

Adapted for the stage by Dennis Elkins



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presents

# A Christmas Carol

### by **CHARLES DICKENS**

Adapted for the stage by **DENNIS ELKINS** 

Directed by **Micah-Shane Brewer**Musical Director and Arranger **Rachel Schlafer-Parton** 

Scenic Design
Christopher Pickart •

Costume Design **Bill Black ◆** 

Lighting Design
John Horner •

Sound Design
Joe Payne \*

Projection/Media Designer **Tannis Kapell** 

Choreographer Casey Sams

Voice Coach
Carol Mayo Jenkins

Stage Manager Alex Dearmin +

Producing Artistic Director

Calvin MacLean

Managing Director **David B. Byrd** 













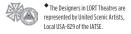














\*\* The Stage Manager appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Give the Gift of Theatre

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### the Cast

#### in alphabetical order

Gracie Belt Martha Cratchit/Ensemble

Joshua Cross Tiny Tim/Ensemble

Ryan Cross Boy Ebenezer/Turkey Boy/Ensemble

Emily Cullum Belinda Cratchit/Ensemble Melissa David\* U/S Alice/Ensemble

Jeff Dickamore Bob Cratchit/Ensemble Livi Fenech Polly/Want/Ensemble Aurora Florence Musician/Ensemble Brian Gligor\* Nephew Fred/Ensemble

Andrew Henry Hobbs the Merchant/Ensemble Connor Hess Young Ebenezer/Ensemble

Peter Kevoian\* Christmas Present/Fezziwia/Ensemble

Emily Kicklighter Elizabeth Cratchit/Ensemble

Ebenezer Scrooge David Kortemeier\*

Carlisle the Merchant/Ol' Joe/Ensemble Kvle Maxwell\* Javne Morgan\* Mrs. Fezziwig/Mrs. Kendal/Ensemble

Charlotte Munson\* Alice/Ensemble

Lindsav Nance\* Christmas Past/Ensemble

Lauren Pennline\* Belle/Ensemble

Carléne Pochette Jenny/Mrs. Dilber/Ensemble Evan Price Peter Cratchit/Ensemble

Ethan Reed Charlie/Ensemble Steve Sherman\* Jacob Marley/Ensemble Tori Beth Sullivan Young Fan/Ensemble

Jude Carl Vincent\* Christmas Future/Dick Wilkins/Ensemble

### the Players

Rachel Schlafer-Parton Cello, Celtic Harp, Flutes, Penny Whistles

> Aurora Florence Violin Gracie Belt Viola Steve Sherman \* Guitar

This production has one 15-minute intermission.



<sup>\*</sup> The actors appear through the courtesy of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.

# A Christmas Carol

ickens' cherished little Christmas story, the best loved and most read of all of his books, began life as the result of the author's desperate need of money. In the fall of 1843, Dickens and his wife Kate were expecting their fifth child. Requests for money from his family, a large mortgage on his Devonshire Terrace home, and lagging sales from the monthly installments of Martin Chuzzlewit, had left Dickens seriously short of cash.



Marley's Ghost — Illustration by John Leech, 1843; Scanned image and text by Philip V. Allingham.

The seeds for the story that became A Christmas Carol were planted in Dickens' mind during a trip to Manchester to deliver a speech in support of the Athenaeum, which provided adult education for the manufacturing workers there. Thoughts of education as a remedy for crime and poverty, along with scenes he had recently witnessed at the Field Lane Ragged School, caused Dickens to resolve to "strike a sledge hammer blow" for the poor.

As the idea for the story took shape and the writing began in earnest, Dickens became engrossed in the book. He wrote that as the tale unfolded he "wept and laughed, and wept again' and that he 'walked about the black streets of London fifteen or twenty miles many a night when all sober folks had gone to bed."

At odds with his publishers, Dickens paid for the production cost of the book himself and insisted on a lavish design that included a gold-stamped cover and four hand-colored etchings. He also set the price at 5 shillings so that the book would be affordable to nearly everyone.

The book was published during the week before Christmas 1843 and was an instant sensation but, due to the high production costs, Dickens' earning from the sales were lower than expected. In addition to the disappointing profit from the book, Dickens was enraged that the work was instantly the victim of pirated editions.



Mr. Fezziwig's Ball - Illustration by John Leech, 1843; Scanned image and text by Philip V. Allingham



Scrooge Extinguishes the First of The Three Spirits Illustration by John Leech, 1843; Scanned image and text by Philip V. Allingham

Copyright laws in England were often loosely enforced and a complete lack of international copyright law had been Dickens' theme during his trip to America the year before. He ended up spending more money fighting pirated editions of the book than he was making from the book itself.

Despite these early financial difficulties, Dickens' Christmas tale of human redemption has endured beyond even Dickens' own vivid imagination. It was a favorite during Dickens' public readings of his works late in his lifetime and is known today primarily due to the dozens of film versions and dramatizations which 

charlesdickenspage.com



The Second of The Three Spirits or Scrooge's Third Visitor - Illustration by John Leech, 1843; Scanned image and text by Philip V. Allingham



The Last of the Spirits - Illustration by John Leech, 1843; Scanned image and text by Philip V. Allingham

## Charles Dickens

harles Dickens is much loved for his great contribution to classic English literature. He was the quintessential Victorian author. His epic stories, vivid characters and exhaustive depiction of contemporary life are unforgettable.

His own story is one of rags to riches. He was born in Portsmouth on February 7, 1812, to John and Elizabeth Dickens. The good fortune of being sent to school at

the age of nine was short-lived because his father, inspiration for the character of Mr. Micawber in David Copperfield, was imprisoned for bad debt. The entire family, apart from Charles, was sent to Marshalsea along with their patriarch. Charles was sent to work in Warren's blacking factory and endured appalling conditions as well as loneliness and despair. After three years he was returned to school, but the experience was never forgotten and became fictionalised in two of his betterknown novels David Copperfield and Great Expectations.

Like many others, he began his literary career as a journalist. His own father became a reporter and Charles began with the journals The Mirror of Parliament and The True Sun. Then in 1833 he became parliamentary journalist for *The Morning* Chronicle. With new contacts in the press. he was able to publish a series of sketches under the pseudonym 'Boz'. In April 1836, he married Catherine Hogarth, daughter of George Hogarth who edited Sketches

by Boz. Within the same month came the publication of the highly successful Pickwick Papers, and from that point on there was no looking back for Dickens.

As well as a huge list of novels. he published autobiographies, edited weekly periodicals including *Household Words* and All Year Round. wrote travel books and administered charitable organizations. He was also a theatre enthusiast. wrote plays and performed before Queen Victoria in 1851. His energy was inexhaustible and he spent much

time abroad - for example, lecturing against slavery in the United States and touring Italy with companions Augustus Egg and Wilkie Collins, a contemporary writer who inspired Dickens' final unfinished novel The Mystery of Edwin Drood.

On June 8, 1870, Dickens suffered another stroke at his home after a full day's work on Edwin Drood. He never regained consciousness. He was laid to rest in the Poets' Corner of Westminster Abbey. A printed epitaph circulated at the time of the funeral reads: "To the Memory of Charles Dickens (England's most popular author) who died at his residence, Higham, near Rochester, Kent, June 9, 1870, aged 58 years. He was a sympathizer with the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

# A Christmas Carol at the Clarence Brown Theatre

■ ince the inception of the Clarence Brown Theatre in 1974, there have been a total of 21 productions of A Christmas Carol. The first one did not appear until the 1979/1980 season. After that, the show did not appear again until 1985. The 1985 production began what would be an almost 10-year run of continuous productions (one year in that span the show was not offered). Throughout the early 2000s different "seasonally oriented" productions were tried in a desire to "mix things up" and offer some variety to our audiences. But beginning with the 2007/2008 season, a production A Christmas Carol has run continuously to the present. Several different adaptations have been offered every

few years to keep it fresh. Since 2007, we have offered four different adaptations and will certainly offer new adaptations in the future. While the beloved story remains the same, many different adapters have found ways to tell the story in slightly different ways. What can be deduced from over two decades of productions of A Christmas Carol is that our audiences treasure this holiday tradition. We have come to see this as our gift to our patrons and a wonderful way to celebrate the joys of the season.

#### by Terry Silver-Alford

Lecturer - Music Theatre: Co-Coordinator for Outreach and Education

## From the Director

here is something magical about the theatre that is difficult to articulate. Perhaps it's the fact that when all the elements of good storytelling come together, we lose ourselves in the moment of the play and are transported away from our daily responsibilities and interruptions. But when it happens, I find myself a kid again, just like I do when Christmas rolls around each year. The excitement of the decorations, music, parties, and time with family and friends brings a sense of comfort and joy to the end of another year. Traditions connect us in the present moment to significant and special memories of our past.

A Christmas Carol is part of that tradition. No matter how many times we hear this story, it still remains the most powerful tale of transformation. At the heart of *A Christmas Carol* is a man whose life must change...or else. Whether we're willing to admit it or not, there's a little bit of Scrooge in each of us. Despite our good intentions, we race through our busy year, often losing sight of the important things in life - time with our loved ones, gratitude for our many gifts, and charity to help those in need.

And that's the magic of A Christmas Carol. We revisit this story each and every year, and there waits Scrooge, Marley and Cratchit - still reminding us of our responsibility to humankind. It reaffirms that Christmas time is "a good time, a kind, forgiving, charitable, pleasant time when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow passengers to the grave, and not another race of creatures bound on other journeys." That's why we tell this story over and over again.

It has been a joy to return to the Clarence Brown Theatre and work on this production. May this story rekindle the innocence and hope of that child in each of us.

Micah-Shane Brewer, Director



#### **GRACIE BELT**

(Martha Cratchit/Ensemble) Born and raised in Johnson City, TN, Gracie Belt is grateful to be a part of Knoxville's Christmas tradition. You may have seen her play the viola in last year's A Christmas Carol or as "Hanna" in A Shayna

Maidel at the Clarence Brown Lab Theatre. Gracie is a junior at the University of Tennessee, pursuing majors in Theatre and Marketing. She has played the viola for nine years. Special thanks goes to Rachel and her special musical dedication to this show.



#### **JOSHUA CROSS**

(Tiny Tim/Ensemble) Joshua was born in New Jersey and has lived in Knoxville for the past four years. He is thrilled to be making his acting debut at the Clarence Brown Theatre. Joshua has attended summer acting camp at Knoxville

Children's Theatre. He is currently in fourth grade at Christian Academy of Knoxville. He loves to play chess and runs cross country. He is excited to share the stage for the first time with his brother, Ryan. Joshua would like to thank his director, Micah-Shane Brewer, the cast, as well as his family and friends. God bless us, everyone!



#### RYAN CROSS

(Boy Ebenezer/Turkey Boy/ Ensemble) Ryan was born in New Jersey and has lived in Knoxville for the past four years. He is excited to return to CBT's production of A Christmas Carol for a second time. Ryan is a ninth grader at

Christian Academy of Knoxville where he runs cross country. He also likes to sail and play the clarinet. He has performed at the Knoxville Children's Theatre where some of his favorite roles include "Jonas" in *The Giver* and "Sir Kay" in *Knights of* Camelot-Quest for the Grail. He wishes to first thank God for His many blessings, his family and friends for their love and support, as well as CBT for giving him this opportunity. Merry Christmas!



#### **EMILY CULLUM**

(Belinda Cratchit/Ensemble) is estactic to be making her debut performance at the Clarence Brown Theatre as a freshman, A native from the Nashville area. she has performed regionally with the Boiler Room Theatre and also attended Governor's

School for The Performing Arts in 2013. Some of her favorite roles include "Milady" (The Three Musketeers), "Jack's Mother" (Into the Woods), "Ghost of Christmas Past" (The Trial of Ebenezer Scrooge), and "Wilbur" (Charlotte's Web). Emily is proud to be studying Journalism and Theatre at UTK, while also being a part of the Chancellor's Honors Program. She would like to thank her family, her dog, and her friends for the support they give to her everyday. To her cast and crew: Thank you and Merry Christmas!



#### **MELISSA DAVID**

(U/S Alice/Ensemble) Melissa is a San Francisco native who is joining us for her third year as a MFA Acting candidate. She was recently seen as "Colleen"/ "Bart" in Mr. Burns, A Post-Electric Play, "Lucy Brown" in The Threepenny Opera.

"Peaseblossom" in A Midsummer Night's Dream, "Alice" in the 2014 production of A Christmas Carol, "Audrey Williams" in Hank Williams: Lost Highway, "Maureen" in RENT and "Alice" in Closer. She received her Bachelor's from California State University, Fullerton.



#### JEFF DICKAMORE

(Bob Cratchit/Ensemble) Recently seen as "Carlson" in *Of Mice and Men*, Jeff is thrilled to participate in the sharing of Dickens' classic tale of redemption. Prior to joining the MFA class of 2018, his favorite roles included Benedick

(Random Access Theatre, NYC), Oberon (The Secret Theatre, NYC), "David" in After the Dance (Co-Op Theatre East, NYC), "Octave" in Les Caprices de Marianne (Cours Florent, Paris), and "Creon" in Oedipus Rex (Experimental Theatre Co, Provo).

Jeff and his wife, Aurora, both Brigham Young University grads, spent their first six months of marriage on a national tour of My Fair Lady before moving to NYC. They were thoroughly smitten by the arrival of a baby girl in January.



#### LIVI FENECH

(Polly Cratchit/Want/Ensemble) is thrilled to be making her CBT debut with A Christmas Carol and has moved to Knoxville from Canton, GA. Most recently, Livi was under the sea as "Andrina" in Little Mermaid. Jr. at KCT and in High School

Musical, Jr/Erin Youth Players (Knoxville). Some past theatre roles include "Mary Lennox" (Secret Garden), "Beth" (Best Christmas Pageant Ever), and "Amaryllis" (The Music Man) Academy Street Theatre in Woodstock, GA. Livi's first independent film, Creature Feature, premiered in Atlanta this past October and she can also be spotted on screen in the current *Hunger Games: Mockingiav 2* feature film as a "Capitol Kid." She attends Bearden High School, plays the guitar and looks forward to seeing Hamilton on Broadway in May.



#### AURORA FLORENCE

(Musician/Ensemble) Aurora, a native of Northern California, is excited to be making her Clarence Brown debut alongside her very own "Bob Cratchit." Some career highlights thus far: "Eliza Doolittle" in My Fair Lady

(International Tour), "Hermia" in A Midsummer Night's Dream (NYC), "Penny" in Hairspray, "Yuridia" in Mr. Bellpond - regional Emmy Award, founding member of Imagine Dragons, and releasing an album of original songs It's Wonderful. She received her BFA in musical theater from BYU. Thanks and love to so many, but especially Jeff, baby Wilde Hope and the Big Man Upstairs.



#### **BRIAN GLIGOR**

(Nephew Fred/Ensemble) Brian has worked professionally in New York City for over a decade, touring nationally and internationally as "Mark" in RENT and starring in regional productions from coast to coast with shows such as Altar Boyz,

The Full Monty, Jesus Christ Superstar and Closer, His film and television credits include All My Children, Guiding Light, One Life To Live, 30 Rock and several independent features. Brian is currently pursuing his MFA degree in Acting at UT. He recently produced and performed the one-man-show I Am My Own Wife at the CBT. Other CBT credits include: "Richard Hannay" in The 39 Steps. "Matt" in *The Threepenny Opera*. "Demetrius" in A Midsummer Night's Dream. "Fred" in the 2014 production of A Christmas Carol, "Sir Galahad" in Monty Python's Spamalot and "Tim" in Noises Off. Brian is a proud member of Actors Equity and SAG-AFTRA.



#### ANDREW HENRY

(Hobbs the Merchant/Ensemble) Andrew Henry is a Knoxville native and is very excited to be working on his first produciton of A Christmas Carol. Andrew is a senior in the undergraduate program for Theater at UT. He recently worked on the Clarence

Brown Theatre production of *Of Mice and Men* as a ranch hand, on the All Campus Theater production of Bug as "Jerry Goss," and a student production of The Pillowman as "Tupolski."



#### **CONNOR HESS**

(Young Ebenezer/Ensemble) is a Knoxville native and is thrilled to be returning to the CBT stage for his third production of *A Christmas* Carol. Other than A Christmas Carol (2014) you may have seen him in a few All Campus Theatre productions like Homebound: A

Play for Nobody (Him) and Much Ado About Nothing (Conrade/Friar Francis). TV/Film Credits include: Snapped: Killer Couples (Young Mike) and The Lion (Alex). In 2013, Connor became a National Merit Finalist for The Young Arts Foundation. Connor is a Junior at UT pursuing a BA in Theatre and Psychology. John 3:16-21.



#### PETER KEVOIAN

(Christmas Present/ Mr. Fezziwia/Ensemble) Peter Kevoian is thrilled to make his Clarence Brown debut. Theatrical credits include: Broadway: "Monsieur Reyer," in *The Phantom of the* Opera (Original Broadway

Cast) Zorba (Revival Cast). National Tours: "Tateh" in Ragtime (Chicago Company), "The Wizard" in Wicked (Chicago Company), "Myron"/"Manfred" in Sunset Blvd. (Original Canadian Cast), Les Misérables (Los Angeles Company), "Herod" in Jesus Christ Superstar (National Tour) and "Gus"/"Growltiger" in Cats (Los Angeles Company). Television credits include: recurring roles on LA Law, All My Children and The Guardian. Others include: McMillan, Cheers, Matlock, Doogie Howser MD. Becker and ER. Proud Actors' Equity member since 1973. For John and Jean!



#### **EMILY KICKLIGHTER**

(Elizabeth Cratchit/ Ensemble) Emily Kicklighter is thrilled to appear as "Mrs. Cratchit" in her Clarence Brown Theatre debut. She hails from Louisville, KY, and 24 years ago she attended

her very first audition at Actors Theatre for A Christmas Carol! After graduating from from Northern KY University, she joined the Apprentice Company at Actors, and she is currently an MFA candidate here at UT. At Actors: Caucasian Chalk Circle (Grusche), Uncle Sam's Satiric Spectacular (Lady Liberty), and Moot the Messenger (Soldier). In New York, she was a company member at the Flea Theatre for three years, performing in 'Twas the Night Before (Bat), Los Angeles (Veronica), and Offending the Audience. She'd like to thank her loving husband and family for their unending support.



#### **DAVID KORTEMEIER**

(Ebenezer Scrooge) returns for his fifth season as "Ebenezer Scrooge." Other CBT credits include: "Clown 2" in The 39 Steps. "Nick Bottom" in A Midsummer Night's Dream,

"King Arthur" in Monty Python's Spamalot, "Lloyd Dallas" in *Noises Off*, "Judge Turpin" in Sweeney Todd, "Harold Hill" in The Music Man. "Cervantes"/"Don Quixote" in Man of La Mancha and "Don Homenides de Histangua" in A Flea in Her Ear. Other regional work includes principal roles at The Repertory Theatre of St. Louis, the Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre and Fox Valley Repertory in Chicago, 13 seasons with the Illinois Shakespeare Festival in Bloomington, IL and three seasons with the Indiana Festival Theatre in Bloomington, IN. David holds the MFA in Acting from the University of Louisville and is a proud member of Actors' Equity Association and SAG-AFTRA.



#### **KYLE MAXWELL**

(Carlisle the Merchant/OI' Joe/Ensemble) Hailing from Worcester, Massachusetts, Kyle is a third year MFA Acting candidate. He was active in theatre, stand-up, and sketch comedy in New

England until he received a call that the big club needed a right handed closer for the playoffs, so he headed to the big city of Knoxville. TN. He has since been seen at the CBT in Our Country's Good as "Jemmie Campbell"/"John Arscott", in A Christmas Carol as "The Ghost of Christmas Present", as "Puck" in A Midsummer Night's Dream. "The Bartender"/"Narrator" in A Threepenny Opera, and "Lennie Small" in Of Mice and Men. He is a two-time nominee for the KCACTF Irene Ryan Award and a proud member of Actors' Equity. He would like to thank his loved ones and classmates for their support, the CBT for the opportunity, and Jed for the faith to take a chance on him.



#### **JAYNE MORGAN**

(Mrs. Fezziwig/Mrs. Kendal/ Ensemble) Jayne is a native of Loudon, TN, but grew up in the Farragut area back when it was mostly farmland. A UT Theatre alum who began her career

at Hunter Hills Theatre in Gatlinburg, she has appeared with CBT many times, in Hank Williams: Lost Highway, Lost In Yonkers, Arsenic and Old Lace, Heathen Valley, The Matchmaker, Dancing at Lughnasa and many more. Her work as a director includes "Master Harold"... and the Boys, Our Town, Anything Goes and Venus in Fur for Flying Anvil Theatre, which she co-founded. She has written and directed the popular Forbidden Knoxville cabaret series. You can also catch her work in the films Big Fish, A Good Baby, Something, Anything and Quick Feet, Soft Hands.



#### CHARLOTTE MUNSON

(Alice/Ensemble) Charlotte, a Vermont native, is elated to be making her CBT debut! She was the original "Cinderella" in *Disenchanted* now playing Off-Broadway. NYC: "Wendy" in Princes,

"Anne" in Dark Matter, "July" in Calendar Girls, and "Sydney" in Hedge Fun directed by Tony Spinosa (*La Cage aux Folles*, Broadway Revival). Regional: "Lady of the Lake" in Monty Python's Spamalot (Saint Michael's Playhouse), "Christine" in Dirty Rotten Scoundrels (New London Barn Theatre), "Elvira" in Blithe Spirit (Cape May Stage), "Sophie" in Master Class (MTC), and "Juliet" in Romeo and Juliet (NE Shakespeare Ensemble), to name a few. Emerson College BFA Musical Theatre, first year UT MFA Acting candidate, and proud member of AEA. Love to my family!



#### **LINDSAY NANCE**

(Christmas Past/Ensemble) Originally from Winnipeg, Manitoba, Lindsay is excited to be a third year MFA Acting candidate. Past CBT credits: "Hermia" in A Midsummer Night's Dream,

"Belle" in A Christmas Carol (2014), "Kate Keller" in *The Miracle Worker* and "Cynthia" in WRENS. Other selected credits include: Romeo and Juliet, GoShakes Theatre; The Sign in Sidney Brustein's Window, Ismene, The Real Thing, New World Arts; Night and Day/Ease the Squeeze, Bridgework Theatre (Goshen, IN), BOY, Circle Theatre; The Home Project, About Face Theatre; Jack Goes Boating, Thunder & Lightening Ensemble; Legion, WildClaw Theatre (Chicago). Film credits include: Halfway Home, Expiation, The Midnight Show, Decktechs and Creepers. Lindsay received her BA in theatre from Goshen College. This is for C and Christmases past.



#### **LAUREN PENNLINE**

(Belle/Ensemble) With the CBT: Antigone, The Life of Galileo, Guys and Dolls, The Marriage of Bette and Boo, Love's Labour's Lost, The Who's Tommy. National Tour and Off Broadway:

Ivy + Bean the Musical (Atlantic Theater Company). Off-Off Broadway: The Thirteenth Commandment (Libra Theater Company; NY Innovative Theatre Award Winner, Outstanding Featured Actress), Henry IV Parts One and Two, Much Ado About Nothing (Smith Street Stage; NY Innovative Theatre Award Winner, Outstanding Ensemble and Outstanding Revival), Antigone, The Tempest (Perchance to Dream Theatre), Twelfth Night (Riverside Theater). Film and Television credits include / Hate Earth web series and MTV's I Just Want My Pants Back. Training: University of Tennessee, British American Drama Academy, Stella Adler Studio. Proud member of Actors' Equity.



#### CARLÉNE POCHETTE

(Jenny/Mrs. Dilber/Ensemble), originally from the French Saint Martin island, is excited to join the Clarence Brown Theatre. Eager to make her debut appearance as a first year MFA Acting candidate

at UT, she is no stranger to acting. She has performed in many independent film and theatre productions in Philadelphia, including Ruined, Under the Cherry Tree, The Piano Lesson, The last days of Judas Iscariot, and By the Way, Meet Vera Stark. Carléne graduated from University of Pennsylvania with a BA in Social Science. She has had a few producing credits that include music video projects, and a documentary about rebuilding Haiti and its educational system.



#### **EVAN PRICE**

(Peter Cratchit/Ensemble) Evan, native to Tennessee, is thrilled to be playing "Peter" in his first production at the Clarence Brown Theatre. Evan is currently a sophomore Theatre major at the

University of Tennessee. Evan recently worked at Cumberland County Playhouse's A Chorus Line (Crossville). He has also performed at the Canon County Playhouse (Murfreesboro) and South Jackson Civic Center (Tullahoma).



#### ETHAN REED

(Beggar Boy/Charlie Cratchit/ Ignorance/Ensemble), an eighth grade homeschooler from Knoxville, is so thankful to be cast in his first Clarence Brown production. Ethan loves to sing, dance, act and

skateboard. He was most recently seen as Tommy in The Perils of Pinocchio at the Cumberland County Playhouse (Crossville). Other theatre credits include: Bambi, Shrek, Seussical the Musical. The Giver and It's A Wonderful Life at the Knoxville Children's Theatre and Carmen with the Knoxville Opera. Ethan is an auditioned member

of Sound Company's Children Choir (Oak Ridge). Ethan would like to thank his voice teacher. Katv Wolfe, for believing in him, Dennis E. Perkins for pushing him to be his best, Weslie Webster for her wisdom and encouragement, and his mother for being all-around amazing.



#### STEVE SHERMAN

(Jacob Marley/Ensemble) is a third year MFA Acting candidate at UT. CBT credits include: Of Mice & Men (George). A Midsummer Night's Dream (Lysander), 4000 Miles (Leo), Monty

Python's Spamalot (Patsy), The Whipping Man (Caleb), Our Country's Good (Major Ross/ Ketch Freeman), *The Threepenny Opera* and Hank Williams: Lost Highway. Originally from Olympia, WA, Steve received a B.A. in Theatre from Western Washington Univ. He has worked in New York, LA and regionally in theatre and has appeared in several independent films. Also an avid playwright, his plays have been produced all over the country, including his Kennedy Center awarded play, Brian and Joe. Thanks to God, Hana and all involved in this production. Merry Christmas! God bless us. everyone!



#### **TORI BETH SULLIVAN**

(Young Fan/Ensemble) Tori Beth, a native of Knoxville, is thrilled to make her debut at the Clarence Brown Theatre. She has recently preformed at the Clayton Center for the Arts at Maryville College, The

Bijou Theatre in Knoxville and the Oak Ridge Playhouse. Some of her favorite roles include "Little Red Riding Hood" in Into the Woods, "Mary Lennox" in The Secret Garden Musical, and "Duffy" in Annie. Tori Beth enjoys classical voice training, classical piano, ballet dancing and playing the trumpet. She lives in Karns with her family and two border collies, Sasha and Sylvia.



#### JUDE CARL VINCENT

(Christmas Future/Dick Wilkins/Ensemble), native of Brooklyn, New York is a first year MFA Acting candidate at the University of Tennessee. He is blessed and thrilled that this is his first show here at

the Clarence Brown Theatre. He attended Clark Atlanta University in Atlanta, Georgia where he received a BA in Public Relations Management. The first generation American relocated to New York and has performed in Outcry (Emmett Till), Rev. Joseph E. Lowery's 92nd Birthday Celebration In The Board Room, off Broadway production of Detroit Blues (BLIND Thomas Franks), the New York State Forensic Champion in Varsity Oral Interpretation, and has done a National Voiceover Commercial for Pepsi Maxx. He is now a proud member of the Actors' Equity Association.



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# The Artists



#### MICAH-SHANE BREWER

(Director) Micah-Shane is happy to be back at the CBT for another year of A Christmas Carol. He is the Artistic Director of Encore Theatrical Company. He received his MFA in Acting

from the University of Tennessee, and bachelor degrees in both Drama and Music at the University of North Carolina in Greensboro. With over 75 directing credits, he has directed and produced a number of shows, including Les Misérables, One Man Two Guvnors, Into the Woods, Cabaret, Hairspray, Noises Off, Inherit the Wind, Company, Absurd Person Singular, Assassins, The Laramie Project, and Jesus Christ Superstar, to name a few. While at the University of Tennessee, Micah-Shane was seen in Clarence Brown Theatre productions of *Monty Python's* Spamalot (Sir Robin), A Christmas Carol (Bob Cratchit), Sweeney Todd (Tobias), Our Country's Good, On The Razzle, Kiss Me, Kate, It's A Wonderful Life: A Live Radio Play, and The Trip to Bountiful. Encore acting credits include: Sunday in the Park with George (George), The Full Monty (Malcolm), Cats (Munkustrap), Our Town (Stage Manager), and *Three Days of Rain* (Walker/Ned). Micah-Shane has produced concerts with artists like Sutton Foster, Donna McKechnie, Stephanie J. Block, Liz Callaway, Marin Mazzie and Jason Danieley. He also serves as an adjunct instructor and coaches private students. He has written for The Sondheim Review and is a member of the Actors' Equity Association.



#### RACHEL **SCHLAFER-PARTON**

(Musical Director and Arranger), a multiinstrumentalist, is best known for her performance on the syringe on Garrison Keillor's A Prairie Home Companion.

She has performed at such venues as the National Gallery of Art. Strathmore Music Center. Bonnaroo, and the Bluebird Cafe. She has also been on staff with Malcolm Dalglish at Ooolation Outdoor Singing Camp in the Sierras. Locally, she has performed with Farr Horizons, Knoxville, Early Music Project, InterAct Children's Theatre for the Deaf, Hudon K, and the Band of Humans. In addition to being a musician/music director for four productions of *A Christmas Carol*, she also played and directed original music for *The* Story of Opal. Rachel is a certified sign language interpreter and has often interpreted for shows at the Clarence Brown Theatre. She recently became a Certified Music Practitioner, playing music for patients in hospitals and hospice.

#### CHRISTOPHER PICKART

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

#### **BILL BLACK**

(Costume Designer) Bill Black has been designing, teaching and directing the production of costumes for the Clarence Brown Theatre and the University of Tennessee for more than 35 years. An active professional costume designer, his work is frequently seen around the country at theaters such as Alabama Shakespeare Festival, Cincinnati Playhouse in the Park, Denver Center

# The Artists

Theatre Company, Milwaukee Repertory Theatre, Pioneer Theatre Company, PlayMakers Repertory Company, Skylight Opera Theatre, Roundhouse Theatre, and for 24 seasons at the Tony Award winning Utah Shakespeare Festival where he is the senior designer. Professor Black is Associate Head of the Department of Theatre and has held both the Paul Soper Professorship and the James R. Cox Professorship. He is a two time winner of the John F. Kennedy medallion for his work with the American College Theatre Festival and a member of United Scenic Artists. Local 829.

#### JOHN HORNER

(Lighting Designer) Mr. Horner is pleased to be rejoining his Clarence Brown Family for A Christmas Carol. John served as the Lighting Supervisor and Resident Lighting designer for the CBT from 1985-2012. He is now exploring new opportunities as a freelance designer. Recent designs for the CBT include The Trip to Bountiful, Kiss Me, Kate, Amadeus, and A Streetcar Named Desire. Mr. Horner is the Resident Lighting Designer for the Knoxville Opera Company where he has designed over 30 productions including La Traviata, Otello, and The Tales of Hoffmann. Other recent credits include The Nutcracker and Peter Pan for the Appalachian Ballet Company, The Knoxville Symphony Orchestra's Clayton Holiday Concert, and *Gee's Bend* for the Arkansas Repertory Theatre.

#### JOE PAYNE

(Sound Designer) Joe teaches Sound and Media for the Department of Theatre. Previously at CBT, he has designed sound, projections, and/or composed music for The Threepenny Opera, Monty Python's Spamalot, The Trip to Bountiful, A Christmas Carol, Sweeney Todd, Kiss Me, Kate, Fuddy Meers, The Merry Wives of Windsor, and The Who's Tommy. Joe has designed more than 150 productions in theatres throughout the country, including 14 seasons at the Utah Shakespeare Festival, Cincinnati Playhouse in the Park, Round House Theatre (Bethesda, MD), Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera

and Symphony, The Fulton Opera House (Lancaster, PA), and others. Joe is a member of United Scenic Artist local 829, the USITT Sound Commission, and OISTAT Sound Working Group.

#### **TANNIS KAPELL**

(Projections/Media Designer) A second year MFA Lighting Design candidate at The University of Tennessee, Tannis Kapell is excited to have worked on Of Mice and Men with Paul Barnes and the rest of the incredibly talented group of artists. His first design at the CBT was last season's production of A Shavna Maidel. Previous work in the area includes *Annapurna* at NC Stage Company in Asheville. NC. and several shows with Go! Contemporary Dance at the CBT and downtown.

#### **CASEY SAMS**

(Choreographer) Casey is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and Acting. Along with choreographing she also directs for the Clarence Brown, where her most recent production, Mr. Burns, A Post-Electric Play, just completed its run in the Lab Theatre. Along with the CBT, she's had the great fortune to direct, choreograph or be the movement coach at Cincinnati Playhouse in the Park, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, The Round House Theatre (DC), The Utah Shakespeare Festival, PlayMakers Repertory (Chapel Hill), North Carolina Stage Company (Asheville), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: The Who's Tommy, A Year with Frog and Toad, Underneath the Lintel, A Wrinkle in Time, and Mr. Burns, A Post-Electric Play.

#### **CAROL MAYO JENKINS**

(Voice Coach) Carol Mayo Jenkins has been a professional actress for 50 years. She has been privileged to work with and learn from great theatre artists in London, San Francisco, New York, Los Angeles, and now Knoxville, where she is a member of the Clarence Brown Theatre and UT faculty.

# The Artists

#### **ALEX DEARMIN**

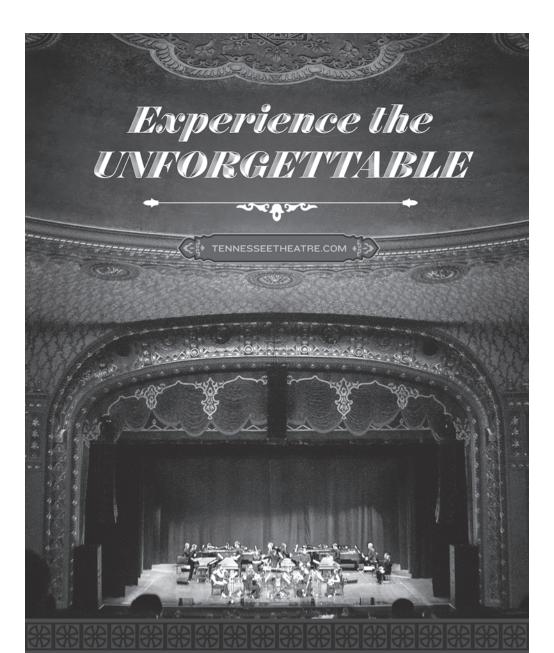
(Stage Manager) Alex, a Nashville native, is thrilled to be returning to the Clarence Brown Theatre and the University of Tennessee where he graduated in 2014 with a degree in Theatre. Selected CBT credits include: The Miracle Worker, Monty Python's Spamalot, The Trip to Bountiful, Our Country's Good, Five Women Wearing the Same Dress, A Christmas Carol (2012), The Little Prince, Sweeney Todd, and Black Pearl Sings!. Regional credits include: Chicago Shakespeare Theater, American Players Theatre (Spring Green, WI), Shakespeare Theatre of New Jersey (Madison, NJ), and Des Moines Metro Opera. He wishes to thank his family for their continued support as well as the cast and crew of A Christmas Carol for their amazing work! Alex is a proud member of Actors' Equity Association.

#### **CALVIN MacLEAN**

(Producing Artistic Director) Cal is in his tenth year as Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include: A Flea in Her Ear. The Life of Galileo. The Secret Rapture. A Streetcar Named Desire (with Dale Dickey), Amadeus (with the Knoxville Symphony Orchestra), Kiss Me, Kate, Sweeney Todd (with the Knoxville Symphony Orchestra and Dale Dickey). Our Country's Good and last season's The Threepenny Opera. On the faculty at Illinois State University for 16 years, Cal was also the Artistic Director of the Illinois Shakespeare Festival. Professionally active in Chicago, his productions - mostly at the Famous Door Theatre - earned several Joseph Jefferson Awards for Outstanding Production and Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal is the Past President of the University/ Resident Theatre Association and a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

#### DAVID B. BYRD

(Managing Director) Prior to joining the CBT in 2013, David held management positions at Westport Country Playhouse, American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and is a grants panelist for the United Way of Greater Knoxville. He has also been a grant panelist for the Tennessee Arts Commission in Nashville and adjudicated theatre productions in North Carolina. David is a 2015 graduate of Introduction Knoxville.



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**Greg Purcell** 

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Assistant Costume Coordinator

Olivia Trees

Wardrobe Supervisor

**Elizabeth Aaron** 

Assistant Wardrobe Supervisor

Jonathan Shoemaker

Wardrobe Makeup

**Elizabeth Clark** 

Wardrobe Run Crew

**Trevor Goble** 

Alyssa Deane Miller

Eliza Wetherington

Lauren Winder

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Rachel Clift

James Cody Hamblen

Keegan Tucker

Flv Crew

**Hannah Abair** 

**Greg Purcell** 

Alex Ross

**Motors Operator** 

**Wes Smith** 

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Ian Paul Messersmith

Light Board Operator

**Tony Flood** 

**Spot Operators** 

**Crystal-Marie Alberson** 

**Emily Helton** 

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Sound Board Operator

David M. Greenberg

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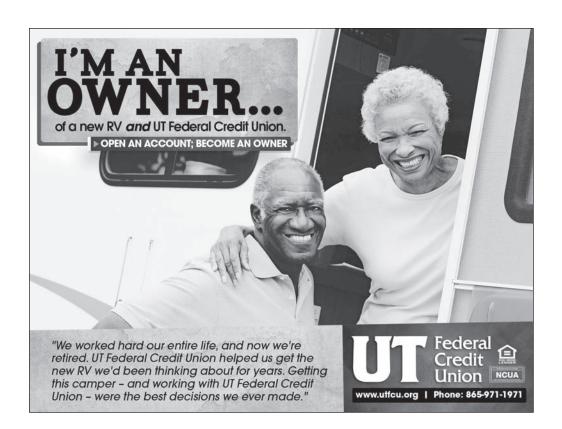
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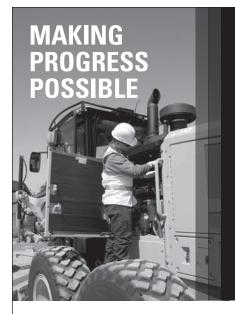
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Jeff Dickamore - Acting

Andrew Drake - Acting

Miguel Fana - Acting

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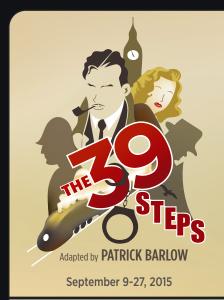




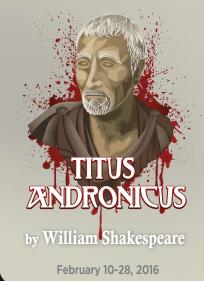


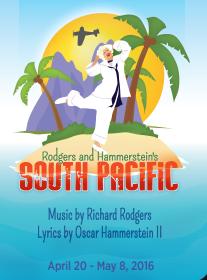
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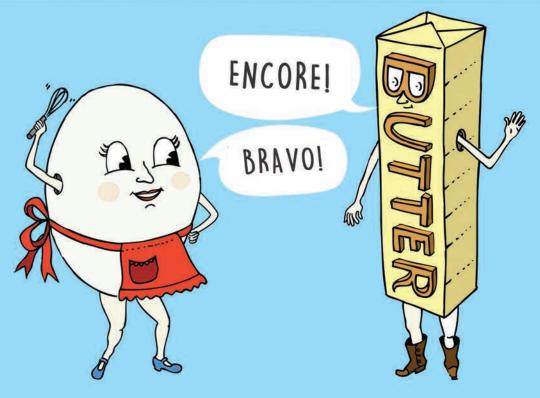


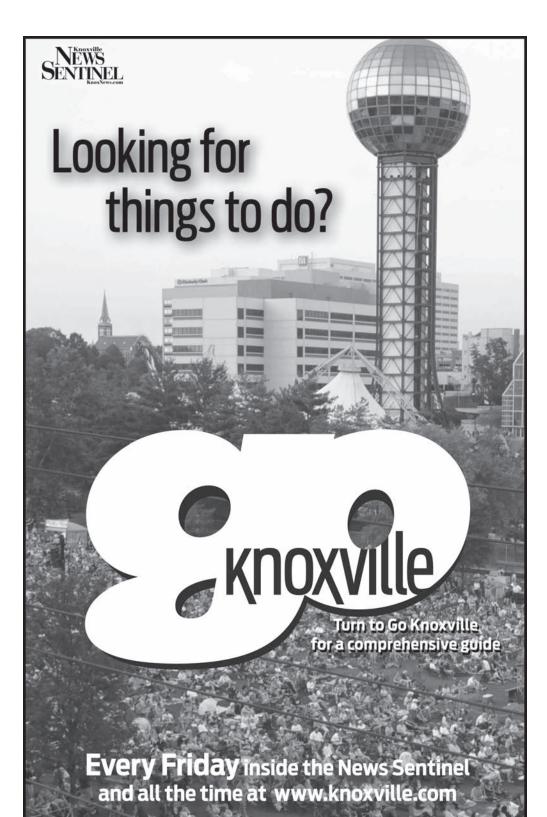
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# Did you know?

#### The Clarence Brown Theatre

by Jack Neely

Clarence Brown, who grew up a mill superintendent's son in North Knoxville, was a remarkable student, graduating from UT at age 20 with two degrees, both in engineering. It's unlikely any classmate guessed in 1910 that he would become a movie director the occupation hardly existed in America, and at UT Brown was considered something of a technical nerd. But he caught a bug and made some connections, and by the mid-1920s, Clarence Brown was one of the most successful directors in Hollywood, known for his technical artistry. He's credited with "discovering" Greta Garbo, and directed some of the early films of Clark Gable

Brown was elderly. long retired and all but forgotten when UT President Andv Holt and administrators Ed Boling and Charlie Brakebill contacted Brown about a legacy on campus. Brown liked the idea, and donated millions for a stateof-the-art facility to be known as Clarence Brown Theatre. It was one of the biggest gifts in UT history.

and Joan Crawford.

To design it, UT hired Bruce McCarty, the Knoxville architect who had been causing a stir with his modernist designs since the 1950s.
His innovative design included an acoustically refined 500-plus seat main stage and an intimate Lab Theatre, suited for theatrical

experimentation. The design won the American Institute of Architects Honor Award for the Gulf States Region.

It opened in 1970 with a gala event including 80-year-old Clarence Brown himself.

Several major actors have performed on its stage. Familiar Hollywood actor Anthony Quayle (before he was knighted) was actor and director in residence at the CBT for a couple of seasons in the mid-1970s. His production of MacBeth, created for the Clarence Brown Theatre (and co-starring his fellow British film actor Jack Gwillim), took to the road for a tour of the South.

ful

Clarence Brown college graduation photo

It wasn't all cheers. One production from the theater's first season was Shakespeare's *Othello*, which cast a prominent

which cast a prominent white actor as the Northern African moor. Such a casting was not unusual then or now, but in the student activist era, close on the heels of the civil-rights era, it was a flashpoint. and its opening night was disrupted by demonstrators. Some productions went on with armed police guard, with a reported 44 officers looking on.

The musical burlesque Sugar Babies actually debuted at Clarence Brown, when producer



(left to right) Clarence Brown with Clark Gable and Joan Crawford on production "Chained"



(left to right) Andy Holt, Architect Bruce McCarty, Clarence Brown, Ed Boling, and Paul Soper with the model.

Ralph Allen, who conceived it, was CBT's artistic director. By the time it hit Broadway in 1979, Mickey Rooney and Ann Miller were playing the lead roles.

Other guest stars at the CBT include Dame Judith Anderson and Australian actress Zoe Caldwell in a CBT production of *Medea*. Remarkably, that one production connects Hitchcock's 1940 classic, Rebecca, in which Anderson plays a major character, and the 2011 film Extremely Loud and Incredibly Close, in which Caldwell plays a major character. *Medea* went on to a Broadway run, earning a Tony for Anderson, as well as a Kennedy Center performance which was filmed and broadcast on national television.

Major Broadway actress Mary Martin originated the role of Maria in Sound of Music, though a generation grew up knowing her as TV's Peter

Pan. She performed opposite Quayle in the new play, Do You Turn Somersaults?. which made it to Broadway for a brief run in 1978.

Several immortals have visited its stage to speak to audiences. In May, 1980, playwright Tennessee Williams came to the CBT to



Anthony Quayle in Rip Van Winkle, 1976

Dale Dickey in Sweeney Todd, 2012

speak to the media, in an extended visit to UT, his father's alma mater.

British novelist Christopher Isherwood spoke there in February, 1979. The following month, CBT debuted a new dramatic version of Isherwood's 1967 novel, A Meeting By the River, which dealt with issues of homosexuality. The CBT's play starred several notable actors, including 88-year-old Sam Jaffe, who by then had been familiar in motion pictures like *Lost Horizon* for more than 40 years. Meeting also had a brief Broadway run.

> Broadway legend Joshua Logan's 1976 take on Rip Van Winkle, starring Quavle, went on to a Kennedy Center performance.

All along, Clarence Brown was hatching its own stars. The mid-'70s witnessed a charismatic local performer named David Keith, He'd go on to co-star in the movie *An Officer and* a Gentleman. By 1978. a young woman was occasionally appearing as an extra. Within a short time. Dale Dickey was topping Clarence

Brown bills, building credits that would lead her toward a prolific television career and a major

role in Oscar-nominated Winter's Bone. Dickey has lived most of her adulthood in Los Angeles, but repeatedly returns for interesting projects at Clarence Brown. She may be the only actor who has played the same role in two Clarence Brown productions 29 years apart; in two productions of Sweeney Todd, in 1983 and 2012. Dickey was Mrs. Lovett.)■

Clarence Brown Theatre.

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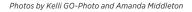
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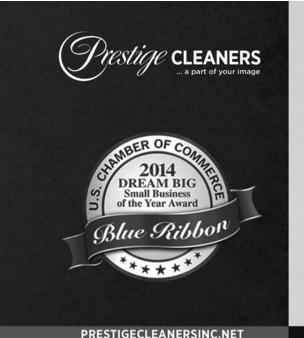
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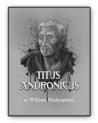


















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#### **Open Captioning**

is a text display of all of the words and sounds heard during a production — very similar

to closed captioning on your TV. Whether you just miss a single word or you have hearing loss too severe to benefit from the use of assistive listening devices, Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge. Open Captioning will be available on the third Sunday matinee for each of our 2015/2016 productions. Please contact the Box Office for additional information at (865) 974.5161.



#### Deaf Night at the

**Theatre** This season we will offer two Deaf Nights at the Theatre:

- A Christmas Carol Tues., Dec. 8, 2015
- South Pacific Tues., Apr. 26, 2016

These special events are produced through a partnership with UT's Center on Deafness and are designed to be fully accessible for members of the Deaf and Hard of Hearing community. More than a dozen interpreters are stationed throughout the facility and two teams interpreting the production. Patrons ordering single tickets who need interpreted section seating should contact the Box Office (865) 974.5161 or email housemanager@utk.edu. (not available online)



#### Assistive Listening

**Devices** The CBT Assistive Listening System features both headset-style and inductionloop Assistive Listening Devices

(ALDs). ALDs are available on a first-come, first-serve basis free of charge to assist those who may need just a little boost in volume. For the Mainstage and Carousel, ALDs are available at the Concessions Stand. In the Lab Theatre, ALDs may be obtained from the Box Office in the Lab Lobby.



We are proud to welcome military personnel, spouses, children and veterans to our theatre. Discounted tickets are available to activeduty military and immediate families, as well as veterans for our Mainstage and Carousel Theatre productions. Contact the Box Office at (865) 974.5161 for tickets and identify yourself as a Blue Star Theatre participant. Visit clarencebrowntheatre.com/blue-star-theatre to learn more. This offer is based on availability and cannot be combined with other offers.



Each year, several CBT productions include Season for Youth performances scheduled during the regular school-day. Available at drastically reduced rates for school groups, these performances engage and expose youth to the wonder of live theatre and help inspire and build the next generation of theatre goers! Visit clarencebrowntheatre.com/SFY to learn more.



For more than a decade, our Summer Acting Workshops have offered high school students intensive training in acting technique, voice, movement, improvisation, and musical theatre. The popular program now offers two weeks of training in each of our two summer sessions. Visit our website to learn more clarencebrowntheatre.com/acting-workshops.





## Proud Supporters of the Clarence Brown Theatre

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#### 2015/2016 Corporate, Foundation & Grant Pufiles



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

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

### Pilot. FLYINGD.

Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail

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





Founded by Eddie Mannis in March, 1985, Prestige Cleaners has always been a symbol of quality in the Knoxville area market. From our commitment to quality in garment care, to the standards by which we treat our employees, decorate and landscape our premises, and produce our communication materials — it all reflects a foundational commitment to quality in everything we do. And people notice. Prestige Cleaners has been voted best dry cleaners in Knoxville by *MetroPulse* readers, has

been recognized for outstanding plant design by their industry, and has received awards from the Women's Political Caucus for workplaces that work for women, and the Blue Ribbon Small Business of the Year award from the US Chamber of Commerce in both 2010 and 2014. Now with ten stores throughout the Knoxville Area, customers know Prestige Cleaners is committed to making them look good, with services aimed to please, such as six free pick up and delivery service routes, wedding gown preservation and restoration, shoe repair, alterations, and specialty and vintage clothing care.

### 2015/2016 Corporate, Foundation & Grant Pufiles

#### **Knox County Tourism Consortium**

The Clarence Brown Theatre is a proud member of the Arts &



Culture Alliance's Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse

as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the

Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.



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!



## FUTURE VOLS

## DO YOU KNOW A FUTURE VOLUNTEER?

Do you know a high school or college transfer student the University of Tennessee should contact with admissions information? Is your daughter, cousin, nephew, or neighbor a good fit for UT? If so, we want to introduce them to our great university.

Please let us know about them at **futurevols.utk.edu** and we will contact them with admissions information.



## Pilot. FLYING

Pilot Flying J is committed to making life better - on the road and in our hometown.

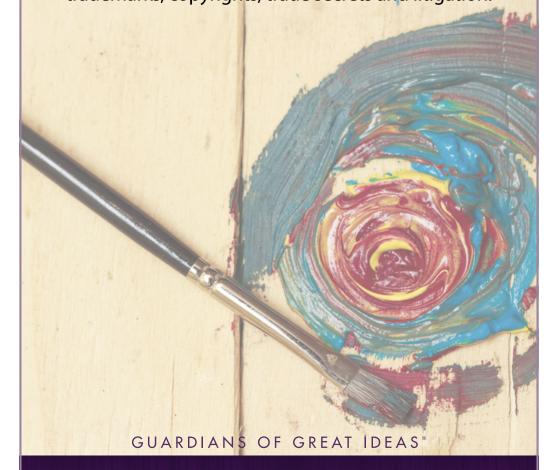


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