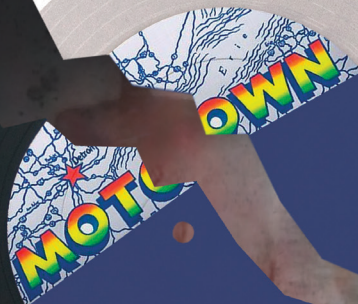




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DETROIT '67

by Dominique Morisseau

FEBRUARY 27 - MARCH 17, 2019

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presents

DETROIT '67

By **Dominique Morisseau**

Directed by **Lisa Gaye Dixon**

Scenic Designer
Katie Stepanek

Costume Designer
John Merritt

Lighting Designer
Jordan Vera

Sound Designer
Chandler Oppenheimer

Stage Manager
Caleb Thomas Cook ✦

Production Manager
Susan L. McMillan

Producing Artistic Director
Calvin MacLean

Managing Director
Tom Cervone

DETROIT '67 is presented by special arrangement with SAMUEL FRENCH, INC.

Detroit '67 was developed with the assistance of the Public Theater, Oskar Eustis, Artistic Director and Patrick Willingham, Executive Director and received its World Premiere there on March 12, 2013.

The World Premiere was co-produced by The Classical Theater of Harlem, TY Jones, Producing Artistic Director; Developed at the Lark Play Development Center, New York City.

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



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

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 book writer on the new musical *Ain't Too Proud – The Life and Times of the Temptations* (Berkeley Repertory Theatre).

Dominique is an 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'Neil Playwrights Conference. Her work has been commissioned by Steppenwolf Theater, Women's Project, South Coast Rep, People's Light and Theatre, and Oregon Shakespeare Festival/Penumbra Theatre. She most recently served as Co-Producer on the Showtime series *Shameless*. 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, Ford Foundation Art of Change Fellowship, and being named one of Variety's Women of Impact for 2017-18. 🌸

THE CAST

Sly (Sylvester) **Jade Arnold***

Chelle (Michelle) **Dee Dee Batteast***

Lank (Langston) **Gerrard James***

Caroline..... **Brittany Marie Pirozzoli**

Bunny (Bonita) **Aleah Vassell**

This production has one 15-minute intermission.

This production contains adult content.



*Appears 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 *Detroit '67*. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!

FROM THE ASHES: THE RISE AND FALL OF DETROIT



*"I'm a native Detroiter, so this is a way to explain my history and my city.
It's an important landscape to me. It helped to shape the landscape we have now.
I wanted to offer a human face to it for all of us – those of us who have lived there and
those who have not."*

~ Dominique Morisseau

With Detroit '67, playwright Dominique Morisseau has written an exquisite story of determination and great disappointment. Set just a few days before the city's most violent race riot erupts and ravages the city, the play captures the social upheaval and fraught racial tensions of the 1960s. It was a time of great change, hope, violence and disparity. The war waged in Vietnam and Motown could be heard on every street corner. The efforts of the Civil Rights Movements were met with increasing racism and police brutality.

Race Relations in the U.S. in the 1960s

The mid-to-late 60s marked a change in the social, racial and political landscape of the U.S. With the Civil Rights Movement, the death of Malcolm X and Martin Luther King Jr., the Nation of Islam and the Black Power Movement, black men and women gained a sense of power and autonomy unlike any they had ever experienced.

The impact of racism on individuals and communities has blighted the history of the United States. While efforts to combat racism began during slavery with the abolitionist movement, it was the Civil Rights Movement that forever changed race relations in this country. The boycotts, sit-ins, protests and marches of the 50s and 60s led to the Civil Rights Act of 1964, which guaranteed equal access to all public accommodations, forbade discrimination in any state program receiving federal aid and outlawed discrimination in employment and voting. It was set into motion on June 19, 1963 by President John F. Kennedy:

- **June 19, 1963** – President Kennedy submits bill H.R. 7152 to the House of Representatives.
- **November 22, 1963** – Lee Harvey Oswald assassinates President John F. Kennedy.
- **November 27, 1963** – President Lyndon B. Johnson, speaking before a Joint Session of Congress, says, "No memorial oration or eulogy could more eloquently honor President Kennedy's memory than the earliest possible passage of the Civil Rights Bill for which he fought so long."
- **February 10, 1964** – The Civil Rights bill passes the House.
- **March 30, 1964 – June 10, 1964** – The Senate debates the bill for 60 working days, including seven Saturdays with many attempts to filibuster the bill. The Senate Committee on the Judiciary is not involved.
- **June 9-10, 1964** – Senator Robert C. Byrd of West Virginia filibusters the bill for 14 hours and 13 minutes before the Senate votes 71 to 29 to cloture the bill. This vote by two-thirds or more brings all debate to an end.
- **June 19, 1964** – In a 73 to 27 vote, the Senate adopts an amended bill, which is sent back to the House.
- **July 2, 1964** – The House of Representatives adopts the Senate version of the bill 289-126 and President Lyndon B. Johnson signs the bill into law.

Unfortunately, however, the passing of the Civil Rights Act of 1964, the Voting Rights Act of 1965 and the 1968 Fair Housing Act was not enough to curb discriminatory practices or racist attitudes. Civil Rights leaders and activists of all races who traveled

to the South to contest segregation laws and practices were met by angry mobs and police brutality. They were verbally assaulted, beaten and even killed. An already tense situation was ignited and the nation erupted.

From 1964 to 1968, race riots broke out in major cities across the United States, including Los Angeles, New Jersey, Chicago and Philadelphia. In response to the riots, police were called in to restore peace, and they used excessive force to do so. Men and women were beaten with clubs, attacked by police dogs and had fire hoses turned on them. All of this played on television and was reported in the newspapers.

Racial and Economic Disparity in Detroit

Despite a history of prosperity, technological innovations, a powerful and lasting Union Movement, and a rich influence on the arts and music scene, Detroit was not immune to the racial tensions, economic disparity and civil unrest of the late 60s. On Sunday, July 23 in 1967, when the 12th Street riot erupted in the early hours after a raid on an unlicensed after-hours bar, the fate of this once booming blue collar town took a turn for the worse.

What follows is a timeline of events:

- On Sunday evening, July 22, Detroit Police Vice Squad officers raid an afterhours “blind pig,” an unlicensed bar on the corner of 12th Street and Clairmount Avenue.
- Officers arrest 82 people celebrating the return of two black servicemen from Vietnam.
- After hearing rumors that police used excessive force during the raid, about 200 people gather outside the bar.
- 5:00 a.m.: an empty bottle is thrown into the rear window of a police car, and then a waste basket is thrown through a storefront window.



- 5:20 a.m.: additional police officers are sent to 12th Street to stop the growing violence.
- By mid-morning, looting and window-smashing spread out along 12th Street.
- By the afternoon, Detroit Congressman John Conyers climbs atop a car in the middle of 12th Street to address the crowd. He is pelted with bricks and bottles.
- 1:00 p.m.: police officers and firemen report injuries from stones, bottles, and other objects that were thrown at them.
- 3:00 p.m.: 360 police officers assemble at the Detroit Armory as rioting spread from 12th Street to other areas of the city. Fires started during the riot spread rapidly in the afternoon heat and as 25 mile per hour winds began to blow.
- At 5:30 p.m., twelve hours into the riot, Mayor Cavanaugh request assistance from the National Guard.
- 7:00 p.m.: National Guard arrives.
- 7:45 p.m.: Mayor Cavanaugh institutes a curfew between 9:00 p.m and 5:00 a.m. Seven minutes into the curfew a 16-year-old African American boy was the first gunshot victim.
- As the night wore on, there are reports of deaths by snipers and complaints of sniper fire; many from policemen who were unable to determine the origins of the gunfire.
- 2:00 a.m.: Monday morning, 800 State Police Officers and 8,000 National Guardsmen were ordered to the city by Michigan Governor George Romney. President Lyndon Johnson ordered 4,700 paratroopers from the 82nd Airborne Division to assist.
- The sniper attacks stop only with the end of the violence on Thursday, July 27.
- The curfew is lifted on Tuesday, August 1 and the National Guardsmen leave the city.

The 12th Street Riot was one of the most destructive and deadliest riots in U.S. history. The escalation of violence and both the police and military presence resulted in 43 deaths, 467 injured and more than 7,000 arrests. Approximately 2,500 stores were looted and the total property damage was estimated at about \$32 million. Other racially-fueled, city-wide riots followed, including the Watts riots in Los Angeles (1965) and the Chicago riots (1966). However, until the DC riots in Washington DC that happened after the death of Dr. Martin Luther King (1968), the Detroit Race Riot stood as the largest urban uprising of the 1960s. Each of these riots had a devastating effect not just on the communities themselves, but on the entire nation.

This article by Jacqueline E. Lawton first appeared on the Playmakers Repertory Company's Blog, September 2016 for *Detroit '67*.

THE ACTORS



JADE ARNOLD

(Sly) is a second-year MFA Acting candidate who hails from Durham, N.C. He earned his undergraduate degree from the University

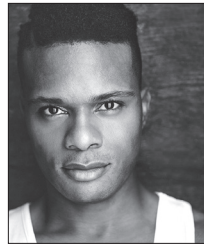
of North Carolina at Wilmington. His CBT credits include *Candide* as the Captain, *Urinetown: The Musical* as Bobby Strong, and *Alabama Story* as Joshua. He enjoys updating his website (www.jadearnold.com). Jade sends his thanks to everyone for their support, especially from his lovely wife and daughter.



DEE DEE BATTEAST

(Chelle) is a native of South Bend, Indiana. She is very happy to be in Knoxville at the Clarence Brown Theatre. Dee Dee is

currently a Chicago based actress, director and teacher. Previous productions include *In The Next Room*, *A Raisin in the Sun*, *Henry V*, *Shakespeare In Love*, *Merry Wives of Windsor*, and *The Parchmen Hour*. She has also performed at The Illinois Shakespeare Festival (Bloomington), Virginia Stage (Norfolk), and PlayMakers Repertory Company (Chapel Hill). TV: *Chicago Fire*. Dee Dee received her undergraduate degree from Ball State University and her MFA from UNC-Chapel Hill. She is a writer and activist who believes that art has the power to change the world—because art has the power to change the conversations that shape the world.



GERRARD JAMES

(Lank) resides in Brooklyn, NY and is excited to work with the Clarence Brown Theatre. His theater credits include *Funnyhouse*

of a Negro (Actors Studio Drama School Rep), *King Henry VI: Part II & III* (Irondale Theater), *Exposure* (Workshop Theater), *What's in Your Fridge?* (IRT), *Mad Cool* (Kraine Theater), and *Is This a Graveyard?* (Brick Theatre). He can also be seen in the upcoming digital series, *Pillow Talk*. He received his MFA from The Actors Studio Drama School and has also studied abroad at the London Academy of Music and Dramatic Art.



BRITTANY MARIE PIROZZOLI

(Caroline) is a second-year MFA Acting candidate at UT and this is her fifth show with the Clarence Brown Theatre.

Previously at the CBT, Brittany performed in *Alabama Story* (Lily Whitfield), *Urinetown: The Musical* (Hope Cladwell), *Candide*, and *A Christmas Carol* (Ghost of Christmas Past). She is originally from Cleveland, Ohio where she worked on Great Lakes Theatre Company's production of *Hamlet*. Brittany received her BA degree in Theatre from Baldwin Wallace University, where she performed in: *Quality Street* (Miss Susan), *Big Love* (Lydia), *The Two Noble Kinsmen* (Emilia), *Dark of the Moon*, *Henry IV Part 2* (Shallow), and *Romeo and Juliet*. Local

Cleveland theatre credits include: *Rogers and Hammerstein's Cinderella* (Cinderella), *White Christmas* (Betty Haynes), and *Pride and Prejudice* (Jane Bennet). She is thankful to the Thompson and Pirozzoli family for their support, and to everyone involved in *Detroit '67* for their collaboration, passion, and generosity.



ALEAH VASSELL

(Bunny) is a Canadian produced by two lovely Jamaican parents who raised her both in Canada and all over the states. She is a second-year MFA Acting candidate pursuing her

master's degree here at UT. You may have seen her in *Urinetown: The Musical*, and as Catherine in CBT's 2018 production of *A Christmas Carol*. Favorite roles performed: Jo in *The Legend of Georgia McBride* (Flying Anvil Theatre), Deloris in *Sister Act* (Charleston Stage Company) and Judy Haynes in *White Christmas* (Charleston Stage Company). Other: Self-produced show, *The Submission* (Hear Me Roar Theatre). Enjoy the show!

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. Three 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
Jed Diamond
Gina Di Salvo
Carol Mayo Jenkins
Abigail Langham
Patrick Lanczki
Joe Payne
Christopher Pickart
Mike Ponder
Lauren T. Roark
Casey Sams
John Sipes
Terry Weber
Kenton Yeager
Katy Wolfe

THE ARTISTS

LISA GAYE DIXON

(Director) has worked professionally across the country and around the globe. She began her professional acting career with the Steppenwolf Theatre Company of Chicago in a revival of *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, and has been seen on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally at the Attic Theatre (Detroit), Performance Network (Ann Arbor), Lost Nation Theatre (Vermont), The Kitchen Theatre (Ithaca, NY), GEVA Center (Rochester, NY), the Illinois Shakespeare Festival, Milwaukee Shakespeare, and The Goodman Theatre, where she appeared as the Ghost of Christmas Present in the 40th anniversary production of *A Christmas Carol*, and Lucy in *The America Play*. As poet, playwright and deviser, she premiered her one-woman show entitled: *My Case Is Altered: Tales of a 21st Century Roaring Girl* under the direction of Internationally recognized choreographer and director Struan Leslie at Willamette University, Salem, Oregon. Professional Directing credits include: *Ladyish* by Chelsea Marcantel, and *King Lear* (Milwaukee Shakespeare in the Park). Film Credits include: *The Trouble with Men and Women* (BBC/IFC), *Leading Ladies*, and *USING*. At University of Illinois, Lisa is currently the Chair of the Acting Program, and has directed several productions for the Department of Theatre, all dealing with a range of social and political issues, and addressing and revealing the common threads of humanity, and the universality of experiences across race, culture, class, economic, gender, and sexual lines. Ms. Dixon is thrilled to be working with the fabulous folks of Clarence Brown Theatre!

KATHERINE STEPANEK

(Scenic Designer) Katherine, a native of St. Louis, is thrilled to be designing her first show with the Clarence Brown Theatre. Outside productions have included design work for Shawnee Theatre (Shawnee, IN), the Clarice Smith Dance Theatre (College Park, MD), the Summit Theatre Group (Kansas City, MO), and the Jack Aldrich Theater (Sandusky, OH). She has also worked in the art department for *Marvel's Avengers: Endgame* and *Avengers: Infinity War*. She is currently getting her MFA degree in Scenic Design from the University of Tennessee.

JOHN MERRITT

(Costume Designer) is a first-year Costume Design MFA candidate, and is thrilled to be debuting his first graduate costume design with *Detroit '67*. Hailing from Indianapolis, Indiana, John obtained his Bachelor of Arts in Theatre, and a Film Studies Minor from University of Southern Indiana in Evansville last May. Previous costume design credits from his undergraduate program include *Fool for Love*, *The Glass Menagerie*, *Crumbs from the Table of Joy*, and *Anon(ymous)*. John is looking forward to continuing and expanding his education with his graduate costume design work at the CBT.

JORDAN VERA

(Lighting Designer) is a third-year MFA Lighting Design candidate. Jordan has recently designed *Alias Grace*, *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 fifth show design at the Clarence Brown Theatre, and hope's you enjoy the show as much as he has.

CHANDLER OPPENHEIMER

(Sound Designer) is from Fort Collins, CO where he earned his BA in Theatre at Colorado State University. Being the first Sound & Digital Media MFA student, he is excited to broaden his knowledge further. Not only is he the Sound Designer for *Detroit '67*, his projections will grace the UT Opera for *Carmen* later this season along with another sound design for *Every Brilliant Thing* at the Utah Shakespeare Festival this summer.

CALEB THOMAS COOK

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

THE 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.

SUSAN L. McMILLAN

(Production Manager) is in her fifth year as Production Manager at the Clarence Brown Theatre 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.



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Alex Bermuda

Caitlyn Carpenter

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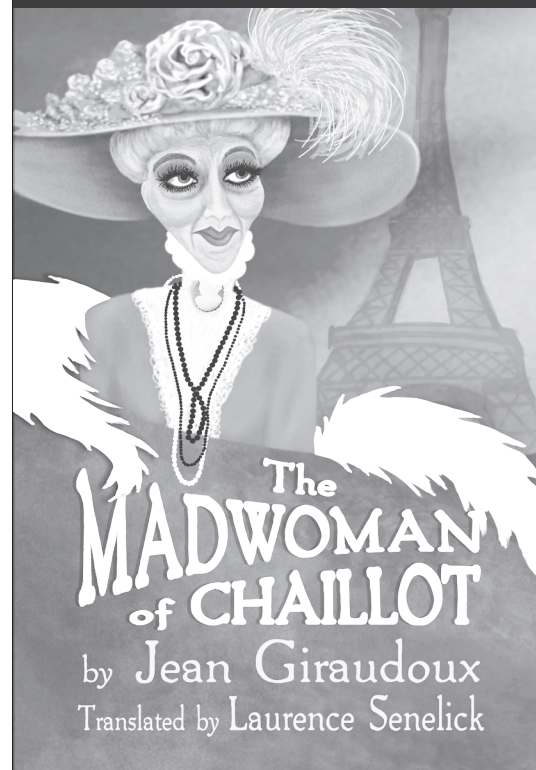
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In Knoxville, RCK provides annual arts education outreach grants to Clarence Brown Theatre, Knoxville Symphony Orchestra, Knoxville Opera and the Knoxville Museum of Art to help underprivileged children attend live performances and programs. Worldwide, Rotary members have contributed over 2 BILLION dollars to help eradicate polio and have immunized more than 2.5 billion children in 122 countries.

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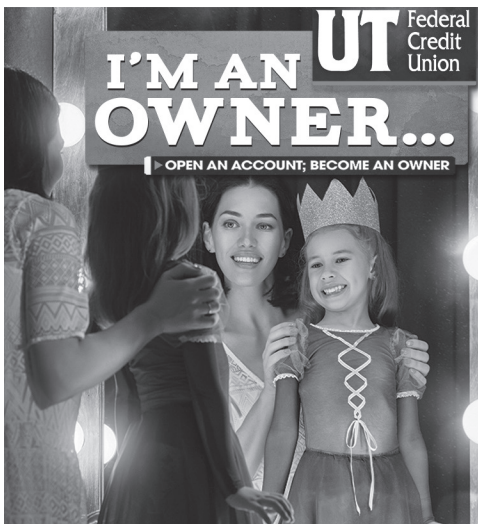
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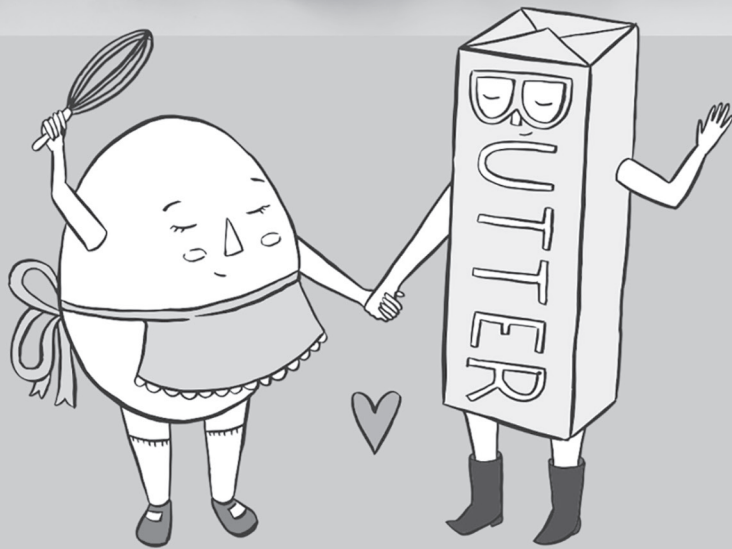
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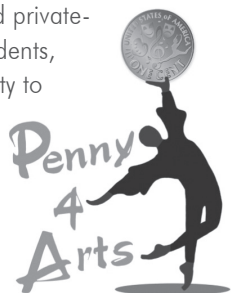
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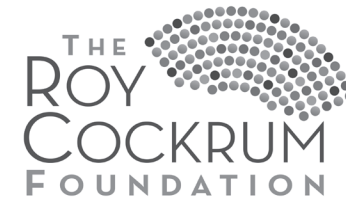
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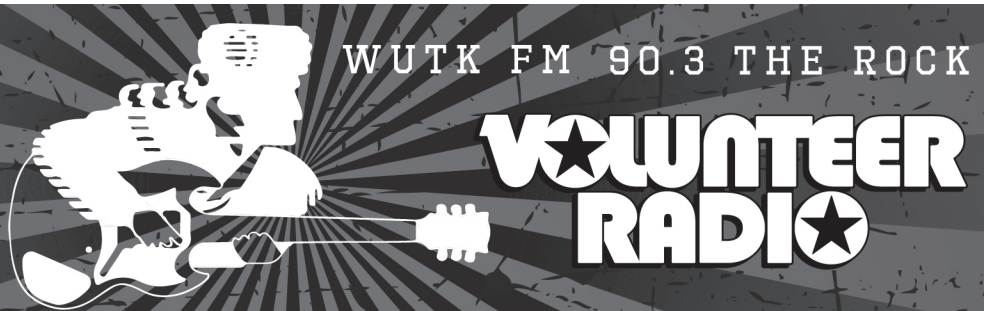
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Join the CBT Society family today. Members enjoy countless benefits, in addition to playing a vital role in our success. Go behind-the-scenes on exclusive CBTS tours, see the initial production designs at the first read-through, or join us on another memorable trip to New York City.

The Clarence Brown Theatre thrives because of loyal patrons like you, yet ticket sales alone only cover a nominal 27% of our annual operating budget. CBT Society memberships act as our annual fund and help provide financial support for the CBT's programs and activities. A portion of all memberships is tax-deductible.

**Help make
professional theatre
come to life
in Knoxville!**



Artists Circle

\$2,500 +

Benefits listed below, plus:

- Intimate Dinner with the Producing Artistic Director

Producer Circle

\$1,000 - \$2,499

Benefits listed below, plus:

- Invitation to the annual Donor Appreciation Party
(This event honors a member of the Knoxville community with the CBT Community Champion Award.)
- ★ CBT will donate up to 10 tickets to a non-profit organization of your choice, upon request*
(excludes Candide, Lab Theatre production, and Opening Nights; subject to availability)

Director Circle

\$750 - \$999

Benefits listed below, plus:

- VIP Parking *(first-come, first-served)*
- ★ CBT Society tumbler with unlimited refills for the 2018/2019 Season*

Rising Star

\$500 - \$749

Benefits listed below, plus:

- Pair of complimentary vouchers for a performance during the 2018/2019 Season* *(excludes Candide, Lab Theatre production, and Opening Nights)*
- ★ \$20 Concessions card to be used during the 2018/2019 Season* *(only for Rising Star level and above)*

Leading Player

\$250 - \$499

- ★ Reserved seating in the Carousel & Lab Theatre shows *(first-come, first-served)*
- ★ \$10 Concessions card to be used during the 2018/2019 Season* *(only for Leading Player level)*
- Invitation to the annual NYC Theatre Trip - April 11-14, 2019
- Invitation to Season Opening Celebration - August 31, 2018
- Exclusive newsletter - CBT Society Pages
- Listing in the CBT Mainstage & Carousel playbills, and on the CBT website
- Invitations to first read-through and design presentations
- Personal behind-the-scenes tours

*This benefit affects tax deductibility.

★ NEW benefit

Interested? Visit us at clarencebrowntheatre.com/cbtsociety or call (865) 974.5654

Looking for
things to do?



Turn to Go Knoxville
for a comprehensive guide

Every Friday inside the News Sentinel
and all the time at www.knoxville.com

CLARENCE BROWN THEATRE
at the University of Tennessee®
EAST TENNESSEE'S PROFESSIONAL REGIONAL THEATRE

18 ADVISORY BOARD 19

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♦ Associate Board Members

★ 2018/2019 New Board Members

*Deceased



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CLARENCE BROWN THEATRE

Restaurant Circle

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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 Schaad family 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.



Cultivate. Create. Participate.

When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to

expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.

Our ideas

support a diverse
campus culture.



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE
BIG ORANGE. BIG IDEAS.

UT's Black Cultural Center, founded in 1976, was a source of comfort and support for identical twins Ron & Don Frieson when they were undergraduate students. In 2015, they gave \$1 million to rename the center and ensure that its programs continue to thrive. Said Don Frieson, "The Frieson Black Cultural Center is important for making sure from a multicultural perspective that kids from all walks of life have an opportunity to come to UT and be successful." multicultural.utk.edu/fbcc.

Fueling the arts and the audience.

Pilot Flying J is proud to support
the Clarence Brown Theatre's mission
to enrich local culture and guide
the next generation of artists.



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