

# BLOOD AT THE ROOT

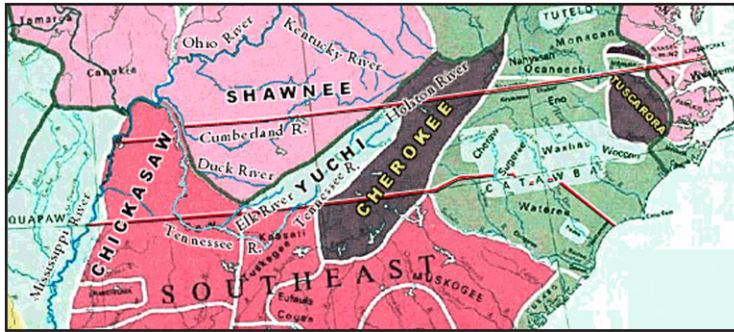
by DOMINIQUE MORISSEAU



**March 4 - 13, 2022** | LAB THEATRE

CLARENCE  
BROWN  
THEATRE  
at the University of Tennessee

## The Aboriginal People of Tennessee and Surrounding Areas



A Detail map (section) Taken From:  
Early American Indian Tribes, Cultural Areas, and Linguistic Stocks  
by  
William C. Sturtevant  
Smithsonian Institution  
1966

We acknowledge that we live, work, and create art on the traditional lands of the Tsalagi peoples (now the Eastern Band of Cherokee Indians, Cherokee Nation of Oklahoma, and the United Keetoowah Band of Cherokee Indians) and the Tsoyaha peoples (Yuchi and Muscogee Creek).

We are indebted to these indigenous peoples for their stewardship, both past and present, of this beautiful land.



We recognize and value diversity in all forms, including age, ethnicity, family structure, gender identity, national origin, race religion, spirituality, sexual orientation, socioeconomic background, and veteran status.

We believe inclusivity and diversity in our workplace should reflect the increasing multicultural and global society in which we live. We seek to foster excellent creative research, scholarship and professional practice by creating a welcoming environment, ethical recruitment practices, and a diverse student body who will have lives of awareness and understanding through their creative research, teaching, practicing and advocating for others in a diverse world.

Detailed information on our DEI initiatives can be found here:

<https://theatre.utk.edu/diversity-inclusion/>



presents

# BLOOD AT THE ROOT

by DOMINIQUE MORISSEAU

Directed by **Tracey Copeland Halter**

Scenic Designer  
**Kirsten Jolly**

Scenic Consultant  
**Christopher Pickart**

Costume Designer  
**Katie Carrillo**

Costume Consultant  
**Neno Russell**

Lighting Designer  
**Kaylin Gess**

Sound Designer  
**Amorie Perteet**

Choreographer  
**Danny Leitao**

Co Stage Managers  
**Cearan Jax Costello** and **Wil Waring**

Interim Artistic Director  
**Kate Buckley**

Interim Department Head  
**Casey Sams**

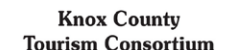
Managing Director  
**Tom Cervone**

Production Manager  
**Susan L. McMillan**

BLOOD AT THE ROOT was commissioned by the Penn State School of Theatre, and was first produced by Penn State Centre Stage, Dan Carter, Producing Artistic Director.

The New York Premiere of Blood at the Root was produced by Penn State Centre Stage and presented by Hi-ARTS and the National Black Theatre, Inc.

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# ABOUT THE AUTHOR



**Dominique Morisseau** is the author of *The Detroit Project* (A 3-Play Cycle), which includes the following plays: *Skeleton Crew* (Atlantic Theater Company), *Paradise Blue* (Signature Theatre), and *Detroit '67* (Public Theater, Classical Theatre of Harlem and NBT). Additional plays include: *Pipeline* (Lincoln Center Theatre), *Sunset Baby* (LAByrinth Theatre); *Blood at the Root* (National Black Theatre) and *Follow Me To Nellie's* (Premiere Stages). She is also the Tony-nominated book writer on the new Broadway musical *Ain't Too Proud – The Life and Times of the Temptations* (Imperial Theatre).

Dominique is alumna of The Public Theater Emerging Writer's Group, Women's Project Lab and Lark Playwrights Workshop, and has developed work at Sundance Lab, Williamstown Theatre Festival and Eugene O'Neill Playwrights Conference. She most recently served as Co-Producer on the Showtime series *Shameless* (3 seasons).

Additional awards include: Spirit of Detroit Award, PoNY Fellowship, Sky-Cooper Prize, TEER Trailblazer Award, Steinberg Playwright Award, Audelco Awards, NBFT August Wilson Playwriting Award, Edward M. Kennedy Prize for Drama, Obie Award (2), Ford Foundation Art of Change Fellowship, Variety's Women of Impact for 2017-18, and a recent MacArthur Genius Grant Fellow.

# THE CAST

## Order of Appearance

**Jasmine R. Handy** | Raylynn

**Peter Mayer Klepchick** | Colin

**LoRen Seagrave** | De'Andre

**Bethany Moon** | Asha

**Alan Toney** | Justin

**Abigail McCarter** | Toria

**Guthrie Butler** | Ensemble/Understudy

**Nevaeh Daniel** | Ensemble / Understudy

This production uses strong language, racial slurs, and symbols of violence to accurately depict the story of the Jena Six.  
Recommended for ages 14+.

This production is 90 minutes and has no intermission.

After the show, please take a moment to fill out a brief 5-minute survey <https://tiny.utk.edu/cbtsurvey> about your experiences at ***Blood at the Root***. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**



The Old Oak Tree didn't have a sign saying "Whites Only" but it was known that only whites sat under it. One day, three black students decided to sit under that tree in the shade. The next day, three nooses were hanging from it. This set off a series of events starting with a fight between football players and ending with six black male teens on trial for attempted murder.

Playwright Dominique Morisseau based *Blood at the Root* on true events that took place in 2006 at Jena High School in Jena, Louisiana. More than just a historical account of real events, the play takes us on a journey that questions how we feel about justice, bias, and identity. It asks the question, "Where do I belong?"

In 2014 when the play premiered, we had a black President and were loving — as some would call it — a "post racial" America. It was before Ahmaud Aubrey and George Floyd and Donald Trump. Perception is reality and our world was rocked with the reality that there has always been a group of people who never felt they belonged. That — from beauty products, to movies, to toys, to leadership — there were not people who looked like them. The Covid 2020 spring and summer was a wakeup call for some and a "finally you see" from others. So now the question is, "What are we going to do about what we know?" Our society is so polarized. We've become so black and white in our thinking in a world that is so full of color.

An actor is taught never to judge a character, but rather to step inside that person's skin — into their soul — to try to see why they are the way they are, believe the way they believe, and experience life the way they do. An actor can never say, "I would never do that," nor can he or she try to clean up a character to make them what the actor wants.

As I worked on *Blood at the Root* these thoughts crossed my mind: What if we all lived life the way the actor works? What if — instead of looking at one's hat, shirt, bumper sticker, religious affiliation, gender, or race — we looked inside a person and based our decisions simply on who that person is. What if, instead of judgement, we looked at each other with curiosity and wonder? I wonder why you think that way? I wonder what happened in your life to make you believe the things you believe? I wonder who you really are? What if we opened our dinner tables? Have a meal with me and let's talk about it. Man! Our world would look so different right now.

*Blood at the Root* takes the story of the Jena 6 and gives it a deeper meaning: Where do I belong and how can I make others feel like they belong?

We have a lot of information now. There are no more excuses. What are we going to do?

~Tracey Copeland Halter

**Aug 31, 2006:** During a Jena High School assembly, a black male freshman student asked permission to sit in the shade of the "white tree" (where traditionally only white students sat). The principal responded that the students could "sit wherever they wanted". That afternoon, he and his friends sat under the tree.

**Sep 1, 2006:** That morning, three nooses were found hanging from the tree — a clear reference to the historical lynching of blacks once widely practiced by white racists, especially in the southern states of the US.

When the principal learned that three white students were responsible, he recommended expulsion from the school which was overruled by the local Board of Education. They were instead punished with a three day in-school suspension.

School Superintendent Roy Breithaupt agreed with the Board and said, "Adolescents play pranks. I don't think it was a threat against anybody."

Local black residents said this further inflamed racial tensions in the town.

**Sep 6, 2006:** The principal called a student assembly, in which students sat in segregated black and white sections. LaSalle Parish District Attorney J. Reed Walters addressed the assembly and is alleged to have threatened the protesters that if they didn't stop complaining about an "innocent prank", he could "take [their] lives away with the stroke of a pen".

**Sep 7, 2006:** Police began patrolling the halls of Jena High School.

**Sep 8, 2006:** The school was declared to be in "total lockdown".

**Sep 10, 2006:** Dozens of black students attempted to address the school board but were refused because the board believed "the noose issue" had been resolved.

Racially charged confrontations between white and black students continued throughout the fall.

**Nov 30, 2006:** The main building of Jena High School was set on fire and later needed to be gutted and demolished. Black and white students blamed each other for the arson.

**Dec 1, 2006:** At a mostly-white party held at the Fair Barn, five black students attempted to enter the party but were told they were not allowed in without an invitation. They persisted and said they had friends who were already at the party. A white man confronted the students and a fight ensued, which caused him to also be banned from the party.

Outside, the black students became involved in another fight with a group of white men (not students). Sixteen year-old Robert Bailey (later one of the Jena Six) alleged that a beer bottle had been broken over his head, although there are no medical records to indicate treatment was provided.

**Dec 2, 2006:** A white student who had attended the previous night's party encountered Mr Bailey and his friends at a convenience store. An argument ensued and the white student is alleged to have run back to his pickup truck and produced a 12-gauge shotgun. Mr Bailey said he wrested the gun from the white student and took it home with him. Because the white and black students' versions of events contradicted each other, police formed a report based on the testimony of an independent witness.



# JENA 6 TIMELINE — THE EVENTS

# THE ACTORS

Mr Bailey was charged with theft of a firearm, second-degree robbery and disturbing the peace. The white student was not charged.

**Dec 4, 2006:** Jena High School student Justin Barker, 17, was allegedly beaten unconscious by black students including Mr Bailey. It was reported that Mr Barker had boasted earlier in the day that Mr Bailey had been beaten by a white man at the party on Dec 1, which Mr Barker denied. Mr Barker was treated at the local hospital and released after two hours. He attended a school function that evening.

Meanwhile, the six black students accused of the attack were arrested. Robert Bailey, Mychal Bell, Carwin Jones, Bryant Purvis and Theo Shaw were initially charged with assault. The sixth suspect, Jesse Ray Beard, was charged as a juvenile because he was 14 years old.

District Attorney Walters upgraded the assault charges to attempted murder.

**June 26, 2007:** On the first day of Mychal Bell's trial, in which he was tried as an adult, Mr Walters agreed to reduce the charges for Mr Bell to aggravated second-degree battery and conspiracy to commit the same crime, arguing that the "deadly weapon" used was Mr Bell's tennis shoes, to which the jury agreed. There were conflicting witness accounts on whether Mr Bell had been involved in the attack.

Mr Bell was found guilty and faced a sentence of up to 22 years in prison. He was remanded in custody to be sentenced on September 20, 2007. There was public outcry because Mr Bell's public defender did not call any witnesses in his attempt to defend his client.

Later, Mr Bell received new defense attorneys who requested a new trial on the grounds

that Mr Bell, who was 16 years old at the time of the incident, should not have been tried as an adult. They also argued that the new trial should be held in another parish.

**Aug 24, 2007:** A request to lower Mr Bell's \$90,000 bond was denied due to his juvenile record, which showed that he had been previously convicted of four violent crimes.

**Sep 4, 2007:** A judge dismissed the conspiracy charge but upheld the battery conviction, although he agreed that Mr Bell should have been tried as a juvenile.

On this day, charges against Carwin Jones and Theo Shaw were reduced to aggravated second-degree battery and conspiracy.

**Sep 10, 2007:** Charges against Robert Bailey were reduced to aggravated second-degree battery and conspiracy.

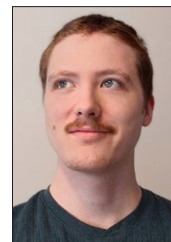
**Sep 14, 2007:** Mr Bell's conviction for battery was overturned by Louisiana's Third Circuit Court of Appeals in Lake Charles on the grounds that he should not have been tried as an adult. District Attorney Reed appealed to the Louisiana Supreme Court.

**Sep 20, 2007:** On the day Mr Bell was initially due to be sentenced, the Third Circuit Court of Appeal in Lake Charles ordered a district judge to hold a hearing on why Mr Bell is still being held in jail.

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*Jena Six Timeline – The Events; September 21, 2007*  
by Elaine McKewon in Louisiana, US Politics

**5 Years Later - Jena 6 Move On**  
[read more](#)



## GUTHRIE BUTLER

(Ensemble/Understudy) Guthrie is a fourth year undergraduate at the University and is a Theatre major. This is the second show he has had the pleasure of being a part of with the Clarence Brown,

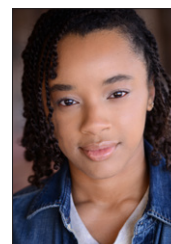
the first being *A Christmas Carol* in 2019. And he hopes you enjoy the show!



## NEVAEH DANIEL

(Ensemble/Understudy) is a sophomore here at UT and is excited to make her Clarence Brown debut, although this is her first stage production Nevaeh has been studying and performing competitively

for 9 years; even winning the 'Shakespeare' and 'Best in Show' categories in the 2020 ACE Awards hosted at the Clarence Brown Theatre. After college she plans to pursue a full time acting career. Her hope is to inspire her audience with every performance like many of her idols she grew up watching. She would like to thank the teachers and family members that have helped cultivate the actress she is today and thank herself for taking the risks that put her on this path.



## JASMINE R. HANDY

(Raylynn) is both honored and elated to be onstage again after an almost 10 year hiatus. Originally from Atlanta, Georgia, she is seeking to complete her Bachelor of Arts Degree in Theatre with

an Acting Concentration along with a minor in Psychology. Her previous training includes

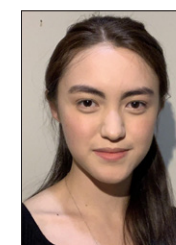
a year at the New York Conservatory for Dramatic Arts. This will be her first show at the University of Tennessee Department of Theatre. She would like to give a special thank you to Tracey Copeland Halter for the opportunity as well as her incredible artistic vision.



## PETER MAYER KLEPCHICK

(Colin) Originally from Frenchtown, NJ, he received his BA in International Law at Rider University where he played Division One baseball, but ultimately resigned his

senior year after an impromptu acting class. Previous film credits include Mac in *The Girl on the Train*, Brad in *Groupers*, Bradley in *The Beautiful Ones are All Mad* and a half-dozen festival winning short films.



## ABIGAIL McCARTER

(Toria) is a Freshman in the UTK Theatre and Psychology Departments. She is thrilled to be a part of *Blood at the Root*. While she acted throughout high school, this will be her first production with the

Clarence Brown Theatre. She would like to thank Tracy Copeland Halter for the amazing opportunity. She would also like to thank her parents, especially her mom, for supporting her through the late rehearsals and early mornings.

# THE ACTORS



## BETHANY MOON

(Asha) is a senior majoring in Finance, with a collateral in Accounting and a minor in Theatre. She has been involved locally with the Knoxville Children's Theatre for years in multiple capacities,

working as an actor, costume designer, and now as an instructor in their Academy. She is thrilled to be making her CBT debut with this production. Bethany would like to thank her parents for their constant support and her brother for continuously inspiring her to be creative. She is also thankful for her mentors, Dennis Perkins and the late Zack Allen, who believed in her as a shy, eight-year-old and fostered her love for the arts.



## LOREN SEAGRAVE

(De'Andre) is a Freshmen attending UTK who started acting in the Clarence Brown Theatre's acting workshop that they hold during the summer and continued to go year after year until COVID.

He was adamant to go after seeing *A Lesson Before Dying* and getting to talk to the lead, Jude, who spoke with him after the show and became his first acting teacher at the summer camp. He started working at Austin-East on competition pieces for local tournaments and brought one to districts and state and won first place. In the next couple of years, he volunteered in community plays held by local theatres and got a lead role in his first professional play at the start of 2020. He also has won the Clarence Brown Theatre's ACE awards for Dramatic Monologue and Contemporary Monologue. He loves Dominique Morisseau's work while being

really connected to Omari from Pipeline, pushing his school to put it on as a one-act. He wants to embody the misunderstood and outcasted in his work and was ecstatic to be a part of this show. He believes there is an unmeasurable amount of pain and hurt in those who have been forgotten and wants to tell their stories. What he wants people to take away from his work is, "I want to be the thing that moves the person watching me to be human and really challenge them to think about life other than their own. Just because not all of us can see the pain doesn't mean it's not still there."



## ALAN TONEY

(Justin) Alan could not be more excited to begin wrapping up his time at UTK by being a part of this important production at the Clarence Brown Theatre. He is an undergraduate senior

from Memphis, Tennessee studying both Communication Studies and Theatre. He is the founder and director of the All Campus Theatre: Musical Theatre Revue, which is now going on its third successful year. He is also a part of the UTK Ambassadors, Student Government Association, and the Communication Studies club. Some of his previous theatrical credits include *Exit*, *Pursued by a Bear* (CBT), *Pippin* (Stephens College), *Songs for a New World* (Mizzou Theatre), and *Blues for an Alabama Sky* (Hear Me Roar Theatre Co.). Alan would like to give a special and heartfelt thank you to Tracey Copeland Halter for this amazing opportunity, and a big thank you to this inspiring group of artists, creators, and crew members. He would also like to thank his mom, dad, Jaxon, Victor, Mrs. Auta, and Jaleyn for their endless love and support.

# THE ARTISTS



## TRACEY COPELAND HALTER

(Director) has a BA in Theatre from the University of Michigan and an MFA in Acting from New York University. She teaches Theatre

100, Acting 220 and 221 and co teaches a special topics class, in diverse acting methods. Her professional acting credits include *Seven Guitars*, (Broadway) *Richard III* and *Two Gentlemen of Verona*, (New York 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 *Midsummer Night's Dream*, (GA Shakespeare Festival.) *The Hot Mikado*, (Houston/Pittsburgh tour), and *Spunk and Jar the Floor*, (Jomandi Theatre); *Fences*, *Intimate Apparel*, *Ain't Misbehavin'*, *A Christmas Carol*, *Black Pearl Sings*, *The Miracle Worker*, *Violet*, and *Candide* (Clarence Brown Theatre). She has directed at Ball State University, The Word Players and Clarence Brown Theatre.



## KIRSTEN JOLLY

(Scenic Designer) is a Scenic Designer hailing from Baltimore, MD. She graduated from University of Maryland Baltimore County (UMBC) in 2020 with a BA in Theatre, Design and Production.

Recent credits include *Trouble in Mind* and *Anon(ymous)* both at UMBC.



## KATIE CARRILLO

(Costume Designer) is a Knoxville based artist and seamstress. Right now, she is focusing on finding creative ways to repurpose fabric to reduce textile waste.

She has always had a passion for creating and telling stories. Katie would like to thank her friends and family for always supporting her, as well as local community members who support the arts.



## NENO RUSSELL

(Costume Consultant) Neno Russell is a professional pattern maker and costume designer. Neno's academic career includes teaching at Virginia Commonwealth University

for 11 years and 8 summers of teaching at The Tennessee Governor's School for the Arts before coming to The University of Tennessee in the fall of 2021. His Broadway Credits include *Paradise Square*, *Flying over Sunset*, *Amazing Grace*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Footloose*, *Bring in da' Noise Bring in da' Funk*, and *The Rose Tattoo*. National and International Tours: *Footloose*, 4 companies of *Come from Away*. Film, TV, and Commercials: *The Black Phone*, *Tomb of Joseph*, *Good Lord Bird*, *Loving*, 2 seasons of *Mercy Street*, 4 seasons of *Turn: Washington's Spies*, more than 70 national commercials for brands such as MTV, VH1, Journeys, Thomasville, PetSmart, NFL Films, The History Channel and Old Navy, and designed 7 documentaries for the History Channel.



# THE ARTISTS



## KAYLIN GESS

(Lighting Designer) is a 2nd year MFA candidate in Lighting Design at the University of Tennessee - Knoxville. Gess was previously a Charlotte-based Lighting Designer, Scenic Designer, and

Scenic Painter who worked as the Assistant Technical Director at Davidson College, her alma mater from 2017-2020. Professional design credits include: River and Rail Theatre, Actor's Theatre of Charlotte, Jobsite Theatre, Hat Trick Theatre, Patel Conservatory, M.A.D. Theatre of Tampa, and Davidson College. Gess most recently served as Associate Lighting Designer on the Clarence Brown Theatre's production of *The Curious Incident of the Dog in the Night-Time* and was the Assistant Lighting Designer on Cincinnati Playhouse in the Park's world premier of *Rooted*. Kaylin holds a B.A. in Theatre from Davidson College.



## AMOIRIE PERTEET

(Sound Designer) Born and raised in Chicago, Illinois, she is currently a graduating senior at the University of Tennessee creating a Sound Production and Business degree through the

College Scholars Program. She first started producing music in 2018 and has largely focused on Hip Hop production ever since. As a first-time sound designer for the Clarence Brown Theatre, she is delighted to join such an outstanding cast and crew. Her music can be found on [beatstars.com/amoirie](https://beatstars.com/amoirie).



## DANNY LEITAO

(Choreographer) Danny is a Knoxville native who fell in love with dance at a young age. Finding early love in hip hop dance, it became his vehicle of expression for love and during hard times.



## CEARAN JAX COSTELLO

(Co-Stage Manager) is a second year student at UTK, pursuing a dual degree in Civil Engineering and Theatre: Design and Technology.

He operated projections on CBT's 2021 production of *A Christmas Carol*. He also is the Production Manager of All Campus Theatre at UTK, where he has directed and written many pieces, his favorite being *When Bad Things Happen*, an original one act play that he directed as a Zoom performance in the fall of 2020. He is honoured to get to work on such a beautiful show with an incredible artistic team and cast.



## WIL WARING

(Co-Stage Manager) is thrilled to be making their stage management debut with *Blood at the Root!* A senior with a Linguistics major and a Theatre minor, Wil has worked

on several productions at the CBT. Most recently, they were a Stage Management Assistant on *Blithe Spirit*. In addition to theatre, they are a trombonist and have a

passion for sociophonetics, dialectology, and voice coaching. They would like to thank Patrick Lanczki and Katie Cunningham for being incredible mentors to them during their time at the CBT.



## KATE BUCKLEY

(Interim Artistic Director) Ms. Buckley is a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston Illinois.

She has been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad, most notably at Charles University in Prague and Yale University. She has been an adjunct faculty member at Barat College, Roosevelt University, DePaul University and Northwestern University. She received four Best Director nominations from the Joseph Jefferson Committee, her productions have won four consecutive Jefferson Awards for Best Ensemble and she has won two After Dark Awards for Outstanding Direction. In 2006 she received a Distinguished Alumni Award from Aurora University and a Creative Research Award from the University of TN.



## CASEY SAMs

(Interim Department Head) is the Interim Department Head and a Professor of Theatre specializing in movement. She teaches movement, acting, period dance and musical theatre to both

undergraduate and graduate students. She received her undergraduate and graduate degrees from Penn State and completed the Certification in Laban Movement Analysis at the Laban/ Bartenieff Institute for Movement Studies. Prior to arriving in Tennessee, Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a Director, Choreographer, Movement Coach, and Intimacy Choreographer at theatres across the country including The Clarence Brown Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, Milwaukee Repertory, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company. She is also a certified meditation instructor with The American Meditation Society and Koru Mindfulness.

# THE ARTISTS

# PRODUCTION CREW



## **TOM CERVONE**

(Managing Director) has dedicated most of his professional career (and life) advocating for and working in the best interests of the arts and culture industry, 25 years (and counting) serving proudly

as the managing director for the Clarence Brown Theatre/Department of Theatre at UTK. He previously served as the first executive director of the Historic Tennessee Theatre Foundation and the executive director for Dogwood Arts. Cervone spent many years on the board of the Arts and Cultural Alliance of Greater Knoxville, and currently serves on the boards of the WordPlayers, the Knoxville Children's Theatre, Department of Theatre and recently appointed to the Board of Governors of West Liberty University. Cervone remains active within the UTK community as a member of the Exempt Staff Council and Chancellor's Commission for LGBTQ people. He received the Chancellor's Citation for Outstanding Service to the University in 2010. He is a longtime member of the Actors' Equity Association. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and an MFA (1993) and MBA (2010) from UTK. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Cervone is a member of his undergraduate alma mater's class of 2015 Alumni Wall of Honor.

## **SUSAN L. McMILLAN**

(Production Manager) is in her eighth year as Production Manager at CBT and UT Department of Theatre. In addition, she teaches Stage Management. Prior, Susan was the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science and music (B.S. degrees in Biochemistry and Biology from Oregon State University), Susan found her passion in theatre. She is incredibly grateful for the opportunities and adventures, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends.

## **COSTUMES**

Wardrobe Supervisor

**Elizabeth Aaron**

Wardrobe Crew

**Che Davis**

**Aaron Winn**

## **SCENERY**

Deck Crew

**Bo Choate**

**Ariana Dotson**

## **LIGHTING**

Assistant Lighting Designer

**Josh Mullady**

Assistants to the Lighting Designer

**Joseph Coram**

**Blake Julian**

Production LX/Board Operator

**Jacob Cottrell**

## **SOUND**

Sound Board Operator

**Graham Schober**

## **SWING CREW**

**Caroline Bradley**

## **SPECIAL THANKS**

**Maranda DeBusk**

**John Sipes**



## **“What Does Systemic Racism Look Like to You?” Photo Exhibit**

### **MARCH 2-13**

**CBT Lobby  
Noon - 5 pm and prior  
to the performances of  
*Blood at the Root***

Join us to view a series of photos created by 15 area high school youth answering that question.

*The Youth PhotoVoice Project is provided by Empower Knox and funded by a Social Justice Innovation Grant from the University of Tennessee College of Social Work.*

Photo: Rondre'a Peebles



# CBT STAFF

## ADMINISTRATION

Interim Artistic Director - **Kate Buckley**  
Interim Department Head- **Casey Sams**  
Managing Director - **Tom Cervone**  
Business Manager - **Tara Halstead**  
Accounting Specialist - **Sarah Odio**  
Administrative Specialist - **Bee Caruthers**  
Marketing & Communications Director -  
**Robin Conklin**  
General Manager - **Shelly Payne**  
IT Specialist - **Mark Spurlock**  
Graphic Designer - **Julie Anna Summers**

## PATRON SERVICES

Manager of Ticketing and Sales -  
**Sarah Burton**  
Box Office Manager - **Callie Bacon**  
Lead House Manager - **David Ratliff**  
Patron Service Associates - **Faridat Akindele,**  
**Jacob Curry, Tyler Glover,**  
**Ona Linna-Hipp, Anderson McNeil,**  
**Tucker Miller, Ariella Mingo,**  
**Amoirie Perteet, Emily Pope,**  
and **Jenna Tiger**

## ENGAGEMENT/DEVELOPMENT

External Relations & Community  
Development Manager - **Amanda Middleton**  
Grants, Education, and Outreach Manager -  
**Hana Sherman**  
Tours, Workshops - **David Brian Alley**  
Summer Acting Workshops,  
Actor Talk Backs - **Terry D. Alford**

## PRODUCTION

Production Manager - **Susan L. McMillan**  
Rental Coordinator/Assistant Production Manager  
- **Phyllis Belanger**  
Production Stage Manager - **Patrick Lanczki**

## COSTUMES

Costume Shop Manager -  
**Melissa Caldwell-Weddig**  
Cutter/Draper - **Kyle Andrew Schellinger**  
Costumers - **Elizabeth Aaron, Ellen Bebb and**  
**Amber Williams**

## ELECTRICS

Electrics Shop Manager - **Travis Gaboda**  
Lead Electrician - **Jon Mohrman**  
Lighting Assistants - **Joseph Coram, Kaylin Gess,**  
**Josh Mullady and My'Chyl Purr**

## SCENERY

Technical Director - **Jason Fogarty**  
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Lead Properties Artisan - **Sarah Gaboda**  
Prop Assistants - **Katie Stepanek and**  
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Sound Supervisor - **Mike Ponder**  
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**Become a member today and make a difference in the next generation of theatre artists!**



**The CBTS NYC Theatre Trip is back on for May 2022!**

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Becker, Professor Emerita,  
UTK, History and  
Women's Studies  
Professor Emeritus Dick Penner  
and Professor Emerita  
Doris Ivie  
Stuart and Kate Riggsby

Elisabeth and William Rukeyser  
Alan Solomon, MD  
Liz and Wes Stowers  
David and Alice Torbett  
Dr. Ronald C.  
and Peggy E. Turner

## In Memory of Charlie Brakebill

Phil and Cheryl Converse  
Jeanne and Steve Henderson  
Rich and Marty Hopkins  
Harry and Jane Pullum  
Julie Anna Summers  
Sarah Weeks  
James Curwood Witt, Jr.

*\*These donors have also made a  
legacy gift by including the CBT  
in their estate plans.*

**STAY Connected** [clarencbrowntheatre.com](http://clarencbrowntheatre.com)



Leave a review of your theatre-going  
experience on Trip Advisor!







Many of you may not know, but it was Clarence Brown's wife Marian who had a passion for the arts and helped encourage Clarence to invest in the theatre you see today. The Marian Brown's Circle (MBC) is our way of honoring her legacy.

And we're not your average book club. MBC members delve into the scripts seen on CBT stages with the director, actors, dramaturg, or sometimes, even the playwright! Between our Literary Lunches and Page2Stage events, there's never a shortage of fun and engaging discussions as a Marian Brown's Circle member.

## Membership Levels & Benefits

- Personal scripts of four plays\* (*The Curious Incident of the Dog in the Night-Time*, *Blood at the Root*, *She Kills Monsters*, and a special selected script by members)
- Marian Brown's Circle tote and journal\*
- Listing on the CBT website, and in the CBT MainStage & Carousel virtual programs

### AMBASSADORS (\$200)

- Invitation to attend four Literary Lunches and all four Page2Stage events, virtual or in-person as allowed
- Two Literary Lunch guest passes

### FRIENDS (\$100)

- Invitation to attend the four Literary Lunches, virtual or in-person as allowed
- One Literary Lunch guest pass

*"An excellent way to advance your understanding and enjoyment of the Clarence Brown Theatre experience. I highly recommend becoming a part of this circle."*

~ MBC Member

*\*This benefit affects tax deductibility.*

*\*\*\*Benefits may be moved to virtual if needed. We will be following state, industry, and University safety guideline in the 2021/2022 season.*

[clarencebrowntheatre.com/mbc](http://clarencebrowntheatre.com/mbc)



## CBT Thank You

### Corporate, Foundation and Grant Support

Arts & Cultural Alliance	Bob and Margie Parrott
Aubrey's	Pilot Company
City of Knoxville	Rotary Club of Knoxville
Clayton Foundation	Tennessee Arts Commission
Mildred Haines and	The Shubert Foundation, Inc.
William Elijah Morris	Liz and Wes Stowers
Lecture Endowment Fund	UT Federal Credit Union
Knox County Tourism	UT's Office of Diversity and
Consortium	Engagement
Merchant & Gould	UT's Office of Community
Moxley Carmichael	Engagement and Outreach

## Welcome Marian Brown's Circle Members!



### AMBASSADORS

Charlie Brakebill	Stephen LaVie	Sara A. Phillips
Priscilla Bright	Audrey Mankiewicz	Donna Riggs
Gayle Burnett	Maureen Dunn McBride	Delores Sorey
Kerri Considine	Margie Nichols	Linda and Terry Tyler
Vickie Ellis	Linda B. Norris	Georgiana Vines
Susan and Jerry Kornegay	Liz Parmalee	Donna and Terry Wertz

### FRIENDS

Liz Britt	Pam and Jim Given	Fran Scheidt
Myra Buffaloe	Virginia Kerwin	Beth Schultheis
Larry and Jenny Bushkell	Angela Masini	Robin Smith
Lisa Carroll	Ronald Plybon	Debbie Watson
Steve Drevik	Sindhu Ramchandren	

2021/2022

## CORPORATE, FOUNDATION &amp; GRANT PROFILES



Headquartered in Knoxville, Tenn., **Pilot Company's** mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Company is the largest retail operator of travel centers in North America. At Pilot Company 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.



**City of Knoxville** - 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!



### 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

**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.

2021/2022

## CORPORATE, FOUNDATION &amp; GRANT PROFILES



**The Shubert Foundation, Inc.**, was established in 1945 by Lee and J.J. Shubert, in memory of their brother Sam and is dedicated to sustaining and advancing the live performing arts in the United States, with a particular emphasis on theatre and a secondary focus on dance. They are the nation's largest funder dedicated to unrestricted funding of not-for-profit theatres, dance companies, professional theatre training programs and related service agencies. The Shubert Foundation is especially interested in providing support to professional resident theatre and dance companies that develop and produce new American work.



**Tennessee Arts Commission**, The Tennessee Arts Commission was created in 1967 by the Tennessee General Assembly with the special mandate to stimulate and encourage the presentation of the visual, literary, music and performing arts and to encourage public interest in the cultural heritage of Tennessee. TN Arts Commission Governing Policies can be found here. The mission of the Tennessee Arts Commission is to cultivate the arts for the benefit of all Tennesseans and their communities. Our vision is a Tennessee where the arts inspire, connect and enhance everyday lives. The Commission is supported by in part by the National Endowment for the Arts.



**UT Diversity and Engagement Department** is committed to supporting the creation of equitable and inclusive spaces for students, faculty, and staff, with a focus on removing structural barriers and fostering an atmosphere in which every member of the campus community matters and belongs. They work to advance access, accountability, an inclusive campus climate, and equity while combating racism, bias, and discrimination.



The **Office of Community Engagement and Outreach (OCEO)** supports the UT community in building and sustaining mutual, reciprocal community-university partnerships. OCEO connects UT with a diverse group of community partners; provides seed funding for new community engagement projects; hosts professional development workshops and networking events to foster interdisciplinary collaboration; and encourages student engagement through research, service, and experience learning.





The Arts & Culture Alliance thanks the Clarence Brown Theatre for participating in Penny Performances, giving every child in Knox County, [including home-schooled and private-schooled students,] an opportunity to attend arts and culture events/activities at the maximum cost of ONE PENNY when accompanied by an adult [during the 2021/2022 academic school year].

**WWW.PENNY4ARTS.com**

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TO LIGHT THE WAY

IT TAKES A  
**VOLUNTEER**

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