

THE SANTALAND DIARIES

BY
**DAVID
SEDARIS**

ADAPTED FOR
THE STAGE BY
JOE MANTELLO

**CLARENCE
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NOVEMBER 14 - DECEMBER 9, 2018

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presents

THE SANTALAND DIARIES

by **DAVID SEDARIS**

Adapted for the stage by **JOE MANTELLO**

Originally Directed by **Jeff Stanley**

Director of the Remount **Calvin MacLean**

Scenic/Costume Design
Stephen Brown

Costume Coordinator
Melissa Caldwell-Weddig

Lighting Design
Travis Gaboda

Sound Design
Mike Ponder

Stage Manager
Caleb Cook *

Producing Artistic Director
Calvin MacLean

Managing Director
Tom Cervone

Production Manager
Susan L. McMillian

The Santaland Diaries is presented by special arrangement
with **Dramatists Play Service, Inc., New York.**

Originally produced in New York
by David Stone and Amy Nederlander-Case on November 7, 1996.

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



**Bob and Margie
Parrott**



* The stage manager appears through the courtesy of **Actors' Equity Association**, the
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THE CAST

David Brian Alley*

Crumpet

This production contains smoke and adult content.

This production will be performed without an intermission.



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

PLAYWRIGHT – DAVID SEDARIS

David Sedaris made his comic debut recounting his strange-but-true experiences of being a Macy's elf clad in green tights, reading his *Santaland Diaries* on National Public Radio's Morning Edition. Sedaris' sardonic humor and incisive social critique have since made him one of NPR's most popular and humorous commentators and a best-selling author in the United States and abroad. The great skill with which Sedaris slices through euphemisms and political correctness proves that he is a master of satire. Everywhere he goes David Sedaris delights his audience with his irreverent style and great humor. In addition to his commentaries on NPR, David Sedaris is the author of the best-sellers *Barrel Fever* and *Naked*. His collection of Christmas related stories is entitled *Holiday On Ice*. His book of



essays *Me Talk Pretty One Day* was published in June 2000, became an immediate best-seller. David and his sister, Amy Sedaris, have collaborated under the name The Talent Family and written several plays which have been produced at La Mama and at Lincoln Center in New York City. These plays include *Stump the Host*, *Stitches*, *One Woman Shoe*, which received an Obie award, *Incident At Cobbler's Knob*, and *The Book of Liz*. David is

a regular contributor to "Esquire" magazine and his essays have also appeared in "The New Yorker," "Allure," and "Travel and Leisure." Sedaris' original radio pieces can often be heard on public radio's "This American Life," distributed nationally by WBEZ in Chicago, as well as BBC radio in London. David Sedaris currently resides in Paris. ✱



STAGE ADAPTOR – JOE MANTELLO

Directing credits include *Assassins* (Tony Award); *Wicked*; *Take Me Out* (Tony Award); *Frankie and Johnny in the Clair De Lune*; *A Man of No Importance*; *Design For Living*; Terrence McNally and Jake Heggie's *Dead Man Walking* for the San Francisco Opera; *The Vagina Monologues*; *Bash*; *Another American: Asking and Telling*; *Love! Valour! Compassion!*; *Proposals*; *The Mineola Twins*; *Corpus Christi*; *Mizlansky*/*Zilinsky or Schmucks*; *Blue Window*; *God's*



Heart; *The Santaland Diaries*; *Lilian*; *Snakebit*; *Three Hotels*; *Imagining Brad*; and *Fat Men in Skirts*. Mr. Mantello also directed the film "Love! Valour! Compassion!" As an actor he appeared in *Angels in America* (Tony nomination) and *The Baltimore Waltz*. He is the recipient of the Outer Critics Circle, Drama Desk, Lucille Lortel, Helen Hayes, Clarence Derwent, Obie, and Joe A. Callaway awards. He is a member of Naked Angels

and an associate artist at the Roundabout. ✱

FROM THE DIRECTOR

To most of us, the Christmas holidays are sacred. But that does not mean they are always easy or perfect or wonderful. We can drive ourselves bonkers getting everything ready, getting everything perfect. We've all been there: 11:59pm on Christmas Eve and WHERE IS THE SCOTCH TAPE?! Or pulling our hair out trying to assemble some toy that has more parts than a rocket. And then realizing the thing requires double A batteries, not triple A and the store closed seven minutes ago. Or finding out moments before they're set to arrive that Tommy's new girlfriend is a gluten-free vegan. And she HATES ambrosia!! What about the in-laws and the kids' teachers and the neighbors and the mailman? And, as David Sedaris so astutely says, through it all, the noise is deafening.

But the struggle is for a noble cause. It's all for a good reason. Especially now with the news of attacks in Paris, refugees from Syria, bombings in Beirut and other disturbing atrocities, we crave the quiet reflection which the season brings. We want to spend time with those nearest and dearest. We want the holidays to be special, so special in fact that we sometimes run ourselves ragged. The truth is that we just want those few minutes of something transcendent, something beautiful and peaceful and full of good will...we want those moments so desperately that we fight, tooth and nail, for it. It WILL be perfect, dammit! OR ELSE!

Ultimately, David Sedaris spins a holiday yarn worthy of the colloquial canon. It's up there with the modern Christmas comedy classics like *Elf*, and Jean Shepherd's *A Christmas Story* and National Lampoon's *Christmas Vacation*. It's not a sacred text, it's not a gospel, but it is a modern cautionary tale. And it's funny, funny, funny. It has to be because, at its core, this play is really a warning. Slow down, believe, listen and remember we need to try to love people as much as they love us because if we don't, we're really missing the point. Sedaris wraps this nugget of wisdom in a tale of woe so crazy, so unbelievable, that you can't help but laugh along. And that's a smart move on his part because if you're going to tell people the truth, it better be funny or they will kill you.

Happiest of holidays to you and yours...



Jeff Stanley

Reprint from the original production in 2015.

THE ACTOR



DAVID BRIAN ALLEY

(Crumpet) is now in his 19th season as a CBT Company member. He was recently converted from his position as Artist-in-Residence

to Lecturer for the Department of Theatre.

David is thrilled to have the opportunity to don the elf suit once again, having performed *The Santaland Diaries* in 2015. 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 would like to dedicate his performance to the memory of his dear friend, Zack Allen...a true artist, whom the Knoxville theatre community will miss greatly. David is a Proud member of Actors' Equity Association and SAG-AFTRA. davidbrianalley.com

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. Four 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.

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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

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Mike Ponder

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THE ARTISTS



JEFF STANLEY

(Original 2015 Director)
Originally from Atlanta, GA, Jeff has directed for Triad Stage, PlayMakers Repertory Company and Hartford Stage Company and in New York with Prospect Theater Company, The American

Globe Theater, The Sanford Meisner Theater and in several NY International Fringe Festivals, among others. He has also directed professionally at Fairfield University (where he also taught theatrical clowning and comedy improvisation), Fordham University, and the University of Iowa. Also active in youth theater, Jeff has directed and taught acting for the Summer Youth Conservatory at PlayMakers, Applause! Youth Theater in Cary, NC, The Arts Center in Carrboro, NC and for the Mississippi Summer Arts Institute at Delta State University in Cleveland, MS. Jeff worked in the Communications/Education and Outreach Dept. in the national office of Actors' Equity Association for four years and served as the Company Manager for PlayMakers Rep for two seasons and in the same position at Long Wharf Theater in New Haven, CT for three. Jeff holds a BA in Acting from Fordham University's College at Lincoln Center and an MFA in Directing from Rutgers.



CALVIN MacLEAN

(Director of the Remount)
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.

STEPHEN BROWN

(Scenic/Costume Designer) Stephen is the creator behind the popular home and holiday decor line Glitterville, Where everyday is a holiday! His products have been sold at fine retailers including Neiman Marcus, Selfridges of London, Anthropologie and Macys Herald Square where Glitterville made its sparkling debut in the actual Santaland! Stephen's glittered goodies have been featured on television and in print media where Glitterville has topped the list of Oprah's favorite things on multiple occasions. This notoriety has landed him a celebrity clientele around the world who clamor for his Christmas tree decorating services in the months leading up to the holidays! Avid crafters may recognize him from the TLC Network series *Craft Wars* hosted by Tori Spelling or as the author of *Glitterville's Handmade Halloween* and *Glitterville's Handmade Christmas*, his best selling holiday book series where you can learn how to make his whimsically wacky holiday creations at home! After attending the University of Tennessee where he studied theatre and costume design, Stephen moved to NYC to start a career in television and film where his credits include being Costumer for Universal Pictures *October Sky* starring Jake Gyllenhaal and Costume Designer for Lions Gate Entertainment *Wise Girls* starring Mariah Carey and Mira Sorvino.

THE ARTISTS

MELISSA CALDWELL-WEDDIG

(Costume Coordinator) has been the Costume Shop Supervisor at the Clarence Brown Theatre since 2008. She oversees and facilitates all aspects of costume production, wigs, makeup and wardrobe for the CBT production department. Previously, she worked in New York for 10 years as a Milliner, Crafts Artisan, Dyer and Assistant Designer. With Lynne Mackey Studio, she made hats for Broadway shows including *Spamalot*, *Wicked*, *Mamma Mia*, *Chitty Chitty Bang Bang*, *Kiss Me Kate* and *Fiddler on the Roof*. Other credits include: Glimmerglass Opera, New York City Opera, Washington Opera, Metropolitan Opera, American Ballet Theatre, Arena Stage, and the Shakespeare Theatre. She has a Bachelor's degree from the College of William and Mary and has interned with the Juilliard School.

TRAVIS GABODA

(Lighting Designer) is a native of Stevens Point, WI. However, he is proud to call Knoxville his home. Design credits: Clarence Brown Theatre (*It's A Wonderful Life: A Live Radio Play* and *The Santaland Diaries*); Cumberland County Playhouse (*Oklahoma!* and *Steel Magnolias*), Timber Lake Playhouse (*CATS*, *Anything Goes*, *HAIR*, and *Voices in the Dark*), and a series of Dance compilations at Austin East High School. Travis served as the resident Master Electrician for the CBT and has moved into the position of Electrics Shop Manager. He is a proud alumnus of the University of Wisconsin-Stevens Point, where he received his BFA in Theatre Design. He would also like to thank his wife Sarah and sons Taylor and Nathan for their constant understanding and love.

MIKE PONDER

(Sound Designer) has been with the Clarence Brown Theatre for over 15 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. Mike started in 1998 when he could still lift the reel-to-reel tape machines that still littered the scene, making room for taking full advantage of the revolution in emerging digital mixers and computer-based production systems that brought an explosion of affordable capabilities to theatre. 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 Artistic Director Joe Haj for which Mike performed live music, effects, and treatments next to a 4000 gallon pool; Original music for *Deadman's Cellphone* with Casey Sams; and two outside favorites, *Hedwig & the Angry Inch* and *Chesapeake* for which Mike composed original dog oriented electric bass music and effects, for the North Carolina Stage Company in Asheville.

THE ARTISTS

CALEB COOK

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

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. McMILLIAN

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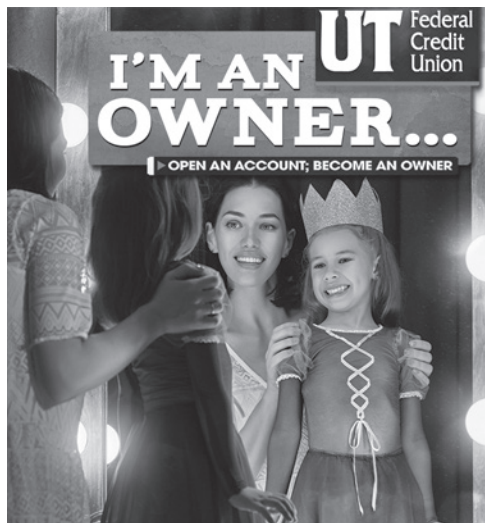
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The Clarence Brown Theatre thrives because of loyal patrons like you, yet ticket sales alone only cover a nominal 27% of our annual operating budget. CBT Society memberships act as our annual fund and help provide financial support for the CBT's programs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

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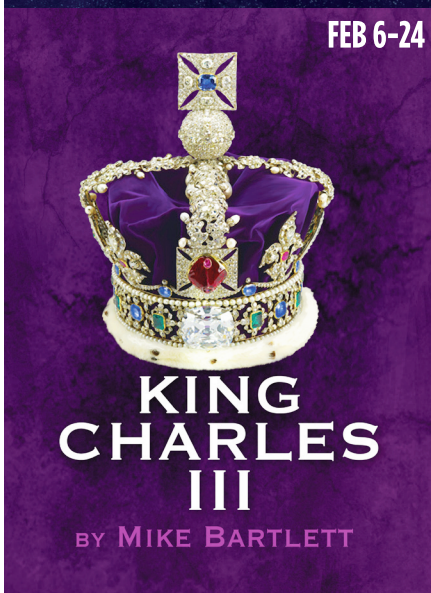
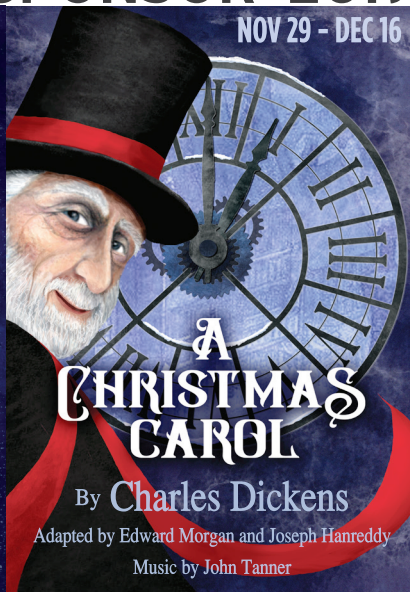
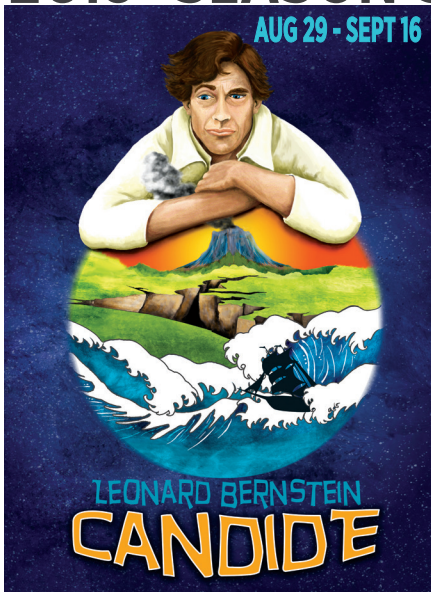
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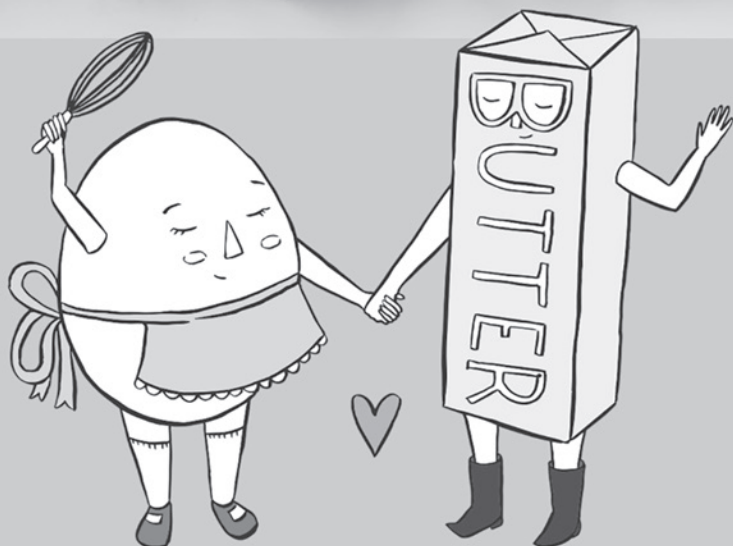
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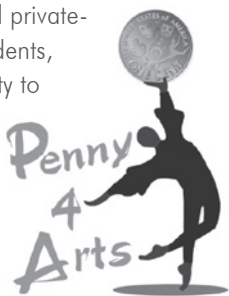
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- Graphic/Visual art services
- 1-5 minute branded videos
- Event photo coverage



For more information call 865.974.5206
or email: studentmedia@utk.edu

CLARENCE BROWN THEATRE

Restaurant Circle

Visit one of the following restaurants on the night of your performance and show them your ticket to receive an exclusive offer.



10% Off the total bill.
coolatogelato.com

sunspot
*where tie-dyes and
neckties unite*

10% Off the total bill.
sunspotrestaurant.com

Offer valid at participating restaurants and cannot be combined with any other discount or special offers.

AVAILABLE NOW AT YOUR COUNTY CLERK'S OFFICE
\$35

BACK THE ARTS WITH THE NEW ARTS PLATE

A rear view of a white pickup truck driving on a road. The license plate is a specialty plate that reads "TENNESSEE ARTS POET" with "CREATING THE FUTURE" at the bottom. The background shows a landscape with trees and hills.

SUPPORT ARTS IN YOUR SCHOOLS AND COMMUNITY

No need to wait until your tags expire, you can change your license plate anytime. Fees will be prorated.
For more information about specialty license plates, visit tn.gov/revenue/vehicle.

 **TENNESSEE ARTS COMMISSION**
tn.gov/arts

 **arts**
TENNESSEE
ARTS COMMISSION
tn4arts.org



is a proud supporter of
Clarence Brown Theatre
and East Tennessee's thriving
arts community.



wbirchannel10

2018/2019 Corporate, Foundation & Grant Profiles



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



Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaad family has been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining

their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.



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

employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live.

Visit www.pilotflyingj.com for more information.

Jim and Natalie Haslam

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

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



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

COLLEGE OF ARTS & SCIENCES

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

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

2018/2019 Corporate, Foundation & Grant Profiles



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



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

Knox County Tourism Consortium



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

Mildred Haines and William Elijah Morris Lecture Endowment 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

keep our graduates
out of elf suits.*



Last year, UT's Center for Career Development connected more than 18,000 students with professional opportunities including 2,500 on-campus interviews conducted by 765 recruiting employers. Six months after graduation, 84 percent of our students are working or in grad school. The center's services are available to alumni as well. career.utk.edu.



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

BIG ORANGE. BIG IDEAS.

*With one happy exception: Clarence Brown Theatre's *Crumpet*, David Brian Alley ('87, '06), an alumnus of UT's undergraduate theatre and MFA acting programs.

Fueling the arts and the audience.

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



Pilot. *FLYING* 





Protecting genius **everywhere.**

Providing legal solutions in
the areas of patents,
trademarks, copyrights,
trade secrets and litigation.



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