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ANON(YMOUS)

BY NAOMI IIZUKA

The Lab
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.



CLARENCE BROWN THEATRE

presents

ANON(YMOUS)

BY NAOMI IIZUKA

Directed by **Katie Lupica**

Music Director **Terry D. Alford**

Scenic & Projection Designer
Sophie Smrcka

Costume Designer
Alex Heder

Lighting Designer
Kenton Yeager ‡

Sound Designer & Composer
Amoirie Pertee

Intimacy Director
Casey Sams

Fight Director
Sam-Claire Bieber

Props Designer
Monica Gardiner

Dramaturg & Directing Assistant
Leah Cleland

Directing Assistant
Sam R. McRary

Stage Manager
Emily Hutton

Department Head, Artistic Director
Kenneth Martin

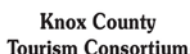
Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

Produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

Anon(ymous) was originally commissioned and produced by
The Children's Theatre Company of Minneapolis, Minnesota.

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



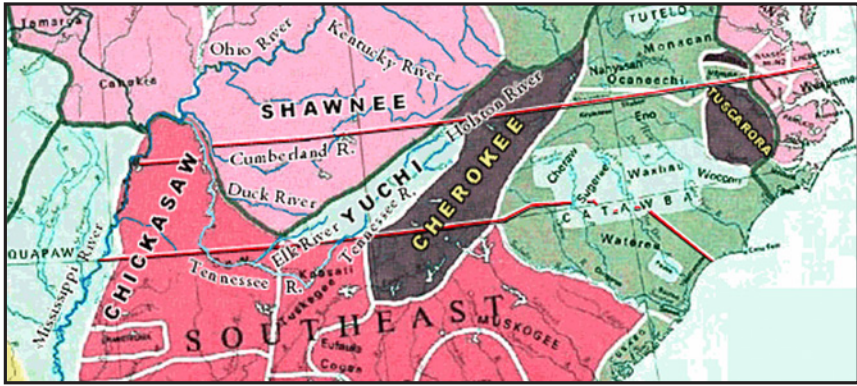
This project is being supported in whole or in part by federal award number 21.027 awarded to Knox County by the U.S. Department of the Treasury and the Arts & Culture Alliance.



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

Cover photo: Jasmine R. Handy; 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/access/>

THE CAST

Anon - **Hogan Wayland**

Nemasani - **Riya Golden**

Naja - **Katelyn Mundt**

Mr. Mackus | Strygal - **Trevor Schmitt-Ernst**

Senator Laius | Mr. Zyclo - **Garrett Wright**

Mrs. Laius | Zyclo's Bird - **McKenzie Jordan**

Calista - **Laura A. Snyder**

Nasreen | Belen - **Aliah Mahalati**

Ali | Ignacio - **Tyler T. Glover**

Ritu | Serza - **Sarah Wahrmund**

Pascal - **Jordan Goskowicz**

UNDERSTUDIES

Anon - **Tyler T. Glover**

Calista / Naja / Nasareen / Belen - **Graye Marshall**

Mr. Mackus / Strygal - **Gary D. Miller**

Nemasani / Senator Laius / Mr. Zyclo - **Lake Cooney**

Mrs. Laius / Zyclo's Bird / Ritu / Serza - **Rebecca Drake**

Ali / Ignacio - **Marcos Gonzalez**

Contains mature content and topics. Recommended for age 13+.

This production is 90 minutes with no intermission.

After the show, please take a moment to fill out a brief 5-minute survey tiny.utk.edu/cbtsurvey about your experiences at **Anon(ymous)**. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**

ABOUT THE AUTHOR



NAOMI IIZUKA

Naomi Iizuka's most recent play, *17 Reasons (Why)*, was produced at Campo Santo + Intersection for the Arts and published by Stage and Screen in the anthology *Breaking Ground: Adventurous Plays By Adventurous Theatres*, edited by Kent Nicholson. Her other plays include *36 Views*; *Polaroid Stories*; *Language of Angels*; *War of the Worlds* (written in collaboration with Anne Bogart and SIT1 Company); *Aloha, Say the Pretty Girls*; *Tattoo Girl*; and *Skin*. Ms. Iizuka's plays have been produced by Actors Theatre of Louisville; Berkeley Repertory Theatre; Campo Santo + Intersection for the Arts in San Francisco; the Dallas Theatre Center and Undermain Theatre in Dallas; Frontera@Hyde Park in Austin; Printer's Devil and Annex in Seattle; NYSF/Joseph Papp Public Theatre, GeVa Theatre,

the Brooklyn Academy of Music, Soho Rep, and Tectonic Theatre in New York; San Diego's Sledgehammer Theatre; Northern Light Theatre in Edmonton, Alberta; Alternate Theatre in Montreal; and the Edinburgh Festival. Her plays have been workshopped by San Jose Rep, GeVa Theatre, Bread Loaf, Sundance Theatre Lab, A.S.K. Theatre Projects, the McCarter Theatre, Seattle's A Contemporary Theatre, the Bay Area Playwrights' Festival, Midwest PlayLabs, En Garde Arts/P.S. 122, and New York Theatre Workshop.

Language of Angels was published in TheatreForum; *War of the Worlds* and *Aloha, Say the Pretty Girls* were published by Smith and Kraus; *Tattoo Girl* is included in *From The Other Side of the Century*, published by Sun and Moon; and *Skin* is included in *Out of the Fringe*, published by TCG. *Polaroid Stories* is published by Dramatic Publishing, and *Language of Angels*, *Aloha, Say the Pretty Girls*, *Anon(ymous)*, and *Tattoo Girl* are published by Playscripts, Inc. *36 Views* was published in American Theatre and has since been published by Overlook Press.

Ms. Iizuka is currently working on commissions from the Guthrie Theater, Actors Theatre of Louisville, the Kennedy Center, the Children's Theatre of Minneapolis, and the Mark Taper Forum. She is a member of New Dramatists and the recipient of a Whiting Award, a Rockefeller Foundation MAP grant, a Gerbode Foundation Fellowship, an NEA/TCG Artist-in-Residence grant, a McKnight Fellowship, a PEN Center USA West Award for Drama, the Stavis Award from the National Theatre Conference, Princeton University's Hodder Fellowship, and a Jerome Playwriting Fellowship. Ms. Iizuka has taught playwriting at the University of Iowa and the University of Texas, Austin, and currently teaches at the University of California, Santa Barbara.

FROM THE DIRECTOR

Anon(ymous) is a beautiful play that reimagines an epic story of a war hero through the eyes of a war victim. This mere storytelling act is profound and necessary in our current world, in which 110 million people (over a tenth of the planet) is experiencing international or internal displacement. In a recent video from the UN commission for refugees, a narrator asks, how do we even begin to conceive a number that large? “Numbers can be overwhelming,” she says, “and 110 million can be hard to imagine. Let’s start then,” she continues, “by counting to three.” The video then shares the faces, names, and stories of three people under UN refugee care. Already, the 110 million figure becomes more human.

lizuka’s play embarks on a similar task: to give faces, names, and stories to an ongoing history of people fleeing persecution, violence, and war in a world of borders and bureaucratic states. She does not do so by trying to account for the millions but by using a combination of epic allegory and carefully chosen specifics to humanize and speak to multiple stories at once. This play includes content that, to say the least, challenges optimistic conceptions of what it means to be human. But at the same time, it tells a deeply human story full of love, courage, and even humor.

My hope is that we better imagine the lives of others within this play, while also learning about ourselves. What are qualities of love, freedom, safety, and home that make life meaningful and worthwhile? What would it mean to have those taken away? In his monograph *What is a Refugee*, William Maley writes, “At a time when political figures easily adopt the claim that refugees are entitled to no more than relief from the immediate threat of persecution, it is important not to forget that how we treat those we define as refugees may tell us little about them, but a great deal about ourselves.” This sentiment is not so different from a key theme in *The Odyssey*—the idea of hospitality as a core necessity to a moral and humane society. It’s also not unlike an expression that may be familiar here in East Tennessee: “love your neighbor.” One of the hoped for outcomes of holding the many stories within *Anon*’s journey is to help expand our sense of who our neighbor really is—who is part of our human family and deserving of our attention and care.

This is where the scope of this play outgrows its source material. In *The Odyssey*, an epic narrator seeks to build community around a hero’s special cleverness, put on display as he escapes a range of dangers. In *Anon(ymous)*, a chorus of refugees draws community attention to a different kind of hero. *Anon*, too, is charming, intelligent, and resourceful, but not because he was graced with special gifts from the gods but because he has had no other choice. His resilience is worth celebrating because it is part of what makes him human. The dangers he faces are not mere plot complications, but symptoms of a troubled world. And the trouble in this world is **indifference**: both the threat of indifference from others and the threat of his own indifference—that he will stop caring, that he will stop seeing himself as care-able about, that he will truly believe he is anonymous.

What keeps *Anon* afloat on this literal and figurative sea of dangers is the hope of finding home. The particular flavor of home we’ve been after in our production is the opposite of indifference – is **dignity**. Home in this play is not a place and maybe not even a specific person, but a relationship with others and oneself. Home is being loved. Home is having a name. Home is being known. This is the feeling that it is absolutely heroic of *Anon* not to lose sight of when so many are trying to invalidate it or worse. As you join *Anon* on his quest, perhaps you might think about what home is to you, how you feel known, and how perhaps we can better extend that dignity to others—whether or not they have been granted such by laws or states, whether they are close by or far away, and whether or not we know their names.

~ Katie Lupica

THE ACTORS



TYLER T. GLOVER

(Ali / Ignacio / *Understudy Anon*) is a junior undergraduate student at UT and is very excited to be returning to the Clarence Brown Theatre in this year's production of *Anon(ymous)*.

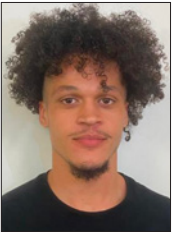
Tyler's previous CBT credits include *Murder on the Orient Express* ('22 & '23); *A Christmas Carol* ('22); and *HAIR*. Other theatre credits of his include Tennessee Stage Company's *Taming of the Shrew*; All Campus Theatre's *Twelfth Night*; The Wordplayer's *Hello Dolly!* and *The Lion, The Witch, and the Wardrobe*.



RIYA GOLDEN

(Nemasani) is a sophomore at UT. She is a Political Science Major with a Theatre Minor. This is her first time being on stage for a college production. Previous credits include

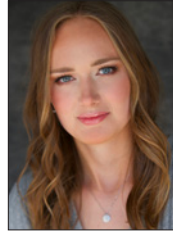
being on Wardrobe Crew for *Murder on the Orient Express* and *A Christmas Carol*, both at the Clarence Brown Theatre. She is a member of the University's Mock Trial Team and Black Cultural Programming Committee. She is excited to work on this production and so thankful to Katie Lupica and her cast mates for this opportunity. She is thankful for her family for being supportive of the different arts she pursues.



JORDAN GOSKOWICZ

(Pascal) Jordan Goscowicz (Pascal) is excited to be a part in this production. This is his first production ever. Jordan is grateful for Katie Lupica because she gave him an

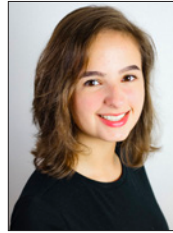
opportunity to showcase himself. He dedicates his performance to his family, and to all the refugees out there.



McKENZIE JORDAN

(Mrs. Laius / Zyclo's Bird) is a sophomore at the University of Tennessee. She is studying Theatre and Political Science. Previous credits include *The Moors* at

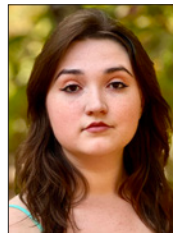
CBT and *The Wolves* at River and Rail. McKenzie would like to thank her family for their support, and Katie Lupica for the opportunity to be part of such a special story.



ALIAH MAHALATI

(Nasreen / Belen) is a senior at UT double majoring in Theatre and Political Science. She is excited for this opportunity to perform with the Clarence Brown Theatre again, having

been in the cast of their production of *Hair* last spring. Aliah is actively involved on campus and is a member of All Campus Theatre and the president of Volunteer Short Films. She would like to thank the director, Katie Lupica, for the opportunity to work on this production, her cast mates and the crew for the amazing chance to collaborate and grow together, and her friends, family, and boyfriend Caleb, for their support and encouragement throughout the process of rehearsals. She hopes you enjoy the show!



KATELYN MUNDT

(Naja), a senior at the University of Tennessee, Knoxville, showcased her acting in All Campus Theatre's production of *The Wolves* as the character 46. Thrilled to embark on her

first production with the Clarence Brown Theatre, she eagerly embraces the role of Naja in the upcoming performance of *Anon(ymous)*. Grateful for the unwavering support throughout her acting

THE ACTORS

journey, Katelyn extends her heartfelt thanks to all. With anticipation, she invites you to not only enjoy the present performance but also keep an eye out for her future endeavors in the world of theatre.



TREVOR SCHMITT-ERNST

(Mr. Mackus / Strygal) is beyond thrilled to be involved in *Anon(ymous)*! This is his second time performing for the Clarence Brown Theatre, he was last seen as

Steve in *She Kills Monsters*. Trevor is a junior from Wauwatosa, Wisconsin majoring in Theatre. He is also a resident assistant at Geier Robinson Halls and works for SEC Network. Trevor would like to thank everyone who made this show possible and supported him, especially his family and Katie! He would like to dedicate this performance to his Mormor and everyone with Crohn's and Ulcerative Colitis. Enjoy the show!



LAURA A. SNYDER

(Calista) is a senior seeking a Bachelor's degree in English Literature and Creative Writing. They are thrilled to be performing in such a pivotal piece and are thankful for the opportunity to have learned

from the director and creative teams working on the production. They previously appeared as Martha Cratchit in the Clarence Brown Theatre's recent production of *A Christmas Carol*. Her other recent credits include All Campus Theatre's *The Wolves* (Understudy #25, #11, #46, and #00) and Knoxville Shakespeare's *Henry IV Part 1* (Bardolph and Sir Douglas). They would also like to thank their family and friends for continuously supporting their exploration of the arts.



SARAH WAARMUND

(Ritu / Serza) is excited to be back in the Lab again for her 4th show at the Clarence Brown Theatre! She is a senior studying Theatre with a minor in Vocal Performance, and has

previously been seen in the Lab Theatre's *Adaptive Radiation* (Mel), and *Men on Boats* (O.G. Howland / Tsauwiat). Most recently she was seen in CBT's *A Christmas Carol* as Catherine and Mercy Miggot's understudy. When she's not acting, she loves to design and produce for All Campus Theatre here at UT. She sends thanks to her family for supporting her and her love of theatre, and CBT for giving her this amazing opportunity!



HOGAN WAYLAND

(Anon) is thrilled to be a part of this production! This is his third show at the Clarence Brown Theatre, previously in *HAIR* (Woof) and *A Christmas Carol* (Scadger). This will be his first production in the

Lab Theatre and he is looking forward to working in such a unique space. He is very grateful for his director Katie Lupica, and for his wonderful family and friends for always supporting him!



GARRETT WRIGHT

(Senator Laius / Mr. Zyclo), an Alum of the University of Tennessee, Knoxville is thrilled to have the opportunity to be in *Anon(ymous)*. Previously at the Clarence Brown Theatre he has appeared in

She Kills Monsters (Puppeteer), *HAIR* (Ensemble/ Understudy-Margaret Mead) as well as *Cato* (Marcus) presented by Institute of American Civics and the scholarly resources of the R/18 Collective, along with many University departments.

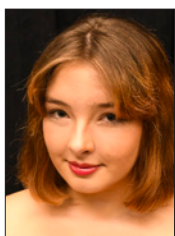
THE ACTORS / UNDERSTUDIES



REBECCA "DRAKE"

(Understudy Mrs. Laius / Zyclo's Bird / Ritu / Serza) is a sophomore at the University of Tennessee, Knoxville where she is studying Business Analytics and Theatre. She also currently serves as an

Officer for All Campus Theatre, the University's student theatre organization, to bring theatre opportunities to all. Some of her past works include *Annie*, *Into the Woods*, and most notably as Donna in *Mamma Mia!* back in Nashville. She wants to thank Katie Lupica and the rest of the cast for coming together to bring this moving story that makes you think of home to life.

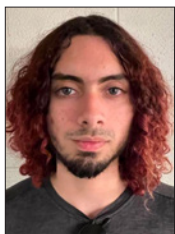


LAKE COONEY

(Understudy Nemasani / Senator Laius / Mr. Zyclo) is very excited to be in their first ever Clarence Brown Lab Theatre production! They are an undergraduate Psychology major and Theatre minor with

a concentration in acting from Clinton, Tennessee. They were last seen as Mrs. Cratchit and Mrs. Dilber in the latest production of *A Christmas Carol*.

Lake would like to thank their family, friends, and fellow cast members for supporting, uplifting, and believing in them. They hope you enjoy the show!

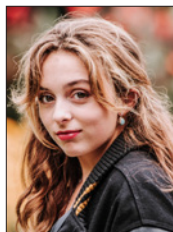


MARCOS GONZALEZ

(Understudy Ali / Ignacio) is a sophomore at UT majoring in Theatre with a concentration in Acting. He is excited to be in his first play ever as an actor and is thrilled to tell stories

all over the world in the future. He has participated as a Stage Manager and Assistant Stage Manager for a few exciting plays, such as *The Wolves* by ACT, *A Christmas Carol* and *The Giver*, with the last two

being at the Clarence Brown Theatre. He is very thankful for the opportunity he has been given. If you see him, you should ask him about his dream, it's such a funny story...



GRAYE MARSHALL

(Understudy Calista / Naja / Nasareen / Belen) is a freshman at the University of Tennessee where they are studying Business Analytics and International Business and is planning to minor in

Theatre. They are thrilled to be a part of their first production with the Lab Theatre and has enjoyed working with such a great group of people in an amazing environment.



GARY D. MILLER

(Understudy Mr. Mackus / Strygal) is a senior Theatre Acting student at the University of Tennessee, whose passion for performance is matched only by his dedication to martial

arts. Holding a 1st Degree Black Belt in Brazilian Jiu Jitsu, Gary is not only a practitioner, but also the Director of Curriculum Development for the esteemed Campeão United Jiu Jitsu Association. With over 17 years of experience teaching martial arts across the United States and Europe, Gary's expertise extends far beyond the stage. Prior to his academic pursuits, Gary served in the U.S. Army in the Infantry, where he honed his discipline and commitment to excellence. Now, as he nears graduation, Gary is poised to embark on a new journey westward, driven by his aspiration to conquer the silver screen as a film actor. Beyond his professional pursuits, Gary is an ardent dog lover and staunch advocate for animal welfare, proudly sharing his home with four lovable Aussiedoodles and his loving husband, Branden.

THE ARTISTS



KATIE LUPICA

(Director) is the Associate Artistic Director of Clarence Brown Theatre and Assistant Professor of Directing at UT. Originally from Phoenix, AZ, Katie has directed new plays, classics,

and rediscovered canon in Chicago, New York City, and regionally. Most recent: *Twelfth Night* (Kane Rep), *Everybody* and *Men on Boats* (Northwestern U.), *Oh Oh You Will Be Sorry* (world premiere, Hangar Theatre), *Chemistry* (Producer's Pick, Cincy Fringe), *Pains of Youth* (Access Theatre, NYC), *Good Kids* (SUNY Brockport), *Elektra* (Dobama Theatre). She has developed plays by Nick Gandiello, Claire Kiechel, Jacob Marx Rice, and Adrienne Kennedy. Assisting/associate directing includes Broadway (*Godspell*), Off-Broadway (MCC Theater, The Pearl), and regional credits (Lookingglass, Chicago Shakes, Cleveland Play House, Cincinnati Playhouse in the Park, Geva Theatre Center, Artpark Buffalo, Repertory Theater of St. Louis, Williamstown Theatre Festival). She has worked in literary management at Signature Theater (NY) and Samuel French play publishers. Katie is a Drama League Directing Fellow, a Sir John Gielgud Fellow, and an Associate Member of SDC. MFA, Northwestern. BA, Columbia. More at katielupica.com.

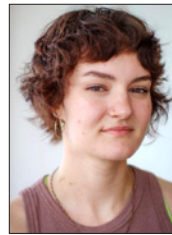


TERRY D. ALFORD

(Musical Director) Terry is a Distinguished Lecturer in Theatre and teaches Musical Theatre Performance and Honor's Introduction to the Theatre and Acting. Prior to joining the UT faculty Mr.

Alford held the positions of Director of Musical Theatre at the University of Tulsa, and Director of Musical Theatre at the University of Wisconsin at Stevens Point. He has worked professionally as a performer, director, musical director, and composer at theaters across the country,

including the California Theatre Center, Madison Repertory, Omaha Playhouse, Augusta Barn, Fireside Theatre, Light Opera of Oklahoma, and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. He is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Terry is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs.



SOPHIE SMRCKA

(Scenic & Projections Designer) was born and raised in Colorado, and graduated from the University of Denver in 2022, with B.A.s in Theatre and Communications. She

is now an MFA candidate in Scenic Design at the University of Tennessee-Knoxville. This will be Sophie's third time designing in the Clarence Brown Lab Theatre. Previously, her work was seen in *The Moors* and *Men on Boats*. Most recently her work was seen onstage in *Fat Ham* at River and Rail Theatre Company. More of her work can be found at smrckadesigns.com. Enjoy the show!



ALEX HEDER

(Costume Designer) Alex is a second-year graduate student from Northern Utah. He has a BFA in costuming from Utah State University, and also has a robust background in scenic and

properties design. He designed the costumes for a film adaptation of Monteverdi's opera *L'incoronazione di Poppea* and the world premiere of an original opera based on the book *Uncovered* by Leah Lax. *Anon(ymous)* is his sixth realized design. Outside of theatre Alex spends most of

THE ARTISTS

his time attending conventions, renaissance fairs, participating in buhurt armored combat, and crafting related things. He is a certified blacksmith and a leather artisan among other things and his work can be viewed at www.alexheder.com



KENTON YEAGER

(Lighting Designer) Kenton heads the Master's Program in Entertainment Lighting Design and Technology and is the Director of Graduate Studies here at UTK. Being busy over the past 40 years,

Kenton has designed or produced more than 700 events for the Corporate World, Theatre, Dance, Music, Weddings, Industrials, Festivals, and Tours both nationally and internationally. He is also the owner and creator of Yeagerlabs, a classroom theater system used in teaching theatre (yeagerlabs.com). His theatre design credits include work for: Walnut Street Theatre, Cincinnati Playhouse in the Park, Denver Theatre Center, Milwaukee Rep, St Louis Rep, Arizona Theatre Company, Riverside Theatre, Pioneer Theatre, Round House Theatre, Folger Shakespeare, The Clarence Brown Theatre, Virginia Stage Co, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep, Great River Shakespeare Festival, Arkansas Rep, Theatre by the Sea, Pennsylvania Stage, National Shakespeare Co, Camden Shakespeare Co, The Flynn Theater for the Performing Arts, and American Music Theatre Festival. Kenton has designed corporate events for IBM, AIG International, The Olympic Ski Team, University of Tennessee, Vermont Fine Wine and Food Festival, and ESPN. Kenton has also designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches Charles Mingus Big Band, Ladysmith Black Mambazo, George Winston, Slide Hampton, Canadian Brass,

Johnny Clegg, James Carter, Sweet Honey in the Rock and, Stephane Grappelli. As an educator, he has taught design master classes at more than 40 Universities, taught lighting design at Penn State, and was Chair/Artistic Director of Interlochen Arts Camps' Department of Theater. He has taught workshops in Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, Mumbai, and Amsterdam.



AMOIRIE PERTEET

(Sound Designer and Composer) is originally from Chicago, Illinois and currently a second-year MFA candidate in Sound & Media Design. She graduated from UT in 2022 with a BA in

Music Production & Business. Last summer, she was the assistant sound designer for *Romeo & Juliet* at the American Players Theatre. Recent credits with the Clarence Brown Theatre include: *Blood at the Root*, *Trouble in Mind*, and *Hair*. She is excited that *Anon(ymous)* is her third ever sound design with the Clarence Brown Theatre. To keep up with her, you can find her on Instagram @amoirie.



CASEY SAMS

(Intimacy Director) Casey teaches movement for actors, musical theatre, and serves as the Associate Chair for the Theatre department. She regularly directs and choreographs for the CBT,

and has served as Intimacy Choreographer for the CBT, River and Rail Theatre Company, First Take Productions, and Cincinnati Playhouse in the Park. She has had the great good fortune to work as a choreographer or director at such theaters as Cincinnati Playhouse in the Park, PlayMakers Repertory Theatre, The Roundhouse Theatre, St. Louis Repertory Theatre, Virginia Stage Company,

THE ARTISTS

Vermont Stage, The Utah Shakespearian Festival, Great River Shakespeare Festival, North Carolina Stage, and Knoxville Opera, among others. Her Undergraduate and Graduate degrees are from Penn State, she is a Certified Laban Movement Analyst from the Laban / Bartenieff Institute of Movement Studies in New York, and she is a member of the inaugural class of Education Advocates with Theatrical Intimacy Educators.



SAM-CLAIRE BIEBER

(Fight Director) As an Advanced Actor Combatant with the Society of American Fight Directors she has served on staff at workshops across the country including in

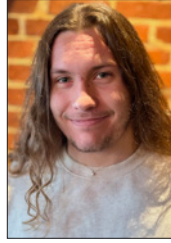
Dallas, Minneapolis, and the National Stage Combat Workshop in Ruston, Louisiana. Select Fight Direction credits include: *Gianni Schicchi*, *La Cage aux Folles*, *Silent Night*, *Fences*, and *A Midsummer Night's Dream*. Select performance credits include: *Twelfth Night* (Viola); *A Midsummer Night's Dream* (Titania); *Hand to God* (Jessica); and *The Watsons* (Emma Watson). When not performing or crafting moments of violence for the stage you can find Sam-Claire demonstrating her stunning impression of a crow.



LEAH CLELAND

(Dramaturg / Directing Assistant) is a junior at the University of Tennessee, Knoxville studying Adaptation Studies as part of the College Scholars Program. This is her second time working with the

Clarence Brown Theatre, the first being *Murder on the Orient Express*. She is extremely excited to make her foray into the world of dramaturgy and directing, and she'd like to thank Katie Lupica for the opportunity to do both. She hopes you all enjoy the journey!



SAM R. MCRARY

(Directing Assistant) Sam is very excited to be working with the Clarence Brown Theatre on the production of *Anon(ymous)*. He is currently in his third year studying Theatre Technology at the

University of Tennessee. He has worked on many productions with other companies in Knoxville including: *Godspell*, *Guys and Dolls*, *The Musical Comedy Murders of 1940*, *Our Tempest*, *The Wolves*, and *The Moors*. This experience is a huge step in helping him pursue a career in theater. He is very appreciative of everyone who's supported him, and is very thankful for all he's learned through this production of *Anon(ymous)*.

MONICA GARDINER

(Props Designer) is a Studio Art major with a focus in 3D art, and a Theatre minor at the University of Tennessee-Knoxville. She likes to do a little bit of everything in theatre, so Monica is excited to be involved in this production and grateful to the Clarence Brown Theatre for this opportunity.



EMILY HUTTON

(Stage Manager) A freshman History major at UT from Arizona, Emily is excited to continue their work with the CBT! This is their second show with UT, with the first being last semester's *A Christmas*

Carol. With a professional background in stage managing with various Arizona-based dance companies, Emily is excited to break into the world of theatre.

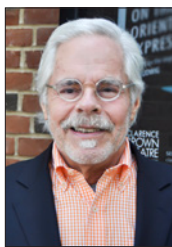
THE ARTISTS



KENNETH MARTIN

(Department Head, Artistic Director) Ken comes from the University of Missouri, at Kansas City, where he was the Patricia McIlrath Endowed Professor and Chair of the Theatre Division. His

26-year career in academia also included nearly 18 years serving as chair of the theater departments of Coastal Carolina University in South Carolina and Ashland University in Ohio. Tremendously successful as an administrator at both institutions, Martin navigated curricular revisions and development, managed resources effectively and efficiently, created innovative collaborations, cultivated significant enrollment growth, and forged international partnerships. A member of United Scenic Artists, his designs have been seen at theatres across the country including Kansas City Repertory Theatre, Florida Repertory Theatre, New Theatre, Ohio Light Opera, Cleveland Ensemble Theatre, Ocean State Theatre and many 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. Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festival, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, Educational Theatre Association and the Southeastern Theatre Conference.



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) 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!

**17
APR**

**05
MAY**

Photo: Malik Barnes by Shawn Poynter

**KINKY
BOOTS**

BOOK BY
HARVEY FIERSTEIN

MUSIC AND LYRICS BY
CYNDI LAUPER

Directed and Choreographed by
RUSTY MOWERY

**CLARENCE
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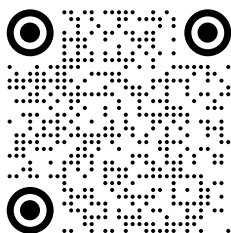


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Ada Hermoso

Christian Tadlock

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Elizabeth Aaron

Assistant Wardrobe Supervisor

Catherine York

Wardrobe Crew

Jamie Burnett

SCENERY

Deck Crew

Dylan Miller

Skye Reid

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Kayla Moore

Light Board Operator /

Production Electrician

Sam R. McRary

SOUND

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Izzy Fenech

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Rental Coordinator/Assistant Production

Manager - **Phyllis Belanger**

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Patrick Lanczki

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Melissa Caldwell-Weddig

Cutter/Draper - **Kyle Andrew Schellinger**

Costumers - **Elizabeth Aaron,**

Amber Williams and Laura Clift

Laundry Crew - **Anna Franz**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Lead Electrician - **Jon Mohrman**

Lighting Assistants - **Rachel Clift**

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Assistant Technical Director

George Hairston

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

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Elaina Przybyszewski,

Didi Vermillion, Ava Bradshaw,

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Scene Shop Volunteer - **Grace Bartoo**

Scenic Charge Artist - **Isabel Isaac**

PROPERTIES

Props Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Properties Carpenter - **Becca Stockhaus**

Prop Assistants - **Catherine Blevins,**

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Amoirie Perteet, Sound and Media Design

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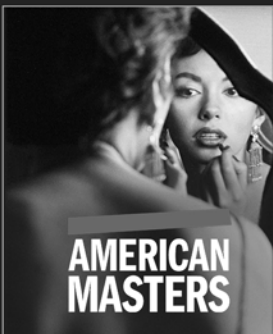


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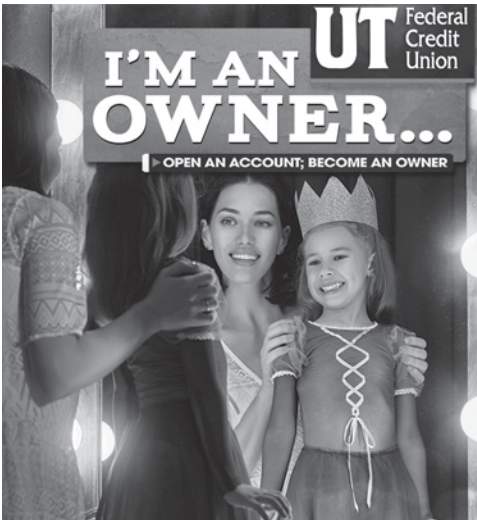
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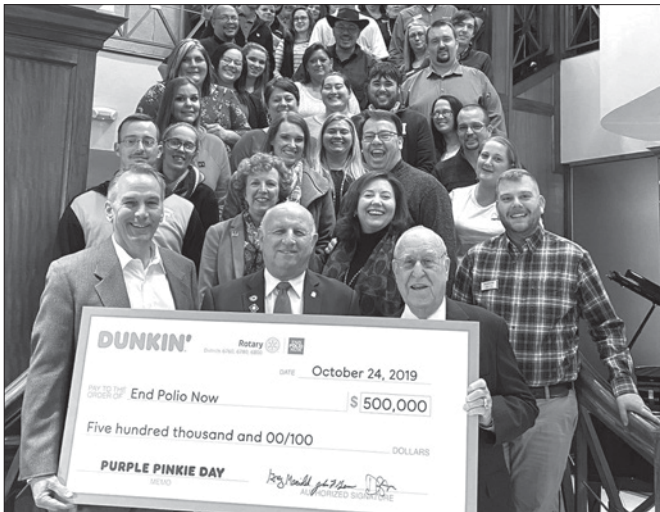
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- Personal scripts of *The Moors*, *The Giver*, & *Anon(ymous)*
- New Marian Brown's Circle tote
- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to attend the Literary Lunches (lunch provided)
- Invitation to attend 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*)
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- **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*)
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For more information, please contact us at
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2023/2024

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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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