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THE GIVER

ADAPTED BY ERIC COBLE

FROM THE NEWBERY AWARD-WINNING BOOK

BY LOIS LOWRY

CLARENCE
BROWN
THEATRE

Fueling the Arts and the Audience



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

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CLARENCE BROWN THEATRE

presents

THE GIVER

ADAPTED BY ERIC COBLE

FROM THE NEWBERY AWARD-WINNING BOOK BY LOIS LOWRY

Directed by **Marti Gobel** ★

Scenic Designer
Michaela Lochen

Costume Designer
Lauren T. Roark ♦

Lighting Designer
Mitch Wilson

Sound Designer
Allison Bucher

Projection Designer
Kenneth Martin ♦

Dramaturg
Gina M. Di Salvo

Stage Manager
Martinique M. Barthel ★

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

Produced by special arrangement with
DRAMATIC PUBLISHING, Woodstock, Illinois.

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

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This project [is being][was] supported in whole or in part by federal award number 21.027 awarded to Knox County by the U.S. Department of the Treasury and the Arts & Culture Alliance.



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



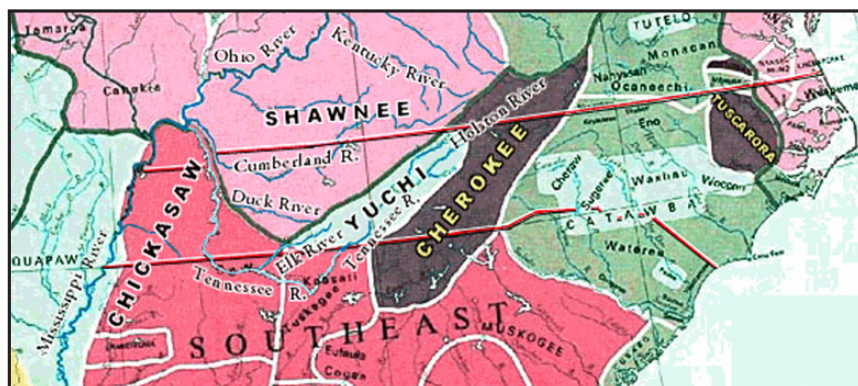
♦ The Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



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

Cover photo: Jacob Leon; by Shawn Poynter

The Aboriginal People of Tennessee and Surrounding Areas



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

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

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



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

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

Detailed information on our DEI initiatives can be found here:

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

Father | **Drew Drake***

Mother | **Rachel Darden***

Lily | **Allison Bunch**

Jonas | **Jasmine R. Handy**

Asher | **Jacob Leon**

Fiona | **Jenna Mitchell**

Larissa | **Carol Mayo Jenkins***

Chief Elder | **Tarah Flanagan***

The Giver (Old Man) | **David Cecsarini***

Rosemary / Ensemble / Understudy Larissa | **Yashashvi Choudhary***

Ensemble / Understudy Mother | **Grace Belt***

Ensemble / Understudy Chief Elder | **Gabriela Bulka***

Ensemble | **Clay Cooper***

Understudy Jonas | **Cearan Jax Costello**

Ensemble / Understudy Father | **Denzel Dejournette***

Ensemble | **Develyn Jayan***

Understudy Asher | **J.D. Joiner**

Ensemble / Understudy The Giver (Old Man) | **Sammy Pontello***

Understudy Lily / Fiona | **Ella Trisler**

This production contains one 15 minute intermission



* The actors appear through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

After the show, please take a moment to fill out a brief 5-minute survey tiny.utk.edu/cbtsurvey about your experiences at **The Giver**. 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



Photo by Betsy Molnar

ERIC COBLE was born in Edinburgh, Scotland, and raised on the Navajo and Ute reservations in New Mexico and Colorado. His scripts for adults have been produced on Broadway (Tony- and Pulitzer-nominated *The Velocity of Autumn*), off-Broadway (*Bright Ideas*), in all 50 states of the U.S., and on several continents. His plays for young audiences include award-winning adaptations of Lois Lowry's *The Giver* and *Gathering Blue* as well as *The Girl Who Swallowed a Cactus*, *Sherlock Holmes: The Baker Street Irregulars*, *Ghosts in the Machine*, *Swagger*, *Cinderella Confidential* and a dozen other published scripts that have been produced at The Kennedy Center, Dallas Children's Theatre, Childsplay, Metro Theatre Company, Oregon Children's Theatre, First Stage, Denver Center for the Performing Arts, Cleveland Play House, Adventure Stage, Alliance Theatre and many others.

Awards include two AATE Distinguished Play Awards for Best Adaptation and the Charlotte Chorpenning Award for the body of work of a children's playwright.

ABOUT THE AUTHOR



LOIS LOWRY is the highly acclaimed author of more than 30 books for young people. Over the years, she has received numerous awards, including two Newbery Medals. Lowry has written such a wide range of books that her body of work cannot be categorized easily. Her genres range from contemporary fiction to historical fiction to fantasy to autobiographical. Her audiences range from elementary school children all the way up to young adults. Some of Lowry's books are light-hearted, but others deal with serious and somber topics. Lois Lowry's first children's book, *A Summer to Die*, was published in 1977. In 1979 Lowry finished *Anastasia Krupnik*, the story of a quirky 10-year-old girl who wants to become a writer.

During the 1980s, *Anastasia* reappeared in numerous books. In 1990 Lowry's novel, *Number the Stars*, received the prestigious Newbery Medal. Four years later, Lowry won a second Newbery Medal for her most well-known book, *The Giver*. More recently, Lois Lowry has been writing a lighthearted series for younger readers about a spirited second-grade girl named Gooney Bird Greene.

FROM THE DIRECTOR

Part of the extreme pleasure I gain from directing plays is the challenge of crafting a production that resonates with an audience in two ways. The first being that the audience has a rich emotional experience in real time. Second, that said experience continues to echo in thought long after the final bow. *The Giver* by Eric Coble (adapted from the novel by Lois Lowry) was particularly challenging in moving towards these goals. How does one turn a well known story that is dependent on the thoughts and feelings of its characters into palpable action? In a fictional society that is reliant on tepid interpretations of horrific realities, what are the ways in which the actors can lean in to a visual give and take rather than verbal communication? The solution came to me in the form of American Sign Language...



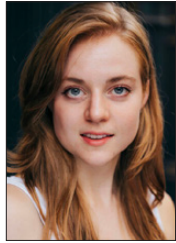
American Sign Language (ASL) lives with the misconception that signs are philosophically self explanatory, that they are a crystalline reflection of what they mean. In many cases this is true because the medium of ASL is three-dimensional space and naturally allows more iconicity than oral language. But, in many instances (just as in spoken language) mapping between form and meaning can become completely arbitrary. Further, children do not always take advantage of the iconic properties of signs when they interpret their meaning. The sign we are using for "release" means "to let go", however, in the context of *The Giver* the same sign means (at its root) "to euthanize". We strove as a group to create a community that uses language in the form of both ASL (Visual) and Oral communication (Auditory) in order to cloud the true outcome of particular actions while simultaneously utilizing precise language. This led to the realization of a community and culture whose very existence is threatened day to day and yet the threat is not packaged in a way that correctly highlights the danger for what it is. We can find these examples in our current use of words such as Internment, Gentrification, War... This truth is applicable to non-threats, as well. We use words such as Equality and Freedom as if they have been achieved for all, constantly lulling ourselves in to the belief that we have reached these goals. And yet, we live in a society where we profess these very things! Terrifying, isn't it?

As you take the ride that is *The Giver* with us, I hope you will find excitement in watching Jonas "see beyond" with more and more clarity through the course of the play. And, when he transcends, I hope you will collectively breathe a sigh of relief not only because our young protagonist completes his Hero's Journey but because you now feel empowered to begin a journey of your own...

"I had a dream, a pleasant scene, where none were dunced and none were crowned. All there knew just who they were spoke with their eyes and sang out loud." (Flowers from Fromb, Superunloader)

- Marti Gobel

THE ACTORS



GRACE BELT

(Ensemble / Understudy Mother) Selected credits include Laguna Playhouse, Great River Shakespeare Festival, Surflight Theatre, Fiasco Theater, River & Rail, and Clarence Brown Theatre.

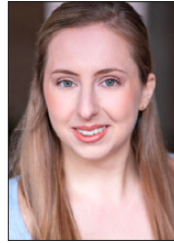
Grace is an alum of Fiasco Theater's Conservatory in NYC and is currently a first-year MFA Acting Graduate Candidate at UT. Love you Griff, F&C, and always EGR. For more info, visit graciebelt.com and firsttakeco.com.



ALLISON BUNCH

(Lily) is a fourth-year undergrad at the University of Tennessee, where she is studying Theatre with an acting concentration and minoring in English. Allison is a Knoxville native and has

participated in many productions throughout high school. She's previously worked with the Clarence Brown Theatre, and is excited for her second performance role on the main stage. A few of her credits include Jenia in the CBT's production of *Hair*, Lisa in *Fame* (Farragut High School), Gretle VonTrapp in *The Sound of Music* (Farragut High School), the Cheshire Cat in *Alice in Wonderland* (Farragut High School), and Assistant Stage Manager for *Always...Patsy Cline* (Clarence Brown Theatre). Allison is very honored to be a part of this wonderful cast and show and would like to thank her friends, family, and mentors for all their support over the years.



GABRIELA "GABI" BULKA

(Ensemble / Understudy Chief Elder) is a first-year MFA Acting Candidate at UT and is thrilled to be a member of the Clarence Brown Theatre. Native

to Krakow, Poland she moved to New York City where she trained at The Lee Strasberg Theatre and Film Institute and received a Two-Year Conservatory Certificate. She is an actor, dancer, movement director and producer. Gabriela holds a Professional Dancer and Choreographer Diploma, as well as a degree in IP Law. Recent credits include: *A Christmas Carol* (Mrs. Cratchit/Mercy Miggot), *Charlie* (RJ Theatre Company producer/mov.dir.), *Hamlet Split Apart* (RJ Theatre Company producer/mov.dir); Short Films: *Cortado* (producer), *Thoughts* (Zen), *Sloane & Dom* (Julianne). Thank YOU all for supporting live theatre! There's no show without you – our audience. @ga_bulka

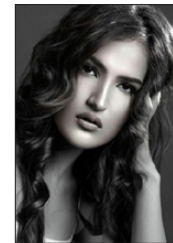


DAVID CECSARINI

(The Giver – Old Man) This year begins David's 46th year as a theatre professional, having debuted as a journeyman actor with the Guthrie Theatre in Minneapolis in 1978.

He was then selected as a founding company member of American Players Theatre (APT) in Spring Green, Wisconsin, where some of his favorite roles included Claudius in *Hamlet*, Marc Antony in *Julius Caesar*, Petruchio in *The Taming of the Shrew* and Master Ford in *The Merry Wives of Windsor*. After seven seasons at APT, he established a long-time Milwaukee residency, acting with many of its professional companies, and eventually becoming Producing Artistic Director of Next Act Theatre (NAT). Having

proudly served for thirty-two seasons, he directed over forty NAT productions and acted in as many others. His most recent NAT directorial project was *God's Spies*, by Bill Cain. Behind the scenes, David has created sound effects and scores for most of Next Act's work, and for many other professional productions. He is delighted to make his acting debut at the Clarence Brown Theatre, working with long-time friend and colleague Marti Gobel and collaborating with the dozens of talented and dedicated artists who have brought this show to such vibrant life.



YASHASHVI CHOUDHARY

(Ensemble / Understudy Larissa) is an MFA Acting student at the University of Tennessee, Knoxville. She comes from the capital of her country New Delhi, India

where she received her B.A.(honours) in English Literature from the University of Delhi. She was associated with "The Pierrot's Troupe Theater Group" (an internationally renowned theatre group formed in 1989) and performed various plays in her country. Her proudest moment was when she was crowned as the Miss Teen International India where she represented her nation. She feels honored to start her journey at UT which will act as instrumental in helping her understand the core ideas and themes that define global theatre. Her recent role was as Miss Lucy and Mrs. Fezziwig in *A Christmas Carol* at the Clarence Brown Theatre.



CLAY COOPER

(Ensemble) is so excited to be joining the cast of *The Giver*. Clay is a first-year MFA Acting candidate originally from the small town of Pinehurst, North Carolina. Clay most recently had the opportunity

to play Fezziwig in CBT's production of *A Christmas Carol*. He holds a B.A in Theatre Education from Appalachian State University and previous stage credits include: *Bright Star!* (Jimmy Ray), *The Moors* (The Mastiff) and *The {W}right Sister* (Orville Wright). In his free time he enjoys hiking, cooking and serenading his dog Sophie on guitar. To see what he is working on next follow his instagram @claycooper11.



CEARAN JAX COSTELLO

(Understudy Jonas) is in his fourth-year at UT. He is pursuing a dual degree in Civil Engineering and Theatre: Design and Technology. He is excited to be on the Clarence

Brown stage for the first time! Since being at UT, he co-stage managed *Blood at the Root* (Clarence Brown Theatre); was assistant stage manager for *Sweat* (River & Rail); directed *Twelfth Night* (All Campus Theatre); assistant directed and was dramaturg for *Men on Boats* (Clarence Brown Theatre); stage managed *The Complete Works of William Shakespeare* (Tennessee Stage Company); assistant directed for *The Moors* (Clarence Brown Theatre); and designed and build the set and lights for *The Wolves* (All Campus Theatre). He hopes you all enjoy the show!

THE ACTORS



RACHEL DARDEN (Mother) Rachel is a graduate of UT's MFA acting program—class of '23. Her credits at the Clarence Brown Theatre include Greta in *Murder on the Orient Express*, Judy in *Trouble in Mind*, Mrs. Cratchit in *A Christmas Carol*, and Agnes in *She Kills Monsters* (The Carosel Theatre). Rachel is returning to her home state of Colorado where she will appear as Miss Casewell in the Lonetree Art Center's upcoming production of *The Mousetrap*. Find more at RachelDarden.com. Love you, Boomer.



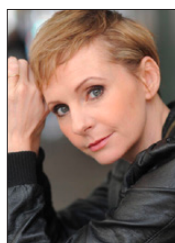
DENZEL DEJOURNETTE (Ensemble / *Understudy Father*) Denzel has had a unique path to acting. Originally, coming from the world of wrestling. He is a division I All-American

wrestler and was a wrestler with the WWE. He is now an MFA Acting candidate here at the University of Tennessee to further the exploration of his passions, and to tell stories of everyday humanities.



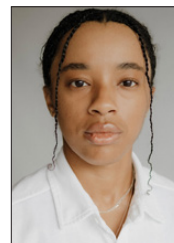
DREW DRAKE (Father) is an Actor, Poet, Hip Hop Artist, Director and Educator from Huntsville Alabama but currently residing in NYC; focused on creating art that facilitates healthy dialogue for people of color. Drew was last seen performing on TV in Roles such as "Lamar Cordell" in *Law and Order* Season 22 and stages such as Bonnaroo Music Festival, Barclays Center and Brooklyn Academy of Music's production *Word. Sound. Power*. Drew also Directed Marisol by Jose Rivera for NYU Tisch's MainStage Fall Undergraduate production in December. Drew

is the former Poet-In-Residence and teaching artist with Urban Word NYC. Drew also a Professor at New York University (Martin Luther King Scholars Program and Tisch: Playwrights Horizon Theatre Studio), Columbia Law School, as well as teaching African American Theatre at Medgar Evers College. Drew is super thankful to be coming back to Knoxville to return as the Artist in Residence at the University of Tennessee, this Spring Semester.



TARAH FLANAGAN (Chief Elder) is delighted to return to the Clarence Brown Theatre having previously appeared in the CBT production of *The Madwoman of Chaillot*, starring the incomparable Carol Mayo

Jenkins. New York Theatre: The Sheen Center, The Mint Theatre, and the Pearl Theatre with Hang a Tale Productios (titular role of *The Little Prince*, directed by Kim Martin-Cotten). Regional Theatre: Actor's Theatre of Louisville, Alabama Shakespeare Fest (world premier of *Buzz*, directed by Carrie Preston) Arkansas Rep. Theatre, Cleveland Play House (*Every Brilliant Thing*, *An Iliad*), Cincinnati Playhouse, Crossroads Theatre, Eugene O'Neil Theatre, Fulton Theatre, Gulfshore Playhouse, Pacific Conservatory Theatre, Pioneer Theatre, Public Theatre of Maine, Shakespeare Theatre of NJ, Studio Arena Theatre, Utah Shakespeare Fest., and the Rep.Theatre of St. Louis (titular role in *St. Joan*). TV/Film: *Ramy*, directed by Ramy Youssef (Hulu). *As the World Turns* (CBS), *Futurestates* (PBS), *Mother's Book*, directed by Keith Joseph Atkins, and *Darwin: the Series*, directed by Carrie Preston. Tarah has been a company member of the Great River Shakespeare Festival since 2007, and is a graduate of Pacific Conservatory of the Performing Arts, Webster University (BFA) and the U.of Alabama-Alabama Shakespeare Festival (MFA). She is a proud member of AEA and SDC.



JASMINE R. HANDY (Jonas) is immensely grateful and overjoyed to be making her debut on the Clarence Brown Theatre main stage. Originally from Atlanta, Georgia, she is seeking to complete her BA in Theatre

with an Acting Concentration in May of 2024. Her previous training includes attending the New York Conservatory for Dramatic Arts and Kennesaw State University's College of the Arts. This will be her fifth show at the University of Tennessee Department of Theatre. Previous CBT credits include *Blood at the Root* (Raylynn); *Adaptive Radiation* (Olivia); *Men on Boats* (John Wesley Powell); and *The Moors* (Marjory/Mallory). She would like to extend special thanks to her loved ones for their unwavering support; to the tremendous cast and crew for their collaborative artistry; and to Marti Gobel, an inspirational visionary whose love for this art form never failed to set a stellar example.



DEVELYN JAYAN (Ensemble) Develyn is a first year MFA acting graduate student. She is also a resident actor at the Clarence Brown Theatre and a professional Indian dancer who made her first American Theatre

debut as the Ghost of Christmas Past here at her home ground. Having been dedicated to a life on stage through various plays, dance-dramas as well as street plays back in India, she is here to make professional theatre her next home. She aspires to be an artist who can rise above the social standards and stereotypes, she's grateful to the Clarence Brown Theatre for opening that path for her and supporting her in her journey.



J.D. JOINER (*Understudy Asher*) J.D. is a senior at the University of Tennessee and is double majoring in Theatre and History. He is thrilled to be returning for his fourth appearance on the Clarence

Brown main stage, previously appearing as "Steve" in *Hair*, a porter and soldier in *Murder on the Orient Express*, and most recently "Peter Cratchit" and "Dick Wilkins" in *A Christmas Carol*. He would like to thank the director for giving him this opportunity, and his parents for their constant and patient support.

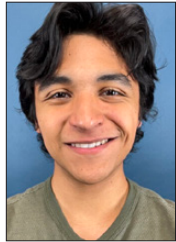


CAROL MAYO JENKINS (Larissa) Broadway: *The Three Sisters*, *Philadelphia Here I Come*, *Oedipus Rex* (with John Cullum); *There's One In Every Marriage*, *First Monday In October* (with Henry Fonda); and *The Suicide*

(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*, *Pygmalion*, *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. Television: *Fame* (NBC); *Another World* (NBC); *The Garden* (CBC); *MacBeth* (PBS); *Happy Endings* (NBC); *Matlock*, *Max Headroom*, and *Nightingales*, among others. At CBT: *The Glass Menagerie*, *The Road To Mecca*, *Trojan Women*, *The Dresser* (with John Cullum), *Arsenic and Old Lace*, *Major Barbara*, *All My Sons*, *The Music Man*, *Moonlight and Magnolias*,

THE ACTORS

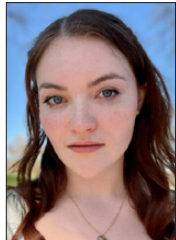
Fuddy Meers, 4000 Miles, The Trip To Bountiful, Outside Mullingar, The Crucible, The Madwoman of Chaillot, Blithe Spirit and The Curious Incident of the Dog in the Night-Time, among many others.



JACOB LEON

(Asher) is a sophomore at UT majoring in Theatre, and he is very excited to be a part of this year's production of *The Giver*. He has previously appeared on the Clarence Brown Theatre main stage in

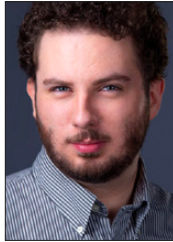
A Christmas Carol and *Hair*. He is grateful for the opportunity to be a part of this production.



JENNA MITCHELL

(Fiona) is full of gratitude for the opportunity to act on CBT's main stage. Here at CBT Jenna has worked on *Adaptive Radiation* as Understudy to Female Steve and ASM, *Murder on The Orient Express*

Wardrobe Crew, and *The Moors* as Understudy to the Moorhen. Some of her other favorite roles include Dorothy in *The Wizard of Oz* and Gretl in *The Sound of Music*. Jenna attended Governor's school for theatre in 2019 and is currently a junior here at UT pursuing a double major in Theatre and Fine Art.



SAMMY PONTELLO

(Ensemble, *Understudy The Giver*) is a first year MFA Acting Candidate at the University of Tennessee, Knoxville. Originally from Central Florida, they spent the last two seasons working

with Florida Studio Theatre touring in TYA around the state, teaching acting and playwrighting, and working as an actor, director, and dramaturg in New Play Development. Prior to FST, Sammy also worked at the Orlando Shakes in New Play Development. He is thrilled to be joining the Clarence Brown Theatre community. IG: @sjpactor | sammypontello.com



ELLA TRISLER

(*Understudy Lilly / Fiona*) is a senior at the University of Tennessee, Knoxville. She studies Theatre with a concentration in Acting, and is thrilled to be working on the Clarence Brown Theatre main

stage for the first time! Most recently, she played Emilie in *The Moors*, and Hall in *Men on Boats*, both at the Lab Theatre. Some of her favorite roles so far include Mayella Ewell in *To Kill A Mockingbird* and Louisa Von Trapp in *The Sound of Music*. This summer, Ella studied acting for six weeks in New York City with NYU's own Atlantic Acting School through their Summer Intensive.

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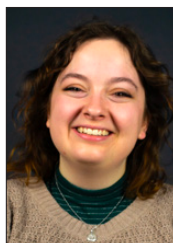
THE ARTISTS



MARTI GOBEL

(Director) A San Diego, California native, Marti Gobel is an Actor, Director and a John F. Kennedy trained Teaching Artist (with a focus on Effective Residency and Lesson Planning). She is a proud member of AEA and

SAG-AFTRA. Ms. Gobel has performed routinely for every Equity house in Wisconsin in a variety of roles from Shakespeare to Morrisseau. Her critically acclaimed directing style has deepened her relationship with many theatre companies across the nation with works at Renaissance Theaterworks, Milwaukee Chamber Theater, Forward Theatre, Next Act Theatre, Scripps Ranch Theatre, Moxie Theatre, Cygnet Theatre, The La Jolla Playhouse, First Stage Children's Theatre and A Red Orchid Theatre. Ms. Gobel returns to Clarence Brown Theatre after directing their 2023 production of *Trouble in Mind*. Marti Gobel is a Jeff Award Nominee and recipient of a Black Excellence Award for Outstanding Direction of *Is God Is* by Alesha Harris.



MICHAELA LOCHEN

(Scenic Designer) is a second-year Scenic Design MFA candidate at the University of Tennessee, Knoxville. She is originally from St. Paul, Minnesota, and received a BFA in

Scenic Design and a BA in Anthropology from the University of Minnesota Duluth in 2020. Recent credits include scenic designs for *The Pajama Game* at Artistry in Bloomington, MN; *It's a Wonderful Life: A Live Radio Play* at River & Rail in Knoxville, TN; *Gingerbread* at the Oak Ridge Playhouse in Oak Ridge, TN; and a seasonal position as the assistant prop shop supervisor at Peninsula Players Theatre in Fish Creek, WI. More of her work can be found at michaelalochen.com.



LAUREN T. ROARK

(Costume Designer) is the head of graduate costume design in the Department of Theatre at the University of Tennessee. She has previously designed *King Charles III*, *Million Dollar Quartet*, and *Always...Patsy*

Cline at the Clarence Brown Theatre. Select regional credits include Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, Kansas City Repertory Theatre, Great Lakes Theatre, Arkansas Repertory Theatre, and the Tony Award winning Utah Shakespeare Festival and Cincinnati Playhouse in the Park. Her work has been featured in the United States Institute for Theatre Technology's Young Designers' Forum Exhibition and she was awarded the Barbizon Award for Theatrical Design Excellence. Lauren has worked in costume shops spanning three continents, including Brazil and Hong Kong. She holds an MFA in Costume Design and Technology from the University of Missouri-Kansas City and is a proud member of United Scenic Artists, Local 829. To learn more, visit www.laurentroark.com.



MITCH WILSON

(Lighting Designer) Mitch is the current Lighting Design MFA candidate for the UT Theatre Department. This is his 7th show over the past year. He has just started his fourth semester of graduate school. He would like to

thank his girlfriend Kiera and his family for their love and support.



ALLISON BUCHER

(Sound Designer) is from New Orleans, Louisiana. She is a second-year MFA Candidate in Sound and Digital Media Design at the University of Tennessee, Knoxville. She has previously earned a BFA in Theatre:

Design and Technology from the University of Southern Mississippi. Recent Sound Design Credits include *A Case for the Existence of God* and *Fun Home* at River and Rail Theatre and *Men on Boats* at the Clarence Brown Theatre. More of her work can be found at www.allisonbucher.com



KENNETH MARTIN

(Projection Designer) is the Artistic Director of the Clarence Brown Theatre and Chair of the Department of Theatre. As a member of United Scenic Artists, Ken's design work has been seen at Kansas City Repertory

Theatre, Kansas City Actors Theatre, The New Theatre The Sacramento Theatre Company, Cleveland Ensemble Theatre, Contemporary American Theatre Company, Ocean State Theatre Company, Surflight Theatre, Theatre by the Sea, Florida Repertory Theatre, Theatre Rhinoceros, among others. He has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College and The Ohio State University. Professor Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festivals, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, the Association for Theatre in Higher Education and University Resident Theatre Association.



GINA M. DI SALVO

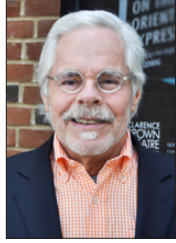
Gina M. Di Salvo (Dramaturg) is Associate Professor of Theatre History and Dramaturgy at the University of Tennessee. At the Clarence Brown Theatre, she has dramaturged *HAIR*, *She Kills Monsters*, *People*

Where They Are, and *The Dream of the Burning Boy*. As a dramaturg, Gina has worked with Plan-B Theatre Company in Salt Lake City as well as Sideshow, Rivendell, The Gift, and Strawdog theatre companies in Chicago. MA: Ohio State; PhD: Northwestern.

MARTINIQUE M. BARTHEL

(Stage Manager) (She/Her) is thrilled to make her CBT debut! Other credits include: *Romeo & Juliet*, *Sweeney Todd*, *All's Well That Ends Well* (Utah Shakespeare Festival); *Hotter Than Egypt*, *A Christmas Carol* (Denver Center for The Performing Arts); *New Age*, *Toni Stone*, *The Niceties*, *The Nativity Variations* (Milwaukee Repertory Theatre); Milwaukee Black Theatre Festival (2020 and 2021); *Stew*, *Underneath the Lintel* (Milwaukee Chamber Theatre); *The Gospel at Colonus* (Skylight Music Theatre); *Native Gardens*, *Sex With Strangers* (Renaissance Theaterworks); *Black Nativity* (Black Arts Milwaukee, 2017 & 2018); *A Christmas Carol* (Children's Theatre of Madison); *Assassins*, *A Little Night Music*, *Spamalot*, *Big Fish*, *Guys and Dolls*, *Man of La Mancha*, *The Light in The Piazza*, *Kiss Me, Kate* (Four Seasons Theatre); *Lines*, *Constellations*, *The Bed* (Theatre LILA); *The Mojo and The Sayso* (Theatre LILA/Bronzeville Arts Ensemble); *Change Your Mind*, *Change The World* (2012) and *The World We Make* (2016) (panel discussions with His Holiness, the 14th Dalai Lama).

THE ARTISTS



TOM CERVONE

(Managing Director) Tom is grateful and honored to serve the Clarence Brown Theatre as Managing Director. Cervone has also served as executive director for both Dogwood Arts and the Historic Tennessee

Theatre Foundation, but the CBT/UTK Theatre Department is Tom's administrative and artistic home. Cervone arrived in Knoxville in 1989 as an MFA candidate in acting and was hired in May of 1993 as the company manager, then promoted to managing director in 1995. And for his brief foray downtown, Tom has been in this chair, blissfully, ever since. Tom is and has been very active within the UTK community, having served as Exempt Staff Council chair for many years, co-chair of the LGBT Commission, a member of the Diversity Council and many other UTK organizations. Cervone is a long-time board member of the WordPlayers and continues to evangelize on behalf of the art and culture community locally and nationally. Tom received the Chancellor's Citation for Outstanding Service to the University in 2010. Cervone 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 selected as the Class Representative of the Leadership Knoxville class of 2011, the best class ever. Cervone was inducted into his undergraduate alma mater's class of 2015 Wall of Honor and was appointed by the Governor of WV in 2021 to serve as a member of the Board of Trustees of WLU.



SUSAN L. McMILLAN

(Production Manager) Susan L. McMillan (Production Manager) is in her tenth year as Production Manager at the CBT and UT Department of Theatre. In addition, she teaches Stage Management.

Prior, Susan was the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science (B.S. degrees in Biochemistry and Biology from Oregon State University) and music (cellist), Susan found her way into theatre (Minor in Theatre from OSU). She is incredibly grateful for all the opportunities and adventures along the way, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends. And very grateful for Molly – woof!

PRODUCTION CREW

MANAGEMENT

Assistant Stage Managers
Belle Holmes
Rachel Winenger
Marcos Gonzalez (*sing crew*)

COSTUMES

Costume Design Assistant
Alex Heder
Wardrobe Supervisor
Stephanie Goad Hairston
Assistant Wardrobe Supervisor
Victoria Kahnle
Wardrobe Coordinator
Elizabeth Aaron
Wardrobe Crew
Laura Asmussen
Dottie Haller
Emrys Peterson
Catherine York

SCENERY

Deck Crew
Brooke Barowski
Abigail McCarter
Erica Zacharias

LIGHTING

Light Board Operator
Joshua Rodriguez
Deck Electrician
Jamie Burnett

SOUND

Sound Board Operator
Grace Roberts

PROJECTIONS

Projection Operator
Alex Dally

SWING CREW

Mia Hayes
Adelle Rosendale

PRODUCTION STAFF

ADMINISTRATION

Artistic Director/Department Head
Kenneth Martin
Associate Artistic Director
Katie Lupica
Managing Director
Tom Cervone
Business Manager
Tara Halstead
Accounting Specialist
Le Anna Jacobson
Administrative Specialist
Emily Pope
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Vickie Carter
IT Specialist
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Julie Anna Summers

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Shelly Payne
Grants, Education, and Outreach Manager
Hana Sherman
Tours, Workshops
David Brian Alley
Summer Acting Workshops, Talk Backs
Terry D. Alford

PRODUCTION

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

COSTUMES

Costume Shop Manager -
Melissa Caldwell-Weddig
Cutter/Draper - **Kyle Andrew Schellinger**
Costumers - **Elizabeth Aaron,**
Amber Williams, Ellen Bebb
and **Laura Clift**
Costume Assistants - **Alex Heder,**
Kaelyn Williams, Laura Asmussen
and **Victoria Kahnle**
Laundry Crew - **Anna Franz**
and **Jasmine R. Handy**
Wig Design - **Siobian Jones**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**
Lead Electrician - **Jon Mohrman**
Lighting Assistants - **Lisa Bernard, Liv Jin,**
and **Rachel Clift and Angelyn Baer**

SCENERY

Technical Director - **Jason Fogarty**
Assistant Technical Director
George Hairston
Lead Carpenter - **Jerry D. Winkle**
Senior Carpenter - **Kyle L. Hooks**
Scene Shop Assistants - **Grace Bartoo,**
Justice Morris, Adelle Rosendale,
Serena Risin, Sophie Smrcka,
Becca Stockhaus, Quin Tomlinson,
Christian Pence and Didi Vermillion
Scenic Charge Artist - **Isabel Isaac**

PROPERTIES

Props Supervisor - **Christy Fogarty**
Lead Properties Artisan - **Sarah Gaboda**
Properties Carpenter - **Becca Stockhaus**
Prop Assistants - **Catherine Blevins,**
Iris Caldwell, Katie DePriest,
Monica Gardiner, Ellary Hutsell,
Olivia Layman, Michaela Lochen,
Kamran Pickering, and
Rachel Winenger

SOUND

Sound and Video Manager - **Chris Walters**
Sound Assistants - **Allison Bucher**
and **Amoirie Perteeet**

THEATRE FACULTY

PROFESSORS

Kenneth Martin Department Head,
CBT Artistic Director

Casey Sams Movement & Musical Theatre,
Associate Department Head

Kenton Yeager Lighting Design,
Head of Graduate Studies

ASSOCIATE PROFESSORS

Jed Diamond Acting

Gina Di Salvo Theatre History and Dramaturgy

Joe Payne Sound and Media Design

Christopher Pickart Scenic Design

ASSISTANT PROFESSORS

Kathryn Cunningham Voice and Speech,
Head of Acting

Shinnerrie Jackson Acting

Katie Lupica Directing, Associate Department Head

Lauren T. Roark Costume Design, Head of Design

Neno Russell Costume Technology

LECTURERS

David Brian Alley Senior Lecturer in Acting,
Head of Undergraduate Studies

Terry D. Alford Distinguished Lecturer
in Music Theatre

Steve Sherman Acting

David Crawford Voice

Laura Beth Wells Acting

ADJUNCT FACULTY

Misty Anderson Professor of English and
Theatre, English Department
Allen C. Carroll Chair of Teaching

Stanton B. Garner, Jr. Professor of English
and Theatre, Chair, Department
of English

EMERITUS

Bill Black Costume Design & Technology
Professor Emeritus

Kate Buckley Directing Professor Emeritus

Marianne Custer Costume Design
Professor Emeritus

Carol Mayo Jenkins Acting Company Emeritus

Calvin MacLean Department Head,
CBT Artistic Director, Professor Emeritus

John Sipes Acting, Directing & Movement
Professor Emeritus

Terry Weber Acting, Voice Professor Emeritus

GRADUATE STUDENTS

CLASS OF 2025

Allison Bucher, Sound and Media Design

Alex Heder, Costume Design

Michaela Lochen, Scenic Design

Amoirie Perteet, Sound and Media Design

Sophie Smrcka, Scenic Design

Kaelyn Williams, Costume Design

Mitch Wilson, Lighting Design

CLASS OF 2026

Grace Belt, Acting

Gabriela Bulka, Acting

Yashashvi Choudhary, Acting

Clay Cooper, Acting

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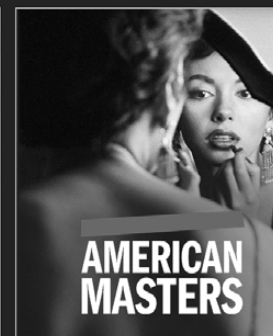
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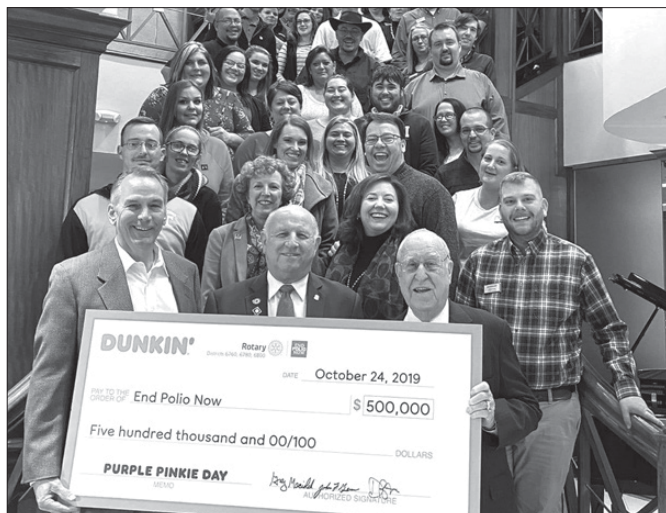
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21 MAR

30 MAR

ANON(YMOUS)

BY NAOMI IIZUKA

The Lab
Theatre

Jasmine R. Handy; photo by Shawn Poynter

CLARENCE BROWN THEATRE SOCIETY

MEMBERSHIP INFORMATION

The CBT Society has come a ways since its early days. What hasn't changed though is the vital investment CBT Society members provide for the Clarence Brown Theatre's programs and activities, year after year.

Become a member today and make a difference in the next generation of theatre artists!



2023/2024 LEVELS & BENEFITS

Artists Circle (\$2,500+)

Benefits listed below, plus:

- Dinner with Producing Artistic Director
- One private viewing for two from the Stage Manager booth for select CBT shows (Excludes Opening Nights; must be requested two weeks in advance.)

Producer Circle (\$1,000 - \$2,499)

Benefits listed below, plus:

- Invitation to the annual Donor Appreciation Party
- Reserved Seating for Lab Theatre shows (first come, first served)
- CBT will donate up to 10 tickets to a non-profit organization of your choice, upon request (Must be requested two weeks in advance; subject to availability.)

Director Circle (\$750 - \$999)

Benefits listed below, plus:

- VIP Parking* (first come, first served)
- One personalized behind-the-scenes tour during the 2023/2024 Season (Must be requested two week in advance; subject to availability)

Rising Star (\$500 - \$749)

Benefits listed below, plus:

- CBT Society umbrella
- Set of six complimentary vouchers for a free beverage during the 2023/2024 Season (Alcohol not included)
- Pair of complimentary vouchers for a performance during the 2023/2024 Season

Leading Player (\$250 - \$499)

- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to Season Opening Celebration (tentatively scheduled for fall 2023)
- Invitation to the annual NYC Theatre Trip (tentatively scheduled for spring 2024)
- Invitation to first read-throughs and design presentations (Subject to availability)

*All levels are fully tax deductible. **Benefits are subject to change, cancellation, and/or may be moved to virtual if needed.



For more information, please contact please contact us at
CBTSociety@utk.edu or call Shelly Payne at (865) 974-5654.

CLARENCE BROWN THEATRE SOCIETY

For additional information or to join, please contact us at CBTSociety@utk.edu

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Mrs. Laura Kimsey Eshbaugh
Pamela and James Given
The Lederer Family
Cynthia Moxley and Alan Carmichael
Jeffrey W. Navel
Linda Brakebill Norris
Townes Lavidge Osborn
and Robert S. Marquis
Linda & Terry Tyler

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Joe Hoagland and Vickie Ellis
Donna R. and Randall L. Riggs
Robin C. Turner

Leading Player

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Amy Caponetti
Joan A. Clevenger
Michael Combs
Dr. Tim and Pat Ezzell
Mr. Christopher Reed Herbstritt
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ONLINE { clarencebrowntheatre.com/donate-now

MAIL { Checks, made payable to **University of Tennessee**, can be mailed to: { Clarence Brown Theatre
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(Unless otherwise stated, donations received via mail will go towards our general Theatre Enrichment Fund.)

PHONE { Provide your credit card information via phone by calling our Development liaison at **(865) 974-5654**.

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Stephanie Wall



MARIAN BROWN'S CIRCLE MEMBERSHIPS

(\$100) includes the following benefits:

- Personal scripts of *The Moors*, *The Giver*, & *Anon(ymous)*
- New Marian Brown's Circle tote
- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to attend the Literary Lunches (lunch provided)
- Invitation to attend Page2Stage events
- One guest pass (to be used for one Literary Lunch)

LITERARY LUNCHES (included in membership):

- **The Moors** | Sat. October 28th, 12pm-2pm
- **The Giver** | Sat. February 24th, 12pm-2pm
- **Anon(ymous)** | Sat. March 30th, 12pm-2pm

PAGE2STAGE EVENTS

- **Murder at the Southern Depot**
Saturday, September 2nd - Downtown Knoxville (additional \$25 event fee)
Hour-long walking tour with local historian Laura Still featuring history and legends about Knoxville's Southern Railway Station and surrounding areas.
- **New Play Staged Reading**
Saturday, November 11th - LAB Theatre
Join Artistic Director Ken Martin for an exclusive staged reading of the new play *Delilah* by Joe Sutton in consideration for a future CBT season!
- **Broadway Drag Brunch**
Saturday, April 20th - CBT Lobby (additional \$25 event fee)
Put on your Kinky Boots for this not-to-be-missed brunch featuring Knoxville's finest drag artists performing your favorite Broadway numbers!
One word: FABULOUS!



For more information, please contact us at
Marian_Brown_Circle@utk.edu or call David Ratliff at
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Every gift, big or small, makes an impact on our students, our faculty and staff, the Clarence Brown Theatre, and the arts in this community. No matter the fund, we wanted to say thank you to our supporters. Contributions listed below are through December 2023. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu

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Margie Gill
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City of Knoxville - Knoxville's roots run deep and strong.

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



Knox County Tourism Consortium

The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining with 24 arts and culture organizations who deliver more than 4,000 tourism geared events and activities. The visitors the consortium attracts to Knox County bring millions of dollars into the county as they patronize local restaurants, shops, vendors, and hotels. Pre-pandemic, the consortium attracted visitors from all fifty states and international visitors from more than 80 countries to Knox County, bringing nearly \$18 million into the county with them. Visitors from surrounding East Tennessee counties have added more than \$16 million. The consortium supports

\$12 million in jobs and pays \$18 million more to local vendors.



Knox County is a county in the U.S. state of Tennessee. As of the 2010 census, the population is 432,226. Its county seat and largest city is Knoxville. The county is at the geographical center of the Great Valley of East Tennessee. Near the heart of the county is the origin of the Tennessee River at the union of the Holston and French Broad Rivers. Knox County was created on June 11, 1792 by Governor William Blount from parts of Greene and Hawkins counties, and has the distinction of being one of only eight counties created during territorial administration. It is one of nine United States counties named for

American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.

2023/2024

CORPORATE, FOUNDATION & GRANT PROFILES



The Department of the Treasury is the executive agency responsible for promoting economic prosperity and ensuring the financial security of the United States. The Department is responsible for a wide range of activities such as advising the President on economic and financial issues, encouraging sustainable economic growth, and fostering improved governance in financial institutions. The Department of the Treasury operates and maintains systems that are critical to the nation's financial infrastructure, such as the production of coin and currency, the disbursement of payments to the American public, revenue collection, and the borrowing of funds necessary to run the federal government. The Department works with other federal agencies, foreign governments, and international financial institutions to encourage global economic growth, raise standards of living, and to the extent possible, predict and prevent economic and financial crises. The Treasury Department also performs a critical and far-reaching role in enhancing national security by implementing economic sanctions against foreign threats to the U.S., identifying and targeting the financial support networks of national security threats, and improving the safeguards of our financial systems.

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.



The **Tennessee Arts Commission**, was created in 1967 by the Tennessee General Assembly with the special mandate to stimulate and encourage the presentation of the visual, literary, music and performing arts and to encourage public interest in the cultural heritage of Tennessee. TN Arts Commission Governing Policies can be found here. The mission of the Tennessee Arts Commission is to cultivate the arts for the benefit of

all Tennesseans and their communities. Our vision is a Tennessee where the arts inspire, connect and enhance everyday lives. The Commission is supported by in part by the National Endowment for the Arts.



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