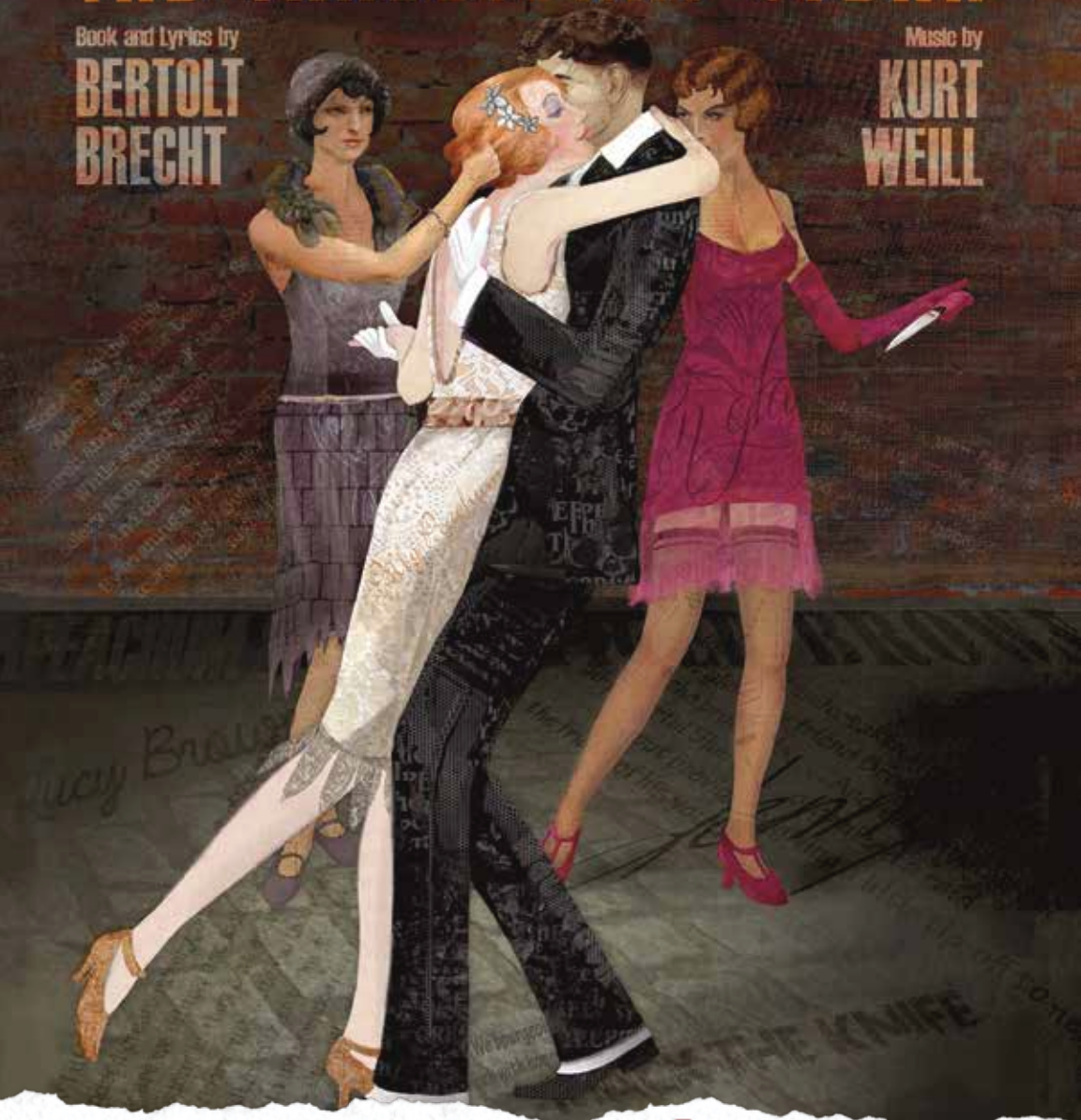


THE THREEPENNY OPERA

Book and Lyrics by
**BERTOLT
BRECHT**

Music by
**KURT
WEILL**



April 16 - May 3, 2015

THE UNIVERSITY of TENNESSEE **UT** KNOXVILLE



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present

THE THREEPENNY OPERA

BY BERTOLT BRECHT AND KURT WEILL

English translation of dialog by **Robert MacDonald**

English translation of lyrics by **Jeremy Sams**

Original German text based on Elisabeth Hauptmann's German Translation
of John Gay's **THE BEGGAR'S OPERA**

Used by arrangement with European American Music Corporation,
Agent for the Kurt Weill Foundation for Music, Inc., and agent for the Brecht heirs.

Directed by **CALVIN MacLEAN** ★

Musical Director **MICHAEL ELLIOTT**

Choreographer **CHRISTIE ZIMMERMAN**

Scenic Design
Josafath Reynoso

Costume Design
Poua Yang

Lighting Design
Kristen Geisler

Sound & Media Design
Joe Payne ♦

Fight Director
John Sipes

Dramaturg
Kerri Ann Considine

Voice & Dialect Coach
Erica Tobolski

Stage Manager
Ian Paul Messersmith ♦

Producing Artistic Director
Calvin MacLean

Managing Director
David B. Byrd

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



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



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



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



Partial support for open captioning provided by Theatre Development Fund.

CLARENCE BROWN THEATRE

at the University of Tennessee

2015 GALA

Sunday, June 7 at 6:30 pm

RT Lodge • 1406 Wilkinson Pike • Maryville, TN 37803

Benefiting the CBT Artists Endowment

Celebrate an enchanting evening at the Clarence Brown Theatre 2015 Gala. The CBT's largest fundraising event supports the CBT Artists Endowment which brings professional theatre artists and UT students together to create world-class theatre right here in the heart of Knoxville.



Announcing our 2015 Gala Honoree: Two-time Tony Award Winner John Cullum

A 2007 inductee into the Theatre Hall of Fame, Knoxville native John Cullum earned the coveted Tony Award twice, for *Shenandoah* and *On the Twentieth Century*, and earned two more nominations, for *Urinetown* and *110 in the Shade*. In 2014, you may have seen him in the Broadway hit *Casa Valentina*.

RT Lodge will provide room accommodations for guests at an additional cost. Gala Sponsors will be able to reserve rooms before the general public. **2015 Corporate and individual sponsorship packages available now.** For more information, please contact Amanda Middleton at cbtociety@utk.edu or (865) 974-5654.

General tickets on sale April 20 for \$200/ticket.

clarencebrowntheatre.com/gala

Cast

JJ Peachum	Roderick Peeples*
Celia Peachum	Katy Wolfe*
Macheath	Brian Herriott*
Polly Peachum	Stephanie Lee
Jenny Diver	Lise Bruneau*
Lucy Brown	Melissa David*
Tiger Brown	Neil Friedman*
MC/Narrator	Kyle Maxwell*
Filch	Steve Sherman*
Matt of the Mint	Brian Gligor*
Crook-Fingered Jake	Eric Sorrels
Smith	Donald Thorne
Rev. Kimball/Constable	Bill Black
Nelly/Ensemble	Rachel Britt
Dolly/Ensemble	McKinley Merritt
Betty/Ensemble	Ellen Nikbakht
Vixen/Ensemble	Shea Madison
Beggar Girl	Rachel Brown
Chain-Saw Bob/Ensemble	Andrew Drake*
Ned/Ensemble	Benjamin Pratt
Jimmy/Ensemble	Ethan Roeder
Weeping-Willow Walter/Ensemble	Robert Parker Jenkins
Old Beggar/Whore/Ensemble	Pedro Tomás

For mature audiences.

Contains adult content, strong language, and gunshots.

This production has one 15-minute intermission.



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

Musical Synopsis

Act One

<i>Overture</i>	Orchestra
<i>The Flick Knife Song</i>	Jenny
<i>Peachum's Morning Song</i>	Mr. Peachum
<i>Kids Today</i>	Mr. and Mrs. Peachum
<i>Gang Song</i>	Macheath's Gang
<i>Pirate Jenny</i>	Polly
<i>Cannon Song</i>	Macheath, Brown, and Gang
<i>Liebeslied</i>	Macheath, Polly
<i>Barbara Song</i>	Mrs. Peachum, Polly
<i>Dreigroschenfinale</i>	Polly, Mr. and Mrs. Peachum
<i>Polly's Song</i>	Polly
<i>The Ballad of Sexual Imperative</i>	Mrs. Peachum
<i>A Pimp's Tango</i>	Macheath, Jenny

Act Two

<i>The Ballad of Easy Life</i>	Macheath
<i>Jealousy Duet</i>	Lucy, Polly
<i>Second Threepenny Finale</i>	Macheath, Jenny, Mrs. Peachum, All
<i>The Song of Inadequacy</i>	Mr. Peachum
<i>Socrates Song</i>	Jenny, Lucy, Polly
<i>A Call from the Grave</i>	Macheath
<i>Ballad in Which Macheath Begs All Mens' Forgiveness</i>	Macheath
<i>Finale</i>	All

Orchestra

Conductor/Keyboard..... **Terry Silver-Alford**

Keyboard..... **Melony Dodson**

Reed 1..... **Deidre Ford**

Reed 2..... **Tom Johnson**

Trumpet..... **Hunter Bright**

Trombone 1..... **Tom Lundberg**

Trombone 2..... **Jeff Mize**

Bass..... **Will Yager**

Percussion..... **J. Miller**

Bertolt Brecht

Eugen Berthold Friedrich Brecht was born February 10, 1898 in Augsburg, Bavaria (Germany) into a middle-class family. His mother was a devout Protestant, while his father was Catholic. Brecht was raised in his mother's faith. In 1917 Brecht enrolled as a medical student at Munich University. He was conscripted into service toward the end of the war, but stationed back in his hometown. In 1924 Brecht moved to Berlin to work with Max Reinhardt, and in 1926 he discovered the works of Karl Marx. In 1927 he began working with Erwin Piscator, and Piscator's ideas about theatrical production and presentation had a profound influence on Brecht. This is also the year he began collaborating with Kurt Weill. In 1933, fearing persecution from the Nazis, Brecht left Germany. He traveled to Denmark and Sweden, and eventually settled in the United States in 1941. He wrote several of his well-known plays during this time, including *Life of Galileo*, *Mother Courage and Her Children*, and *The Good Woman of Setzuan*. Brecht was blacklisted during the "Red Scare," and in 1947 he was called to testify in front of the House Un-American Activities Committee (HUAC). He left the United States for Europe the day after this hearing. In 1949 Brecht finally returned to Berlin and began his own theatre company, The Berliner Ensemble. Brecht's health declined in 1955, and on August 14, 1956, he died.



Bertolt Brecht,
Photograph by Jörg Kolbe

become "lost" in the story and feel what the characters feel, Brecht wanted his theatre audiences to view the production from a critical distance. The goal was to allow the spectators to recognize the underlying power structures at work in the narrative and to be able to challenge the problems and issues inherent in the system.

In order to achieve this goal, Brecht used an episodic structure, alternating narration with action and choral odes. He

also championed the idea of "historification," using anachronisms and juxtaposing events and people from different time periods. This would allow characters to be both strange (out-of-time) and recognizable, adding to the distancing effect he wanted to create for the audience. Perhaps most famously, Brecht proposed the use of a "verfremdungseffekt." This phrase has been translated alternately as "alienation," "estrangement," and "distancing" effect. Brecht proposed several ways to achieve this verfremdungseffekt, including the use of songs to break up scenes and allowing actors to break the fourth wall to speak directly to the audience. He also used projections, masks, and visible backstage elements and wires to continually remind audiences they were watching a play. The estrangement audiences would feel through the use of the methods Brecht proposed would liberate them from passive enjoyment of the play so they could actively participate as a critic of the social power structure.

Brecht's theories for the Epic Theatre became one of the major influences on modern theatre, and are still highly influential for theatre artists today.

Epic Theatre

Inspired by Erwin Piscator's ideas about the theatre, Brecht's appropriation and use of the phrase "Epic Theatre" indicated a theatre meant to effect political change. He wanted to challenge Aristotelian ideas of "dramatic theatre"; rather than an easy enjoyment of the theatrical production, where spectators

From the Director

Somewhere in my reading, as I was preparing for this production, I came across an amusing exchange between Bertolt Brecht and some journalist of the time. The journalist asked Brecht what he thought was most personally satisfying about *Threepenny*.

Brecht's answer, which I can only paraphrase: *The charming love story and the music*.

The journalist: *And the least satisfying?*

Brecht: *The charming love story and the music*.



The modern theater's debt to *Threepenny* cannot be overstated. Now that I finally have the opportunity to stage the incomparable work myself, I am often reminded of the many plays and musicals I have previously directed that draw on *Threepenny*'s tone, its point of view, and its dramaturgical experiments. A couple of these I have staged recently at the Clarence Brown.

I interpret Brecht's quip as expressing his irritation that the contributions of his collaborators (Weill and Gay) somehow overshadowed his words and lyrics, and the critique of capitalism and conventional morality that they voiced. This may be so, but Brecht's searing words remain topical, and the social critiques remain pertinent even after nearly 90 years -- perhaps as much today as then. Love it or loathe it, *Threepenny*'s messages are still as unsettling now as they were in 1928.

But in my reading, I also came upon an important reminder from John Simon, "what is essential to any production of *The Threepenny Opera* is that it be fun."

There is much to think about, debate, fulminate against and answer to in *Threepenny*, but it is also a lot of vicious, terrifying, theatrical fun.

A handwritten signature in black ink that reads "Calvin MacLean". The signature is fluid and cursive, with a large, sweeping "L" at the end.

Calvin MacLean

From The Beggar's Opera...

The Beggar's Opera, John Gay's wildly popular ballad opera, premiered at Lincoln's Inn Fields on January 29, 1728. The play proved to be an incredibly influential English drama of the 18th century, and Brecht took this play as his source text for *The Threepenny Opera*. Much of the story of *The Threepenny Opera* was taken directly from *The Beggar's Opera* and most of the main characters in *The*

Although Brecht certainly adds metatheatrical elements and winks and nods to the audience, Gay's play itself contains highly metatheatrical moments. It begins with an introductory framing device in which a Player and a Beggar discuss the play about to take place. The device of adding in a *deus ex machina* is present here at the end of the play as it is with Brecht's adaptation; both plays end with Macheath's pardon. In Gay's version, the Beggar notes that this blurs the boundaries between high and low and means that the play no longer carries the moral it was supposed to, which is that "the lower sort of people have their vices in a degree as well as the rich: And that they are punished for them." Macheath ends *The Beggar's Opera* by acknowledging that Polly is his only true wife.



The Beggar's Opera, painting by William Hogarth, c. 1728)

Threepenny Opera (Macheath, Polly, the Peachums, Filch, Jenny) first appear in *The Beggar's Opera*, although in forms that Brecht would alter. The original Macheath, for example, is a highwayman rather than a murderer. The original Peachum is an informer and fencer of stolen goods rather than a leader of beggars. Tiger Brown is not in *The Beggar's Opera*, but there is a jailer at Newgate (Lockit) that has a similar friendly agreement with Macheath. Lucy in the original is Lockit's daughter, and she is pregnant by Macheath.

The Beggar's Opera received a revival by Nigel Playfair in 1920 at the Lyric Theatre, Hammersmith (London). This production was quite popular, and ran for 1,463 performances (over 3 ½ years). This revival likely spurred Brecht's interest in the play.

Elisabeth Hauptmann began collaborating with Brecht in 1924. She made a German translation of John Gay's *The Beggar's Opera* in 1926, and it is this translation from which Brecht originally worked. Hauptmann worked closely with Brecht for many years, translating work for him, and possibly held a more influential and central role in the creation of these texts than that for which she is credited.

...To The Threepenny Opera

In the spring of 1928 Ernst-Joseph Aufricht, an actor who had recently come into some family money and had leased the Theater am Schiffbauerdamm, was looking for a play to open there in the summer. Brecht suggested an adaptation of *The Beggar's Opera*, an idea Aufricht wholeheartedly supported given the success of the revival in 1920. When Brecht first proposed Kurt Weill (with whom he had collaborated on the *Songspiel Mahagonny* in 1927) as composer, however, Aufricht was uncertain. Nonetheless, contracts were signed, and the project proceeded. Kurt Weill was an influential classically trained musician and German composer, and his music unquestionably played a central role in *The Threepenny Opera's* success.



Poster for the 1928 production in Berlin

Work on the project began in earnest in May of 1928, and the first production of *The Threepenny Opera* (titled *Die Dreigroschenoper*) opened on August 31, 1928 in Berlin. The rehearsal process, which began before the writing was completely finished, was something of a disaster. "The Ballad of Mack the Knife," for

example, was added hastily at the last minute. In spite of the hiccups the play was a success. The casting was non-traditional for an "opera"; Macheath was a musical comedy star (Harold Paulsen) and Polly was played by a music hall actress (Roma Bahn). Jenny was played by Kurt Weill's wife, Lotte Lenya (who would later win a Tony Award for reprising this role in the 1956 Broadway production).

In 1931 the film version of *The Threepenny Opera* (titled *Die 3-Groschen-Oper*) directed by G.W. Pabst was released. The making of the film turned out to be quite a scandal. The original contracts allowed Brecht a say in how it was produced, but his views differed radically from those of Pabst. Brecht ended up suing for rights to his work (so did Weill). Brecht lost his case, but Weill won, so while the company was free to change Brecht's script, they had to revert to Weill's music without planned changes. The film was fairly successful even though Brecht did not like it, and his objections provided publicity and kept the film in the public spotlight.

When the Nazis rose to power they banned production of *The Threepenny Opera*. Between this and the start of WWII in 1939, there were not many performances of *The Threepenny Opera* until it enjoyed a resurgence after Marc Blitzstein's translation and revival in the 1950s.

The Threepenny Opera has been produced in many different languages all over the world, and has attracted many famous actors and actresses, such as Raúl Juliá, Edward Asner, Bea Arthur, Tim Curry, and even rock musician Sting. The most recent Broadway production (2006), adapted by Wallace Shawn, starred Cyndi Lauper and Alan Cumming. Songs from the show have been adapted into musical hits, most notably "Mack the Knife" (sung by Bobby Darin, Frank Sinatra, and Louis Armstrong, among others) and "Pirate Jenny."

The World of the Play

It is somewhat difficult to clearly define the “world of the play” for *The Threepenny Opera*, primarily due to Brecht’s own theories about the way theatre should be created and experienced. One characteristic of Brecht’s theatre was his interest in what he called “historification,” that is, placing events or people out-of-time (or out-of-place) in order to draw the audience’s attention to them in a critical way. In the play, there are references carried over from the source text (John Gay’s *The Beggar’s Opera*, written in 1728), references to the narrative setting of the play (Victorian England), and references to the 1920s postwar period when Brecht was writing. Our translation, made for the Donmar Warehouse production in 1994, added references that would resonate with the audiences of the mid-1990s, meaning there are events and people included in the text of which even Brecht would have had no knowledge. In this work, then, there are many anachronisms and confusions of locale, and Brecht believed these to be a vital and important part of the experience of the show.

From the Victorian Period into the Modern Era

The Threepenny Opera is set, at least in terms of statements made by its characters, just before, during, and after the coronation of Queen Victoria in London. Victoria officially took the throne on the death of King William IV on June 20, 1837. The actual coronation ceremony took place a year later, on June 28, 1838. She became a highly influential figure in Britain, and was associated with strict standards of moral conduct. While the play is officially set during Victoria’s coronation, many of the references in the play are to events that occurred in the later 19th century, more fully into Victoria’s reign. London during the Victorian period experienced rapid expansion, urban growth, and increased manufacturing and trade. This growth led to

an increase in wealth for the upper classes while simultaneously increasing the numbers of the urban poor, producing a socio-economic gap that understandably caused conflicts. In addition, England expanded its global presence during this time, increasing its colonization efforts in displays of imperialist power. There was a cultural shift beginning to take hold by the late 19th century, toward the end of Victoria’s reign, marking the beginnings of the modern period. Major advances in science, technology, industry, psychology, sociology, and philosophy ushered in a new era of invention, experimentation, and progress, but it also caused many who lived during this time to feel anxiety, alienation, and dislocation as they attempted to navigate the quickly shifting landscape of modern life.



Coronation Portrait of
Queen Victoria by George Hayter

Queen Victoria died on January 22, 1901. She is still the longest reigning British monarch, ruling for 63 years. The current British monarch, Queen Elizabeth II, is set to surpass this record on September 9, 2015.

The World of the Author

In addition to the narrative setting, Brecht also included references that would have resonated for contemporary audiences in 1928, calling attention to issues of modern life and the anxiety over the fallout after World War I.

Weimar Germany and Cabaret

The Treaty of Versailles, signed June 28, 1919, proclaimed Germany's culpability in the war and required the country to pay reparations. The terms were devastating for a country already overwhelmed by the loss of the war. An assembly was convened in Weimar in February of 1919 to work out a constitution for the new republic. This new governing system was called the Weimar Republic. The new government's efforts to abide by the terms of the treaty led to inflation, economic crisis, and severe unrest. In 1923, Adolf Hitler attempted to take over the government, an effort that failed and earned him jail time.

Although the 1929 stock market crash in America would lead to a Depression in Germany as well, between 1923 and 1929 the German socio-economic system calmed somewhat as the currency stabilized. During this period, Berlin became a cultural and artistic center for a decadent revolutionary spirit. The anxious and uncertain atmosphere lent itself to an avant-



Costume Design
by Poua Yang, © 2015

garde ambiance. There was desperation to escape the pressing socio-economic difficulties in the post-war period.

Cabaret was a popular and much-attended event in Weimar Berlin. Although often associated today with strip clubs, the term at this time was also used to denote different kinds of entertainment, including shows that offered social criticism or political satire, variety shows and revues, agitprop, and, yes, nude shows. There are many different forms of cabaret, but Peter Jelavich gives the following description of an "ideal" cabaret in his book, *Berlin Cabaret*:

"It consisted of a small stage in a relatively small hall, where the audience sat around tables. The intimacy of the setting allowed direct, eye-to-eye contact between performers and spectators. The show consisted of short (five- or ten-minute) numbers from several different genres, usually songs, comic monologues, dialogues and skits, less frequently dances, pantomimes, puppet shows, or even short films. [...] The presentations were linked together by a conferencier, a type of emcee who interacted with the audience, made witty remarks about events of the day, and introduced the performers."

It is against this backdrop of the vision of a decadent cabaret, in the middle of the Weimar period, that Bertolt Brecht and Kurt Weill presented *The Threepenny Opera*.

Sources:

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Gay, John. *The Beggar's Opera*. 1728. *The Beggar's Opera and other Eighteenth Century Plays*. Everyman, 1998.
Hinton, S.E. ed. *Kurt Weill: The Threepenny Opera*. Cambridge UP, 1990.
Jelavich, Peter. *Berlin Cabaret*. Harvard UP, 1993.

the Actors



BILL BLACK

(Reverend Kimball/Constable) is primarily a costume designer but last appeared on the CBT stage as Dr. Neville Craven in *The Secret Garden* in 2004. An actor since the age of 4, he has appeared in more than 40 plays, musicals and operas. Long time CBT audiences

might remember him from 1776, *The Pajama Game*, *You're A Good Man Charlie Brown*, and many others over the last nearly 40 years. As a costume designer his work has been seen around the country at Utah Shakespeare Festival, Alabama Shakespeare Festival, Cincinnati Playhouse in the Park, Denver Center Theatre Company, Playmakers Repertory Company and others. He is Professor and Associate Head of Theatre right here at UTK. Context is Everything!



RACHEL BRITT

(Nelly/Ensemble) is thrilled to be returning to the CBT mainstage after performing in *Monty Python's Spamalot* and *The Music Man*. Originally from Maryville, TN, Rachel is currently a freshman at Maryville College pursuing several

areas of study. A recent graduate of Webb School of Knoxville, she performed lead roles in *The Mystery of Edwin Drood* (Rosa Bud) and *Jekyll and Hyde* (Emma Carew). Singing and dancing since the age of five, Rachel is currently dancing and has choreographed for the Maryville College Dance Ensemble. Special thanks to Jami Anderson for her never-ending encouragement as vocal coach, and thanks to family and close friends for all of their love and endless support as well as the fantastic cast, crew, and design team who make it such a joy to be a part of the CBT family!



RACHEL BROWN

(Beggar Girl), a Knoxville native, is thrilled to be returning to the CBT mainstage, having last appeared in *Sweeney Todd*. Theater credits include: Anna in *Spring Awakening* (UT Sex Week production), Beth in *Little Women: The Musical* (Oak

Ridge Playhouse), and Hodel in *Fiddler on the Roof* (Foothills Players). Rachel has appeared in the UT Opera Theatre productions of *La Boheme*, *Così fan tutte*, and *Medea*. This past summer she attended the

Amalfi Coast Music Festival in Maiori, Italy, where she sang the role of La Sorella Infermiera in *Suor Angelica* and the partial roles of Zerlina (*Don Giovanni*) and Sesto (*La Clemenza di Tito*). Rachel is a junior Vocal Performance major with minors in German and Judaic Studies.



LISE BRUNEAU

(Jenny Diver) is delighted to return to Knoxville after directing *4000 Miles* in the Carousel last fall. Lise is based in DC where her credits include *Mother Courage* (with Kathleen Turner) and *Legacy of Light* for Arena Stage;

Coriolanus, *An Ideal Husband*, *Ion*, *Othello*, and *The Winter's Tale* at the Shakespeare Theatre Company; *Mikveh*, (Helen Hayes nomination), *The Odd Couple*, and the upcoming *Tale of the Allergists' Wife* for Theatre J; *This* at Round House; and at CENTERSTAGE *Blithe Spirit* and *Mary Stuart*. In 2013 for the Denver Center, she garnered a Henry Award for playing Hesione in *Heartbreak House*. As a director, Lise has worked on *Savage in Limbo* for MetroStage, *Hamlet* for the Nebraska Shakespeare Festival; and for the upstart theatre company Taffety Punk - most recently the Riot Grrrls' *Tempest*; *Bloody Poetry*, *Oxygen*, *Owl Moon*, *The Devil in His Own Words*; and 7 Bootlegs (full productions of Shakespeare plays rehearsed and performed in one day), among others. She has performed in regional theatres across the country, such as The Old Globe, ACT, Seattle Rep, the Wilma, Triad Stage, and Berkeley Rep, and for the Idaho, St. Louis, Alabama, Chicago, Santa Cruz and Oregon Shakespeare Festivals. Lise trained at RADA, and is proud to be a Taffety Punk.



MELISSA DAVID

(Lucy Brown) Melissa is a San Francisco native who is joining UTK for her second year as a MFA Acting Graduate Candidate. She was recently seen on pointe shoes as Peaseblossom in *A Midsummer Night's Dream*, Alice,

Fred's Wife in *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. She would like to thank her Godparents, family, and professors for all their love and support.

the Actors



ANDREW DRAKE

(Chain-Saw Bob/Ensemble) Andrew, originally from Huntsville, Alabama, is a second year graduate student at UT. He graduated from Western Carolina University with a BFA in Theatre. He would like to

thank God first and foremost for allowing him to pursue his passion everyday, and family for the love and support. He was last seen in *A Midsummer Night's Dream*, *A Christmas Carol*, *The Miracle Worker*, *Rent*, *Our Country's Good* (Clarence Brown Theatre) and in Sarasota Florida in WBTT production of August Wilson's *Jitney*.



NEIL FRIEDMAN

(Tiger Brown) is an Artist-in-Residence at the Clarence Brown Theatre. *The Threepenny Opera* is his 24th production at the Clarence Brown. CBT credits include: *A Midsummer's Night Dream*; *The Miracle Worker*; *Trip*

to Bountiful; *Our Country's Good*; *On the Razzle*; *Kiss Me, Kate*; *Fuddy Meers*; *It's A Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Music Man*; *The Merry Wives of Windsor*; *Man of La Mancha*; *Charley's Aunt*; *Born Yesterday*, and *A Christmas Carol*. Chicago area credits include: The Court Theatre, Steppenwolf, Chicago Shakespeare, Goodman Theatre, Marriott Lincolnshire, and The Peninsula Players. Regional credits include: Flat Rock Playhouse, NC; Utah Shakespeare Festival; Capitol Repertory, NY; The New Victory Theatre, NY; Coconut Grove Playhouse, FL; Children's Theatre Company of Minneapolis; Austria's Vienna English Theatre. Neil is a proud recipient of Chicago's Joseph Jefferson Awards.



BRIAN GLIGOR

(Matt of the Mint) is an MFA student studying acting at UT. His Clarence Brown Theatre credits include: Demetrius in *A Midsummer Night's Dream*, Fred in *A Christmas Carol*, Sir Galahad in *Monty Python's Spamlot*,

Tim in *Noises Off*, and he directed *RENT* in the Lab Theatre last Spring. Brian grew up in New Jersey and has lived and worked professionally in New

York City for the last 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* and *Jesus Christ Superstar*. His film and television credits include *All My Children*, *Guiding Light*, *One Life To Live* and several independent features. Brian is a proud member of Actors Equity and SAG-AFTRA.



BRIAN HERRIOTT

(Macheath) Broadway and 3rd National Tour: *Les Misérables*. Chicago credits include: *Henry IV: Parts 1 and 2* (Chicago Shakespeare Theater and The Royal Shakespeare Company), *The Visit* (Goodman Theatre);

Comedy on the Bridge, *L'incoronazione di Poppea* (Chicago Opera Theatre); *Carousel*, *The Pajama Game*, *Finian's Rainbow*, *1776*, *Thoroughly Modern Millie*, *Cats*, *Beauty and the Beast* (Marriott Theatre); *Camelot*, *West Side Story*, *Shenandoah*, *Once Upon a Mattress* (Drury Lane Oakbrook Theatre); *Listen to my Song: A Night of Kurt Weill Music* (National Jewish Theatre); *Romeo and Juliet*, *Two Gentlemen of Verona*, *Henry IV, Part 1* (Illinois Shakespeare Festival); *Passion and Anyone Can Whistle* (Ravinia Music Festival); *Bittersweet* and *Berlin to Broadway* with Kurt Weill (Light Opera Works). Brian graduated from Illinois State University where he received the Jean Scharfenberg Award for Acting. Brian lives in Cincinnati with his wife and two daughters.



ROBERT PARKER JENKINS

(Weeping-Willow Walter/ Ensemble) Parker, a Knoxville native and a sophomore at UT, is ecstatic to be returning to the CBT mainstage once again for *The Threepenny Opera*! Alongside pursuing a degree in Theatre,

Parker is also seeking a bachelor's in Architecture. Parker's CBT credits include: *Monty Python's Spamlot* (Ensemble) and *A Christmas Carol* (Boy Scrooge/Peter Cratchit/Ensemble). You also might have seen him recently in the student production of *Bare: A Pop Opera* (Alan). Parker would like to dedicate this performance to his father: a man with the most giving and loving of hearts that makes this life of chasing dreams a possibility. Glory be to God!

the Actors



STEPHANIE LEE

(Polly Peachum) Stephanie is thrilled to be making her CBT debut! A Knoxville native, she is a junior at UT majoring in Special Education with a concentration in Communication Disorders and minoring in both Business Administration and

Theatre. Credits in the Knoxville area include: *Cinderella*, *Beauty and the Beast*, *The Music Man*, *Bye Bye Birdie*, and *State Fair*. Stephanie is grateful to Cal for this opportunity and to Andrew Wentzel and Katy Wolfe for their instruction and support. Love and infinite sparkles to my family, the Webster family, and Peggy Filyaw. Psalm 104:33.



SHEA MADISON

(Vixen/Ensemble) Shea is a graduating junior Theatre major and could not think of a better way to end her time at UTK than with this spectacular production. Most recently, she was seen as Mustardseed in CBT's *A Midsummer Night's Dream*, and

Amanda in the CBT's production of *4000 Miles*. Other credits include: *Bare: A Pop Opera* (Ivy), *Monty Python's Spamalot* (Ensemble), *Five Women Wearing the Same Dress* (Meredith), UT Sex Week's production of *RENT* (Mimi), and ACT's production of *Dog Sees God* (Van's Sister). Shea sends out her appreciation to Cal for allowing her to be a part of his journey. Shea also sends all of her love to her family, and her best-pup, Prudence for their endless encouragement. THANK YOU CBT, and Patrons. See you all on future stages.



KYLE MAXWELL

(MC/Narrator) Hailing from Worcester, Massachusetts, Kyle is a second year MFA in 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 play-offs, 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, and *A Midsummer Night's Dream* as Puck. He thanks his loved ones for their support, the CBT for the opportunity, and Jed for the faith to take a chance on him.



McKINLEY MERRITT

(Dolly/Ensemble), McKinley, a senior majoring in Deaf Interpreting, minoring in Theatre, and an autochthon of Nashville, is delighted to be back on the Clarence Brown Mainstage!

This is her seventh show with CBT, as she has appeared in

the ensembles of *Monty Python's Spamalot*, *Kiss Me, Kate* and *Sweeney Todd*, as well as playing Logainne Schwartz and Grubenierre in CBT's *25th Annual Putnam County Spelling Bee*, was a member of the Shakespeare medley, *Will Power!*, and most recently Bec in *4000 Miles*; she has also performed in many productions through Sex Week at UT. You can often find McKinley working the front of house at the CBT, in the University's Chamber Singers, and also singing, along with the occasional rapping, in the all-girl a cappella group, ReVOLution. Enjoy the show and go Vols!



ELLEN NIKBAKHT

(Betty/Ensemble), a freshman double-majoring in Theatre and Art Education at UTK and a proud Memphis native, is proud to join the fabulous cast of the Clarence Brown Theatre's *The Threepenny Opera*! Regional credits include: *Les Misérables*

and *Anne Frank* (Playhouse on the Square) and *A Christmas Carol* (Clarence Brown Theatre). She has also performed at Theatre Memphis and Germantown Community Theatre. She was nominated for Outstanding Lead Actress and Outstanding Supporting Actress for the Orpheum High School Musical Awards in Memphis. Much love to mom, dad, and the talented cast and crew.

the Actors



RODERICK PEEPLES

(JJ Peachum) calls Chicago home, and last appeared in *Amadeus*. Previously at CBT he played the title role in *Life of Galileo*. In Chicago: Many roles at Chicago Shakespeare, Goodman, Steppenwolf, Remy Bumpo, Victory Gardens,

Famous Door, Court, and Next theatres. A Joseph Jefferson Award for *Dealers Choice* (Roadworks), and a Joseph Jefferson Citation for *Orphans* (CT20 Ensemble). Regional: Utah Shakespeare Festival, Syracuse Stage, Madison Repertory, and Illinois Shakespeare Festival. Film: Robert Altman's *The Company*, *Road to Perdition*, *Novocaine*, *The Hudsucker Proxy*. TV: *Prison Break*, *ER*, *Early Edition*, and the *Untouchables* series (syndicated).



BENJAMIN PRATT (Ned/Ensemble), is honored to be in *The Threepenny Opera*. He spent the summer in New York taking classes in the Circle in the Square theatre. He is a sophomore majoring in Theatre and Communications studies. Favorite roles include *Sweeney*

Todd (Judge Turpin); *The Crucible* (John Proctor); *You Can't Take It With You* (Ed Carmichael); *The Odd Couple* (Murray); and *Seussical* (The Cat in the Hat). He would like to thank his family for supporting him in his performance ventures and his friends for being his family away from home.



ETHAN ROEDER

(Jimmy/Ensemble) is a Knoxville native. He was last seen on the CBT stage in *Monty Python's Spamalot*, and was Tom Xerox in *CTRL+ALT+DELETE*. Other credits include The Man/Kyle in SEAT's production of *RENT*, Motel Kamzoil in *Fiddler on*

the Roof, and Otto in *Spring Awakening*. A third-year undergraduate studying Musical Theatre and Interpretation through the College Scholars Program, Ethan would like to thank the entire cast and crew for this incredible opportunity. He would also like to thank his family and friends for their constant love and support.



STEVE SHERMAN

(Filch) is a second year MFA Acting Candidate at UT. CBT credits include *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) and *Hank Williams: Lost Highway* (Jimmy). Originally from Olympia, WA, Steve received a B.A. in Theatre from Western Washington Univ. He has worked in New York, L.A. 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*. As an improviser and comedian he has been on stage at The Hollywood Improv and The Comedy Store. Thanks to Hana, family, God, Cal and the cast & crew of *Threepenny*!



ERIC SORRELS

(Crook-Fingered Jake/Ensemble) is a graduating senior in Honors Theatre from Lebanon, TN. Eric's CBT debut was with Cal MacLean in *Sweeney Todd*, and he is delighted to return to London and close out his undergraduate

career with him on another exciting production. Additional CBT credits: *"MASTER HAROLD"...and the Boys* (Hally); *Monty Python's Spamalot* (Not Dead Fred/Prince Herbert); *A Christmas Carol '13* (Young Ebenezer); *A Christmas Carol '12* (Dick Wilkins). Other productions while in college include *All My Sons* (George); *RENT* (Mark); *The Glass Menagerie* (Jim); *Fiddler on the Roof* (Fyedka/Russian Tenor); and *Spring Awakening* (Georg). Eric studies acting with Carol Mayo Jenkins and David Alley, and he studies voice with Andrew Skoog in the Music Department. Love to my family and friends for their constant support.

the actors



DONALD THORNE

(Smith) is approaching 35. That would be 35 shows on UT stages. As impressive as that sounds, the shows are spread out over 40 years. Nevertheless, he is proud of any and all participation on UT stages that he has had the good fortune to

be granted. Donald was last seen as a Mechanical (Snug the Lion) in *A Midsummer Night's Dream* and as Marley's ghost in *A Christmas Carol* 2014. Excited to be working with this great cast, Donald is also delighted to be working with Mr. MacLean again (other shows include *Life of Galileo*, *Amadeus*, and *Kiss Me, Kate*). Much love and great thanks to DSP.



PEDRO TOMÁS

(Old Beggar/Whore) After spending 25 years as director, choreographer and dance partner for entertainer Louise Mandrell, Pedro returned to UT and received his BA in Theatre and his MA in Spanish Literature.

At UT, Pedro performed in *Big River*, *The Laramie Project*, *Assassins* in which he played assassin Giuseppe Zangara and *Monty Python's Spamalot*. In his earlier years he performed at Opryland, did numerous videos and was a cast member for the television series "The New Hee Haw Show." He is currently a Lecturer of Spanish for the

Department of Modern Foreign Languages and Literatures here at UT and is honored and delighted to return to the Clarence Brown stage for his 5th production here. He is extremely grateful for the support of his 84-year-old mother Yolanda and his partner of 24 years, Roger, as well as his colleagues in the Spanish program and the wonderful people of the UT's Theatre Department.



KATY WOLFE

(Celia Peachum) Katy has appeared extensively in both opera and musical theater. CBT credits: Mrs. Walker in *The Who's Tommy*, Aldonza in *Man of La Mancha*, *Amadeus*, Woyzeck, Marian in *The Music Man*, Moderator in *The 25th*

Annual Putnam County Spelling Bee, Kate in *Kiss Me, Kate*, the Beggar Woman in *Sweeney Todd* and Ghost of Christmas Past and Mrs. Cratchit in *A Christmas Carol*. Other favorite roles include Sally in *Cabaret*, and Desiree in *Little Night Music*. She frequently performs as a soloist with the Knoxville Symphony, Oak Ridge Symphony and Symphony of the Mountains. Ms. Wolfe holds degrees from Belmont University and UT. She serves as the voice teacher for the UT MFA students. She is the choral conductor/choreographer for Sound Company, an energetic children's choir based in Oak Ridge. Ms. Wolfe is a proud member of Actors Equity Association.



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the Artists



CALVIN MacLEAN

(Director) Cal is the 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), and *Our Country's Good*. Previously Head of Directing at Illinois State University, Cal was also the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions – mostly at the Famous Door Theatre – earned several prestigious Joseph Jefferson Awards for Outstanding Production and Outstanding Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including the Michael Maggio Award for Outstanding Direction of a Play. Cal is the 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.

MICHAEL ELLIOTT

(Musical Director) Michael, who resides in Indiana, is excited to be at the Clarence Brown for the first time. He has music directed across the country as well as performed in national tour performances of *I Love You, You're Perfect, Now Change* and the San Diego premiere of *Bed and Sofa*. Recently, Michael won the Distinguished Achievement in Composition from the Kennedy Center American College Theatre Festival for scoring the original work *Frankenstein*. Currently, Michael serves as coordinator for the Musical Theatre program at Ball State University. Michael earned a Master of Fine Arts in Musical Theatre from San Diego State University.

CHRISTIE ZIMMERMAN

(Choreographer), is a contemporary choreographer, performer, and educator. Her concert and theatrical work has been performed around the country and been heralded as "relentlessly inventive" (*OC Weekly*) and an "unadulterated delight" (*Ambush Magazine*, NOLA). Christie is currently Associate Professor of Dance at Ball State University where she teaches technique and serves as coordinator of the dance program. She received her early training in New Orleans and completed her MFA in Dance from UC, Irvine. She is the founder and artistic director of z3movement project, whose recent appearances include the Jacob's Pillow 80th Anniversary Dance Festival as part of the Inside/Out Series (Becket, MA) and the Dumbo Dance Festival (New York, NY). She is thrilled to be returning to the Clarence Brown Theatre after having choreographed last season's production of *Monty Python's Spamalot*. Many thanks to Cal and Michael for a wonderful process, to Bill for his endless support, and to Anson, for his love and patience.

JOSAFATH REYNOSO

(Scenic Designer) Josafath Reynoso, native-born from Mexico, is humbled to be working at the Clarence Brown Theatre for the third year in a row. His most recent works include *4000 Miles* and *WRENS* for the CBT, as well as *Medea* and *The Rape of Lucretia* for the UT Opera Department. He has designed for the Carousel Theatre, Lab Theatre and Relix Theatre (Knoxville, TN), The Lexington Children's Theatre (Lexington, KY); the Salvador Novo Theatre (Mexico), Teatro del Bordo (Argentina), Escena 8 (Venezuela), KCDC (Israel), and The Industrial Palace (Czech Republic) among many others. He was awarded the prestigious USITT 2015 Scene Design Award and was selected for the Young Designer's Forum; likewise he was awarded the Ready-for-Work award at the 2015 Southeastern Theatre Conference (SETC), and will be representing the USITT in Berlin, Germany in June as part of an international exchange promoted by USITT. Back in Mexico, he represented his country at the 2007 Scenofest during the Prague Quadrennial and the 2006 Baruta Festival in Caracas, Venezuela. He is honored and grateful to be able to conclude his studies at UT with this production and to be part of the loving Clarence Brown Theatre family.

the Artists

POUA YANG

(Costume Designer) Poua Yang, from Sacramento, California, is a third year MFA candidate in Costume Design at UT Knoxville. She previously designed *The Whipping Man*, *CTRL+ALT+DELETE*, and *Five Women Wearing the Same Dress* at the Clarence Brown Theatre. Prior to attending grad school, she worked at the Arkansas Repertory Theatre (Little Rock), Music Circus (Sacramento), and Santa Rosa Repertory Theatre (Santa Rosa, CA). She received her undergraduate degree from Sacramento State University. Just recently she was chosen as one of fifteen students to present her work at USITT in the Young Designers Forum where she shared her work with students and theatre professionals from all over the country. Aside from costuming she also has a passion for wig styling. Her work has been seen in *Monty Python's Spamalot* at the CBT, where she was the wig mistress, in *The 39 Steps* at the Arkansas Repertory Theatre, and *The Little Prince* at the CBT. She is grateful for the opportunities the design program has given her and is thrilled to be a part of such an exciting production, *The Threepenny Opera*.

KRISTEN GEISLER

(Lighting Designer) Kristen is currently working on her MFA in Lighting Design at the University of Tennessee. She has designed for a number of places from Central Florida to Northern Michigan and serves as Lighting Director for USITT's Special Events. Other regional productions include *Our Country's Good* (Clarence Brown Theatre), *Rounding Third* (NC Stage Company), *The Understudy* (NC Stage Company), *Junie B Jones*, *Jingle Bells Batman Smells* (The WordPlayers Theater). She is the recipient of the 2014 SETC Ready to Work Award and the 2014 ETC Southeast Region LDI Sponsorship.

JOE PAYNE

(Sound and Media Designer) Joe teaches Sound and Media for the Department of Theatre. Previously at CBT, He has designed sound, projections, and/or composed music for *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 fourteen 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.

JOHN SIPES

(Fight Director) John is an Associate Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, John was a Director and the Resident Movement Director for the Oregon Shakespeare Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons, and served as the Festival's Artistic Director for five seasons. Recent directing credits include *A Midsummer Night's Dream*, *The Whipping Man*, *RED*, *Fuddy Meers*, *Woyzeck*, *Oedipus the King*, *Love's Labour's Lost*, *All My Sons* (Clarence Brown Theatre); *Henry VIII*, *King John* (Oregon Shakespeare Festival); *The Man in the Iron Mask*, *Julius Caesar* (Shakespeare Santa Cruz); *Othello* (Illinois Shakespeare Festival); and *The Year of Magical Thinking*, *The Hollow* (Milwaukee Rep).

KERRI ANN CONSIDINE

(Dramaturg) is a Graduate Teaching Associate and PhD Candidate in the English department at the University of Tennessee. This is her fifth production with the Clarence Brown Theatre, having had the pleasure of working on *On the Razzle*, *Sweeney Todd*, *Dead Man's Cell Phone*, and *Kiss Me, Kate*. Kerri has a BFA in Theatre Arts from Point Park University in Pittsburgh, and spent several years in Chicago where she interned in the artistic department at Steppenwolf Theatre. While there, she had the opportunity to work as a dramaturgical assistant for several productions including the premier of Tracy Letts's *Man From Nebraska*. She also worked in development and special events for the Lyric Opera of Chicago. She completed her Master of Arts in English here at the University of Tennessee, and her research interests include modern and contemporary drama, theatre,

the Artists

and performance studies, with an emphasis on experimental and avant-garde theatre. Kerri would like to express her gratitude to the fantastic faculty and staff of both the English and Theatre departments for their support.

ERICA TOBOLSKI

(Voice and Dialect Coach) Erica coaches voice, text and dialects for a variety of venues, including at the Clarence Brown Theatre (*Monty Python's Spamalot*, 2014; *Sweeney Todd*, 2012; *Tartuffe*, 2011; *Major Barbara*, 2007), Utah Shakespeare Festival, Charlotte Repertory Theatre, The Lost Colony outdoor drama, among others. In Malaysia, she was the acting/voice coach for a Malay translation of *A Midsummer Night's Dream*. She was Dialect Coach for the film *The Wise Kids* and Dialect Consultant for the radio play *Merry Go Round* heard on NPR. An Associate Professor of Acting, Voice & Speech at the University of South Carolina-Columbia, she was recently re-appointed as a Teaching Fellow for The Center of Teaching Excellence and is the South Carolina Editor for the website International Dialects of English Archive.

IAN PAUL MESSERSMITH

(Stage Manager) graduated with highest honors in 2013 from the UC Santa Barbara, Theater & Dance department with a concentration in Directing. While at UCSB, he was the Stage Manager for the preview production of *Appoggiatura*, written

by James Still and directed by Risa Brainin. Furthermore, he directed and stage managed several productions including: *Tartuffe*, *Anowa*, *Middletown*, *Reverse Transcription*, and *Chamber Music*. After graduating, Ian worked as the Theater & Dance Program Assistant and Stage Management Consultant at UCSB. Currently, he works as a freelance Stage Manager and Director. Ian feels blessed to be working for the Clarence Brown Theatre.

DAVID B. BYRD

(Managing Director) David is celebrating his 2nd Season as Clarence Brown Theatre's Managing Director. Previously the Director of Marketing at Westport Country Playhouse, David has also held management positions at the American Dance Festival at Duke University (Director of Marketing), Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also was on 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. David serves on the Chancellor's Commission for LGBT People, the College of Arts & Sciences' Diversity Committee and is a member of the Introduction Knoxville 2015 class.



UT Knoxville is one of just 12 universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum. Four of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

Founded in 1974 with Sir Anthony Quayle as Artistic Director, the

Clarence Brown Theatre Company is one of the older companies in the LORT system. It has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo Jenkins, David Keith, Dale Dickey, and Teresa Williams among others.

All Department of Theatre faculty have dual appointments with the professional company in their area of expertise. MFA Performance students may join the Clarence Brown Theatre Company in their third year of study. MFA Design students have the opportunity to work on LORT productions throughout their graduate training.

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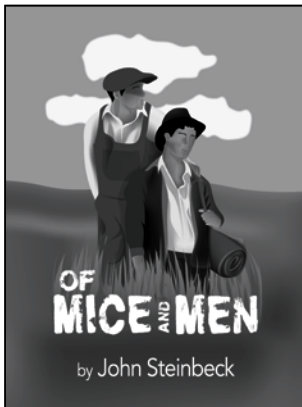
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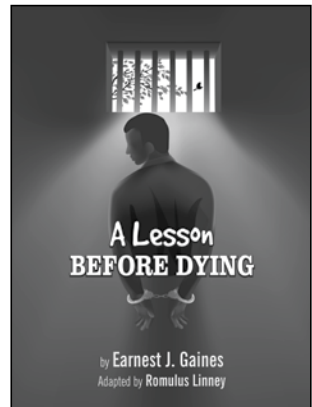
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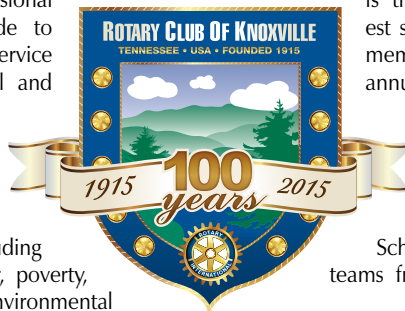
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Rotary is a spearheading partner in the Global Polio Eradication Initiative, along with the World Health Organization, UNICEF, and the U.S. Centers for Disease Control and Prevention.

Founded in Chicago in 1905 as the world's first volunteer service organization, Rotary quickly expanded around the globe. Today club members meet weekly to plan service projects, discuss community and international issues, and enjoy fellowship. Clubs are secular, nonpolitical and open to every race, culture and creed.

To learn more about Rotary International, visit the organization's website: www.rotary.org



Founded in 1915, the Rotary Club of Knoxville is the city's oldest and largest service club with over 200 members. The club provides annual college scholarships for area students, supports community and international humanitarian service projects, sponsors Rotary International Scholars and hosts exchange teams from around the world.


Under the leadership of the founding president, David Chapman – for whom Chapman Hwy is named - the club's members worked for over a decade to help create The Great Smoky Mountains National Park, which was chartered by Congress in 1934. The club continues to support this treasured park.

With "Twin Rotary Clubs" in Hungary and South Africa the Knoxville club has collaborated on a variety of joint humanitarian projects in both countries and additional projects, programs, and support are underway Zimbabwe, India, and Thailand.

To encourage better understanding in the world among young people, the Rotary Club of Knoxville supports two Interact Clubs (at Webb School of Knoxville and Knoxville Catholic HS), the Rotaract Club at UT and a Knoxville community Rotaract Club for young professionals.

Because the arts are a critical component of a well rounded education, the Rotary Club of Knoxville provides annual Arts Education Outreach Grants to the Clarence Brown Theatre, Knoxville Symphony Orchestra, Knoxville Opera and Knoxville Museum of Art to enable underprivileged children to attend live performances, take classes, and to support arts education programs in Knox County.

The Rotary Club of Knoxville and the Rotary Foundation of Knoxville have a distinguished record of service and support in the community. To learn more, visit the club's website: www.knoxvillerotary.org

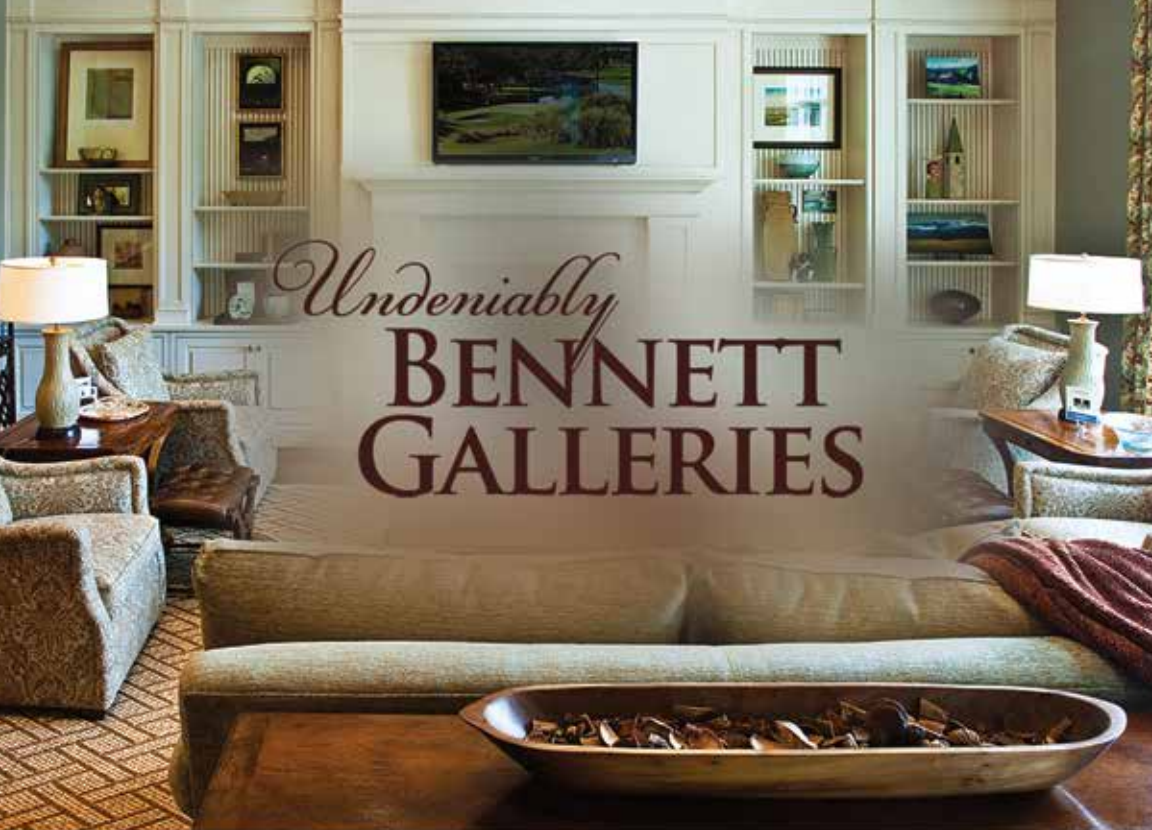


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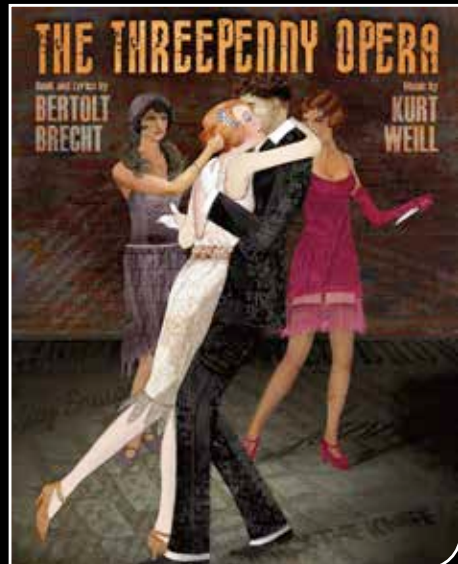
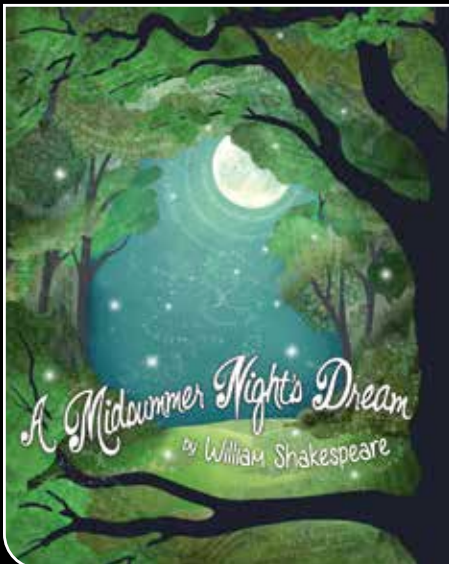
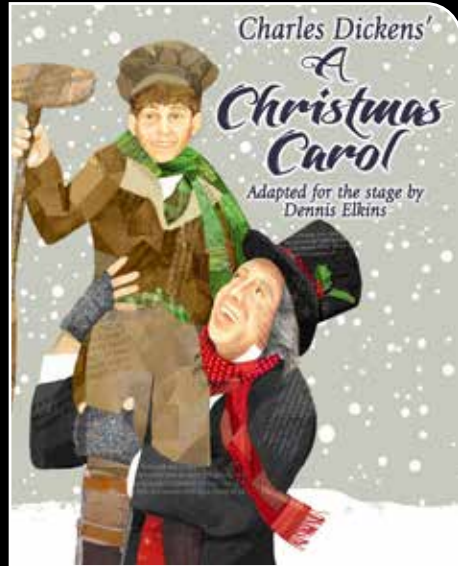
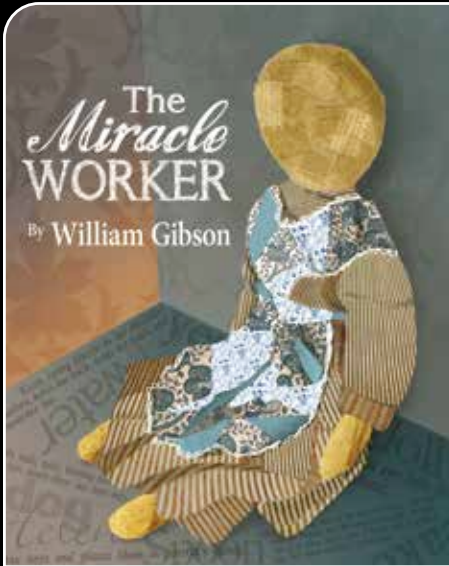
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- Exclusive quarterly newsletter – *The Society Pages*
- Listing in the CBT Mainstage & Carousel playbills, and on the CBT website
- Opening Night Receptions with cast and crew
- Invitations to first read-through and design presentations
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- Personal Behind-the-Scenes Tours:
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Deaf Night at the Theatre This season we offered three Deaf Nights at the Theatre – *The Miracle Worker* (Tues., October 14, 2014), *A Christmas Carol* (Tues., December 9, 2014), and *A Midsummer Night's Dream* (Tues., March 3, 2015). 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 community with over a dozen interpreters 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** as this is not available online. Visit clarencbrowntheatre.com/access to learn more.



Assistive Listening Devices CBT Assistive Listening System feature both headset-style and induction-loop 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. Visit clarencbrowntheatre.com/access to learn more.



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



Each year, several of the CBT's productions include Season for Youth performances scheduled during the regular school-day. Available at 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 clarencbrowntheatre.com/SFY to learn more.



For more than a decade, the CBT's 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 clarencbrowntheatre.com/acting-workshops to learn more.

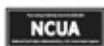


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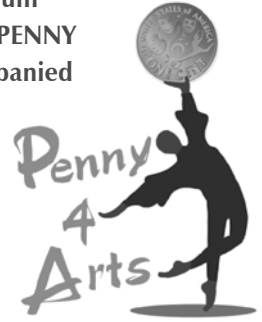
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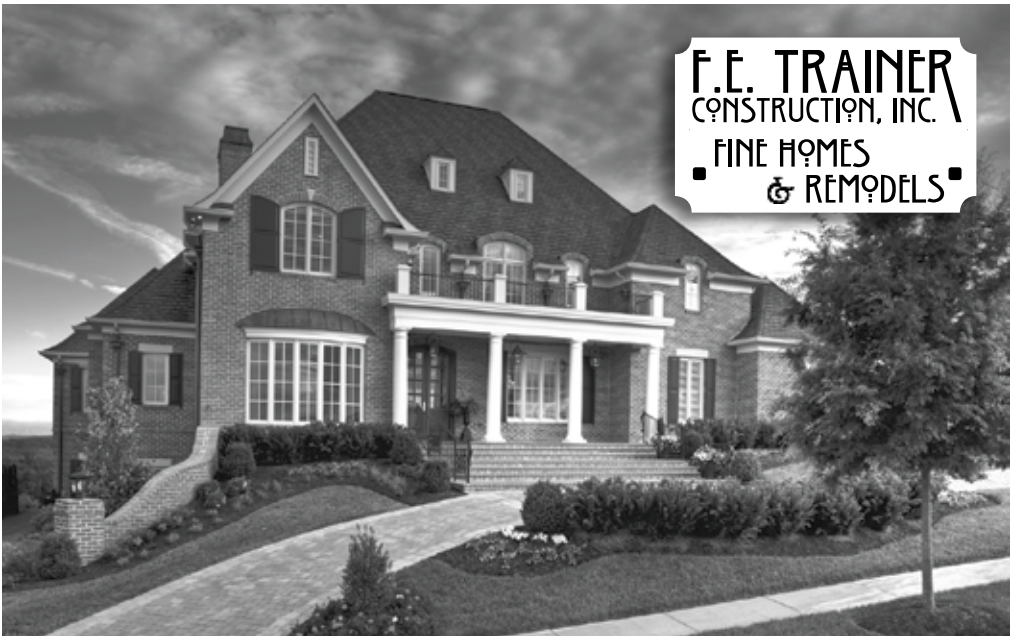
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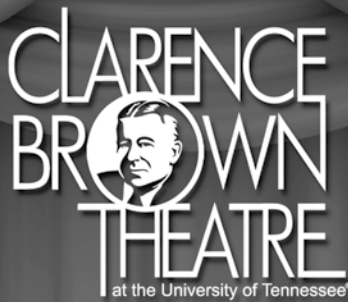
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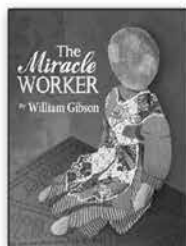
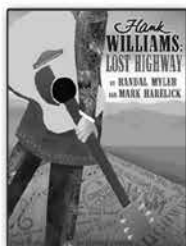


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