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at the University of Tennessee

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Professional Regional Theatre



A CHRISTMAS CAROL

By Charles Dickens

Adapted by Edward Morgan and Joseph Hanreddy

Music by John Tanner

NOVEMBER 29 - DECEMBER 22, 2018

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A CHRISTMAS CAROL

by Charles Dickens

Adapted by Edward Morgan and Joseph Hanreddy

Music by John Tanner

Directed by **Kathleen F. Conlin***

Musical Director **Terry Silver-Alford**

Scenic Designer
Kevin Depinet ♦

Costume Designer
Bill Black ♦

Lighting Designer
John Horner

Projection Designer
Joe Payne ♦

Sound Designer
Mike Ponder

Choreographer
Casey Sams

Text/Dialect Coach
Kathy Logelin

Production Stage Manager
Patrick Lanczki †

Assistant Stage Manager
Dana Angellis †

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

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THE CAST



Collin Andrews*	Bob Cratchit, Ensemble
Anna Apking	Alice Cratchit, Ensemble
Hallie Boring	Fan, Ensemble
Vivienne Joy Rose Bullard	Tiny Tim, Ensemble
Ethan Copeland	Miner, Ensemble
Brady Craddock	Boy Scrooge, Ensemble
Joshua Cross	Smudge, Ensemble
Ryan Cross	Peter Cratchit, Dick Wilkins, Ensemble
Jed Diamond*	Marley, Old Joe
Irelyn Easterling	Remembrance, Ignorance, Ensemble
Winter Easterling	Belinda Cratchit, Ensemble
Brian Gligor*	Fred, Ensemble
Trevor Goble	Twyce, Ensemble
Brooklyn Halter	Mary Cratchit, Ensemble
Emily Helton	Liza, Mrs. Cratchit, Ensemble
Abigail Rae Jones	Ghost of Christmas Future, Ensemble
Peter Kevoian*	Mr. Fezziwig, Ghost of Christmas Present
Brady Moldrup	Young Scrooge, Mr. Topper, Ensemble
Brenda Orellana*	Belle, Miss Lucy, Ensemble
Levi Payne	Tiny Tim, Ensemble
Madelyn Payne	Martha Cratchit, Ensemble
Brittany Marie Pirozzoli	Ghost of Christmas Past, Madeline, Ensemble
Ethan Graham Roeder	Oatway, Sailor, Ensemble
Sofia Silvan	Forgiveness, Want, Ensemble
John Simmins	Scadger, Ensemble
Owen Squire Smith*	Grimgrind, Philpot, Ensemble
Donald Thorne	Reverend, Ensemble
Aleah Vassell*	Catherine, Ensemble
Justin Von Stein	Mudd, Barnaby, Ensemble
Terry Weber*	Scrooge
Laura Beth Wells*	Mrs. Dilber, Mrs. Fezziwig, Ensemble

This production has one 15-minute intermission.



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



Please take a moment to fill out a brief survey about your experiences at *A Christmas Carol*. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!



A CHRISTMAS CAROL



Dickens' 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



The Second of The Three Spirits" or "Scrooge's Third Visitor" – 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 continue to be produced every year. ❧



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



FROM THE DIRECTOR



Remembrance and Forgiveness. Ignorance and Want. Those four concepts continually circle my thoughts as I prepare for this production of *A Christmas Carol* and reconsider the impact of Charles Dickens's classic novel. His Victorian world — so similar to our own — contained the hollows of despair for a remarkable number of his countrymen. Poverty, homelessness and hunger disenfranchised children and adults as they scrambled for a few crumbs of human warmth and decency. Not content to simply contrast this cultural underbelly to Victorian middle-class comfort, Dickens ingeniously chose to tell of the transformation of one man whose own heart mirrors that disenfranchisement from generosity and mercy.

But, wait, as Scrooge says: “We're not finished.”

I don't think this story is simple, melodramatic, feel-good pablum for the masses. By concentrating on a unique moment in time — the nightmarish dreamscape that presents the chained Marley and his promise of three Spirits embodying past, present and future — Dickens uncompromisingly depicts the emotional struggle of Scrooge's heart and soul. Perhaps we in the 21st century understand that even more profoundly than Dickens's own audience. We know that hitting rock bottom whether in loneliness, despair, or the dark night of the soul is when we truly can begin to transform who we are. Personal change does not result from a superficial checklist of steps, or an entertaining podcast of inspiration, or a trendy recitation of mantras. It happens when we acknowledge our realities, forgive our transgressions, and accept the buoyancy of human connection. Needing others — not using others — is key.

Even as we strive in this production to provide Spectacle and Joy — even Abundance — we also carry into and out of it a tiny penetrating reminder that our truths lie deep inside. The swaddling of a baby, the warmth of family dinner, the genuine wave of friendship in the street add up to human mercy and joy.

I wish us all a tiny opening each day into the depths of our own hearts.

God Bless Us Everyone!

Kathleen F. Conlin



THE ACTORS



COLLIN ANDREWS

(Bob Cratchit, Ensemble) is excited and honored to be returning as Bob Cratchit in this year's production of *A Christmas Carol*. Originally from Orange County, California where he received

his BFA in Acting, Collin has also worked in Winona, MN with the Great River Shakespeare Festival. He has come to Knoxville to pursue an MFA in Acting at UT. His most recent role was Thomas Kinnear in *Alias Grace* at the CBT's Carousel Theatre. You may have seen him this past summer as Remy/Jason in The Flying Anvil Theatre's production of *The Legend of Georgia McBride*. Some of his other credits include Philip Lombard in *And Then There Were None*, Sebastian in *Twelfth Night*, and Claudio in *Much Ado About Nothing*.



ANNA APKING

(Alice Cratchit, Ensemble) is a fifth-grader at Rocky Hill and is very excited to be in her first Clarence Brown show. She also plays guitar, takes modern dance and enjoys all things Harry Potter

and *Hamilton*. She would like to thank her vocal/guitar teacher Mary Beth Townsend, the amazing cast and crew for being so talented and helpful, and her parents and whole family for driving, cooking and understanding and supporting her dreams. She would especially like to thank her father for giving to her his knowledge and passion for the magical world of theatre.



HALLIE BORING

(Fan, Ensemble), native to Louisville, TN, is thrilled to be performing in *A Christmas Carol* for the second time! Previous works at the Knoxville Children's Theatre include Mother

Superior in *Lillies of the Field*, Madame Vernon in *Snow White and Rose Red*, and Miss Minchin in

A Little Princess. Other works from Knoxville Jewish Day School include Willy Wonka in *Willy Wonka & the Chocolate Factory* and Wendy in *Peter Pan*. Hallie would like to thank her parents, her brother Camden, extended family and friends, and she would like to give a special thank you to Zack Allen for his kindness and inspiration that will never be forgotten. Enjoy the show!



VIVIENNE JOY ROSE BULLARD

(Tiny Tim, Ensemble) is a first grader at River's Edge Christian Academy. She is the daughter of Will and Johnna Bullard. She is excited to be following

her older sister, Jaden and big brother, Eason, into joining the Clarence Brown family. Vivi likes to draw, play outside, dance, and act at Knoxville Children's Theatre. She dedicates her performances to the late Zack Allen.



ETHAN COPELAND

(Miner, Ensemble) is ecstatic to be on the boards at Clarence Brown for the first time! Off stage, he is finishing his law degree and serving as an acting prosecutor with the

District Attorney's Office. Some favorite past roles include "Estragon" in *Waiting for Godot*, "Malcolm" in *Macbeth*, "Duperret" in *Marat/Sade*, "Ferdinand" in *Love's Labour's Lost*, and "Sancho Panza" in *Man of La Mancha*. He would like to thank Kathleen for casting an uber-busy third-year law student, Brady C., Ethan R., and Brenda for their encouragement, and Jed Diamond for everything. Merry Christmas, everyone!

THE ACTORS



BRADY CRADDOCK

(Boy Scrooge, Ensemble) is a sophomore at the University of Tennessee, pursuing a degree in Theatre, originally from Union City, Tennessee. He grew up performing in many

community theatre productions, such as *Beauty and the Beast* and *Singin' in the Rain*. He made his CBT debut last year in *A Christmas Carol*, and he is so happy to return to this wonderful production again this year.



JOSHUA CROSS

(Smudge, Ensemble) is excited to return to CBT's production of *A Christmas Carol* for a fourth year. He is currently in seventh grade at Christian Academy of Knoxville. He loves to play

chess and runs cross country. He is excited to share the stage again this year with his brother, Ryan. He wishes to first thank God for His many blessings. He would also like to thank Kathleen, the cast & crew, as well as his family and friends. Merry Christmas!



RYAN CROSS

(Peter Cratchit, Dick Wilkins, Ensemble) is excited to return to CBT's production of *A Christmas Carol* for a fifth year. He is a senior at Christian Academy of Knoxville where he runs

cross country and is a member of the Spirit of Praise Ensemble. He has performed often at Knoxville Children's Theatre, Oak Ridge Playhouse, and CAK. Ryan was selected to attend the 2017 Tennessee Governor's School for the Arts in Theatre/Performance. He wishes to thank CBT for giving him this opportunity. Ryan dedicates his performance to the memory of Zack Allen, co-founder of Knoxville Children's Theatre, whose influence and inspiration will never be forgotten.



JED DIAMOND

(Marley, Old Joe) Mr. Diamond is Head of Acting at UT. At the CBT, roles in: *Of Mice and Men*, *A Shayna Maidel*, *Noises Off*, *On the Razzle*, *A Christmas Carol*, *Woyzeck*, *Oedipus the*

King, *A Streetcar Named Desire*, *Life of Galileo*, *Born Yesterday*, and *All the Way Home*. Prior to UT, Mr. Diamond was based in New York, where he worked as an actor, teacher, and director for 18 years. He was founding faculty of the Actors Center and the Shakespeare Lab at the New York Shakespeare Festival. He taught at NYU, Stella Adler Studio, Playwrights Horizons Theatre School, Fordham University, and privately. As an actor, Mr. Diamond worked at the Roundabout Theatre, Signature Theatre, NY Shakespeare Festival, the Joseph Papp Public Theatre, Arena Stage, with the Acting Company and Syracuse Stage Company. It is always a privilege to tell Mr. Dickens' great tale.



IRELYN EASTERLING

(Remembrance, Ignorance, Ensemble) is delighted to be returning to the Clarence Brown Theatre again to share the stage with her little sister, Winter, and this incredible cast and crew!

Irelyn is in the sixth grade at UGMS in Friendsville where she enjoys playing soccer and performing with the band. She also loves singing, acting, reading, and writing novels. Irelyn would like to say thank you to all her friends and family for their overwhelming support and to her cats for their constant love and affection. "Joy to the world, the Lord is come!"

THE ACTORS



WINTER EASTERLING

(Belinda Cratchit, Ensemble) is thrilled to be back for the second time in *A Christmas Carol* with her older sister, Irelyn, and her beloved Cratchit family! Winter is a dedicated student and

third grader at UGES in Friendsville. She loves dancing, singing, acting, art, bunnies, and anything that sparkles! Winter would like to say thank you to this fantastic cast and crew and to her many friends and family members who have so enthusiastically supported her. "Gloria in excelsis Deo!"



BRIAN GLIGOR

(Fred, Ensemble) is an Artist-in-Residence this year with the CBT. You'll also see him in *King Charles III* and *The Madwoman of Chaillot*. He is also teaching Acting Technique and Introduction

to Theater at UT. His credits include the National and Japan tours of *RENT*, as well as other regional productions across the country. Past CBT credits include *Alias Grace*, *The 39 Steps*, *Three Sisters*, *South Pacific*, *A Midsummer Night's Dream*, and *Spamalot*, among others. Brian's television credits include *All My Children*, *Guiding Light*, and *One Life to Live*, as well as several independent features. Brian is also a proud UT Alumni. He is a member of Actors' Equity and SAG-AFTRA. www.BrianGligor.com



TREVOR GOBLE

(Twyce, Ensemble) is happy to be reprising his role as Twyce for his first professional acting job. He has been seen for the last two years as Twyce on the CBT mainstage, and he

has also been in ensemble roles in both *Titus Andronicus* and *Urinetown*. He is incredibly thankful to the people of the Clarence Brown

Theatre for welcoming him back once more and to the amazing cast and crew of *A Christmas Carol* for being the reason he is so happy to be involved every time.



BROOKLYN HALTER

(Mary Cratchit, Ensemble) is happy to be joining the *A Christmas Carol* cast for the fifth time. Her first production was in 2014 when she played Tiny Tim. Brooklyn loves to dance,

sing, and make DIY crafts. Brooklyn also is on the Lacrosse Team at Alcoa Middle School. Brooklyn has two sisters and a brother.



EMILY HELTON

(Liza, Mrs. Cratchit, Ensemble) is a senior in the undergraduate Theatre program and is thrilled to be returning to the mainstage for her second production of *A Christmas Carol*! She

can say with utmost confidence that this is her absolute favorite story of all time, and she is honored to contribute to its retelling in any way she can. When not in rehearsals or frantically emailing professors for deadline extensions, Emily can be found at Knoxville Children's Theatre teaching and playing with Knoxville's youth. Because of this, she would like to give a particularly warm shout out to all her little Cratchits, who never failed to remind her what Christmas is all about. Also, thanks to her Mr. Cratchit, Collin, for his warmth, patience, and weird jokes. To Mamaw, Papaw, Mom, Dad, Erin, Tanner, and Duncan, she gives all her love and would like to say, of course, "Good beer matters!" MERRY, MERRY CHRISTMAS.

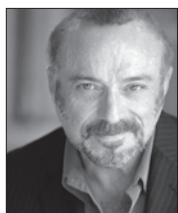
THE ACTORS



ABIGAIL RAE JONES

(Ghost of Christmas Future, Ensemble) a junior Communication Studies and Theatre double major at UT, is elated to be making her CBT debut! She just got back last spring from

Australia where she was interning and training with the acting company, The HubStudio. Before procuring her dream role as Christmas Future, which she describes as the R2D2 of all roles, you could find her being a part of several previous CBT productions. She feels blessed to be working with such amazing people on this timeless tale. Special thank you to Mom, Dad, Ernie, and her dog Duke for all the love and support. Kachow!



PETER KEVOIAN

(Mr. Fezziwig, Ghost of Christmas Present) is grateful to return to the Clarence Brown Theatre in the roles of Mr. Fezziwig and the Ghost of Christmas Present. He was last seen in

the CBT production of *Urinetown* as the villainous Caldwell B. Cladwell. Other Theatrical Credits include: Broadway: *Monsieur Reyer*, *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* (L.A. Company), Herod in *Jesus Christ Superstar* (National Tour), and Gus, Growltiger & Bustopher Jones in *Cats* (Los Angeles Company). Television: Recurring roles on *LA Law*, *All My Children* and *The Guardian*. Others include *McMillan*, *Cheers*, *Matlock*, *Doogie Howser MD*, *ER* and *Becker*. Proud Actors' Equity member since 1973. For my family!



BRADY MOLDRUP

(Young Scrooge, Topper, Ensemble) Before this show, small-town California teen Brady Moldrup was thrown back into the '50s when an experiment by his scientist friend went awry. Traveling

through time in a modified DeLorean car, he encountered young versions of his parents, and made sure that they fell in love. Brady then returned to his own time to save the life of scientist, Doc Brown. Now, as a senior, studies Theatre and English at UT. You may have seen him in *Alias Grace*, *The Dream of the Burning Boy*, *South Pacific*, *Big River*, *The Unusual Tale of Mary and Joseph's Baby*, or BOSS dance.



BRENDA ORELLANA

(Belle, Lucy, Ensemble) is honored to come back to the Clarence Brown Theatre. You may recognize her from the recent production, *Alias Grace* playing Grace Marks. Originally from Los Angeles

California, Brenda is a second-year MFA Acting candidate at UT. Brenda holds her B.A in Theatre Acting and Performance from California State University, Long Beach. Some of her theatre credits include: *A Christmas Carol*, *Urinetown* (CBT), *Lungs*, *She Kills Monsters*, *Bird in the Hand* (California Repertory Theatre), *Closer*, *All in the Timing* (The Sherry Theatre in Hollywood), *Museum*, *The American Clock* (Citrus Little Theatre). She'd like to thank her family and her partner for their unending support, to Kathleen for her guidance, and finally, to you all for coming to support the theatre arts. Feliz Navidad!

THE ACTORS



LEVI PAYNE

(Tiny Tim, Ensemble) is reprising the role of Tiny Tim for the second year in a row here at the Clarence Brown Theatre. He is a second-grade student at Sterchi Elementary who

enjoys biking, roller blading, and hiking. This summer Zach Allen gave him the opportunity to play Fudge in *Tales of a Fourth Grade Nothing* at Knoxville Children's Theatre, and he would like to dedicate his performance to Zach's memory. Your "little buddy" misses you!



MADELYN "MADDY GRACE" PAYNE

(Martha Cratchit, Ensemble) is ecstatic to be joining the cast of *A Christmas Carol* for a third time and has been counting down the days until she could

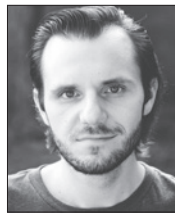
start 'caroling' again. She would like to dedicate her performance to the late Zach Allen. She made her stage debut at age 8 at the Knoxville Children's Theatre when he cast her in *The Adventures of Huckleberry Finn* and branched out into stage management and costuming with his encouragement. She has since performed 10 roles onstage and was most recently featured as Becky Thatcher in Zach's last play, *The Adventures of Tom Sawyer*. Madelyn is a seventh grader who enjoys acting, singing and dancing. She would like to thank Ms. Kathleen and Mr. Patrick for this incomparable experience.



BRITTANY MARIE PIROZZOLI

(Ghost of Christmas Past, Madeline, Ensemble) a second-year MFA Acting candidate, this is Brittany's fourth show with the Clarence Brown Theatre.

Previously seen in *Alabama Story* (Lily Whitfield), *Urinetown, the Musical* (Hope Cladwell) and *Candide*. Before coming to Tennessee, she worked with Great Lakes Theatre Company on their production of *Hamlet*. Brittany received her BA degree in Theatre from Baldwin Wallace University, where she performed in the shows: *Quality Street*, *Big Love*, *The Two Noble Kinsmen*, *Dark of the Moon*, *Henry IV Part 2*, and *Romeo and Juliet*. Outside of University, Brittany performed in local shows around Cleveland, Ohio—Rodgers and Hammerstein's *Cinderella* (Cinderella), *Pride and Prejudice* (Jane), and *White Christmas* (Betty Haynes). This is Brittany's first time doing *A Christmas Carol* and she has had a wonderful time getting into the Christmas "spirit" with her cast mates and crew! She is thankful to the Thompson and Pirozzoli family for their love and support. Merry Christmas!



ETHAN GRAHAM ROEDER

(Oatway, Sailor, Ensemble) is happy to be joining the family of *A Christmas Carol* for the third time! CBT credits: *Mr. Burns: A Post Electric-Play* (Gibson, Mr.

Burns); *South Pacific*; *The Threepenny Opera*; *Monty Python's Spamalot*; *Titus Andronicus*; and *CTRL+ALT+DELETE*. Regional: *Coriolanus* (Coriolanus) and *Julius Caesar* (Antony u/s) at the Great River Shakespeare Festival. Local: *The Legend of Georgia McBride* (Flying Anvil Theatre); *All Shook Up* (Oak Ridge Playhouse); *Godspell* (Church Street UMC Master Arts); *The Submission* (Hear Me Roar); *bare*, *RENT*, and *Spring Awakening* (SEAT). Thanks to Kathleen, Patrick, Morgan, and Tom for their guidance.

THE ACTORS



SOFIA SILVAN

(Forgiveness, Want, Ensemble) is excited to be returning to CBT's production of *A Christmas Carol* for a third year. In her spare time, Sofia enjoys playing softball, swimming

and banging on the drums. She is currently a six-grader at West Valley Middle School and would like to thank her family, friends, teachers and Principal David Claxton for their love and support.



JOHN SIMMINS

(Scadger, Ensemble) is thrilled to be making his Clarence Brown debut in *A Christmas Carol* 2018! He is excited to be in his first semester at UT. He recently transferred from Pellissippi

State where he played in *Bloody Bloody Andrew Jackson* (James Monroe), *Stupid F*cking Bird* (Conrad), and Chekhov's *The Seagull* (Trigorin). He has also played in 7030 Creative's spring 2018 production of Shakespeare's *As You Like It* (Lord/William/LeBeau). He would like to thank his wonderful girlfriend, his family, and Dr. Hotdogwater for their continued support.



OWEN SQUIRE SMITH

(Grimgrind, Philpot, Ensemble) is a second-year MFA Acting candidate at UT. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa Pacific

University in California. Previous CBT credits include *Blue Window*, *Urinetown*, and *Candide*. He would like to thank Kathleen F. Conlin for this wonderful opportunity, all the phenomenal professors, the production team, the supportive cast and crew, former teachers, his entire loving family, Mom, Dad, and especially, God. JCLS



DONALD THORNE

(Reverend, Ensemble) is happy to be a part of this wonderful production at CBT for the sixth time, and especially glad to have acted on UT stages for the 38th time in the past five

decades. Other CBT credits: *The Crucible*, *The Threepenny Opera*, *A Midsummer Night's Dream*, *Kiss Me Kate*, *Oedipus the King*, *Life of Galileo*, *Amadeus*, and *To Kill a Mockingbird*. Donald was seen last year in *A Big F.A.T. Holiday Cabaret* and last summer in *The Legend of Georgia McBride*, both at Flying Anvil Theater. Much love to my husband and to my stinky dog.



ALEAH VASSELL

(Catherine, Ensemble) is a Canadian produced by two lovely Jamaican parents who raised her both in Canada and all over the states. She is a second-year MFA Acting candidate pursuing her

master's degree here at UT and this will be her second time performing in CBT's *A Christmas Carol*. Favorite roles performed: Jo in *The Legend of Georgia McBride* (Flying Anvil Theatre), Deloris in *Sister Act* (Charleston Stage Company) and Judy Haynes in *White Christmas* (Charleston Stage Company). More productions: *Urinetown* (Clarence Brown Theatre) and a self-produced show, *The Submission* (Hear Me Roar Theatre). She wishes the audience Happy Holidays!

THE ACTORS



JUSTIN VON STEIN

(Mudd, Barnaby, Ensemble) is a junior Theatre major at the University of Tennessee. He is thrilled to be performing in his first role at the Clarence Brown Theatre. You may have seen him

previously in several productions from UT's All Campus Theatre or performing on the Involuntary Sports Party improv troupe. Justin would like to thank Kathleen for this wonderful opportunity, and all of the cast and crew for always be amazing. He would also like to thank his girlfriend Courtney, his parents, and all his friends, family, and mentors. This one's for you, Teri.



TERRY WEBER

(Scrooge) is a Professor of Theatre at UT and he volunteers as Artistic Director of The WordPlayers. Terry's acting career has taken him to theatres in New York, Seattle, Milwaukee,

Louisville, Chicago, Kansas City, Montgomery, Knoxville, Toronto, Orlando, Charleston, Asheville, Cincinnati, and Avignon (France). Recent roles at the Clarence Brown Theatre: Larry Morrow in *Dream of the Burning Boy*, Mrs. Bumbrake/Teacher in *Peter and the Starcatcher*, Sir Jealous Traffick in *The Busy Body*, Rev. Parris in *The Crucible*, Marcus in *Titus Andronicus*, Peter Quince in *A Midsummer Night's Dream*, Captain Keller in *The Miracle Worker*, and Gus Belmont in *CTRL+ALT+DELETE*. In 2015, Terry played Hopley Stewart in *Mad River Rising* at Cincinnati Playhouse in the Park, and in 2011, he played C.S. Lewis in The WordPlayers' production of *Shadowlands*. Favorite roles: Husband to Jeni and Dad to Jesse, Luke, and Joel.



LAURA BETH WELLS

(Mrs. Fezziwig, Mrs. Dilber, Ensemble) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Regional: Mrs. Dilber/Mrs. Fezziwig in *A Christmas Carol* (Clarence Brown

Theatre), Heather in *Gideon's Knot* (Bridge Street Theatre), Mrs. Walker in *The Who's Tommy* (CT Rep), Kafka/The Waitress in *All in the Timing* (Hangar Theatre), Gwendolyn Pigeon in *The Odd Couple* (Ivoryton Playhouse), and more. Teaching Artist: SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton, Knoxville Children's Theatre. Laura Beth received her BA in Theatre from UTK and her MFA in Acting from Kent State University. She lives in Knoxville with her husband, David, and their six-year-old daughter, Lily. Sing out, Louise!

THE ARTISTS

KATHLEEN F. CONLIN

(Director) has enjoyed a multi-faceted career as professional stage director, casting director, associate artistic director, university administrator and award-winning professor. She served for twenty-two seasons as Associate Artistic Director and Casting Director for the Tony Award-winning Utah Shakespeare Festival where she also directed Shakespearean and other classic plays, contemporary plays, and a musical. Keenly interested in design and performance, her production of *The Tempest* with its emphasis on Leonardo da Vinci's pencil drawings as visual metaphor was featured as a major exhibit at Southern Utah's Braithwaite Gallery. Her production of *Richard III* explored medieval iconography and Mannerist painting techniques. Both productions relied on evocative original musical scores. She served as the Roe Green Guest Director for Kent State University with a production of *You Can't Take It With You*. She was guest director for Illinois Opera in productions at the Krannert Center of Verdi's *Falstaff*, Mozart's *Magic Flute*, and Mozart's *Così Fan Tutti*. For Illinois Theatre, she staged a critically acclaimed production of *Much Ado About Nothing* which featured professional faculty, guest designers, and advanced students. She re-staged a production of McCraney's *The Brothers Size* featuring Illinois alums in a project which launched their Definition Theatre, a multi-ethnic professional theatre in Chicago. In her wide-ranging career, she has written a critically acclaimed video, *Performing Shakespeare*; served as President of both the National Association of Schools of Theatre and the National Theatre Conference; and won faculty awards at the University of Texas at Austin (teaching) and Cal State-Long Beach (meritorious service including teaching). She served as Board Member of the University/Resident Theatre Association and the Council of Fine Art Deans. At the University of Illinois, she served as both Dean of the College of Fine and Applied Arts and the Barnard Hewitt Professor of Theatre/Director in Residence. A member of the Society of Stage Directors and Choreographers, she has been installed as a Fellow of the American Theatre in ceremonies at the Kennedy Center. Combining work both in the

professional theatre and in the academy, she has directed at Shakespeare festivals, Colony Theatre in LA, Peterborough Players, Michigan Repertory, Clarence Brown Theatre, Theatre South Carolina, and others. She has completed consultancies at the Iceland Academy of the Arts, the University of Alabama/Alabama Shakespeare Festival, Florida State University/Asolo Theatre among others including service as co-chair with Paula Wagner (of Wagner/Cruise Productions) of the President's Advisory Committee for the Department of Drama at Carnegie Mellon University. A native of Ohio, Conlin has also served as Director of Theatre at Ohio University and Chair of Theatre at Ohio State University. She is currently the Frank B. Weeks Visiting Professor and Department Chair at Wesleyan University in Connecticut.

TERRY SILVER-ALFORD

(Musical Director) is a member of the UT Theatre faculty and teaches Musical Theatre Performance, Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. Favorite CBT directing credits include: *Blue Window*, *South Pacific*, *A Shayna Maidel*, *CTRL+ALT+DELETE*, *The 25th Annual Putnam County Spelling Bee*, *Little Shop of Horrors*, *Guys and Dolls*, *Assassins* and *Into the Woods*. CBT musical direction credits include: *Urinetown*, *Violet*, *The Threepenny Opera*, *Monty Python's Spamalot*, *Kiss Me, Kate*, *The Music Man*, *Man of La Mancha*, *The Who's Tommy* and *A Christmas Carol*. In addition to CBT, he directs or musically directs shows locally, including *The Flying Anvil Theatre*. Terry also, regularly directs the *Front Page Follies* sponsored by the East Tennessee Journalism Society.

THE ARTISTS

KEVIN DEPINET

(Scenic Designer) has designed for The Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, McCarter Theatre Center, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children's Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, The Old Globe Theatre, Kirk Douglas Theatre, American Players Theatre, Indiana Repertory Theatre, and Mark Taper Forum. His Broadway credits include associate designer for *August: Osage County*, *The Motherf**ker with the Hat*, and *Of Mice and Men*. His national tour credits include *Camelot* and *Ragtime*. Mr. Depinet has also designed for the National Theatre in London, Discovery Channel, Netflix, 21st Century Fox, and Disney. KevinDepinetStudio.com.

BILL BLACK

(Costume Designer) has been designing, teaching and directing the production of costumes for the Department of Theatre and the Clarence Brown Theatre Company for 40 years and has participated in the production of more than 250 plays, musicals and operas. An active professional designer, his work has been seen across the country at professional theatres such as Alabama Shakespeare Festival, Denver Center Theatre Company, Madison Repertory Theatre, Pioneer Theatre Company, Playmakers Repertory Company, Roundhouse Theatre, Skylight Opera Theatre, Tennessee Repertory Theatre, Three Rivers Shakespeare Festival, and for 27 seasons at the Tony Award Winning Utah Shakespearean Festival. His costume design work has been listed among "Pittsburgh's Best", "Best of Season" by the Salt Lake Tribune, and he is a two-time winner of the Knoxville Area Theatre Coalition award for best costume design. In 1996 and again in 2004 he was awarded the John F. Kennedy Medallion for outstanding service to the Kennedy Center/American College Theatre Festival. He served two terms as President of the Tennessee Theatre Association and two terms as Tennessee State Representative to the board of the Southeastern Theatre Conference. Bill is a member of United Scenic Artists Local 829.

JOHN HORNER (Lighting Designer) 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: *South Pacific*, *The Trip to Bountiful* and *Kiss Me, Kate*. Mr. Horner is the Resident Lighting Designer for the Knoxville Opera Company where he has designed over 30 productions including *Mefistofele*, *Turandot* and *Aida*. Other recent credits include: *The Consul* and *The Marriage of Figaro* for UT Opera Theatre; *The Nutcracker* for The Appalachian Ballet Company and The Knoxville Symphony Orchestra's Clayton Holiday Concert.

JOE PAYNE (Projection Designer) teaches sound and projection design for the Department of Theatre. He has created sound, music and/or projections for a number of productions at CBT, including, *Candide*, *Around the World in 80 Days*, *The Crucible*, *The Threepenny Opera*, *Monty Python's Spamalot*, *Sweeney Todd*, *The Merry Wives of Windsor*, and *The Who's Tommy*. Joe has designed more than 200 productions in theatres throughout the country, including eighteen seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Round House Theatre and Imagination Stage (Bethesda, MD), ten years at 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, USITT as the Digital Media Commissioner, and the Theatrical Sound Designers and Composers Association.

THE ARTISTS

MIKE PONDER

(Sound Designer) has been with the Clarence Brown Theatre for over 15 seasons, designing sound for over 75 productions while working to modernize the sound and communications systems for the three theatres that fly under the CBT banner. Mike started in 1998 when he could still lift the reel-to-reel tape machines that still littered the scene, making room for taking full advantage of the revolution in emerging digital mixers and computer-based production systems that brought an explosion of affordable capabilities to theatre. Some standout productions at the Clarence Brown Theatre for Mr. Ponder have been the American premier of the Hungarian all-movement play, *Dance in Time* (American title) with the creator Laszlo Marton; Mary Zimmerman's *Metamorphoses* with Playmaker Artistic Director Joe Haj for which Mike performed live music, effects, and treatments next to a 4000 gallon pool; Original music for *Deadman's Cellphone* with Casey Sams; and two outside favorites, *Hedwig & the Angry Inch* and *Chesapeake* for which Mike composed original dog oriented electric bass music and effects, for the North Carolina Stage Company in Asheville.

CASEY SAMS

(Choreographer) is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and Acting. In addition to the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, The Round House Theatre (DC), The Utah Shakespearean Festival, PlayMakers Repertory Company (Chapel Hill), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: *Top Girls*; *Mr. Burns, A Post-Electric Play*; *The Who's Tommy*; *A Year with Frog and Toad*; *Underneath the Lintel*; and *Peter and the Starcatcher*.

KATHY LOGELIN

(Text/Dialect Coach) is thrilled to return to CBT having coached *Alias Grace* earlier this season. Recent Chicago credits include *20,000 Leagues Under the Sea*, *Moby Dick* and *Treasure Island* at Lookingglass Theatre Co.; *Alias Grace* with Rivendell Theatre Ensemble; *Beauty's Daughter* with American Blues Theatre; *The Little Flower of East Orange* and *Jesus Hopped the A Train* at Eclipse Theatre Co.; and *The Mutilated* at A Red Orchid Theatre. Regional credits include *Moby Dick* at Arena Stage, The Alliance, and South Coast Repertory; *Boeing Boeing* with Indiana Repertory Theatre; and *R&J Damascus*, *One Man, Two Guvnors*, *Noises Off* and *Peter and the Starcatcher* with TheatreSquared. International credits include *Persuasion* with Chamber Opera Chicago, U.K. tours 2013-2017, Edinburgh Festival Fringe 2015. Kathy holds a B.S. in Acting from Illinois State University.

PATRICK LANCZKI

(Production Stage Manager) is thrilled to be back for his fifth season at CBT and his third as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off- Broadway productions. As an actor, starting at age 16, he has appeared in multiple national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. A special thank you to my assistants: Dana, Danielle, and Jess, for all of your hard work. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

THE ARTISTS

DANA ANGELLIS

(Assistant Stage Manager) is thrilled to return to the Clarence Brown Theatre after working on *Candide* this summer. Regional: *Evita*, *Ragtime* (Asolo Repertory Theatre), *The Producers*, *Ripcord*, *Born Yesterday*, *Wittenberg*, *The Whipping Man*, *Red*, and *Every Brilliant Thing* (Peterborough Players). Dana resides in New Hampshire with her two cats. Much thanks to Mom and Dad for their constant love and support. Proud member of Actors' Equity Association.

CALVIN MacLEAN

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

TOM CERVONE

(Managing Director) is honored to be back at the CBT following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on non-profit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud member of the Actors' Equity Association. Tom holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was the Class Representative for the Leadership Knoxville class of 2011. He was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.

SUSAN L. McMILLAN

(Production Manager) is in her fifth year as Production Manager at the Clarence Brown Theatre and UT Department of Theatre. In addition, she teaches Stage Management. Prior, Susan was the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science and music (B.S. degrees in Biochemistry and Biology from Oregon State University), Susan found her passion in theatre. She is incredibly grateful for the opportunities and adventures, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends.

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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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Managing Director: Tom Cervone

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Bill Black
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Jed Diamond
Gina Di Salvo
Carol Mayo Jenkins
Abigail Langham
Patrick Lanczki
Joe Payne
Christopher Pickart
Mike Ponder
Lauren Roark
Casey Sams
John Sipes
Terry Weber
Kenton Yeager
Katy Wolfe

PRODUCTION CREW

MANAGEMENT

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Ethan Graham Roeder

Stage Management Assistants

Jess Klus

Danielle Kowalkowski

Young Performers Supervisors

Anna Heneise

TBA

Fire Watch

Sara Oldford

Christine Osborne

COSTUMES

Assistant Costume Designer

Margo Birdwhistell

Wardrobe Supervisor

Elizabeth Aaron

Assistant Wardrobe Supervisor

Jessica Hill

Wardrobe Crew

Kayla Black

Kat Johnson

Joshua Lemons

Kathryn Nabors

Savannah Smith

Swing Crew

Courtney Morris

SCENERY

Deck Chief

Wes Smith

Deck Crew

Melissa Kelly

Rily Klucher

Rek McFall

Ronan Vest

Mick Woodward

Wil Warring

Fly Crew

Rachel Jarnagin

Taylor Kirkland

LIGHTING

Assistant Lighting Designer

Bill Miller

Co-Production Electricians

Bailee Bosclaire

Collin Hall

Light Board Operator

Jamison Yeager

Spot Operators

Katie Cousins

Elijah Payne

SOUND

Sound Mixer/ Sound Board Operator

Jack Clark

Deck AV/Wardrobe

Gracie Belt

PROJECTION

Associate Projection Designer

Alice Trent

Projections Operator

Emily Barron

CBT STAFF

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Rentals Coordinator - **Rachel Jarnigan**

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Bill Miller, Sara Oldford, Alice Trent

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Master Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Wes Smith**

Carpenter - **Jelena Andzic and Rebecca Johnson**

Assistant Carpenter - **Molly Rodabaugh**

Scenic Charge Artist - **Jillie Eves**

Scenic Artist - **Katie Moseley**

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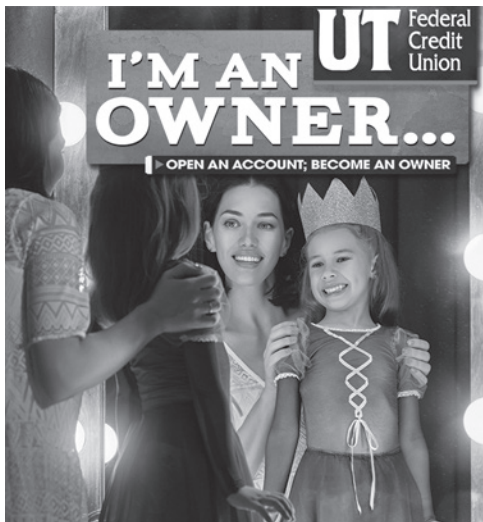
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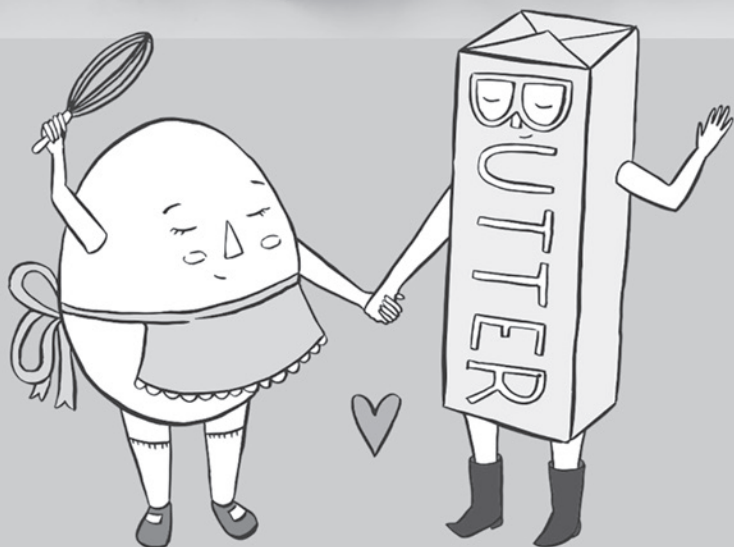
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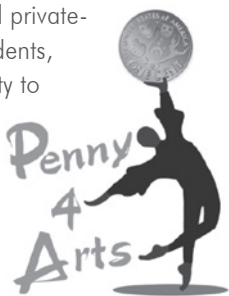
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Clarence Brown Theatre
and East Tennessee's thriving
arts community.



wbirchannel10

2018/2019 Corporate, Foundation & Grant Profiles



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



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

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



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

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

Visit www.pilotflyingj.com for more information.

Jim and Natalie Haslam

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

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



THE UNIVERSITY OF
TENNESSEE
KNOXVILLE

COLLEGE OF ARTS & SCIENCES

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

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

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



Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelops the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking

came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!

Knox County Tourism Consortium



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

Mildred Haines and William Elijah Morris Lecture Endowment Fund

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to

expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.



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You already know UT has an awesome theater. Ready to see what else we have to offer?

Visit tiny.utk.edu/hello to tell us a little about yourself so we can keep you up to date on the UT information that matters you.



THE UNIVERSITY OF
TENNESSEE
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Fueling the arts and the audience.

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



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