Becky Two-Shoes / Mrs. Millenium |
| <b>Brenda Orellana</b>            | Robby the Stockfish / UCG Executive #2  |
| <b>Trevor Goble</b>               | Billy Boy Bill / UCG Executive          |

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.



Please take a moment to fill out a brief survey about your experiences at *Urinetown, the Musical*. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!

# URINETOWN, THE MUSICAL

## Have you ever paid to pee?

Perhaps you were visiting Europe and stopped somewhere on the autobahn. It was a bit cold inside, but you were quickly distracted by the fact that there were gourmet pastries and cappuccino for sale at a rest stop. And then you went into the W.C. only to discover that you had to suddenly dig change out of your pocket in order to pee. Or maybe you didn't have to pay the money to pee, but you *definitely* had to pay it to an attendant to wash your hands. You were probably incensed and insulted and embarrassed that you didn't have coins at the ready. Surely, you thought, this pay-to-pee scheme will devolve into a public health crisis of apocalyptic proportions. But then you left the rest stop, enjoyed the rest of your vacation, and returned home to the United States, land of the free toilets, and never gave it another thought.

## Until now.

*Urinetown* plays out the apocalyptic scenario that started to cross your mind while you were angrily counting out foreign coins and praying that you made it to the stall in time. On top of that, the musical absurdly rehearses and resurrects iconic moments of rebellion in theatre history. You will likely recognize some flag waving from one particularly epic musical set in France during the June Rebellion. There is also some finger-snapping choreography that will likely remind you of a certain Romeo-and-Juliet story set in 1950s New York. But some other familiar-seeming moments might be harder to place.

The overall structure of *Urinetown* is melodrama-meets-Brecht. The plot features a villain, a hero, and a damsel in distress. There are also confrontation scenes that rather dramatically reveal past secrets. But the musical is also structured on the Epic Theatre created by Bertolt Brecht in the early 20th century. Brecht, who is best known to musical theatre audiences for his collaboration with Kurt Weill on *The Threepenny Opera*, developed a new type of theatre that rejected Aristotelian dramatic structure. Instead of dialogue, Brecht's theatre depends on narrative. And instead of audiences being drawn in and experiencing emotional connection to the plot, Epic Theatre utilizes distancing effects (*verfremdungseffekten*) to throw audiences out of the story in order to reflect intellectually on social and political considerations.

In *Urinetown*, the narration occurs between the episodes of market control, romantic uprising, surprising retribution, ecological disaster, and disappointing platitudes. Following the design of Epic Theatre, Officer Lockstock and Little Sally start, stop, and sometimes analyze the plot of *Urinetown*, but they do so for comical, as much as political, effect. Do not be surprised if you laugh at the most serious implications of sustainability and leave the theatre reflecting on Bobby Strong's hilariously choreographed discovery of the true Urinetown. The virtue of this satirical dystopia is that it is sometimes hard to separate why you laugh from why you think.

But try not to laugh too much or think too hard about criminal urination until intermission.

~ Gina M. Di Salvo, Assistant Professor of Theatre History and Dramaturgy

# ORCHESTRA

|  |                            |
|--|----------------------------|
| Conductor.....                             | <b>Terry Silver-Alford</b> |
| Keyboard / Assistant Musical Director..... | <b>Jake Cannon</b>         |
| Bass.....                                  | <b>Ashton Williams</b>     |
| Reeds.....                                 | <b>Deidre Ford</b>         |
| Trombone / Euphonium.....                  | <b>Dan Maxwell</b>         |
| Percussion.....                            | <b>J. Miller</b>           |



## MUSICAL SYNOPSIS

### Act I

|  |                             |
|--|-----------------------------|
| <i>Prelude</i> .....                         | Orchestra                   |
| <i>Urinetown</i> .....                       | Ensemble                    |
| <i>It's a Privilege to Pee</i> .....         | Pennywise and Ensemble      |
| <i>It's a Privilege to Pee Reprise</i> ..... | Lockstock and Ensemble      |
| <i>Mr. Cladwell</i> .....                    | Cladwell, Hope and Ensemble |
| <i>Cop Song</i> .....                        | Lockstock, Barrel and Cops  |
| <i>Follow Your Heart</i> .....               | Hope and Bobby              |
| <i>Look at the Sky</i> .....                 | Bobby and Ensemble          |
| <i>Don't Be the Bunny</i> .....              | Cladwell and Ensemble       |
| <i>Act I Finale</i> .....                    | Ensemble                    |

### Act II

|  |   |
|--|---|
| <i>What is Urinetown?</i> .....            | Ensemble  |
| <i>Snuff that Girl</i> .....               | Hot Blades Harry, Little Becky Two Shoes,<br>and Ensemble             |
| <i>Run, Freedom, Run</i> .....             | Bobby and Ensemble  |
| <i>Follow your Heart Reprise</i> .....     | Hope  |
| <i>Why Did I Listen to That Man?</i> ..... | Pennywise, Fipp, Lockstock,<br>Barrel, Hope, Bobby                    |
| <i>Tell Her I Love Her</i> .....           | Little Sally  |
| <i>We're Not Sorry</i> .....               | Little Sally, Hot Blades Harry,<br>Josephine, Soupy Sue, and Ensemble |
| <i>I'm Not Sorry</i> .....                 | Cladwell, Pennywise   |
| <i>I See a River</i> .....                 | Hope and Ensemble   |
| <i>Bows</i> .....                          | The Orchestra   |



## MARK HOLLMANN

Mark Hollmann received the Tony Award®, the National Broadway Theatre Award, and the Obie Award for his score to *Urinetown the Musical*, which had its start in the 1999 New York International Fringe Festival. It won Outer Critics Circle, Drama League, and Lucille Lortel Awards for best musical in addition to garnering 10 Tony Award® nominations. Other shows as composer/lyricist include *Yeast Nation* (2011 New York International Fringe Festival, Perseverance Theatre, American Theatre Company, and Ray of Light Theatre), *Bigfoot and Other Lost Souls* (Atlantic Stage and Perseverance Theatre), *The Man in the White Suit* (New York Stage and Film), *The Girl, the Grouch, and the Goat* (University Theatre, U. of Kansas), *Alchemist the Musical* (Seattle Fringe Festival), *Jack the Chipper* (Greenview Arts Center, Chicago), *Kabooooom!* (University Theater, U. of Chicago), *I Think I Can and Deal with It!* (Berkshire Theatre Festival), and *Fare for All* (Mount Vernon Hotel Museum & Garden, NYC). Actor and/or co-writer for the Cardiff Giant Theater (Chicago) productions *The Rack*, *Theater of Funny*, *The Mercy Ripper*, *LBJFKKK*, *Love Me*, *All Eight Die*, and *After Taste*, the last of which he also directed. TV: songs for Disney Channel's *Johnny and the Sprites*. He has served on the Tony Nominating Committee, serves on the Council of the Dramatists Guild of America, and is a member of ASCAP. He is also a member of Sure Foundation Lutheran Church in Woodside, Queens, where he serves as a part-time pianist. He and his wife Jilly live in Manhattan with their sons, Oliver and Tucker.



## GREG KOTIS

Greg Kotis wrote the book and co-wrote the lyrics for *Urinetown the Musical*, for which he won two Tony Awards in 2002. His new play, *Pig Farm*, opened at The Roundabout Theatre in New York City and at The Old Globe Theatre in San Diego in 2006. Currently, he is developing two new musicals with Mark Hollmann: *Yeast Nation* (the triumph of life), an original story that tells the tale of the dawn of life on Earth, and *The Man in the White Suit*, a musical version of the 1951 Alec Guinness film. Other plays include *Eat the Taste* (at

New York's Barrow Street Theatre), *Jobey and Katherine*, *Baron von Siebenburg Melts Through the Floorboards*, and *Give the People What They Want*. Greg lives in Brooklyn with his wife Ayun, his daughter India, and his son Milo.



**Music Theatre International** (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser, and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.



# FROM THE DIRECTOR

In the winter of 2001, I was with my mother in New York City standing in the TKTS discount ticket line. A teacher – she had meticulously accumulated reviews for all the viable Broadway options we might pick that day (as is her way) and she said “there’s this play that all the papers are calling ground-breaking, funny, brilliant... every superlative imaginable.” And then Mom went on to say “the problem is that it’s called URINETOWN.” Pause. And then with a quirky smile...and then a laugh – she said – “I think we have to.” That day we shared an experience of a lifetime that we still continue to reminisce today. The script and score would both go on to win Tony awards.

I believe the mark of great art is its timelessness. It seems possible that the play’s ideas are more immediately relevant to an audience of 2018 than they were when it began in 2001. Please enjoy our production – despite its title.

~ William Osetek

## 2018 Acting Workshop

The Clarence Brown Theatre Acting Workshop is designed to give young actors training in several different skills; basic acting technique, voice, movement and improvisation and musical theatre. While many will have had introductions to these skills and approaches to the craft of acting, our aim is to give workshop participants intensive exposure to tools they will need to pursue as they develop as actors.

**When** July 9-20, 2018 (M-F) 9am until 4pm; no classes on the weekend

For more information, please contact

**Terry Silver-Alford: (865) 974-8504 | [tsilvera@utk.edu](mailto:tsilvera@utk.edu)**

To download an application form please visit our website at

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

# THE ACTORS



## CRYSTAL-MARIE

**ALBERSON** (Little Sally) is a third-year Theatre major at UT and is thrilled to be making her CBT debut! She is the current President of All Campus Theatre, an undergraduate theatre club, and a proud

performer of "ISP" Involuntary Sports Party Improv Troupe. Before moving to Knoxville, you could have found her at the Cumberland County Playhouse working on various musicals including *Grease*, *Annie Get Your Gun*, *Music Man*, *Camp Rock*, etc. She is very thankful to have such a wonderful cast and crew who believe in the magic as much as she does! Thanks to friends and family for all the support, and for keeping this stressed college student sane (mostly)!



## JADE ARNOLD

(Bobby Strong) hails from Durham, N.C and is a MFA Acting candidate. He earned his BA in Theatre from UNC at Wilmington. In his free time, he enjoys updating his website ([www.jadearnold.com](http://www.jadearnold.com)). Jade

sends his thanks to everyone for supporting *Urinetown*, *the Musical*, and a special thank you to his wonderfully supportive wife Sandy.



## NORM BOUCHER

(Officer Lockstock) is happy to make his Clarence Brown Theatre debut. Based in Chicago, he has worked at Chicago Shakespeare, The Goodman, Drury Lane Oakbrook, Marriott Lincolnshire,

Court Theatre, Theatre at the Center, and Asolo Rep. His favorite roles include Oscar Madison in *The Odd Couple*, Max Bialystock in *The Producers*, Nathan Detroit in *Guys and Dolls*, Harry Brock in *Born Yesterday* and Columbo in *Columbo Takes the Rap* (written by Colombo's co-creator William Link). His TV credits include *Chicago P.D.*, *Chicago Fire*, *Early Edition*, and numerous commercials,

including two Super Bowl spots. He teaches Voiceover at Acting Studio Chicago. He is grateful for his wife and best friend Nancy Jane Nelson.



## TOM CERVONE

(Old Man Strong) wonders if Joseph "Old Man" Strong is really "Uncle Ernie" with a bladder condition ten years hence. (LOL). When he is not having the time of his life with this terrific company

of artists and technicians supporting this endeavor we call *Urinetown*, Cervone serves as the CBT's Managing Director alongside pal, partner, and colleague, "the founder of our feast," Cal MacLean. A proud member of AEA, Cervone is unequivocally living the dream.



## TREVOR GOBLE

(Billy Boy Bill / UCG Executive) is finishing out his undergraduate education with his fourth performance on stage at the CBT. He has been an ensemble member for *Titus Andronicus* and

Mr. Twyce in *A Christmas Carol* for the last two years. He has also portrayed Chairman Cartright in *The Mystery of Edwin Drood*, Nicely Nicely in *Guys and Dolls*, Beadle Bamford in *Sweeney Todd: The Demon Barber of Fleet Street*, and Judge Danforth in *The Crucible* all of which took place at Christian Brothers High School. As an equity membership candidate, he expresses his great love and appreciation for everyone he has come to know and work with during his time at UT. He would not be the person he is now without his amazing friends and family.

# THE ACTORS



## TRACEY COPELAND

**HALTER** (Josephine Strong) recently directed *WRENS* in the CBT Lab Theatre. CBT productions include: *Violet*, *The Miracle Worker*, *Black Pearl Sings!*, *It's A Wonderful Life: A Live Radio Play*, *Charley's Aunt*,

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



## PETER KEVOIAN

(Caldwell B. Cladwell) is overjoyed and grateful for his return to the Clarence Brown Theatre in the role of Caldwell B. Cladwell! He was seen as Mr. Fezziwig and The Ghost of Christmas

Present in the most recent production of CBT's *A Christmas Carol*. Other theatrical credits include: Broadway: *Monsieur Reyer*, *The Phantom of the Opera* (Original Broadway Cast), *Zorba* (Revival Cast). National Tours: *Tateh in Ragtime* (Chicago Company), *The Wizard in Wicked* (Chicago Company), *Myron/ Manfred in Sunset Blvd.* (Original Canadian Cast), *Les Misérables* (Los Angeles Company), *Herod in Jesus Christ Superstar* (National Tour), and *Gus/Growltiger in Cats* (Los Angeles Company). Television Credits include Recurring roles on *LA Law*, *All My Children* and *The Guardian*. Others include *McMillan*, *Cheers*, *Matlock*, *Doogie Howser MD*, *Becker* and *ER*. Proud Actors' Equity member since 1973. For John, Jean, Denny, Bob and Marianne!



## CHARLOTTE MUNSON

(Penelope Pennywise) 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*, *Natasha* in *Three Sisters*,

and *Eleanor* in *the strangers*. NYC: *Cinderella* in *DISENCHANTED* (original cast), *Wendy* in *Princes Don't Live in Cyberland* (world premiere), and *Sydney* in *Hedge Fun* (Producer's Club). Regional: *Lady of the Lake* in *Spamalot* (Saint Michael's Playhouse), *Christine* in *Dirty Rotten Scoundrels* (New London Playhouse), *Elvira* in *Blithe Spirit* (Cape May Stage), 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 allowing her to produce and star in her original play *Dark Matter* directed by John Sipes in LA. Graduate of Emerson College, BFA Musical Theatre. Third-year MFA Acting candidate at UT. A huge thanks to Bill, Johnna, Terry, and Christie for making her last show as a graduate student a truly joyous experience. [www.charlottomunson.com](http://www.charlottomunson.com)



## ELLEN NIKBAKHT

(Little Becky Two-Shoes / Mrs. Millenium), a Studio Art and Theatre double major, is thankful for the opportunity to be involved in this production of *Urinetown!* Most recently, Ellen revived her role as Mary in

*The Unusual Tale of Mary and Joseph's Baby* at River & Rail Theatre Company. Some past CBT shows include *Peter and the Starcatcher* (Molly), *Mr. Burns: A Post-Electric Play* and *The Threepenny Opera*. Other credits include *Walls: A Play for Palestine* (Fringe NYC); *Les Misérables* and *The Diary of Anne Frank* (Playhouse on the Square). Thanks mom and dad for the love and support and to Huey-dog for the constant cuddles.

# THE ACTORS



## BRENDA ORELLANA

(Robby the Stockfish / UCG Executive #2) is elated to come back to the Clarence Brown Theatre. You may recognize her from last year's production of *A Christmas Carol* playing the sweet Martha Cratchit.

Originally from Los Angeles, California, Brenda is a first year MFA Acting candidate at UT. She holds her B.A. in Theatre Acting and Performance from California State University, Long Beach. Her theatre credits include: "W" in *Lungs*; "Vera/Evil Tina" in *She Kills Monsters*; "Flamingo" in *Bird In The Hand*; "Jo" in *Boom!* (California Repertory Theatre); "Ruth/Mrs. Trotsky" in *All In the Timing* (The Sherry Theatre in Hollywood); "Carol/Lilian" in *Museum*; "Diana/Lucille" in *The American Clock* and "Mrs Squires" in *The Music Man* (Citrus Little Theatre). Her devised work includes *In The Telling*, *Over the Midnight Moon* (Cal Rep) and *Romeo and Juliet Zombie High* (The Sierra Madre Playhouse). She'd like to thank her family, her partner and her mentors for their unending support and to all the Knoxville community for coming to support the theatre arts.



## BRITTANY MARIE PIROZZOLI

(Hope Cladwell) is sincerely thankful to be a part of *Urinetown, the Musical*. It has been vastly rewarding working on this production with everyone involved! Not to mention, it has also been

the most she's ever laughed during rehearsals. This is Brittany's second show with the Clarence Brown Theatre as a first-year MFA Acting candidate (her first show being *Alabama Story*). She is from Cleveland, Ohio where her most recent work was in Great Lakes Theatre Company's production of *Hamlet*. Brittany received her BA degree in Theatre from Baldwin Wallace University, where she performed in shows such as: *Quality Street*, *Big Love*, *The Two Noble Kinsmen*, *Dark of the Moon*, *Henry IV Part 2*, and *Romeo and Juliet*. Outside of the university, Brittany performed in musicals locally—she was Cinderella in *Rodgers*

and *Hammerstein's Cinderella* and Betty Haynes in *White Christmas*. It feels wonderful to be in a musical again! Brittany would like to thank the Pirozzoli family and the Thompson family who loved and uplifted her as she pursued a career in the arts.



## BEN PRATT

(Mr. McQueen) is honored to be a part of this cast for his final Clarence Brown Theatre production as an undergraduate. His past Clarence Brown credits include: *Mr. Burns: A Post-Electric*

*Play*; *This Is Our Youth*; *Three Sisters*; *Violet*; *South Pacific*; *The Threepenny Opera*; and *A Christmas Carol*. He would like to thank this community for being so welcoming to him during his time here, and would like to thank his family and friends for being such a wonderful support system.



## ETHAN GRAHAM ROEDER

(Hot Blades Harry) a recent graduate of the University of Tennessee, is happy to return to the CBT stage! CBT credits: *A Christmas Carol* '16, '17 (Oatway, Ensemble); *Mr. Burns: A Post*

*Electric-Play* (Gibson, Mr. Burns); *South Pacific*; *The Threepenny Opera*; *Monty Python's Spamalot*; *Titus Andronicus*; and *CTRL+ALT+DELETE*. Regional: *Coriolanus* (Coriolanus) and *Julius Caesar* (Antony u/s) at the Great River Shakespeare Festival. Local: *All Shook Up* (Oak Ridge Playhouse); *Godspell* (Church Street UMC Master Arts); *bare*, *RENT*, and *Spring Awakening* (CBT Lab Series).



# THE ACTORS



## **OWEN SQUIRE SMITH**

(Tiny Tom / Dr. Billeaux) is a first-year MFA Acting candidate at UT. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa Pacific University in California.

Previous credits include: *West Side Story*; *Faustus*; *A Midsummer Night's Dream*; *Lend Me A Tenor*; *Hairspray*; *As You Like It*; and *Blue Window*. He would like to thank Bill Osetek for this wonderful opportunity, all the phenomenal professors, the production team, the supportive cast and crew, former teachers, his entire loving family, Mom, Dad, and especially, God. JCLS



## **ROBERT STEPHAN**

(Senator Fipp), a graduate from the University of Tennessee with a BA in Theatre, is honored to be making his return to the Clarence Brown main stage since 2014's *Spamalot*. He

was last seen in *Three Sisters* in the Carousel Theatre. Other CBT credits include *Sweeney Todd*, *A Christmas Carol*, and *Kiss Me, Kate*.



## **PEDRO TOMÁS**

(Officer Barrel) is a native of Cuba who grew up in the New York City area. He attended New York University and Fordham University in his youth and received his MA in Spanish Literature at UT. He

is now a Senior Lecturer for the Department of Modern Foreign Languages and Literatures at UT. He is also an adjunct instructor of Spanish at Maryville College. Pedro was a performer at Opryland USA, a member of the cast of "The New Hee Haw TV Show," and dance partner-director-choreographer for "The Louise Mandrell Show" for 28 years. He was very honored to work with the folks at Morristown Arts Council when he directed *Esperanza Rising*. He also is the President of HoLa Hora Latina and organizer

of the HoLa Festival-Knoxville, a celebration of Hispanic Art and Culture. He has performed in the productions of *The Music Man*, *West Side Story*, *Guys and Dolls* and *Hello, Dolly!* Pedro is honored to return to UT's Clarence Brown Theatre for his seventh production after performing in *Big River*, *The Laramie Project*, *Assassins*, *Monty Python's Spamalot*, *The Threepenny Opera* and *South Pacific*. He is grateful for the support and love of his beloved spouse, Roger Roark, his colleagues at MFL and the great family of the Theatre Department here at UT.



## **ALEAH VASSELL**

(Soupy Sue / Cladwell's Secretary) is a Canadian born to Jamaican parents who raised her in Tennessee. She is a first-year MFA Acting candidate here at UT. Her most recent theatre credits include

the Clarence Brown Theatre's *A Christmas Carol*, Deloris in *Sister Act* (Charleston Stage Theatre) and Judy Haynes in *White Christmas* (Charleston Stage Theatre). She dedicates her performances to her family.

# THE ARTISTS

## WILLIAM OSETEK

(Director) Credits include: *Chicago*, *Young Frankenstein*, *Spamalot*, and *Thoroughly Modern Millie* (Jeff nominated Best Direction and Best Production), *Deathtrap*, *White Christmas*, *Peter and the Starcatcher*, *The Game's Afoot*, *Sunset Boulevard*, *Gypsy*, *Funny Girl*, *Mame*, *The Mousetrap*, *Of Thee I Sing*, *The Pirates of Penzance*, *Camelot*, *Barefoot in the Park*, *The King & I* and *A Christmas Carol*. Mr. Osetek was the recipient of the 2014 Joseph Jefferson Award for Best Director of a Musical for *Next to Normal*. Mr. Osetek has a B.A. in Theatre from Loyola University of Chicago, and an M.F.A. in directing from Illinois State University. Additionally, Mr. Osetek is an adjunct professor at Ball State University Department of Theatre and Dance.

## TERRY SILVER-ALFORD

(Musical Director) 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 Busby 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*.

## JOHNNA ALLEN TAVIANINI

(Co-Musical Director and Vocal Coach) is thrilled to be returning to the Clarence Brown Theatre, after having been seen on stage as the Old Lady and the Hooker in last season's production of *Violet*. Johnna is an Assistant Professor of Musical Theatre at Ball State University, where she was recently awarded the College of Fine Arts Dean's Creative Endeavor Award, for outstanding professional merit in her field. She works along-side two-time Tony Award winning actress and colleague, Sutton Foster as well as Broadway music director Michael Rafter, creating Ball State's Senior Musical Theatre Cabaret, which performs annually at Joe's Pub in New York City. She is also the Artistic Director of the Discovery New Musical Theatre Festival, produced by Ball State. Johnna holds a bachelor's degree in Voice Performance from Simpson College, Indianola, IA, and a master's degree, also in Voice Performance, from the University of Missouri-Kansas City. She is a proud member of Actors' Equity Association and National Association of Teachers of Singing.

## CHRISTIE ZIMMERMAN

(Choreographer) is a contemporary choreographer, performer, and educator. Her concert and theatrical work has been performed around the country and been heralded as "relentlessly inventive" (*OC Weekly*) and an "unadulterated delight" (*Ambush Magazine*, NOLA). Christie is currently Associate Professor of Dance at Ball State University where she teaches technique and serves as coordinator of the dance program. She received her early training in New Orleans and completed her MFA in Dance from UC, Irvine. She is the founder and artistic director of z3movement project, whose recent appearances include the Jacob's Pillow 80th Anniversary Dance Festival as part of the Inside/Out Series (Becket, MA) and the Dumbo Dance Festival (New York, NY). She is thrilled to be returning to the Clarence Brown Theatre for the fourth time, having previously choreographed *Monty Python's Spamalot*, *The Threepenny Opera*, and *Violet* for Knoxville audiences. Many thanks to the CBT family, the cast and crew, and especially Bill, Johnna, and Terry, for a wonderful process, and to Anson, for his love and support.

# THE ARTISTS

## 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 also has 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.

## MARIANNE CUSTER

(Costume Designer) Costume Design Professor Emerita, Ms. Custer was the head of the MFA design program and resident designer for the Clarence Brown Theatre for more than 35 years. Her design credits include Broadway, regional theatre, the Municipal Theatre of Istanbul, and the National Theatres of Germany and Hungary. Her students have won numerous major awards in recognition of their design excellence. Her former students are working in regional theaters, regional opera companies, in New York, in film, and at universities across the country. Ms. Custer has received numerous grants and traveled extensively researching costume designers in Central and Eastern Europe. The University of Tennessee has recognized her with a Thomas Jefferson Award for her research and creative accomplishments, and the James R. and Nell W. Cunningham Outstanding Teaching Award. She has won the Triangle Award for Costume Design in North Carolina, the Helen Hayes Award for Costume Design in Washington D.C. and the Knoxville Coalition Award for Costume Design.

## JORDAN VERA

(Lighting Designer) is a second-year MFA Lighting Design candidate. Jordan has recently designed for North Carolina Stage company's production of *Matt & Ben* and Oak Ridge Playhouse's production of *The Marvelous Wonderettes*. Before his time at the Clarence Brown Theatre, he designed for The California State Summer Arts Festival, and the Miami Summer Opera Music Festival. More of his work can be found on his website [www.JveraDesigns.com](http://www.JveraDesigns.com). Jordan is excited to be working alongside a great group of artistic collaborators in his third show design at the Clarence Brown Theatre, and hopes you enjoy the show as much as he has.

## JOE PAYNE

(Projection Designer) teaches sound and projection design for the Department of Theatre. Previously at CBT, he created sound, music and/or projections for *Around the World in 80 Days*, *The Crucible*, *The Threepenny Opera*, *Monty Python's Spamalot*, *The Trip to Bountiful*, *A Christmas Carol*, *Sweeney Todd*, *Kiss Me, Kate*, *Fuddy Meers*, *The Merry Wives of Windsor*, and *The Who's Tommy*. Joe has designed more than 200 productions in theatres throughout the country, including 18 seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Round House Theatre and Imagination Stage (Bethesda, MD), ten years at Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), and others. Joe is a member of United Scenic Artist local 829, USITT as the Digital Media Commissioner, and the Theatrical Sound Designers and Composers Association.

# THE ARTISTS

## MIKE PONDER

(Sound Designer) is pleased to be a part of this beautifully ugly production and to work with so many excellent and dedicated performers and artists, more or less on his 20th anniversary here at the Clarence Brown Theatre. He would particularly like to thank the Electrics and Scenic shop artists and craftsmen for their help on this and so many other productions.

## PATRICK LANCZKI

(Production Stage Manager) 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) 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.



# LORT

## League of Resident Theatres

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  
Katie Cunningham  
Marianne Custer  
Jed Diamond  
Gina Di Salvo  
Carol Mayo Jenkins  
Abigail Langham  
Patrick Lanczki  
Joe Payne  
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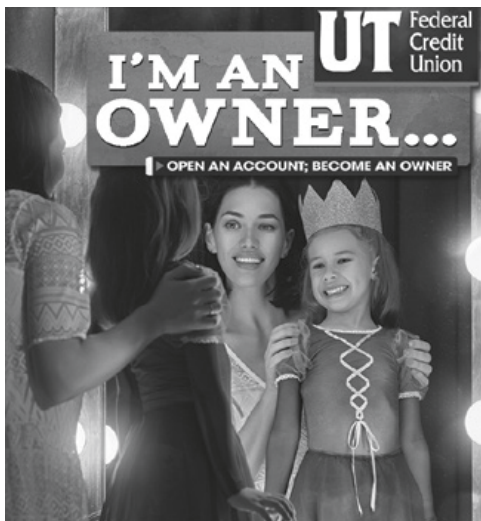
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**Gracie Belt, Collin Hall and**

**Danielle Kowalkowski**

Dance Captains

**Owen Squire Smith**

and **Aleah Vassell**

Fire Watch

**Justin Wesley**

## COSTUMES

Wardrobe Supervisor

**Amber Williams**

Wardrobe Assistant Supervisor

**Emory Humphrey**

Wardrobe Crew

**Shahd Abbas, Kayla Black,**

**Hayden Hall, Kat Johnson,**

**Wenxi Lyu, Matt Serago**

and **Nikki Smith**

## SCENERY

Deck Crew

**Jackson Barnette,**

and **Cat Mauldin**

Crew Swing

**Abigail Jones and**

**Sydney Steele**

Deck/Rail Crew

**Michael Seale**

Rail Crew

**Joshua Buie and**

**Celeste Pelletier**

## LIGHTING

Assistant Lighting Designer

**Tucker Comes**

Production Electrician

**Justin Von Stein**

Light Board Operator

**Reniece Scott**

Spot Operators

**Susanna Cao**

and **Wil Waring**

## SOUND

Live Sound Mixer

**Andrew Shipman**

Assistant to the

Sound Designer

**Kat Johnson**

Assistant Sound Engineers

**Brandon Evans**

and **Andrew Wright**

Sound Board Operator

**Rebekah Word**

Deck AV

**Bailee Boisclair**

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Managing Director -

**Tom Cervone**

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General Management Associate -

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**David Brian Alley**

Summer Acting Workshops, Talk Backs -

**Terry Silver-Alford**

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Production Stage Manager - **Patrick Lanczki**

Assistant to Production Manager/

Rentals Coordinator - **Ian Paul Messersmith**

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Cutter/Draper - **Kyle Andrew Schellinger**

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**Mari DeCuir, Matt Serago and Amber Williams**

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**Jordan Hubbard and Erin Reed**

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Master Electrician - **Jon Mohrman**

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

**Sara Oldford, Hannah Simpson, Alice Trent**

and **Jordan Vera**

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Master Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Wes Smith**

Carpenter - **Will Lambert**

Carpenter Assistants - **Lauren Coyne and Marah Yaun**

Charge Scenic Artist - **Jillie Eves**

Scenic Artist - **Katie Moseley**

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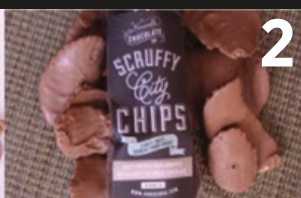
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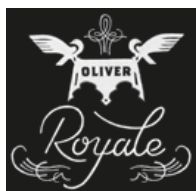
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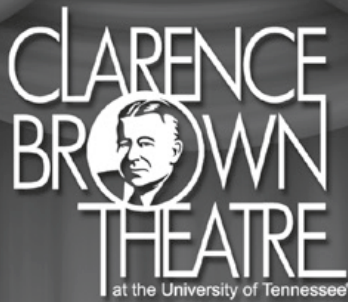
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Contributions listed below are from **March 2017** through **February 2018**. The CBT at the University of Tennessee gratefully acknowledges the support of all our donors.

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*In an effort to recognize Charlie Brakebill's contributions to the Clarence Brown Theatre, the Dept. of Theatre, College of Arts & Sciences, and the University of Tennessee - Knoxville have established this fund. Gifts raised will assist in funding resident and guest artists.*

## **Joyce Brakebill Theatre Scholarship**

*For Bachelor of Arts students entering UT Knoxville*

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## **Ralph Frost Memorial Scholarship Endowment**

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*Gifts provided by generous support for the Theatre.*

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# CBT Thank You

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

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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.

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