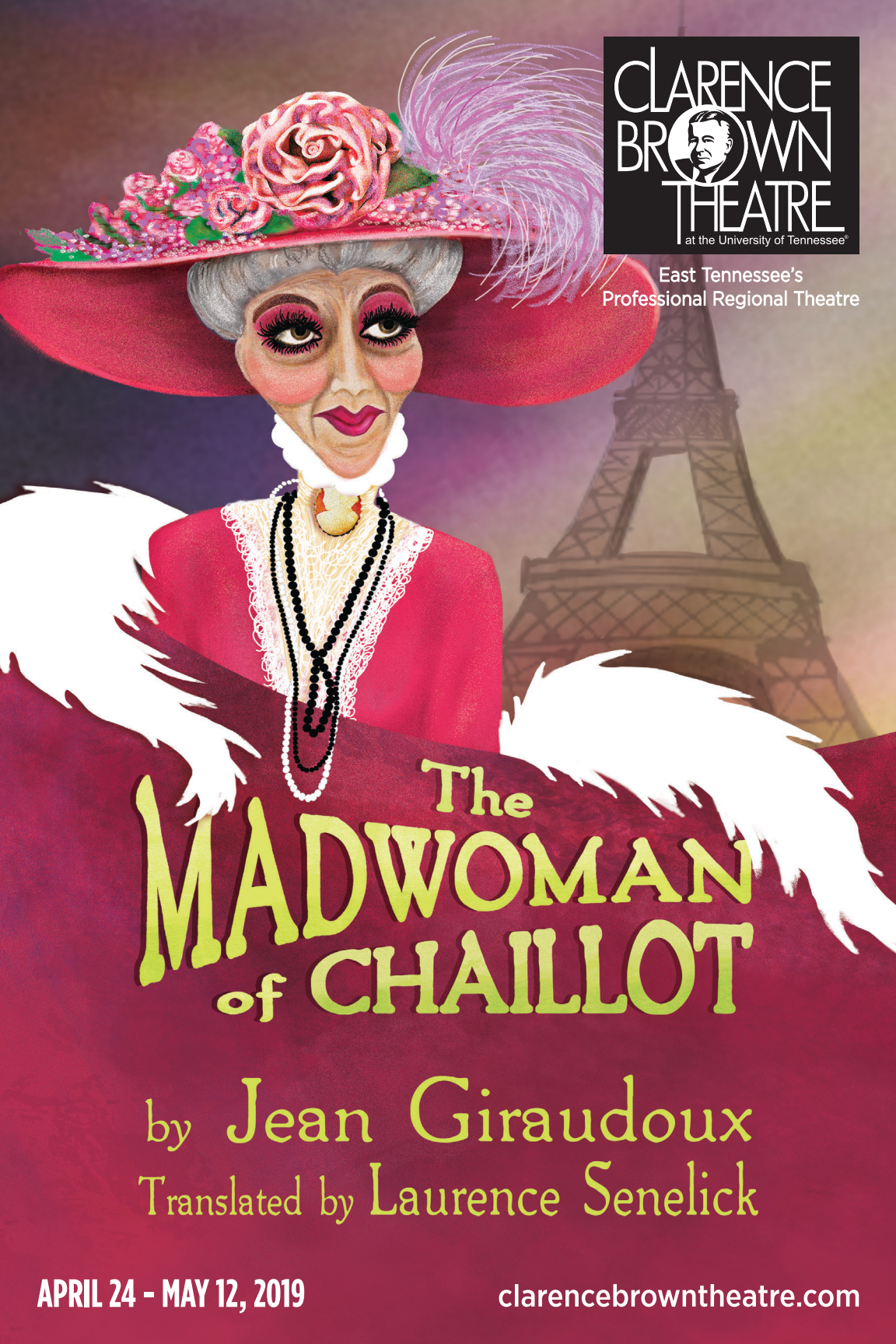




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# The MADWOMAN of CHAILLOT

by Jean Giraudoux  
Translated by Laurence Senelick

APRIL 24 - MAY 12, 2019

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# The Madwoman of Chaillot

by **Jean Giraudoux**

Translated by **Laurence Senelick**

Directed by **Paul Barnes**★

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**Christopher Pickart** ♦

Costume Designer  
**Erin Reed**

Lighting Designer  
**Alice Trent**

Sound Design/Midi Arrangements  
/Additional Composition  
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THE MADWOMAN OF CHAILLOT is produced  
by special arrangement with Broadway Play Publishing Inc, NYC

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



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



# From the Director



I first encountered Jean Giraudoux's lovely poetic fantasy, *The Madwoman of Chaillot*, as a high school theatre student in Palo Alto, California. Edna McAfee, a well-known, respected local actor and friend of our

family's played the title role in a production at Palo Alto Community Theatre (since morphed into TheatreWorks Silicon Valley). I was pretty dazzled by the play, and especially remember the tea scene with Countess Aurelie and the other Madwomen, as well as the idea of sending all the evil people of the world into the sewers of Paris, never to return.

Not long after that, I also encountered Knoxville native Carol Mayo Jenkins, who was an acting company member with William Ball's renowned American Conservatory Theatre in San Francisco. My college friends and I would hop in our cars on weekends, drive into the City, and get student rush tickets to whatever was playing. Ball and his company gave me my first taste of true repertory theatre, and it was there that I saw Carol in *The Crucible*, *Twelfth Night*, *Oedipus Rex*, and many other plays. I had no idea that years later life would bring us full circle to her hometown theatre, the CBT, and that I would direct this iconic figure from my formative theatre years in a number of plays, including *A Child's Christmas in Wales*, *Major Barbara*, and *All The Way Home*. But then, as most of us in this business learn, theatre is like that: a small world that keeps circling in on itself.

Giraudoux's play was first produced in 1945, after his death. He never lived to see it on the stage. People have been trying to come up with the ideal translation of *The Madwoman*; even at the time it was written, there were four or five different versions. Senelick's is one of several recent attempts. Although there's some updating involved, the message remains timeless and universal: life is (or should be) beautiful, as God

intended it. It's up to us. When the Countess Aurelie discovers that evil is afoot and that the Prospector has enlisted the Chairman, the Baron, and the Stockbroker in his plan to excavate the streets of Paris in order to access oil reserves lying beneath the city, she sets out to right this wrong -- to preserve and protect the beauty of the district of Chaillot, her beloved Paris, and by extension, France and the whole human race.

Giraudoux grew up in the small village of Bellac, where he knew his friends, family, and neighbors, and it is said he never really left, in spite of his travels, his education, his military service in World War I, and his rise in the French government before and during World War II. Indeed, his plays are inhabited with true-to-life, familiar-seeming characters, much as are Shakespeare's plays. The latter carried with him the myriad people he knew growing up in Stratford Village; such was the case, I think, with Jean Giraudoux. The characters in his plays are unique, whimsical, eccentric, human, and recognizable. It is their whimsy and eccentricity that provide so much of the wit and the charm of *The Madwoman*, and also prod us to ask, "what is madness, after all? Who are the sane ones in any society? How quick should we be to judge, dismiss, or condemn?"

The Madwomen seem to reside in their own, semi-invented, protective world and bring humor and unconventionality into the play. Their poetic-romantic reality is one in which it goes without saying that dogs who aren't called by their real names always lose weight and where the Madwomen themselves are accompanied by friends, animals, and past lovers that only they can see -- or is it really only they?

Ultimately, I think *The Madwoman of Chaillot* celebrates the triumph of joy over despair; life over death; poetry over prose; imagination over mundanity. It is a play that seems to me now intentionally designed for the times in which we currently live.

**Paul Barnes**  
*Director*

# the Cast

<b>Carol Mayo Jenkins *</b>	Aurelie, the Madwoman of Chaillot
<b>Tarah Flanagan *</b>	Constance, the Madwoman of Passy
<b>Carolyn Popp *</b>	Gabrielle, the Madwoman of Saint-Sulpice
<b>Katie Cunningham *</b>	Josephine, the Madwoman of la Concorde
<b>Terry Weber *</b>	The Chairman of the Board
<b>Brian Gligor *</b>	The Baron
<b>Collin Andrews *</b>	The Stock-Broker
<b>David Brian Alley *</b>	The Prospector
<b>Gracie Belt</b>	Irma, the Dishwasher
<b>Brady Moldrup</b>	Pierre
<b>Brady Craddock</b>	Martial, the Waiter
<b>Connor Mize</b>	The Busboy
<b>Brittany Marie Pirozzoli</b>	The Street Singer/General Secretary
<b>Gwyneth Doppelt</b>	The Flower-Girl
<b>Aleah Vassell</b>	The Shoelace Vendor
<b>Brenda Orellana *</b>	The Juggler
<b>Ethan Copeland</b>	The Small Investor
<b>Austin Beard</b>	The Scatterbrain
<b>Jay Doolittle</b>	The Dirty Old Man
<b>Chad Marriott</b>	The Police Officer
<b>Luke Atchley</b>	The Life-Guard
<b>Owen Squire Smith *</b>	The Deaf-Mute
<b>Ethan Graham Roeder</b>	The Medical Officer
<b>Jade Arnold *</b>	The Ragpicker
<b>Robert Porter</b>	The Sewer-Man
<b>Meg Sutherland</b>	Woman #1
<b>Hayden Hall</b>	Woman #2
<b>Helena Jordan</b>	Woman #3
<b>Jordan Gatton-Bumpus</b>	A CEO
<b>Nicholas Johnson</b>	A CEO
<b>Justin Von Stein</b>	A CEO
<b>Tucker Comes</b>	A Prospector
<b>Andrew Shipman</b>	Agent of Oil Cartel

This production has one 15-minute intermission.



\*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 The *Madwoman of Chaillot*. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!

# About the Playwright

**Hippolyte Jean Giraudoux** was born on October 29, 1882 in the small town of Bellac, France. After graduating from the prestigious École Normale Supérieure in 1905, he spent time travelling abroad. When Giraudoux returned to France, he served as co-editor of the literary page of the magazine *Le Matin*. In 1909, he published a selection of short stories entitled *Provinciales*. His first publication to receive real critical attention, *Provinciales* was praised by the well-known French author André Gide, among others. In 1910, he began his career with the French government when he accepted a position with the Ministry of Foreign Affairs.

Giraudoux served actively in WWI. He suffered more than one injury during his service, and he earned the Légion d'Honneur (Legion of Honor), the highest French order of merit. His writings on his time in the military, recorded in *Lectures pour une Ombre*, are primarily optimistic and full of his brand of descriptive poetic realism. War, for Giraudoux, was a very human experience.

In 1928, Giraudoux collaborated with the French actor and director Louis Jouvet to adapt Giraudoux's novel *Siegfried et le Limousin* into a play. This experience was the catalyst for Giraudoux's work in the theatre, and Giraudoux and Jouvet would later collaborate on many successful theatrical projects.

Giraudoux became vocal about issues of urban planning toward the end of the 1920s and into the 1930s. He had begun working on plans for urban renewal following WWI, and he was critical of what he saw as subpar efforts to bring France into the modern era during the postwar recovery. France, in his opinion,

was suffering from its acquiescence to the interests of corrupted businessmen. He complained about the lack of planning for community spaces. In *Sans Pouvoirs*, a collection of his political writings, Giraudoux calls France "the most backward civilized country in the world."

Due, in part, to his outspoken political criticism, Giraudoux was appointed as the Commissioner General of Information in 1939, and he was put in charge of issues related to publishing, broadcasting, performance, arts, and education. When it became clear that WWII would soon break out, however, Giraudoux's role became more about suppressing

Nazi propaganda than building a new France.

Giraudoux began working on the script for *La Folle de Chaillot* (*The Madwoman of Chaillot*) sometime in late 1942 or early 1943, during the German occupation of France. In 1943, Giraudoux sent the script to his friend, the director Louis Jouvet, who had taken his theatrical troupe on a tour of South America. The script, when Jouvet received it, carried the inscription: "La Folle de Chaillot was presented for the first time on October 17, 1945, on the stage of the Théâtre de l'Athénée, under the direction of Louis Jouvet." It was a prophetic comment, as his prediction was only off by about two months. Giraudoux, however, would not live to see the premiere; he died on January 31, 1944 due to complications related to influenza. He is buried in the Cimetière de Passy, in Paris.



Jean Giraudoux, 1927

# The Madwoman's Debut

***"In this world of negations and shipwrecks, within these limitations in which we live, your plays bring us a belief, a faith, a taste of renewal and grandeur"***

- Louis Jouvet, from his program notes for the premiere of *La Folle de Chaillot*

Jean Giraudoux was a well-respected author and playwright, and his death at the beginning of 1944 increased his popularity as an important figure of French drama and literature. Louis Jouvet, Giraudoux's friend and long-time theatrical collaborator, returned to Paris after the war and began working on producing *La Folle de Chaillot*. Jouvet had some difficulties during pre-production, primarily due to complications related to funding. In order to make ends meet, Jouvet appealed to the public to help collect costumes and props, and the response was enthusiastic. In addition, payment for the production's large cast was partly financed by the French Ministry for the Arts. The play opened at the Théâtre de l'Athénée on December 19, 1945 and ran for 297 performances. It was directed by Jouvet, who also played the Ragpicker. The Madwoman was played by Marguerite Moreno.

In spite of the public respect for Giraudoux, there was concern that his work, especially created as it was before the end of WWII and steeped in Giraudoux's brand of poetic fantasy, may no longer be relevant or insightful in the new postwar moment. The critical response, however, was mostly favorable. Jean-Jacques Gautier, for example, wrote in *Figaro*, "As I went along to the theatre...I feared...lest Giraudoux might seem old-fashioned to us. But not in the least! He remains a miracle of intelligence, he is inimitable..." The French literary critic Robert Kemp framed the play as a prescient commentary by Giraudoux. He wrote after the dress rehearsal that the play "is the

testament of a proud intellectual, of a humanist who felt himself the prey of disgust and knew he would soon be leaving this world."

In 1948, Maurice Valency wrote a translation of *La Folle de Chaillot* titled *The Madwoman of Chaillot*. Valency's version opened on Broadway in December 1948 at the Belasco theatre, and would continue its Broadway run until January 1950. The show ran for 350 performances, and Martita Hunt, who starred as the Madwoman, won the 1949 Tony for Best Actress for her performance in this role.

In 1952, the *Best Plays with John Chapman* radio program debuted a radio performance of *The Madwoman of Chaillot*.

The show was heavily adapted from the Valency translation. In 1969, Bryan Forbes directed a film version of the Valency adaptation starring Katherine Hepburn. 1969 also saw a musical adaptation of the play, retitled *Dear World*, which premiered on Broadway. *Dear World* starred Angela Lansbury, who won a Tony for her performance. There have been to date a number of regional and university productions, primarily of the Valency translation, which, until recently, was the only readily available English option. In 2014, Laurence Senelick published his new



Angela Lansbury in *Dear World*

translation of the play. Senelick's translation, which is the version you are seeing tonight, is a more faithful translation of Giraudoux's original French text.

# WWII and the Occupation of Paris

On September 1, 1939, Germany invaded Poland, marking the official beginning of WWII. Less than a year later, Germany invaded France and, on June 14, 1940, occupied Paris. Many changes occurred during the German occupation of Paris. Swastika flags and signs reading “Deutschland seigt an allen fronten!” (Germany is everywhere victorious!) were hung on major landmarks and public buildings, including the Eiffel Tower. Barriers were built throughout the city, and German soldiers roved the streets. Many of the sights and sounds associated with modern Paris were eliminated or curtailed. Automobiles gave way to bicycles. A curfew was imposed between 9pm and 5am, and the “city of light” was kept dark at night.

Chaillot, the area from which the Madwoman hails, played an interesting role during the occupation of Paris. The terrace in front of the Palais de Chaillot offers spectacular views of the Eiffel Tower, and it is a popular spot for tourists seeking photographs. Adolf Hitler visited the Palais de Chaillot on June 23, 1940, and the resulting photograph of Hitler in front of the Eiffel Tower, taken from the terrace, became an iconic image from WWII.



Adolf Hitler at the Palais de Chaillot, 1940

The French police force, under German supervision, began to round up criminals and political dissenters immediately after the occupation began. A housing tenement in Drancy, a northeastern suburb of Paris, became the primary concentration camp handling Jews and others from Paris that the Nazi party deemed racially unfit. Jews in Paris were forced to wear the yellow Star of David, and they faced strong persecution at the hands of the Nazis in France as their civil rights were abolished. While imprisonment and deportation to extermination

camps occurred throughout the occupation, between July 15-17, 1942, over 13,000 Jews in Paris were rounded up and sent to Auschwitz in one large push. Although ordered by German commanders, this event was largely executed by French policemen under German supervision, leading to widespread unrest and distrust of the police force.

Although some French citizens accepted the German soldiers and the new Nazi regime, there was a significant undercurrent of resentment. Wartime shortages soon led to rationing of

tobacco, coal, and clothing. Food was scarce, and every morning French citizens would wait in long lines for bread, meat, milk, and tobacco. Currency was manipulated in favor of the German occupiers, which meant that German soldiers could live rather well as the French citizens around them struggled to eat. Early attempts at French resistance were mostly scattered, unorganized, and largely ineffectual. By 1943, however, the resistance in Paris became organized enough to head not only the resistance in the city, but also the

resistance efforts across France.

Paris was finally liberated in August 1944, and Germany was invaded by the Allies in early 1945. Hitler committed suicide on April 30, and Germany offered an unconditional surrender May 8, 1945. Japan, however, refused to surrender and, on August 6 and 9, 1945, the US, with the consent of the UK, dropped atomic bombs on Hiroshima and Nagasaki respectively. Japan signed a formal surrender agreement on September 2, 1945, thereby ending the war.



# France After WWII

When French and American troops marched through Paris on August 25, 1944, reclaiming Paris from German occupation, crowds lined the streets to welcome them, bells rang out in celebration, and many rounds of *La Marseillaise* were heard



General Charles de Gaulle after the Liberation of Paris, August 1944

around Paris. Fighting continued in small pockets around the city, but it was clear that Paris was now free from its 4-year occupation.

Divided political and social opinions over race and politics did not disappear overnight with the liberation of Paris. Neither did the economic instability or the food and tobacco shortages. Antony Beevor and Artemis Cooper, in *Paris After the Liberation, 1944-1949*, describe Parisians desperately smoking cigarettes down to their fingers and a booming black market. Allied officers were treated well in Paris, and offered “unofficial privileges,” such as free dining, perfume, and lower prices on clothing and other goods. Paris was inundated by “war tourists” and journalists after the liberation. Artists, elites, and intellectuals returned to Paris and took up where they had left off in their artistic pursuits. Nightlife became again an important part of Parisian life.

While the postwar moment in Paris has been described as jubilant and celebratory, the reality was grimmer for those who had weathered the occupation within the city itself. Those who had suffered through the occupation and members of the resistance that had been active in Paris had strong opinions about France’s future, which often did not align with the plans of returning wealthy citizens and government figures who had fled Paris during the occupation. Simultaneously, there was a return of those who had been exiled and deported to extermination camps and work camps as the camps were liberated by Allied

soldiers. Information on the horrors suffered in these camps had been suppressed for the Parisian public, and Paris was unprepared for dealing with the physical and psychological devastation

suffered by those returning from these camps. In addition, many who returned found themselves displaced, with other families living in the homes that had belonged to them.

In the aftermath of the war, a few narratives were created to explain French involvement in Nazi atrocities. One narrative portrayed French officials as victims, having been forced to commit atrocities on their own people by the Germans. A second narrative portrayed almost all French citizens as participating in the resistance and suggested a unanimous hatred of all things German. Neither story is, of course, correct. Many French citizens collaborated with the Germans out of fear, agreement, or self-interest. While the resistance movement was strong and there are ample tales of self-sacrifice and genuine heroism, France was deeply divided, and the actual political and social landscape was much more complex than a simple tale of “heroes” or “villains” acknowledges.

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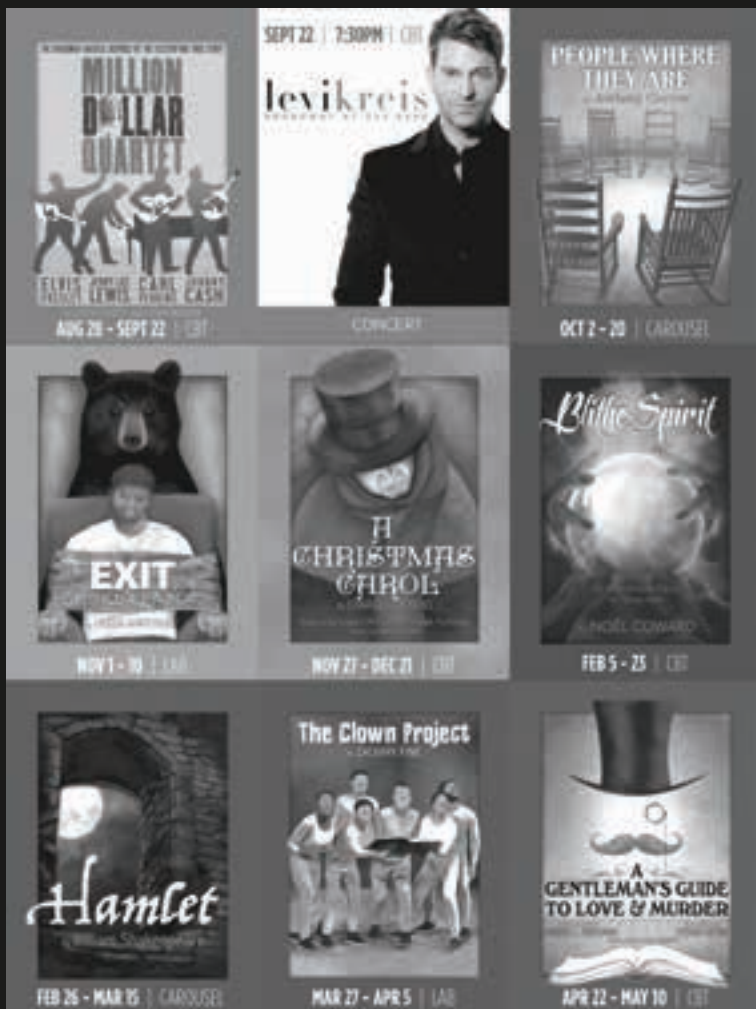
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# THE ACTORS



## DAVID BRIAN ALLEY

(The Prospector) is in his 19th season as a CBT Company member. David was most recently seen as Press Secretary James Reiss in *King Charles III*, and also reprising his role as Crummet the Elf in *The*

*Santaland Diaries*. Last season, he was seen in *Alabama Story*, *A Christmas Carol*, and *Peter and the Starcatcher*. Other favorite productions for the CBT include *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's a Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; *'ART'*; *The Rainmaker*; and *The Glass Menagerie*. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film and TV: *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress*; *Age 29*; *The Sleep Seeker*; *Unsolved Mysteries*; and *It's A Miracle*. David's favorite role is as a father to his two incredible children, Devin and Caroline. He is a proud member of Actors' Equity Association and SAG-AFTRA. davidbrianalley.com



## COLLIN ANDREWS

(The Stock-Broker) is thrilled to be in his fourth production this year at the CBT. 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, as well as a handful of other Shakespeare Festivals in California. He considers himself lucky beyond belief to have had the opportunity come to Knoxville to pursue an MFA in Acting. You may have seen him as Bob Cratchit in the last two productions of *A Christmas Carol* (CBT), and most recently as Prince Harry in *King Charles III*. Some of his other credits this past year include Thomas Kinnear in *Alias Grace*, and Remy/Jason in The Flying Anvil Theatre's production of *The Legend of Georgia McBride*. A few of his favorite past credits include Philip Lombard in *And Then There Were None*, Sebastian in *Twelfth Night*, and Claudio in *Much Ado About Nothing*.



## JADE ARNOLD

(The Ragpicker) 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 other CBT credits include

Sly in *Detroit 67*; the Captain in *Candide*; Bobby Strong in *Urinetown*, *The Musical*, and Joshua in *Alabama Story*. He enjoys updating his website ([www.jadearnold.com](http://www.jadearnold.com)). Jade sends his thanks to everyone for their support, especially from his lovely wife and daughter.



## LUKE ATCHLEY

(The Life-Guard) is very excited to appear on the CBT mainstage! This is his fourth production at the CBT, previously appearing in *Of Mice and Men*, *Titus Andronicus*, and *Blue Window*. He has worked in

the Knoxville community theatre circuit, most recently in TKD's *On Golden Pond*. He also has previously worked at the Great River Shakespeare Festival as an apprentice. He would like to thank the cast and crew for an amazing experience and wonderful memories. He would also like to thank his family for always supporting him, and his friends for tolerating his overuse of all of his jokes.



## AUSTIN BEARD

(The Scatterbrain) is an active student at UT, majoring in Theater and Film and wishes to take the experiences with him throughout his acting career. Austin has been acting since his junior year of high school but

has always felt drawn to acting since a young age. He has been in several plays from Romeo in *Romeo and Juliet* (2016) to Nick in *Over the River and Through the Woods* (2017). Austin has traveled far and wide to many community theaters to work on his craft. He has been trained by many credible directors and professors from his high school and college. This will be his first play at UT and is excited to be a part of a dream he has had since childhood. Thank you all for coming and enjoy this wonderful production at the Clarence Brown Theatre!

# THE ACTORS



## GRACIE BELT

(Irma, the Dishwasher)

CBT credits include: *Top Girls* (Angie); *The Crucible* (Mary Warren); *Blue Window, A Christmas Carol*, and *South Pacific*. Regional credits include Mary Todd in *Mary Todd: A New*

*American Musical* (Bluegrass Opera & Music Theatre); Antony in *Julius Caesar* (Lovers and Madmen); and Nerissa in *The Merchant of Venice* (Great River Shakespeare Festival). Here in Knoxville, Gracie co-directed and performed original music with First Take Shakespeare's premier production of *All's Well That Ends Well* this spring. Special thanks to Paul and Carol for including her in this triumph of joy, and thanks to Meg for her endless support.



## TUCKER COMES

(A Prospector) is excited for his first appearance on the mainstage at the Clarence Brown Theatre. He would like to thank Paul and the rest of the CBT for the opportunity to participate in such a fantastic experience.



## ETHAN COPELAND

(The Small Investor) is ecstatic to be on the boards at Clarence Brown for the second time!

(His first time being in CBT's 2018 *A Christmas Carol*.) Off stage, he is graduating from law school and serving as an acting

prosecutor with the District Attorney's Office. Some favorite past roles include "Estragon" in *Waiting for Godot*, "Malcolm" in *Macbeth*, "Duperret" in *Marat/Sade*, "Ferdinand" in *Love's Labour's Lost*, and "Sancho Panza" in *Man of La Mancha*. He would like to thank Paul for casting him, and all of his CBT friends for everything!



## BRADY CRADDOCK

(Martial, the Waiter) is a sophomore pursuing a degree in Theatre. Originally from Union City, Tennessee, he grew up performing in many community theatre productions, such as *Beauty and the Beast* and

*Singin' in the Rain*. Since in Knoxville, he played Boy Scrooge in the CBT's *A Christmas Carol* (2017/2018), and The King/Diana in First Take Shakespeare's production of *All's Well That Ends Well*. He would like to thank Paul for this wonderful opportunity, and his family and friends for all of their love and support.



## KATIE CUNNINGHAM

(Josephine, the Madwoman of la Concorde/Voice-Text Coach) is delighted to return to CBT for her seventh production! Previously at CBT: *Alabama Story* (Emily); *The Dream of the Burning Boy* (Andrea); *Outside Mullingar*

(Rosemary); *The 39 Steps* (Annabella/Pamela/Margaret); *Monty Python's Spamalot* (Lady of the Lake); and *Noises Off* (Brooke). Most recently: *Lashes* (SAG Short Film); *Miss Bennet: Christmas at Pemberley* at American Stage; and the 2018 acting company at Utah Shakespeare Festival, where Katie played Emilia in *Othello* (directed by CBT's own Kate Buckley) and Isabelle/Sabine in *The Liar*. Other theatre: Asolo Rep (multiple seasons) and a host of regional stages across the country. In NYC: TACT/The Actors' Company Theatre; NY Fringe; and more. Teaching: McCarter Theatre Center; University of Tennessee; FSU/Manatee School for the Arts. Training: B.A., UNC Chapel Hill; M.F.A. Acting, FSU/Asolo Conservatory. Proud union member (AEA & SAG-AFTRA). AHFOL to Patrick. [www.katiecunningham.com](http://www.katiecunningham.com)



## JAY DOOLITTLE

(The Dirty Old Man) returns to the CBT stage after previous appearances as Giles Corey in *The Crucible* and Candy in *Of Mice and Men*. A character actor of many talents, Doolittle has played musical roles, including

Amos Hart in *Chicago*, Mayor Shin in *The Music Man*, Arvide in *Guys and Dolls*, plus dramatic performances as Morrie in *Tuesdays With Morrie*, Otto in *Diary of Anne Frank*, Gloucester in *King Lear*, and Henry in *The Fantasticks*. After nearly sixty years and approaching 500 plays on the professional stage, Jay prefers to work near his home, in Farragut, with wife Donna.



# THE ACTORS



## GWYNETH DOPPELT

(The Flower-Girl) is a freshman currently studying Communications and Theatre. While this is her first play at Clarence Brown Theatre, she has previously done work with local community theatres such

as Tennessee Stage Company (*Shakespeare on the Square*, 2018) and at venues such as the Mabry Hazen House (*A Civil Debate*, 2018) and the RELIX event center (*Rocky Horror Picture Show*, 2018). She'd love to thank Paul Barnes for this incredible opportunity, her parents for all their love and support, and Patrick Lanczki for all the delicious cups of coffee during rehearsal.



## TARAH FLANAGAN

(Constance, the Madwoman of Passy) is delighted to be making her Clarence Brown Theatre debut. New York Theatre: The Mint Theatre, Looking Glass Theatre, and off-Broadway in the

title role of *The Little Prince*, directed by Kim Martin-Cotten (Hang a Tale Prod. at the Pearl Theatre) Regional Theatre: Actor's Theatre of Louisville, Alabama Shakespeare Fest., Arkansas Rep. Theatre, Cincinnati Playhouse, Crossroads Theatre, Eugene O'Neil Theatre, Fulton Theatre, Pioneer Theatre, Public Theatre of Maine, Studio Arena Theatre, Repertory Theatre of St. Louis (title role in *St. Joan*), Utah Shakespeare Fest., and Cleveland Play House (the Poet in *An Iliad*). She has been a proud company member of the Great River Shakespeare Festival since 2007 where she was recently named Associate Artistic Director. Film/TV: *Mother's Book* - directed by Keith Joseph Atkins, PBS series, *Futurestates*, *As the World Turns*, and *Darwin: the Series* - directed by Carrie Preston. Training: PCPA Theaterfest, Conservatory at Webster University (BFA), the Alabama Shakespeare Festival (MFA). Tarah is a proud member of Actors' Equity Association.



## JORDAN GATTON-BUMPUS

(A CEO) is incredibly excited to be making his first appearance in a mainstage show with the CBT. You may have previously seen him at the Lab in *The Real Inspector Hound* as Birdboot. He would like to thank the cast and

crew, his friends and family, and the CBT for giving him this opportunity. He hopes you enjoy the show!



## BRIAN GLIGOR

(The Baron) is an Artist-in-Residence with the CBT. This season he performed in *Alias Grace*, *A Christmas Carol*, and *King Charles III*. Brian also teaches Acting Technique and Introduction to Theater at UT.

His professional credits include the National and Japan tours of *RENT*, and productions across the country that include *The Full Monty*, *I Am My Own Wife*, *Altar Boyz* and *Jesus Christ Superstar*. Past CBT credits include *The 39 Steps*, *Three Sisters*, *South Pacific*, *A Midsummer Night's Dream*, *Titus Andronicus* and *Spamalot*, among others. Brian has appeared on *All My Children*, *Guiding Light*, *One Life to Live*, and in several independent feature films. Brian is a proud UT Alumni and a member of Actors' Equity Association and SAG-AFTRA. [www.BrianGligor.com](http://www.BrianGligor.com)



## HAYDEN HALL

(Woman #2) is beyond excited for her debut at the Clarence Brown Theatre. She has loved theatre dearly since she was 10 and has been a part of many productions. Her last role was "Micheal" aka Hayden

in TKD's *Every Christmas Story Ever Told and Then Some*. She's a junior at UT and plans to graduate in 2020 with a double major in Theatre and Communications. Her junior year will be closed with the last performances of this show and a move to a new apartment with her boyfriend and best friend, Conner.

# THE ACTORS



## CAROL MAYO JENKINS

(Aurelie, the Madwoman of Chaillot) Television: *Fame* (NBC); *Another World* (NBC); *The Garden* (CBC); *MacBeth* (PBS); *Happy Endings* (NBC); *Matlock*, *Max Headroom*, and *Nightingales*, among others. Broadway: *The*

*Three Sisters*, *Philadelphia Here I Come*, *Oedipus Rex* (with John Cullum); *There's One In Every Marriage*, *First Monday In October* (with Henry Fonda); and *The Suicide* (with Derek Jacobi). Off-Broadway: *Zinnia* (Drama Desk nomination); *Moliere In Spite Of Himself*, *The Lady's Not For Burning*, *Little Eyolf*, and *The Old Ones*. Regional Theatre: *MacBeth*, *Twelfth Night*, *The Tempest*, *Hamlet*, *Othello*, *King Lear*, *Much Ado About Nothing*, *A Midsummer's Night Dream*, *Cymbaline*, *Love's Labour's Lost*, *As You Like It*, *The Sea Gull*, *A Doll's House*, *Long Day's Journey Into Night*, *Les Liaisons Dangereuse*, *Who's Afraid Of Virginia Woolf* (directed by Edward Albee); *Death of A Salesman*, *Amy's View*, *The Retreat from Moscow*, *Otherwise Engaged* (with Dick Cavett); *Present Laughter* (with Louis Jourdan); *Collected Stories*, *Enchanted April*, among many others.



## NICHOLAS JOHNSON

(A CEO) is a junior majoring in Marketing with a minor in Theatre. He is extremely grateful and excited to be making his second appearance on the CBT stage. His first appearance was this season as Simon Gascoyne in

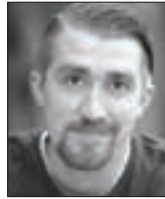
*The Real Inspector Hound*. Nicholas would like to thank his parents and four siblings for teaching him that if you want to be heard, learn to project, his friends for their support and encouragement, and the LORD God for His boundless love and mercy. Soli Deo gloria.



## HELENA JORDAN

(Woman #3) is excited to be in her first production at the Clarence Brown Theatre. Previously she has appeared in a number of musical reviews and most notably an interpretation of *Robin Hood* (Robin Hood) and

*Fuddy Meers* (Heidi). She would like to thank her mother for her support, her father for her work ethic, and her dog for making sure she wakes up in time for class.



## CHAD MARRIOTT

(The Police Officer) is making his CBT debut as Police Officer in *The Madwomen of Chaillot*. While in the great state of Michigan, Chad was a repertory member in the Pigeon Creek Shakespeare Company performing such roles

as the Clown in *Winter's Tale*. He also performed in *A Midsummer Night's Dream* (Bottom), *Henry IV Part I* (King Henry IV) at Hoosier Shakespeare Festival; and in *The Tempest* (Miranda) at Flagstaff Shakespeare Festival. Chad also appeared in *As You Like It* (Touchstone), *Doctor Faustus* (Mephistopheles), *Blood Wedding* (Leonardo), and *The Importance of Being Earnest* (Jack) at Mary Baldwin University.



## CONNOR MIZE

(The Busboy) a junior theatre student, is very excited to join the cast for *The Madwoman of Chaillot*, his first UT production! Recently, you may have seen him in *Violins of Hope*, but when not performing, he enjoys sound-

board operation and simply seeing shows. He would like to thank Tucker Comes, Justin Von Stein, and Andrew Shipman for being wonderful and supportive friends, his mother, Lisa O'Donnell, for being a constant source of support, and Ronan Vest, his significant other, for keeping him grounded throughout college's perils.

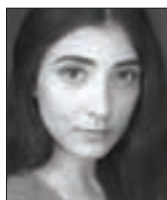


## BRADY MOLDRUP

(Pierre) A simple man with good intentions, Brady ran through childhood with his only friend Jenny. His mama taught him the ways of life. He found new friends called Dan and Bubba, created a famous shrimp fishing

fleet, inspired people to jog, started a ping-pong craze, created the smiley, wrote bumper stickers, and met the president several times. However, all he wants to prove is that anyone can love anyone. Now he is a senior studying Theatre at UT.

# THE ACTORS



## BRENDA ORELLANA

(The Juggler) is honored to come back to the Clarence Brown Theatre. You may recognize her from recent productions *King Charles III* playing Jess, *A Christmas Carol* playing Belle and Ms. Lucy

and *Alias Grace* playing Grace Marks. Originally from Los Angeles California, Brenda is a second-year MFA Acting candidate. Brenda holds her B.A in Theatre Acting and Performance from California State University, Long Beach. Some of her theatre credits include: *A Christmas Carol*, *Urinetown* (CBT); *Lungs*, *She Kills Monsters*, *Bird In The Hand* (California Repertory Theatre); *Closer*, *All In The Timing* (The Sherry Theatre in Hollywood); and *Museum, The American Clock* (Citrus Little Theatre). She'd like to thank her family and her partner for their unending support, to Paul for his guidance, and finally, to everyone who helped her learn how to juggle. Brenda is a proud member of Actors' Equity Association.



## BRITTANY MARIE PIROZZOLI

(The Street Singer/General Secretary) is a second-year MFA Acting candidate and this is her sixth show with the Clarence Brown Theatre. Previously at the CBT, Brittany

performed in *Alabama Story* (Lily Whitfield), *Urinetown: The Musical* (Hope Cladwell), *Candide*, *A Christmas Carol* (Ghost of Christmas Past), and *Detroit '67* (Caroline). She is 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* (Balthasar). She is thankful to the Thompson and Pirozzoli family for their support, to her loving Ohio friends, and to the cast and crew of *The Madwoman of Chaillot*!



## CAROLYN POPP

(Gabrielle, the Madwoman of Saint-Sulpice) is delighted to return to CBT after almost 40 years. While working on her M.A. in English 1978-80, Carolyn performed at CBT in *Forum*, *Mother Courage*, and *Carousel*.

Al Harris advised her to move to NYC, and the rest is history! NYC/Regional productions: *Death of a Salesman*; *Pride & Prejudice*; *Steel Magnolias*; *Romeo & Juliet*; *Vanya, Sonia, Masha & Spike*; *Harvey*; *Footloose*; *Our Town*; *Cabaret*; *Dancing at Lughnasa*; *The Miracle Worker*; *Defiance*; *Gigi*; *I Do! I Do!* Carolyn also played Stephen Colbert's unsuspecting wife Claire in Comedy Central's *Strangers with Candy*. Thank you to a great cast, creative team and to you, our audience.



## ROBERT PORTER

(The Sewer-Man) is a graduate of the American Academy of Dramatic Arts in NYC and holds graduate degrees in Theatre Arts from the University of Michigan. Recent roles with the Heritage Repertory Theatre include Victor

Franz in *The Price* and Ben Hecht in *Moonlight and Magnolias*. His first appearance with Clarence Brown Theatre was in *The Crucible*. Bob is a recovering theatre professor, taking it one day at a time.



## ETHAN GRAHAM ROEDER

(The Medical Officer) is glad to return to the CBT stage for this production! Selected CBT credits: *Mr. Burns: A Post Electric-Play* (Gibson, Mr. Burns); *A Christmas Carol* (2016-2018); *Monty Python's Spamalot*; and

**CTRL+ALT+DELETE.** Regional: *Coriolanus* (Coriolanus) and *Julius Caesar* (Antony u/s) at the Great River Shakespeare Festival. Local: *The Legend of Georgina McBride* (Flying Anvil Theatre); *All Shook Up* (Oak Ridge Playhouse); *Godspell* (Church Street UMC Master Arts); *The Submission* (Hear Me Roar); *RENT* and *Spring Awakening* (SEAT). Self-Produced: *All's Well That Ends Well* (First Take Shakespeare), *The Coffeshop Cabaret*, and *bare*. Thanks to Paul, Patrick, David, and Morgan for their guidance.

# THE ACTORS



## ANDREW SHIPMAN

(Agent of Oil Cartel) is thrilled to be in this production of *The Madwoman of Chailot*. A junior pursuing a degree in Theatre, Andrew has also been seen in other productions around Knoxville, most recently

appearing as Moon in CBT's *The Real Inspector Hound* and as himself in Theatre Knoxville Downtown's *Every Christmas Story Ever Told*. Andrew would like to thank Jordan and his family for their continued, endless support, and to the audience tonight for taking the time to come out and support the arts.



## OWEN SQUIRE SMITH

(The Deaf-Mute) is a second-year MFA Acting candidate. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa Pacific University in California. Previous CBT credits include *Blue*

*Window*, *Urinetown*, *Candide*, *A Christmas Carol*, and *King Charles III*. He would like to thank Paul Barnes for this wonderful opportunity, all the phenomenal professors, Patrick Lanczki, the production team, the supportive cast and crew, former teachers, the Deaf Community for keeping him authentic, his entire loving family, Mom, Dad, and especially, God. JCLS



## JUSTIN VON STEIN

(A CEO) is a sophomore Theatre major. He is thrilled for this opportunity to be able to perform again on stage at the Clarence Brown Theatre. You may have seen him recently in this season's productions of

*King Charles III* (Ensemble), *A Christmas Carol* (Barnaby/Mudd), and *The Real Inspector Hound* (Magnus). He has also performed in several productions from UT's All Campus Theatre and as a member of the InVOLuntary Sports Party improv troupe. Justin would like to thank Paul for giving him this incredible opportunity, and all of his fellow cast members and crew for always being amazing. He would also like to thank his parents, friends, family, and mentors who have supported him all this time. This one's for you Teri.



## MEG SUTHERLAND

(Woman #1) is delighted to be on the CBT mainstage in this timely, beautiful production! Born and raised in Nashville, TN, Meg graduated from UT this past December with a BA in Communication and Theatre.

Recent credits: *Crimes of the Heart* (Lenny) with Flying Anvil Theatre; *Becky Shaw* (Becky) with Lovers & Madmen; *Top Girls* (Marlene), and *Blue Window* (Alice), with the CBT. Other favorite productions include: *Horse Girls*, *Ragtime*, and *RENT*. Special thanks to her wonderful educators and mentors for all their guidance throughout her time with the CBT. Deepest gratitude to Paul Barnes for this opportunity, and Gracie for being her rainbow. For Mom & Dad, with love.



## ALEAH VASSELL

(The Shoelace Vendor) 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. You may have just recently seen her in the

CBT's production *Detroit '67* as Bunny, *A Christmas Carol* as Catherine, or last season's *Urinetown*. Favorite roles performed: Jo in *The Legend of Georgia McBride* (Flying Anvil Theatre), Deloris in *Sister Act* (Charleston Stage Company) Judy Haynes in *White Christmas* (Charleston Stage Company), and a self-produced show, *The Submission* (Hear Me Roar Theatre) where she played Emilie. Enjoy the show!



## TERRY WEBER

(The Chairman of the Board) is Professor of Theatre at UT and Artistic Director of The WordPlayers. Terry's career has taken him to theatres in New York, Seattle, Milwaukee, Louisville, Chicago, Kansas City,

Montgomery, Knoxville, Toronto, Orlando, Charleston, Asheville, Cincinnati, and Avignon (France). Recent roles at CBT: *Scrooge* (*A Christmas Carol*), Larry Morrow (*Dream of the Burning Boy*), and Mrs. Bumbrake/Teacher (*Peter and the Starcatcher*). In 2015, Terry played Hopley Stewart in *Mad River Rising* at Cincinnati Playhouse in the Park. In 2011, he played C.S. Lewis in The WordPlayers' production of *Shadowlands*. Favorite roles: Husband to Jeni and Dad to Jesse, Luke, and Joel.



# 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



## PAUL BARNES

(Director) returns to the Clarence Brown Theatre to guest direct Jean Giraudoux's *The Madwoman of Chailot* following a few years' absence. Previous

CBT assignments include *Of Mice and Men*, *Man of La Mancha*, *Major Barbara*, *All the Way Home*, *Romeo and Juliet*, and *A Child's Christmas in Wales*. Recent assignments include *Alabama Story* (Repertory Theatre of Saint Louis), *Sense and Sensibility* (University of Oklahoma/Helmerich School of Drama), *Into the Woods* (Southern Oregon University/Oregon Center for the Arts), *The Merry Wives of Windsor* (Utah Shakespeare Festival), and *Murder for Two* (Cincinnati Playhouse in the Park). Additional credits include productions for the Alley Theatre, the Denver Center Theatre Company, Pioneer Theatre Company, American Players Theatre, Arkansas Repertory Theatre, Syracuse Stage, Geva Theatre, Indiana Repertory Theatre, Connecticut Repertory Theatre, Kansas City Repertory Theatre, the Fulton Theatre, the Folger Theatre, PCPA Theaterfest/Pacific Repertory Theatre, and the Oregon, California, Alabama, Idaho, Chesapeake, and Orlando Shakespeare Theatres. He has also directed and taught at leading actor training programs across the country including the Guthrie Theatre/University of Minnesota, the Old Globe Theatre/University of San Diego, Webster University Conservatory of Theatre Arts, Utah State University, University of Missouri/Kansas City, University of Delaware, and the University of Utah. Mr. Barnes makes his home in Ashland, Oregon, is a founder of the Oregon Cabaret Theatre and also a founding Producing Director of the Great River Shakespeare Festival in Winona, Minnesota, where he will return this summer to direct the 2019 season production of *Macbeth*.  
[www.paulbarnesdirector.com](http://www.paulbarnesdirector.com)

# THE ARTISTS

## CHRISTOPHER PICKART

(Scenic Designer) has designed numerous shows Off-Broadway including *The End of the World Party*, *Always...Patsy Cline*, *Perfect Crime*, *The Bench*, *Between Daylight and Booneville*, *Washington Heights*, *Savage in Limbo*, and *Independence*. Chris also has designed shows for the Tony Award winning director/choreographer George Faison and the Emmy Award winning writer/director Aaron Sorkin. Regionally, he has designed over 150 productions at theatres including the Tony Award winning Utah Shakespeare Festival and Children's Theatre in Minneapolis, the Arden Theatre in Philadelphia, the City Theatre in Pittsburgh, the Repertory Theatre of St. Louis, the Shakespeare Festival of St. Louis, the Coast Playhouse in Los Angeles, Virginia Stage Company, and the Olney Theatre Centre in Washington, DC. In 1999, Chris received the Young Designer's Fellowship from the National Endowment for the Arts and the Theatre Communications Group. Chris has been nominated twice for a Barrymore award (Best Scenic Design in Philadelphia), and twice for a Kevin Kline Award (Best Scenic Design in St. Louis); which he won in 2006.

## ERIN REED

(Costume Designer) is a third-year MFA Costume Design candidate from St. Louis, Missouri. This is her fourth design with the Clarence Brown Theatre. Most recently, Erin has had the opportunity to costume design *Alias Grace* (Carousel Theatre), and *Peter and the Starcatcher* (Clarence Brown Theatre). Her other credits include: costume design for *Dog Act* (Flying Anvil Theater); *The Unusual Tale of Mary and Joseph's Baby* (River and Rail Theatre Company); *This is Our Youth* (Lab Theatre) and *Moon Over Buffalo* (Insight Theatre Company), along with assistant costume design work at the Clarence Brown Theatre, Repertory Theatre of St. Louis, and Shakespeare Festival of St. Louis. Erin recently won the United State Institute of Theatre Technology's Zelma H. Weisfeld Costume Design and Technology Award, and had the opportunity to feature her work at the Institute's annual Young Designers Forum in March 2019.

## ALICE TRENT

(Lighting Designer) is a third-year MFA Lighting Design candidate. Originally from Cincinnati, OH she attended Xavier University where she received her BA in Theatre. She's designed for theatre companies in Cincinnati, OH; Asheville, NC; Cleveland, TN; Chattanooga, TN; Bay View, MI; and Knoxville, TN. She's worked as an assistant lighting designer at the Cleveland Play House, Cincinnati Playhouse in the Park, Cincinnati Shakespeare Company, Repertory Theatre of St. Louis, and Town Hall Arts Center of Denver.

## MIKE PONDER

(Sound Design/Midi Arrangements/Additional Composition) has been with the Clarence Brown Theatre for over 20 seasons, designing sound for over 75 productions while working to modernize the sound and communications systems for the three theatres that fly under the CBT banner. Some standout productions at the Clarence Brown Theatre for Mr. Ponder have been the American premier of the Hungarian all-movement play, *Dance in Time* (American title) with the creator Laszlo Marton; Mary Zimmerman's *Metamorphoses* with Playmaker's Joe Haj for which he performed live music, effects, and treatments next to a 4000 gal. pool; Most recently, the CBT has offered *Urinetown* and two Christmas productions, David Sedaris' *Santaland Diaries* and *A Christmas Carol* featuring Mr. Ponder's design work. He would like to thank the students, both Sound Design students, and all the other highly motivated young people for making it fun and inspiring.

# THE ARTISTS

## **COLLIN HALL**

(Projections Designer) is a senior Theatre major primarily studying Lighting Design, with a special interest in Projections. As a lighting designer, she designed *Disassembly*, *First Kisses*, and *The Lacy Project* for All Campus Theatre, *Becky Shaw* for Lovers & Madmen, and *The Great American Trailer Park Christmas Musical* and a one act festival for the Flying Anvil Theatre. After graduation, she plans to return to Cedar City to work as a lighting technician for the Utah Shakespeare Festival. She sends a huge thank you to Joe for offering advice and guidance throughout this production.

## **KERRI ANN CONSIDINE**

(Dramaturg) is a Lecturer in the Theatre department, where she teaches classes in theatre history, research methods, and dramatic literature. She has also taught classes in film studies and composition in the department of English, and she was a 2016/17 graduate fellow in the UT Humanities Center. Dr. Considine has published performance reviews in *Theatre Journal* and *ASAP/Journal* and served as a research assistant on two theatre anthologies: the second edition of *The Norton Anthology of Drama* and the *Routledge Anthology of Restoration and Eighteenth-Century Drama*. She has had the pleasure of working on several productions with the Clarence Brown Theatre, including, most recently, *Candide*, *Top Girls*, *The Crucible*, and *Mr. Burns, A Post-Electric Play*.

## **PATRICK LANCZKI**

(Production Stage Manager) is thrilled to be back for his fifth season at CBT and his third as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off- Broadway productions. As an actor, starting at age 16, he has appeared in numerous national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. A special thank you to my assistants: Abigail, Jess, Sarah, and Wil, for all of their hard work. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

## **CALVIN MacLEAN**

(Producing Artistic Director) is in his 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.

# THE ARTISTS

## **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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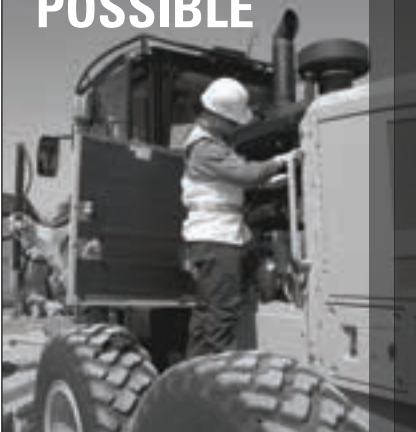
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# PRODUCTION CREW

## MANAGEMENT

Assistant Director

**Keegan Tucker**

Stage Management Assistants

**Sarah Blalock**

**Abigail Jones**

**Jess Klus**

**Wil Waring**

Fire Watch

**Savannah Smith**

## COSTUMES

Wardrobe Supervisor

**Amber Williams**

Assistant Wardrobe Supervisor

**TBD**

Wardrobe Crew

**Josh Lemons**

**Melody McMahan**

**Courtney Morris**

**Nikki Smith**

**Joyalise Shelton**

Wardrobe Crew Cover

**Brooklynn Woodall**

## SCENERY

Deck Crew

**Matthew Boshears**

**Joshua Cormany**

**Emily Park**

**Connor Thomas**

Deck/Rail Crew

**John Simmins**

Crew Swing

**Anna Heniese**

**Sean Mines**

**Mick Woodward**

## LIGHTING

Assistant Lighting Designer

**Helen Garcia-Alton**

Production Electrician

**Liv Jin**

Light Board Operator

**Taylor Kirkland**

## SOUND

Assistant to the Sound Designer

**Jack Clark**

Sound Board Operator

**Gray Casterline**

## PROJECTIONS

Projections Operator

**TBD**

## SPECIAL THANKS

Assistant to the Dramaturg

**Callie Bacon**



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## ◆◆◆ AND DID YOU KNOW ◆◆◆

Rotary is the world's oldest and largest service organization for business and professional leaders. There are 1.2+ million Rotary members in 35,000+ clubs in 200 countries around the world. RCK members spearheaded the original campaign to create The Great Smoky Mountains National Park. RCK collaborates on humanitarian projects in Hungary, South Africa, Zimbabwe, India, Mauritania, & Thailand.

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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## ADMINISTRATION

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**Calvin MacLean**

Managing Director - **Tom Cervone**

Marketing & Communications Director -

**Robin Conklin**

Marketing Intern - **Madeline Lewis**

General Manager - **Shelly Payne**

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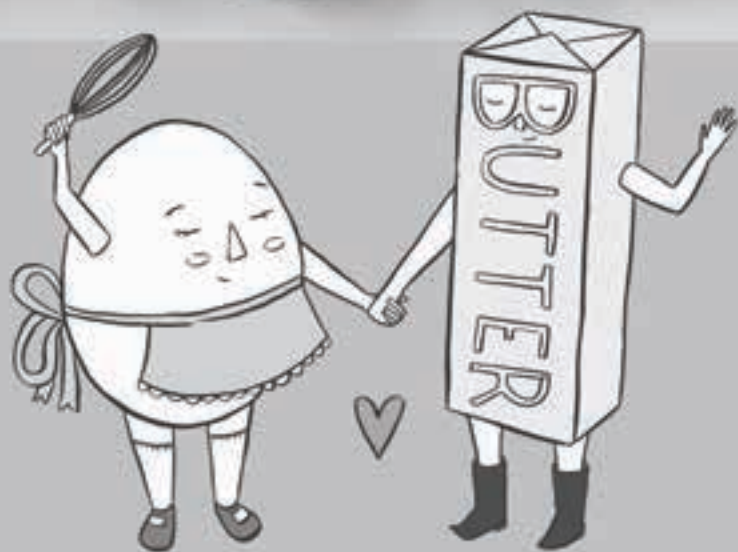
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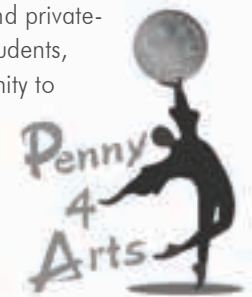
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**FOLLOW US:**   

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  
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## Membership Levels & Benefits

### **Artists Circle** (\$2,500+ / \$90 non-deductible)

*Benefits listed below, plus:*

- ◆ Exclusive Dinner with the Producing Artistic Director

### **Producer Circle** (\$1,000 – \$2,499 / \$90 non-deductible)

*Benefits listed below, plus:*

- ◆ VIP Parking (any performance night; excludes Lab Theatre productions; first come, first serve)
- ◆ 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 upon request (excludes Lab Theatre productions and Opening Nights; subject to availability)

### **Director Circle** (\$750 – \$999 / \$90 non-deductible)

*Benefits listed below, plus:*

- ◆ VIP Parking (excludes Opening Nights; excludes Lab Theatre productions; first come, first serve)
- ◆ CBT Society tumbler with unlimited refills for the 2019/2020 Season\*
- ◆ Invitation to the annual NYC Theatre Trip
- ◆ Invitations to first read-through and design presentations

### **Rising Star** (\$500 – \$749 / \$80 non-deductible)

*Benefits listed below, plus:*

- ◆ Reserved seating in the Carousel & Lab Theatre shows (first come, first serve)
- ◆ Pair of complimentary vouchers for a performance during the 2019/2020 Season\* (excludes Lab Theatre productions and Opening Nights)
- ◆ \$20 Concessions card to be used during the 2019/2020 Season\*  
(only for Rising Star level and above)

### **Leading Player** (\$250 – \$499 / \$10 non-deductible)

- ◆ Listing in the CBT mainstage & Carousel programs, and on the CBT website
- ◆ Personal behind-the-scenes tours
- ◆ Invitation to Season Opening Celebration
- ◆ \$10 Concessions card to be used during the 2019/2020 Season\*  
(only for Leading Player level)

*\*This benefit affects tax deductibility.*



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CLARENCE BROWN THEATRE

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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**<sup>™</sup> *companies ■ since 1910*

Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.



Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our

employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit [www.pilotflyingj.com](http://www.pilotflyingj.com) for more information.

## **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  
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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.



# Our ideas

help care for  
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From solar panels atop the 11th Street Parking Garage and geothermal heating and cooling of Sorority Village to 250 volunteers planting 700 trees during Arbor Day celebrations and using rainwater from rooftops in residence hall washing machines, we're taking the lead in environmental initiatives. UT ranks 18th on the College Connections list of Best Green Colleges, first in the nation for green power use, and in the top five for recycling waste at football stadiums. "As UT strives to become a more environmentally conscious institution, we must get creative in the ways we approach sustainability," says Sustainability Outreach Coordinator Carolyn Brown. For more information, visit [environment.utk.edu](http://environment.utk.edu).



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