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OCTOBER 2-20, 2019 clarencebrowntheatre.com

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presents

# PEOPLE WHERE THEY ARE

by ANTHONY CLARVOE

Directors

Calvin MacLean\* and Dee Dee Batteast

Scenic Designer

Carrie Ferrelli

Costume Designer

John Merritt

Lighting Designer **Bill Miller** 

Sound Designer

Mike Ponder

Dramaturg **Gina M. Di Salvo** 

Choreographer/Intimacy Coach

Casey Sams

Dialect Coach

Kathy Logelin

Stage Manager

Dane Urban \*\*

Producing Artistic Director **Calvin MacLean** 

Managing Director **Tom Cervone** 

Production Manager **Susan L. McMillan** 

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









Additional support provided by

Townes Lavidge Osborn and Jennifer Banner



★ The Director is a member of the **Stage Directors and Choreographers Society**, a
national theatrical labor union.



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



## Highlander Center - 87 Years of Democratic Education in the South

For thousands of people across identities, generations, and geographies, Highlander is a sacred movement home.

In 1932. Myles Horton and Don West and others began the Highlander Folk School, located on land near Monteagle, Tennessee. Inspired by the Danish Folk Schools, Highlander was founded as a school for adults to come together, share their ideas, knowledge and strategies, in order to go back home and help change their communities. Highlander Center, now in its third location in Jefferson County, TN, continues this mission today. Participants come to the workshop center to talk, eat and live together in an educational process to fuel creation of inclusive real democracy in the South and beyond. Cultural work has been central at Highlander, the creation and sharing of culture in community efforts song writing, sharing and singing, collectively creating plays and art, sharing food, dance, stories and different languages.

In the decades since and still today, Highlander continues as a gathering place to support these enduring economic and civil rights challenges in the South, while also shifting to support growth of new organizing efforts. Environmental pollution, strip mining for coal, immigrant rights, education, economic equality and globalization, LGBTQ struggles and the Movement for Black Lives



A meeting at Highlander Folk School. Guy Carawan with banjo, Brent Barksdale, Septima Clark and Matt Sturgis - who were the four people arrested in the 1959 raid on Highlander. Photo from Wisconsin Historical Society

are movements that Highlander supports. Highlander has worked not just in the South and Appalachia but across the U.S. with links internationally.

There was an attack this past March during which the Highlander office building was destroyed by fire along with a white supremacist symbol spray-painted in the parking lot. Despite this attack, as in the long years of Highlander's existence, brave Highlander staff, board and supporters continue to host life-changing and community-changing workshops to build the world we all deserve.



To support the Highlander Research and Education Center, give online at: https://donatenow.networkforgood.org/1417777

To learn more about Highlander or to buy books from our bookstore, visit our website: **www.highlandercenter.org** 

## THE CAST

Mrs. Clark | Aleah Vassell

Mr. Carawan | Owen Squire Smith\*

May | Brittany Marie Pirozzoli

Emma | Brenda Orellana\*

Ned | Collin Andrews\*

John | Jade Arnold\*

#### Place and Time:

Highlander Folk School, Monteagle, Tennessee Spring, 1955

This production will have one 15-minute intermission.



\*Appears through the courtesy of **Actors' Equity Association**, the Union of Professional Actors and Stage Managers in the United States.



tiny.utk.edu/CBTSurvey20

After the show, please take a moment to fill out a brief 5-minute survey about your experiences at **People Where They Are**. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT.

Thank you in advance!



## ANTHONY CLARVOE

received American Theatre Critics, LA Drama Critics, Elliot Norton (New England drama critics), SF Bay Area Theatre Critics, Will Glickman, Garland, and Edgerton New American Play awards; fellowships from the Guggenheim, Irvine, Jerome, and McKnight Foundations, National Endowment for the Arts, TCG/Pew Charitable Trusts, and Kennedy Center; commissions from South Coast Rep. Mark Taper Forum, and Playwrights Horizons; the Berrilla Kerr Award for his contributions to American theater; and many others. The Chicago production of his play *The Living*, directed by Cal MacLean, produced by Famous Door Theatre, won three Joseph Jefferson

Awards including Production of the Year. Other productions include *Pick Up Ax* (Northlight Theatre), Show and Tell (Rep Theatre of St. Louis), Let's Play Two (South Coast Rep), The Brothers Karamazov (Cincinnati Playhouse, Circle X), Ambition Facing West (Trinity Rep., Theatreworks), Ctrl+Alt+Delete (San Jose Rep, George St. Playhouse, UTK), The Wild Duck (from Ibsen; Great Lakes Theatre Festival), City of Light (Studio Arena), Our Practical Heaven (Aurora Theatre), Gunpowder Joe (Bloomsburg Theatre Ensemble), and, recently, a series of experimental movement-based pieces with Ragged Wing Ensemble in Oakland, CA. His plays are published by Broadway Play Publishing, Inc. The Art of Sacrifice (Merrimack Rep) was published by Random House in the anthology Plays for Two. Anthony lectures on theater history at UC Berkeley and leads playwriting classes in Oakland. A native San Franciscan and long-time resident of New York and the Midwest, he lives with his family in Berkeley, CA.

## FROM THE PLAYWRIGHT

It has been an extraordinary privilege to work with my dear friend Cal MacLean and the artists, staff, and community of the Clarence Brown Theatre to create People Where They Are. I am honored to have had the chance to help pass along the story of Highlander Folk School and the people who have learned and taught there. This script is dedicated to them.

All the stories the play tells are true. All the actions depicted actually happened. All the characters are based on real people. But the timeline of events has been rearranged and telescoped. The characters are amalgams of several different historical figures. A dramatic character is both more and less than a person; a character is not merely who a person was; it is also in some way what we take them to represent. One must stand for many. But as Myles Horton often said, Highlander is an idea. Its influence has been felt at more removes than this.

Or at no remove at all: in the midst of the writing and workshops for this play, Highlander, in its current existence as the Highlander Education Center in New Market, Tennessee - about twenty miles from the Clarence Brown Theatre -- was firebombed on March 29, 2019. There were no injuries; a main building was burned to the ground. White supremacists claimed responsibility. We were creating a play based in a history that all but literally repeated itself at the moment we were working.

All of which is a long way of saying: Inspired by True Events.

## PEOPLE WHERE THEY ARE AND THE NEW AMERICAN

Written by Gina M. Di Salvo

e are living through a time of the American history play. Our theatres are producing stories set in great or forgotten moments of transformation. From the Tony-award winning *Hamilton: An American Musical*, set during the Revolution and the early years of the Republic, to the regional theatre hit Alabama Story, set in Montgomery during the late 1950s and produced here at the Clarence Brown Theatre in 2018, our new history plays have been revisiting, scrutinizing, and celebrating American history as a site of stories that confronts us with great truths. A history play is different than history. As Aristotle explains, drama is a more serious thing than history because history is about what actually happened and drama is about what could happen. It is in this conditional could that we are met with great truths which move us and sometimes even hold up a mirror to who we are. To put it in Shakespearean terms, the St. Crispin's Day speech and death of the Duke of York in Henry V are not accurate representations of the military history of the Battle of Agincourt, but they teach us something about comradery and loss.

Though it might be harder to discern in a play that takes place in Tennessee in 1955 than in France in 1415, People Where They Are by Anthony Clarvoe is very much a history play. Set at Highlander during its expansion into the civil rights movement, the play is populated with characters who reflect labor and civil rights organizers from the middle of the twentieth century. The six main characters, embodied by the MFA Acting Class of 2020, might have never met in historical actuality, but when we see them encounter one another at Highlander in this play, we reencounter the hard truths and great struggles of the past. We meet those truths in the song, dance, attraction, reproach, listening, antagonism, and soul building of the six characters as much as in the extraordinary conditions of oppression that determine the context of the play. The play is as much about people in all their admirable and imperfect complexity, as it is about where they are located in history. At the same time, this play powerfully excavates a history of organizing and idealism facilitated by the Highlander Center for over 85 years in Tennessee.

## Monteagle, 1932

The Highlander Folk School opened in 1932 in Monteagle, Tennessee. Along with Don West and Jim Dombrowski, Myles Horton founded Highlander as a school for working adults - miners, farmers, millworkers - that would respond to the needs and interests of those living and working in the region. Inspired by the Danish folk school model, Highlander quickly developed into a school that valued the experiences of its students. The school never depended on expertly educated teachers imparting their knowledge to students. Rather, the sharing of experiences at Highlander among participants from different communities and different walks of life allowed them to understand their common struggles and strategies for improving their communities. As Highlander began to take in residential students and develop its curriculum. Horton visited a lengthy miner's strike in Wilder, Tennessee and organized relief for the miners and their families. There, he was arrested for "coming here and getting information and going back and teaching it." Horton's involvement with the strike commenced Highlander's indefinite association with

organized labor and, subsequently, detractors' accusations of subversive and communist politics. By the late 1930s, Highlander became actively involved in labor strikes and worked with unions to train a generation of labor organizers.

While Highlander had been integrated since its early years, the school became more active in training civil rights activists in the 1950s and 1960s. During this time, Highlander held workshops to enable African-American leaders to return to their home communities and run adult education programs. Septima Clark was a long time teacher and community leader who was hired as Highlander Education Director and in that position helped create the citizenship schools that supported people to be able to register to vote. Before the Voting Rights Act of 1965, African-Americans in the South were subject to literacy tests among other obstacles to suffrage. The students of the school in this era also included Congressman John Lewis (D-GA) and the notable civil rights activist, Rosa Parks. Mrs. Parks, a long time NAACP member and activist in her home community, participated in a Highlander workshop before her arrest for civil disobedience on a Montgomery bus in 1955, which set off the Montgomery Bus Boycott and a series of court cases that resulted in the eventual desegregation of city buses. In a 1973 interview, Mrs. Parks credited the school "on the mountain" as the first place she encountered "people who believe completely in freedom and equality for all."

From its origins, Highlander empowered individuals - often without formal education or access to financial support - to return to their home communities and become leaders in organizing, educating, and agitating for change. At the crux of the Highlander model is the belief that participants can learn from each other's experiences. In addition, Highlander cultivated an atmosphere of community through its shared traditions: listening on rocking chairs, eating together at long tables, singing, and square dancing. Zilphia Horton, in collaboration with other musicians, such as Guy and Candie Carawan and Pete Seeger, innovated new versions of "We Shall Overcome," "We Shall Not Be Moved," and "Keep Your Eyes On The Prize" that set the tempo for the trainings, marches, and demonstrations of the era. The singing of these and other songs proved integral to training and organizing.

Throughout the late 1950s, Highlander had been subject to increased accusations of communism due to its exceptional integration, which violated the law, and involvement with the civil rights movement. In 1959, in the process of an investigation by the state of Tennessee, the Monteagle school was raided during an integrated workshop. Authorities soon located a beer refrigerator that was stocked out of a common fund which, the State of Tennessee claimed, meant that Highlander engaged in commercial activities in violation of its non-profit status. The State revoked the school's charter, confiscated the entirety of the land and property, and auctioned it off. Not one to be discouraged, Myles Horton responded, "You can padlock a building, but you can't padlock an idea," and re-founded Highlander immediately.

## Knoxville, 1961 and New Market, 1972

After the loss of the original school in Monteagle, Highlander staff immediately reorganized and moved the newly rechartered Highlander Research and Education Center to Knoxville in 1961. Although the city we live in hosted Highlander for a decade, it proved an inhospitable host. As the Highlander Center on Riverside Drive facilitated more civil rights work, it also suffered threats, vandalism, gunshots, firebombs, and the harassment of the Ku Klux Klan as well as

urban renewal that took the house and property. By 1972, as Highlander increasingly responded to poverty and environmental safety in Appalachia, the Center also required a new location that would allow for the expansion of programs. In that year, Highlander made its final move to New Market, where it continues to help communities, especially those in Appalachia and the South, learn how to address changing social and economic justice issues, such as civil rights, poverty, education, immigration, the environment, and LGBTQ rights.

As always, Highlander has been forced to contend with detractors and attackers. In the early morning of March 29, 2019, the main administrative building of the Highlander Research and Education Center in New Market was set on fire and authorities subsequently identified a white supremacist symbol on the premises. A number of important historical documents were lost in the fire, although the majority of Highlander's archives were safe. Highlander went on to host scheduled workshops within days of the fire and has continued to do so. True to its nature. Highlander is both rebuilding and building for the future. There are plans to rebuild the administrative building and they have broken ground on the new Septima Clark Learning Center. Although the Clarence Brown Theatre commissioned People Where They Are before the fire at Highlander earlier this year and the multiple racist and anti-Semitic acts which occurred at the University of Tennessee over the past two years, this new American history play speaks to the present and demands that we work together to address our common problems.

Many of our audiences will want to know more about labor and civil rights organizing, the history of justice movements in Appalachia and the South, and the Highlander Center for Research and Education. After select performances of the play. Wess Harris will be selling his books on Appalachian organizing near the Connie West portrait exhibit in the Clarence Brown Theatre lobby. Half of the proceeds from the book sales will be donated to Highlander. In addition, the following list of books is a good place to get started:

- Candie and Guy Carawan, Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs
- Elizabeth Catte, What You Are Getting Wrong About Appalachia
- Septima Clark, Ready from Within: Septima Clark & the Civil Rights Movement
- John Gaventa, Power and Powerlessness: Quiescence & Rebellion in an Appalachian Valley
- John Glen, *Highlander: No Ordinary School*
- Myles Horton (Dale Jacobs, ed.), The Myles Horton Reader: Education for Social Change
- John Lewis with Michael D'Orso, Walking With the Wind: A Memoir of the Movement
- James W. Loewen, Sundown Towns: A Hidden Dimension of American Racism
- David Spener, We Shall Not Be Moved (No Nos Moverán): Biography of a Song of Struggle
- Lee Staples, Roots to Power: A Manual for Grassroots Organizing
- Jeanne Theoharis. The Rebellious Life of Mrs. Rosa Parks
- Zaragosa Vargas, Labor Rights are Civil Rights: Mexican American Workers in Twentieth-Century America
- Eliot Wigginton, ed. Refuse to Stand Silently By: An Oral History of Grass Roots Social Activism in America, 1921-64

## THE ACTORS



#### **COLLIN ANDREWS**

(Ned) has thoroughly enjoyed being apart of the process of developing People Where They Are. He hopes this play helps to educate more people about the history of the

Highlander Center and the important work that continues to be done there. Collin is originally from Orange County, California where he received his BFA in Acting. He 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 to 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, and as Prince Harry in last year's production of King Charles III here at the CBT. Some of his other credits include Stockbroker in *The Madwoman* of Chaillot. Thomas Kinnear in Alias Grace. and Rexy/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**

(John) is a third-vear 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 Ragpicker in *The Madwoman of Chaillot*; 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.iadearnold.com). Jade sends his thanks to everyone for their support, especially from his lovely wife and daughter.



## BRENDA ORELLANA

(Emma) is an actor, writer and director from Los Angeles, California dedicated in bringing untold stories to light. She has worked and created solo performances,

devised plays, and short films centered around her upbringing and community. Brenda is a third-year MFA candidate in Acting at the University of Tennessee, Knoxville where her theatre credits include Alias Grace, King Charles III, Madwoman of Chaillot, Urinetown, and A Christmas Carol (CBT). To continue her work in directing, devising and writing, she co-founded Hear Me Roar Theatre Company with her cohort Aleah Vassell, where she has directed *The* Submission by Jeff Talbott, and will be work-shopping and performing her new play The Way The Sun Hits The Mountains here in Knoxville. Brenda is a proud AEA member.

## THE ACTORS



## **BRITTANY MARIE PIROZZOLI**

(May) At the Clarence Brown Theatre. Brittany has been in *Alabama Story* (Lilv Whitfield). Urinetown: The Musical (Hope

Cladwell), Candide (understudy to Cunegonde, Ensemble). A Christmas Carol (Christmas Past), Detroit '67 (Caroline), and Madwoman of Chaillot (Street Singer), She is from Cleveland. Ohio where she worked with Great Lakes Theatre Company on their production of Hamlet (understudy to Ophelia and Player Queen). Other Ohio theatre credits include: Quality Street (Miss Susan), Big Love (Lydia), The Two Noble Kinsmen (Emilia), Dark of the Moon (Mrs. Bergen, understudy to Barbara Allen), Henry IV Part 2 (Shallow), Romeo and Juliet (Balthasar), Rodgers and Hammerstein's Cinderella (Cinderella), and White Christmas (Betty Haynes).



#### **OWEN SQUIRE SMITH**

(Mr. Carawan) is a third-year MFA Acting candidate at UT. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa Pacific University in

California, Previous CBT credits include Blue Window, Urinetown, Candide, A Christmas Carol, King Charles III, and The Madwoman of Chaillot. He would like to thank Cal MacLean, Anthony Clarvoe, and Dee Dee Batteast for this wonderful opportunity, Candie and Evan Carawan, all the phenomenal professors, the production team, the supportive cast and crew, former teachers, his entire loving family, Mom, Dad, and especially, God. For Norman David Lam, in memoriam. JCLS



## ALEAH VASSELL

(Mrs. Clark) is a Canadian produced by two lovely Jamaican parents who raised her both in Canada and all over the states. She received her Bachelor of Fine Arts in Musical

Theatre from Samford University in 2015 and is currently a third-year MFA Acting candidate here at UT. She is also Co-Founder and Co-Artistic Director of Hear Me Roar Theatre Company along with her cohort Brenda Orellana. You may have just recently seen her over the summer in Flying Anvil Theatre's Side by Side by Sondheim, or teaching for various theatre companies. Past CBT productions include: Detroit '67 (Bunny), A Christmas Carol (Catherine). Urinetown (Soupy Sue). Candide (Ensemble), Madwoman of Chaillot (Ensemble). Favorite roles performed: Jo in *The Legend of* Georgia McBride (Flying Anvil Theatre), Deloris in Sister Act (Charleston Stage Company) Judy Havnes in White Christmas (Charleston Stage Company), and Emilie in *The Submission* (Hear Me Roar Theatre). Enjoy the show!

## THE ARTISTS



### **CALVIN MacLEAN**

(Director) is in his fourteenth vear 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 were Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards. including for Outstanding Direction of a Play. and Anthony Clarvoe's The Living, which won Joseph Jefferson Awards for Outstanding Direction of a Play and Outstanding Production. It was during this production that Cal met Anthony Clarvoe for the first time.



### **DEE DEE BATTEAST**

(Director) Dee Dee, is a Chicago based actress, director and teacher. She is happy to be returning to the Clarence Brown Theatre as a co-director. Her previous productions

include Detroit '67 last spring here at the Clarence Brown Theatre, as well A Winter's Tale, 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), 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.

### **CARRIE FERRELLI**

(Scenic Designer) Originally from Nashville. Carrie is so excited to be a part of telling this vital local story. She received her BA from the College of Charleston before coming to Knoxville where she is now pursuing an MFA in Scenic Design. You may have seen her work last spring in *The Real Inspector Hound* in the Lab theater. Past designs also include *Feathers* and Teeth (What If? Productions). An Enemy of the People, RENT, Romeo and Juliet (College of Charleston), and the production design for the latest music video for local Knoxville band. The Appetites. As an assistant, Carrie has worked on productions in theaters across the country including Pure Theater, Olney Theatre Centre, Shakespeare Theater of New Jersey, and most recently with Tony award winning scenic designer Donyale Werle at New York City Center. You can see her work later in the season in Airness and as the assistant scenic designer for *Hamlet*.

## JOHN MERRITT

(Costume Designer) John is a second-year Costume Design MFA candidate. In the spring, John was incredibly excited to begin his CBT debut with Detroit '67, and is enthralled to continue his graduate costume design work with People Where They Are. Hailing from Indianapolis, Indiana, John obtained his Bachelor of Arts in Theatre at University of Southern Indiana. Previous design credits include The Glass Menagerie. Fool for Love. Venus in Fur, Crumbs from the Table of Joy, and Anon(ymous). John is looking forward to expanding his education with his graduate costume design work at the CBT.

## THE ARTISTS

### **BILL MILLER**

(Lighting Designer) Bill is currently a candidate for his MFA in Lighting Design at the University of Tennessee-Knoxville and is a graduate of Longwood University with a BFA in Technical Theatre. Bill has worked at regional and summer theatres throughout the East Coast including most recently as Lighting Supervisor for The Berkshire Theatre Group in Stockbridge, MA. His selected design credits include Steel Magnolias at Oak Ridge Playhouse, Jeeves at Sea at North Carolina Stage Company, *These Shining Lives* at Pellissippi State Community College, Wings (winner of 2018 Outstanding Achievement in Lighting Design in a Musical from the Richmond Theatre Critics Circle), and Desire Under the Elms (nomination in 2018 Outstanding Achievement in Lighting Design in a Play; RTCC), Ubu '84, Passing Strange at Firehouse Theatre, 25th Annual Putnam County Spelling Bee, Xanadu, and Extremities at John Tyler Community College.

### **MIKE PONDER**

(Sound Designer) Mike is very happy to help bring the good message and techniques of the wonderful Highlander School to wider exposure, as some of the same civil rights pioneers from the 50's struggle again in their old age to help preserve what they gave blood for back then. He thanks his mom for bringing him to know about it. Mike was an early disciple of the home studio boom, living in Boston before returning to native Knoxville for a small studio space in a basement. Mike has been Sound Engineer and Sound Designer for UT Theatre and the Clarence Brown Theatre for 22 years, designing, engineering, and composing for many productions over the years. Some standout productions have been the American production of the Hungarian movement-only play, Dance in Time, with the creator Laszlo Marton, as well as playing live music and sound effects "poolside" for Metamorphoses.

### **GINA M. DI SALVO**

(Dramaturg) is Assistant Professor of Theatre at UT, where she teaches theatre history and dramaturgy. A new work dramaturg and Artistic Associate of Sideshow Theatre Company in Chicago, she most recently served as dramaturg for *Something Clean* by Selina Fillinger, a co-production between Sideshow and Rivendell Theatre Ensemble. She also has dramaturged workshops and productions for the Clarence Brown Theatre, PlanB Theatre in Salt Lake City, and The Gift Theatre, Strawdog Theatre Company, and The American Musical Theatre Project at Northwestern University, all in the Chicago area. In memory of my pépère, a proud union man.

#### **CASEY SAMS**

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

## THE ARTISTS

#### **KATHY LOGELIN**

(Dialect Coach) Kathy is thrilled to return to CBT having coached Alias Grace and A Christmas Carol last season. Recent Chicago credits include 20,000 Leagues Under the Sea, Moby Dick and Treasure Island at Lookingglass Theatre Co., Alias Grace with Rivendell Theatre Ensemble, Beauty's Daughter with American Blues Theatre. The Little Flower of East Orange and Jesus Hopped the A Train at Eclipse Theatre Co., and The Mutilated at A Red Orchid Theatre. Regional credits include Moby Dick at Arena Stage, The Alliance, and South Coast Repertory, Boeing Boeing with Indiana Repertory Theatre, and R&J Damascus, One Man, Two Guvnors, Noises Off, and Peter and the Starcatcher with TheatreSquared. International credits include Persuasion with Chamber Opera Chicago, U.K. tours 2013-2017. Edinburgh Festival Fringe 2015. Kathy holds a B.S. in Acting from Illinois State University.

## **DANE URBAN**

(Stage Manager) Clarence Brown Theatre debut! Broadway: Charlie and the Chocolate Factory, It Shoulda Been You, Waitress, In Transit, A Delicate Balance, and The Bridges of Madison County. National Tour: The Curious *Incident of the Dog in the Night-Time* (First National). Mythbusters: Behind the Myths. Off-Broadway: Actually, Ripcord, When We Were Young and Unafraid (MTC), Fun Home, The Library, Detroit '67 (Public), Fire and Air (Classic Stage), The Purple Lights of Joppa Illinois (Atlantic), Old Hats (Signature), VEIL'D (WP Theater). Marisol, The Tall Ones (The New School). Don Giovanni (Heartbeat Opera). Regional: Williamstown Theatre Festival (5 seasons), Goodspeed Musicals, Asolo Repertory Theatre, Idaho Shakespeare Festival. Training: Baldwin Wallace University.

#### 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 sixth 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 Stage 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.

## PRODUCTION CREW

#### **MANAGEMENT**

Stage Management Assistants

Kelli Cool Jess Klus

#### **COSTUMES**

Wardrobe Supervisor
Elizabeth Aaron
Wardrobe Crew
Guthrie Butler
Kylie Hoke
Mikenzie Lappas
Wig by

JRP custom wigs

#### **SCENERY**

Assistant Scenic Designer
Andrew Gilreath

Scene Shop Assistant

Scene Snop Assistar

Justin South

Deck Crew

Gwyneth Doppelt Je'Juan Henderson

Bek McFall

Crew Swing

Jack Clark

Jacob Collier Mick Woodward

MICK WOOdward

#### LIGHTING

Production Electrician/ Light Board Operator Andrew Gilreath

#### SOUND

Sound Board Operator **Lei Alumbaugh** 

### **SPECIAL THANKS**

**John Sipes** 

**Terry Silver-Alford** 

**Jenny Banner** 

**Townes Lavidge Osborn** 

And all the wonderful people at the Highlander Research Center

# ART EXHIBIT IN THE CBT LOBBY

The art exhibit on display in the main lobby of the Clarence Brown Theatre features archival prints of selected works by Connie West, an activist, educator, and artist affiliated with Highlander. The portraits capture people that, according to the artist, were important to their own place and time. Many of Mrs. West's original portraits were lost in a 1974 fire at the Appalachian South Folklife Center. The ones that survived were saved by her husband, Don West, who ran into the burning building. The collection remained



Connie and Don West



Oda Blankenship



John Jones

## **CBT STAFF**

### **ADMINISTRATION**

Producing Artistic Director -

#### Calvin MacLean

Managing Director - Tom Cervone

Business Manager - Tara Halstead

Marketing & Communications Director -

#### **Robin Conklin**

General Manager - Shelly Payne

Administrative Specialist -

#### Charlotte Holland

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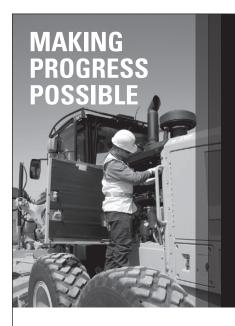






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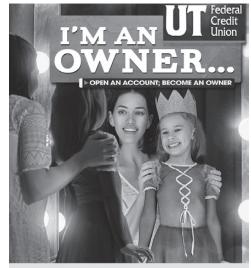
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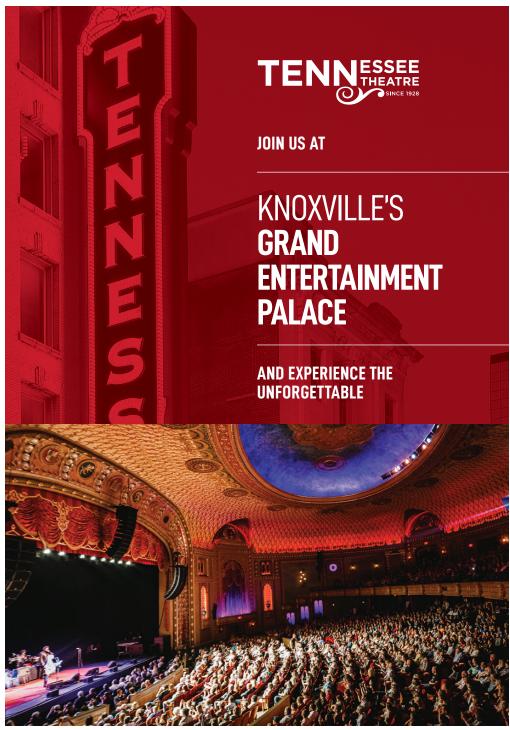


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## clarencebrowntheatre.com/cbts

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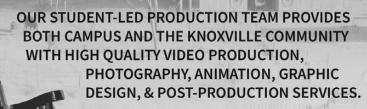
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- Invitation to attend Marian Brown's Circle special events (\$25/event)







## **CBT Thank You**

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### W. David J. Torbett Artists Endowment

Established with generous support from Mrs. Alice Torbett. Given to assist in funding resident and guest artists.

### Carl Vines, Jr. Award

Established by Georgiana Vines honoring Carl Vines, Jr., this award is given alternately to outstanding Department of English and Department of Theatre students.

### James Gray Walls, Jr. Scholarship Endowment

Established with generous support.

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Call UT Arts & Sciences Development at (865) 974-2365 to donate to the programs of the CBT and the UT Department of Theatre.

For corrections to your acknowledgement name, please contact Amanda Middleton at amanda@utk.edu or call (865) 974-5654.

# Welcome new Marian Brown's Circle members!



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# **CBTS Scholarship Fund**

Established by the members of the CBTS to provide scholarships to outstanding UT Department of Theatre Students. Contributions listed below are from July 2018 through August 2019.

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The Arts & Culture Alliance thanks the Clarence Brown Theatre for participating in Penny Performances, giving every child in Knox County, including homeschooled and privateschooled students. an opportunity to attend arts and culture events/ activities at the maximum cost of ONE PENNY when accompanied by an adult during the 2018/2019 academic school year.





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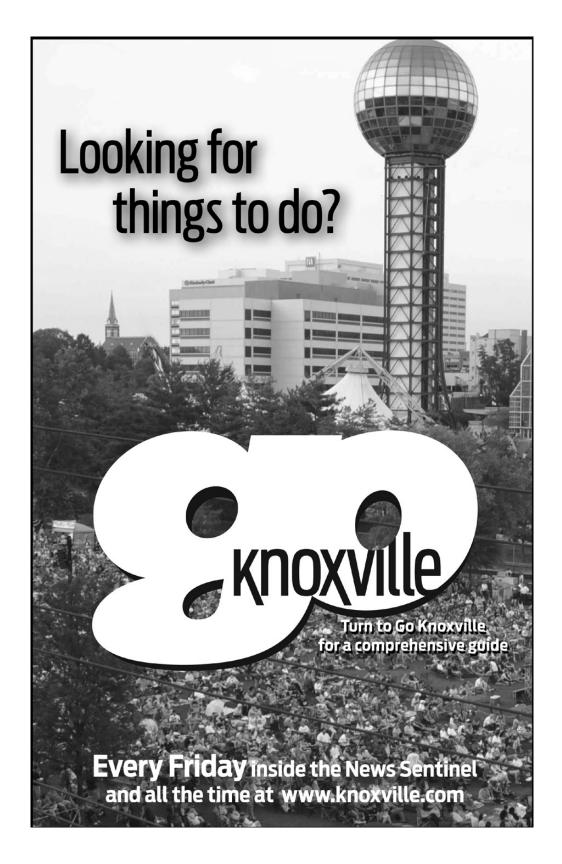












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## 2019/2020

### CORPORATE. FOUNDATION & GRANT PROFILES



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



Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.





The Arts and Heritage Fund, managed by the Arts & Culture Alliance of Greater Knoxville, raises money to support a wide range of arts organizations, historical sites, and cultural organizations throughout the area. The Arts & Heritage Fund grants: provide stable sources of financial support for the arts and heritage community; broaden access to high-quality arts and heritage experiences; and foster excellence in the local arts and heritage field and its administration.



City of Knoxville - Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!

## 2019/2020

# CORPORATE, FOUNDATION & GRANT PROFILES



The **Great Schools Partnership** (GSP) is a free-standing tax-exempt organization that serves as an operational partner for making Knox County Schools globally competitive. The organization was formed in 2005 as an outgrowth of the "Every School a Great School" symposium to align efforts by leaders from the public and private sectors. In 2014, they were ranked as the 13th best education foundation in the US and the top ranked education foundation in Tennessee. The Great Schools Partnership mission is to serve as a catalyst, think tank, incubator, start-up funder and operational partner for making Knox County Schools globally competitive.



### **Knox County Tourism Consortium**

The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4.200 visitor-focused events and activities throughout the year.

Mildred Haines and William Elijah Morris Lecture Endowment

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.



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

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At UT, we are committed to encouraging and supporting diversity. "Our goal is to have a community that welcomes all students, faculty, staff, alumni, and visitors," says Tyvi Small, interim vice chancellor for diversity and engagement.

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