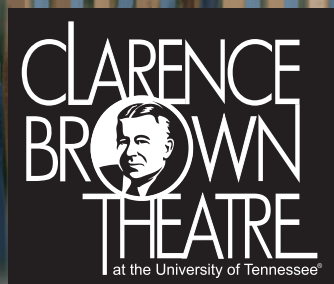


Margaret Atwood's

ALIAS GRACE

Adapted for the stage by
Jennifer Blackmer



East Tennessee's
Professional Regional Theatre

SEPTEMBER 26 - OCTOBER 14, 2018

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presents

ALIAS GRACE

By **Margaret Atwood**

Adapted for the stage by **Jennifer Blackmer**

The Ballad of Grace Marks

Lyrics by **Margaret Atwood** and **Jennifer Blackmer**; Music by **Jane Baxter Miller**

Performed by **Jane Baxter Miller**

Design, Piecing, and Quilting by **Gail Moehlman**

Directed by **Karen Kessler**

Scenic Designer
Becca Johnson

Costume Designer
Erin Reed

Lighting Designer
Jordan Vera

Sound Designer
Joe Court ♦

Text/Dialect Coach
Kathy Logelin

Intimacy Director
Casey Sams

Fight Choreographer
John Sipes

Stage Manager
Delaynie Rizer

Producing Artistic Director
Calvin MacLean

Managing Director
Tom Cervone

Alias Grace, by Margaret Atwood, ©1996 O.W. Toad Ltd.
Published by Nan A. Talese, an imprint of Doubleday Books
Currently available in an Anchor Trade Paperback edition
Permission for adaptation and performance granted by Author.

Alias Grace was first produced by Rivendell Theatre Ensemble, Chicago, Illinois.

Clayton Foundation | cf



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William Elijah Morris
Lecture Endowment Fund



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

MARGARET ATWOOD



Margaret Atwood at the
2015 Texas Book Festival

Margaret Atwood was born in 1939 in Ottawa, and grew up in northern Ontario and Quebec, and in Toronto. She received her undergraduate degree from Victoria College at the University of Toronto and her master's degree from Radcliffe College.

Margaret Atwood is the author of more than forty books of fiction, poetry, and critical essays. Her latest book of short stories is *Stone Mattress: Nine Tales* (2014). Her *MaddAddam* trilogy – the Giller and Booker prize-nominated *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013) – is currently being adapted for HBO. *The Door* is her latest volume of poetry (2007). Her most recent non-fiction books are *Payback: Debt and the Shadow Side of Wealth* (2008) and *In Other Worlds: SF and the Human Imagination* (2011). Her novels include *The Blind Assassin*, winner of the Booker Prize; *Alias Grace*, which won the Giller Prize in Canada and the Premio Mondello in Italy; and *The Robber Bride*, *Cat's Eye*, *The Handmaid's Tale* – which became a TV series

with MGM and Hulu – and *The Penelopiad*. Her new novel, *The Heart Goes Last*, was published in September 2015. Forthcoming in 2016 are *Hag-Seed*, a novel revisitation of Shakespeare's play *The Tempest*, for the Hogarth Shakespeare Project, and *Angel Catbird* – with a cat-bird superhero – a graphic novel with co-creator Johnnie Christmas (Dark Horse Comics). Margaret Atwood lives in Toronto with writer Graeme Gibson.



CHARACTERS

GRACE MARKS, 31, convicted of murdering Nancy Montgomery and Thomas Kinnear, but has amnesia of the events in question. Imprisoned for her crimes when she was just sixteen, Grace has been incarcerated for fifteen years, following the commutation of her original sentence to death by hanging.

SIMON JORDAN, 35, American psychologist. Simon has spent a great deal of time researching and advocating for humane treatment of the mentally ill, and has plans to open a private asylum in his native United States.

MRS. RACHEL LAVELL, 54, wife of the Governor of Kingston Penitentiary. Endlessly curious but stifled by her gender, Mrs. Lavell enjoys taking on “projects”.

MARY WHITNEY, 16, Grace's close friend from her first service position in the Alderman Parkinson home.

NANCY MONTGOMERY, 24, Thomas Kinnear's housekeeper.

JEREMIAH, a traveling peddler.

THOMAS KINNEAR, 32, gentleman and businessman, Grace's employer.

JAMES MCDERMOTT, 21, stable-hand to Thomas Kinnear.

CAST

Brenda Orellana	Grace Marks
Brian Gligor *	Simon Jordan
Katie Norwood Alley	Mrs. Rachel Lavell
Emily Cullum	Mary Whitney
Emily Helton	Nancy Montgomery
Tim Decker *	Jeremiah
Collin Andrews	Thomas Kinnear
Brady Moldrup	James McDermott

TIME: 1859

PLACE: ONTARIO, CANADA

SETTING: The mansion on the grounds of the Kingston Penitentiary, and various locations within Grace's memory. The two primary locations — the home of Mrs. Rachel Lavell, and the home of Thomas Kinnear — appear effortlessly as Grace recalls them.

ACT I - 65 minutes

ACT II - 60 minutes

This production has one 15-minute intermission.

Contains mild adult language.



* 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 *Alias Grace*. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!

JENNIFER BLACKMER



Photo by Kenton Waltz

Jennifer Blackmer is the 2015 PEN/Laura Pels International Foundation for Theatre Emerging American playwright. Based in the Midwest, she is a Professor of Theatre and Associate Provost for Entrepreneurial Learning at Ball State University. Her plays have been seen in New York, Los Angeles, Minneapolis, Indianapolis, Berkeley and St. Louis, and her work has been developed by Seven Devils, Activate Midwest, Nashville's Ingram New Works Lab, Illinois Shakespeare Festival and The Lark. Plays include *Human Terrain* (Mustard Seed Theatre, 5th Wall Theatre, Broken Nose Theatre), *Unraveled* (Theatre Unbound, Nashville Repertory Theatre), *Alias Grace* (Ball State University, Illinois Shakespeare Festival); *Delicate Particle Logic*

(Indra's Net, The Playwrights' Center, Break-a-Leg Productions at CUNY Graduate Center, NYC), and *Borrowed Babies* (Activate Midwest). Jennifer's screenplay for *Human Terrain* is a 2016 winner of the Tribeca Film Institute/Alfred P. Sloan Foundation Filmmaker Fund. Her work has been a finalist for the David Charles Horn Prize for Emerging Playwrights (Yale Drama Competition), the Fratti-Newman Political Play Contest, the Firehouse Festival of New American Theatre, the O'Neill National Playwrights' Conference and Jennifer was shortlisted for the Princess Grace Award and the Shakespeare's Sister Fellowship. She is currently developing *Human Terrain* as a motion picture with B Powered Films in Los Angeles. Recent directing credits include the American premiere of *Lost: A Memoir* at Indiana Repertory Theatre, and numerous productions at Ball State University.



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FROM THE DIRECTOR

The journey of working with Jennifer Blackmer on this adaptation of *Alias Grace* – a book we both love by a writer we both love – over the last 3 years is hard to encapsulate into a trenchant, concise director's note. I know because I've written and deleted at least 7 almost completed notes. The story belongs to Grace and Jen and, of course, Ms. Atwood. I cannot improve on it with an explanation of how or why we did what we did. Ms. Atwood is a brilliant writer and created a brilliant character in Grace. Jen is also a brilliant writer who imagined a telling of this story for the stage. She rigorously and doggedly sifted through the book and created a script that is a theatrical distillation of this wide ranging novel. And I am the one lucky enough to be given the chance to bring Grace's story to life. So, I will let our Grace speak for herself.

Because all adaptations end up leaving so many wonderful words unused, below are some of my favorite quotes from the book that don't reside in our theatrical telling.

"...I was shut up inside that doll of myself, and my true voice could not get out."
— Margaret Atwood, *Alias Grace*

"I would like to be found. I would like to see. Or to be seen. I wonder if, in the eye of God, it amounts to the same thing."
— Margaret Atwood, *Alias Grace*

"The difference between a civilized man and a barbarous fiend—a madman, say - Lies, perhaps, Merely in a thin veneer of willed self-restraint."
— Margaret Atwood, *Alias Grace*

"...he often talked to himself and he was the best conversationalist he knew;..."
— Margaret Atwood, *Alias Grace*

"Men such as him do not have to clean up the messes they make, but we have to clean up our own messes, and theirs into the bargain."
— Margaret Atwood, *Alias Grace*

"What is believed in society, is not always the equivalent of what is true;"
— Margaret Atwood, *Alias Grace*

Karen Kessler

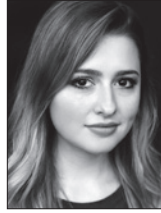
ACTORS



KATIE NORWOOD ALLEY

(Mrs. Rachel Lavell) is delighted to be treading the boards again after a ten-year hiatus. An alumnus of the UT Theatre program, Katie co-founded The

Actors Co-op and co-created eight seasons of thought-provoking productions. She was last seen playing Katherine in the CBT's *The Secret Rapture* in 2008. Performance favorites include *Marisol*, *The Importance of Being Earnest*, *Abundance*, *Hamlet*, *Whose Afraid of Virginia Woolf?* and *Measure for Measure*. Currently, Katie teaches and directs the talented students at Bearden High School and loves being mom to her beautiful children, Devin and Caroline.



EMILY CULLUM

(Mary Whitney) is thrilled to be making her Carousel debut at the CBT! She is a senior at UTK this year, double majoring in Journalism/Electronic Media and Theatre. You

might have recently seen her as Jessica Goldman in the CBT's production of *This is Our Youth*, or Gowdie Blackmun in *The Love Talker* at Flying Anvil Theatre. She is also a part of the Chancellor's Honors Program, All Campus Theatre, and participates in UTK's Mock Trial team. She would like to thank her parents, her little sis, her dog, and her friends for their love and support. She would also like to thank Karen for the opportunity, the faculty for their ongoing encouragement, and all of her love to the cast and crew.



COLLIN ANDREWS

(Thomas Kinnear) is excited to be in his first production in the Carousel Theatre. Originally from Orange County, California where he received his BFA in Acting, Collin has

also worked in Winona, MN with the Great River Shakespeare Festival. He has come to Knoxville to pursue an MFA in Acting at UTK. His most recent role was Remy/Jason in the Flying Anvil Theatre's production of *The Legend of Georgia McBride*. You may have seen him as Bob Cratchit in last year's production of *A Christmas Carol* at the CBT. Some of his other credits include Philip Lombard in *And Then There Were None*, Sebastian in *Twelfth Night*, and Claudio in *Much Ado About Nothing*.



TIM DECKER

(Jeremiah) is delighted to make his CBT debut in *Alias Grace*. Other recent stage work includes *Mary Stuart* and *Romeo & Juliet* at Chicago Shakespeare Theatre, *Stop.Reset* at The

Goodman, and a four-year run as Sam Phillips in the original production of *Million Dollar Quartet* at The Apollo Theatre in Chicago. Film and TV work include the soon to be released feature film *Slice* with Chance the Rapper, *Chicago Med* (NBC) *Chicago Fire* (NBC) *Empire* (FOX) and two seasons on *Boss* (STARZ).

ACTORS



BRIAN GLIGOR

(Simon Jordan) is an Artist-in-Residence this year with the CBT. You'll also see him in *A Christmas Carol*, *King Charles III*, and *The Madwoman of Chaillot*. He is also teaching Acting

Technique and Introduction to Theater at UT. His credits include the National and Japan tours of *RENT*, as well as other regional productions across the country. Past CBT credits include *The 39 Steps*, *Three Sisters*, *South Pacific*, *A Midsummer Night's Dream*, and *Spamalot*, among others. Brian's television credits include *All My Children*, *Guiding Light*, and *One Life to Live*, as well as several independent features. Brian is also a proud UT Alumni. He is a member of Actors Equity and SAG-AFTRA. www.BrianGligor.com



EMILY HELTON

(Nancy Montgomery) is a senior in UT's Theatre program. Previous UT stage credits include: *Mr. Burns: A Post Electric Play*, *South Pacific*, *The Crucible*, *A Christmas Carol*, *Top*

Girls, and *Blue Window*. You may also have seen her at Flying Anvil Theatre in *The Great American Trailer Park Musical* or *Mary's Wedding*. When not in rehearsals or emailing professors for deadline extensions, she can be found at Knoxville Children's Theatre teaching and playing with Knoxville's youth. To Casey, Carol, Katy, Molly and her mother, she gives her sincerest, warmest, snuggliest thanks for being strong women and true educators. And lastly, to her father, she says: "Good beer matters."



BRADY MOLDRUP

(James McDermott) First, shout out to his family; Mom in her trips to and from Haiti, Dad in his new job with Collegiate Abbey on campus, Kylie & Tim in the Nashville music scene,

Kelsey & Tom in Dallas with Young Life and the newest Brown Bag restaurant, Cooper with his graphic design skills, Colby in his last year at Bearden High -see *Anything Goes!*-, Kahler running hard with cross country as a freshman, and Kiki killing his first year at West Valley playing soccer. Brady is studying Theatre. You may have seen him before in *The Dream of the Burning Boy*, *South Pacific*, *Mary & Joseph's Baby*, *Big River*, or BOSS Dance.



BRENDA ORELLANA

(Grace Marks) is honored to come back to the Clarence Brown Theatre and have her third production be this incredible story. You may recognize her in last year's production of *A*

Christmas Carol playing the sweet "Martha Cratchit" and "Robby the Stockfish" in the hilarious *Urinetown*. Originally from Los Angeles, California, Brenda is a second year MFA Acting candidate at UT. Brenda holds her BA in Theatre Acting and Performance from California State University, Long Beach. Some of her theatre credits include: "W" in *Lungs*, "Vera/Evil Tina" in *She Kills Monsters*, "Flamingo" in *Bird in the Hand* (California Repertory Theatre), "Alice Ayres" in *Closer* (The Sherry Theatre in Hollywood), "Carol/Lilian" in *Museum*, "Diana/Lucille" in *The American Clock* (Citrus Little Theatre). Some devised work includes *In the Telling* and *Over the Midnight Moon* (Cal Rep). She'd like to thank her family, her partner and her mentors for their unending support, to Karen for her marvelous guidance, and finally, to you all for coming to support the theatre arts.

ARTISTS



KAREN KESSLER

(Director) is happy to be back at the Clarence Brown Theatre where she previously directed *Hank Williams: Lost Highway*. She directed the world premiere of *Alias Grace* at

Rivendell Theatre in Chicago, a company that she helped found almost 25 years ago. Karen is a proud ensemble member of Chicago's iconoclastic A Red Orchid Theatre Company where she has directed *The Nether*, *Solstice*, *The Opponent* (a show that moved off-Broadway to the 59E59 Street Theatre in New York), *Gagarin Way*, *Mr. Kolpert*, *Louis Slotin Sonata*, *Pumpgirl*, and *Blasted*. Other Chicago credits include: *The Underpants* by Steve Martin, *War* by Roddy Doyle, *A Number* by Carol Churchill, and *Hamlet*. Credits outside of Chicago include: *Henry V*, *The Three Musketeers*, *Scapin*, *Macbeth*, *A Midsummer Night's Dream*, *The Taming of the Shrew* and *All's Well That Ends Well* at the Illinois Shakespeare Festival; *Macbeth* at the Notre Dame Shakespeare Festival; *Measure for Measure* at the Connecticut Repertory Theatre; and *Glengarry Glen Ross* at the Northern Stage Ensemble in Newcastle, UK. Karen is a professor of directing and Shakespeare at Ball State University.

BECCA JOHNSON

(Scenic Designer), is a third-year MFA Scenic Design candidate. She is from Four Oaks, North Carolina and attended East Carolina University for her undergraduate degree. She was also the Scenic Designer for *This is Our Youth*, *Blue Window*, and *Alabama Story* here at the Clarence Brown Theatre. She has really enjoyed working on this show and would like to thank everyone involved for a successful production!

ERIN REED

(Costume Designer), originally from St. Louis, Missouri, Erin is a third-year MFA Costume Design candidate at the University of Tennessee, Knoxville. This is her third design with the Clarence Brown Theatre. Most recently, Erin has had the opportunity be the costume designer for *Peter and the Starcatcher* (Clarence Brown Theatre). Her other credits include: assistant costume design for *The Strangers* (Clarence Brown Theatre); *A Winter's Tale* (Shakespeare Festival St. Louis); *A Christmas Carol* (Repertory Theatre of St. Louis); *A Midsummer Night's Dream* (Shakespeare Festival St. Louis); and *Disgraced* (Repertory Theatre of St. Louis); costume designer for *Moon Over Buffalo* (Insight Theatre Company); and *Stage Door* (Browning Mainstage Theatre, The Conservatory of Theatre Arts at Webster University).

JORDAN VERA

(Lighting Designer) is a third-year MFA Lighting Design candidate. Jordan has recently designed *Top Girls*, *Blue Window* and *Urinetown* here at the Clarence Brown Theatre. He has also designed for North Carolina Stage company's production of *Jeeves takes a Bow* and Oakridge Playhouse's production of *The Marvelous Wonderettes*. Before his time at the Clarence Brown, he has 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. Jordan is always humbled and excited to be working alongside a great group of artistic collaborators in his fourth show design at the Clarence Brown Theatre, and hope's you enjoy the show as much as he has.

ARTISTS

JOE COURT

(Sound Designer) is excited to return to the Clarence Brown! He has spent the last 22 years working professionally as a sound designer, engineer, and educator. His work has been heard in Chicago (TUTA, A Red Orchid, Mary-Arrchie, Emerald City, and many, many more), New York (59E59, Off-Broadway, NYC), Los Angeles (REDCAT at the Disney Concert Hall), McCarter Theatre Center (Princeton, NJ), Great Lakes Theatre (Cleveland, OH), Virginia Stage Company (Norfolk, VA), Actors Theatre of Indiana, and the Idaho, Lake Tahoe, and Illinois Shakespeare Festivals. As an educator he has taught at Virginia Tech, and the University of Chicago, and is currently on faculty at Ball State University. Joe is an artistic associate with TUTA theatre, Chicago. From 2008 until 2016, Joe served as sound engineer for the Chicago production of the Tony Award-winning musical *Million Dollar Quartet*. He received 3 Joseph Jefferson Award nominations for his design work. Member, USA 829.

KATHY LOGELIN

(Text/Dialect Coach) is a dialect and text coach based in Chicago. Recent Chicago credits include *20,000 Leagues Under the Seas*, *Moby Dick* and *Treasure Island* at Lookingglass Theatre Co., *Birdland* with Steep Theatre, *Alias Grace* with Rivendell Theatre Ensemble, *Beauty's Daughter* with American Blues Theatre, *Pygmalion* with Oak Park Festival Theatre, *Last Train to Nibroc* with Haven Theatre and *The Mutilated* at A Red Orchid Theatre. Regional credits include *Moby Dick* at Arena Stage, The Alliance, and South Coast Repertory, *Boeing Boeing* with Indiana Repertory Theatre, and *R&J Damascus*, *One Man, Two Guvnors*, *Noises Off*, *A Christmas Carol*, and *Peter and the Starcatcher* with TheatreSquared. International credits include *Persuasion* with Chamber Opera Chicago, U.K. tours 2013-2017, Edinburgh Festival Fringe 2015. Kathy holds a B.S. in Acting from Illinois State University.

JOHN SIPES

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

Director/Fight Choreographer for the Oregon Shakespeare Festival for sixteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director/Fight Choreographer for the Illinois Shakespeare Festival for twelve seasons and served as the Festival's Artistic Director for five seasons. John is a certified actor/combatant with the Society of American Fight Directors.

CASEY SAMS

(Intimacy Director) is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and Acting. In addition to the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, The Round House Theatre (DC), The Utah Shakespearean Festival, PlayMakers Repertory Company (Chapel Hill), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: *Top Girls*; *Mr. Burns*, *A Post-Electric Play*; *The Who's Tommy*; *A Year with Frog and Toad*; *Underneath the Lintel*; and *Peter and the Starcatcher*.

DELAYNIE RIZER

(Stage Manager) is a senior at UT, where she is working towards a BA in Theatre and is double minoring in English and Women's Studies. She is also an AEA candidate for stage management. She last stage managed *The Dream of the Burning Boy* at the CBT, and spent this summer working at the Oberlin Summer Theatre Festival (OSTF). Past CBT Credits as an ASM: *A Lesson Before Dying*, *The Crucible*, *A Christmas Carol*, *Top Girls*, *Three Sisters*, and *Alabama Story*. Other credits: (The Word Players) *A Laura Ingalls Wilder Christmas* (SM); (Nashville Children's Theatre) *Aladdin Jr.* (SM); and *Joseph and the Amazing Technicolor Dreamcoat* (ASM). OSTF: *Romeo & Juliet* (SM); *Little Women* (ASM). Much love to her parents. For Sophie Scholl.

ARTISTS

CALVIN MacLEAN

(Producing Artistic Director) is in his thirteenth 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*, *The Crucible*, and *Candide* (with the Knoxville Symphony Orchestra). 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 has served as President of the University/Resident Theatre Association and is 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 honored to be back at the CBT 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 and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on non-profit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud 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 the Class Representative for the Leadership Knoxville class of 2011. He was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.



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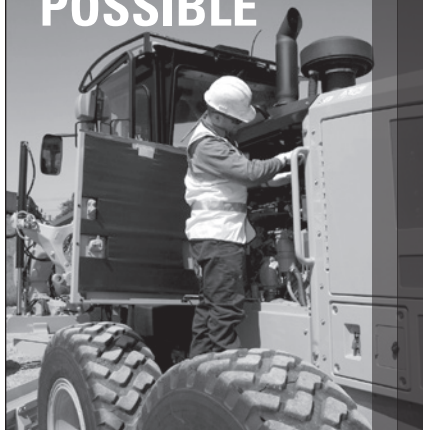
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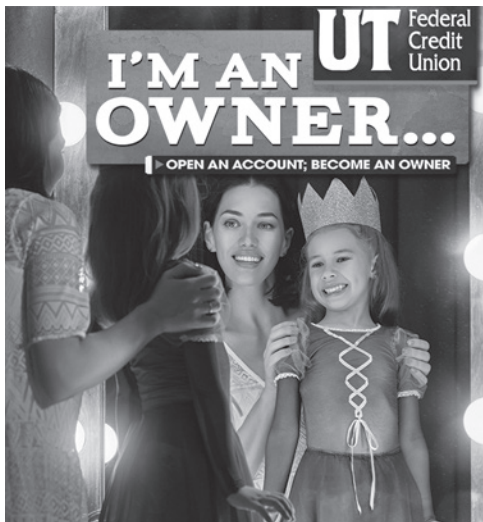
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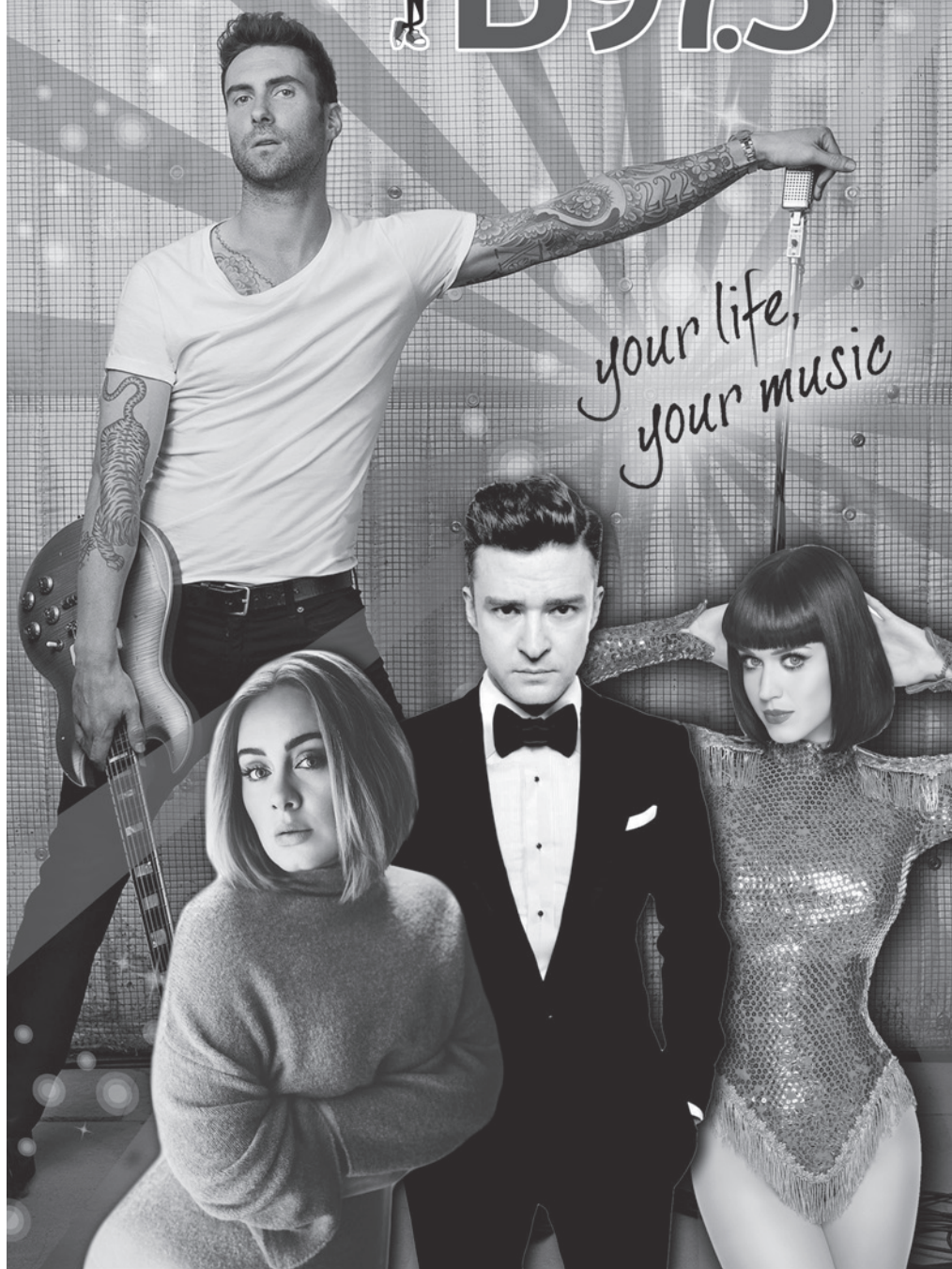
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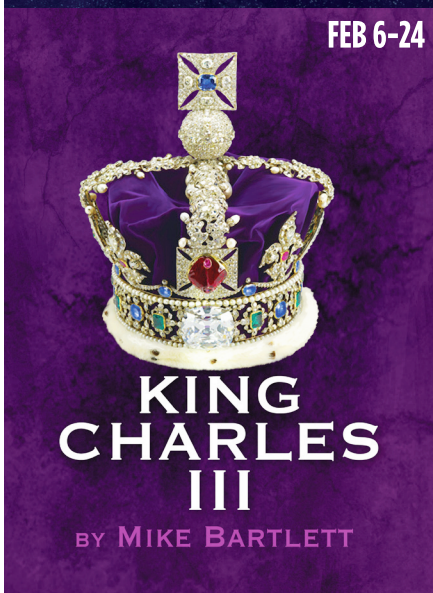
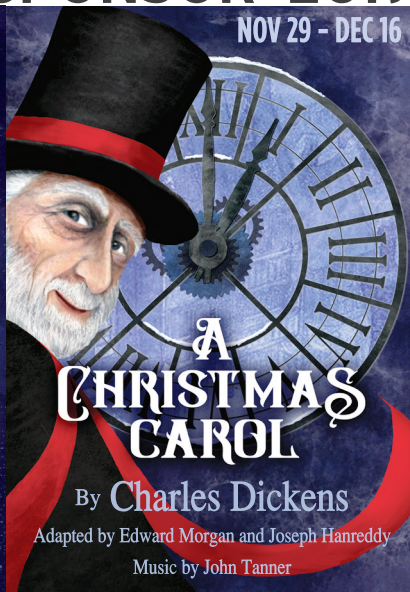
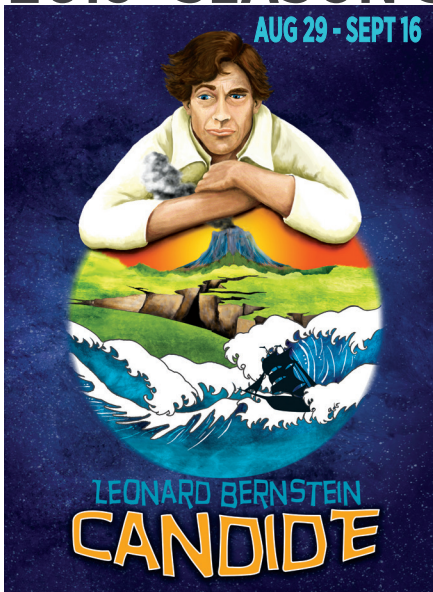
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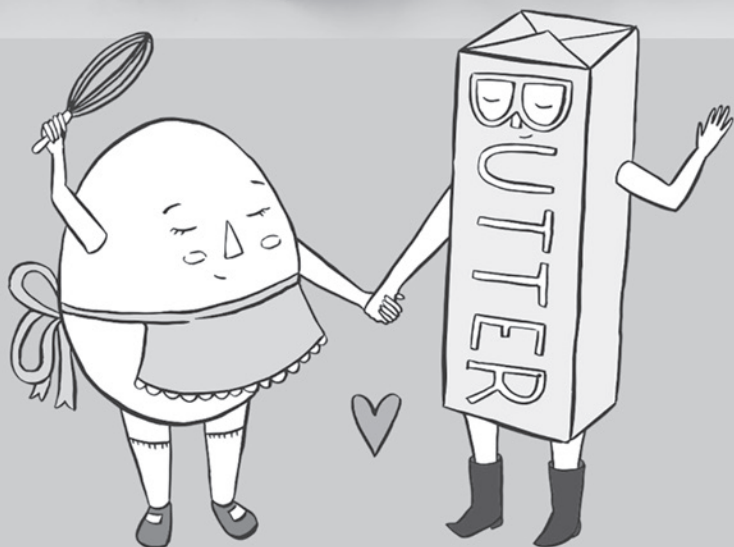
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Established with generous support from Liz Stowers. Given to assist in funding resident and guest artists.

**Liz Stowers Theatre Scholarship
Endowment in Design**

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

UT Theatre Enrichment Fund

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**W. David J. Torbett Artists
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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 &
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2018/2019 *Scholarship Awards*

Department of Theatre

Clarence and Marian Brown Career Development Award

Aaron Orlov (2018 MFA Acting graduate)
Lauren Pennline (2018 MFA Acting graduate)

Joyce Brakebill Theatre Scholarship

Austin Beard
Jake Yoder

James Brimer Scholarship in Music Theatre

Robert Parker Jenkins

CBT Society Scholarship

Crystal-Marie Alberson
Jelena Andzic
Bailee Boisclair
Collin Hall
Robert Parker Jenkins
Rebecca Johnson
Mary McGarr
Brady Muldrup
Kathryn Nabors
Erin Reed
Delaynie Rizer
Molly Rodabaugh
Sydney Steele
Meg Sutherland
Alice Trent
Jordan Vera

Thomas A. Cervone Scholarship in Graduate Acting

Aleah Vassell

Robert A. and Mary Neal Culver Scholarship

Emily Barron
Michala Plato
Keegan Tucker
Ryan Smith

William Desmond Scholarship in Performing Arts

Aleah Vassell

Emily Mahan Faust Scholarship

Colin Andrews
Jade Arnold
Edgar Eguia
Brittany Marie Pirozzoli
Brenda Orellana
Owen Smith

Ralph Frost Scholarship

Jelena Andzic
Rebecca Johnson
Erin Reed
Alice Trent
Jordan Vera

Ellis E. Mayes Award

Callie Bacon
Matthew Boshears
Emily Cullum
Maddie Poeta

The Dan Owenby Scholarship Fund

Crystal-Marie Alberson

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

Brady Muldrup

Liz Stowers Theatre Scholarship Endowment

Jelena Andzic
Rebecca Johnson

James Grey Walls Jr. Scholarship (none awarded this year)

Carl A. Vines Jr. Scholarship Emory Humphrey

David A. York Scholarship (none awarded this year)

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2018/2019 Corporate, Foundation & Grant Profiles



The Roy Cockrum Foundation, founded by Knoxville native Roy Cockrum in 2014 with proceeds from a Tennessee Powerball jackpot, pursues the following mission: “to award grants to support world-class performing arts projects in not-for-profit professional theaters throughout the United States of America.” Also guiding the Foundation is its motto adopted from Albert Camus: “Without culture, and the relative freedom it implies, society, even when perfect, is but a jungle. This is why any authentic creation is a gift to the future.”



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.



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 for more information.

Jim and Natalie Haslam

You don't have to walk far around the UT Knoxville campus to see the impact that Jim and Natalie Haslam have on the university. The College of Business, the music building, athletic facilities and the Haslam scholars program all are testament to their devotion to the

university. Over the decades since their graduations from UT, both have served the university in numerous capacities—including Jim Haslam's 24 years as a UT trustee—and both have led several fundraising campaigns.



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

COLLEGE OF ARTS & SCIENCES

The College of Arts and Sciences is UT's flagship college and the largest, most comprehensive, and most diverse of UT's eleven colleges. As such, our faculty are a central driver of the university's academic accomplishments and the greatest contributor to all aspects of the university's missions of instruction, research, and service to society. The college's twenty-one academic departments and schools, eight centers and institutes, and thirteen interdisciplinary programs span the disciplines of the humanities,

social sciences, natural sciences, and the visual and performing arts. The college is also home to the Language and World Business Program and the College Scholars Program. There are 640 fulltime-equivalent (FTE) instructional faculty in the college which includes 420 research-active tenure-track faculty and 219 non-tenure track faculty.

2018/2019 Corporate, Foundation & Grant Profiles



The Alliance was created in 1998 to raise awareness of the integral role women play in philanthropy at the University of Tennessee. Today the group has more than 4,250 members nationwide and is recognized as one of the UT System's most active and well-respected volunteer groups. In fact, universities across the nation have modeled their women's philanthropy groups after the Alliance, fostering a sense of unity and pride among their female donors.



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 envelops 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!

Knox County Tourism Consortium



The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.

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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UT is home to the longest-running legal clinical program in the nation. Since 1947, the College of Law's legal clinics have provided students with opportunities to learn by doing, representing clients in need and helping resolve legal disputes under faculty supervision. Today, the UT Legal Clinic ranks ninth among public universities and 20th among all US law schools in U.S. News and World Report's list of legal clinical programs. To learn more, visit [**law.utk.edu/clinics**](http://law.utk.edu/clinics).



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