



CLARENCE
BROWN
THEATRE

AT THE UNIVERSITY OF TENNESSEE

HAIR

Book and Lyrics by

Gerome Ragni & James Rado

Music by

Galt MacDermot

APRIL 19 - MAY 7 CLARENCE BROWN THEATRE

Fueling the Arts and the Audience



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

PILOT
GIVES BACK

CLARENCE BROWN THEATRE

presents



Book and Lyrics by

Gerome Ragni & James Rado

Music by

Galt MacDermot

Produced for the Broadway stage by **Michael Butler**

Originally Produced by the New York Shakespeare Festival Theatre

Directed and Choreographed by **Casey Sams**

Musical Director **Terry D. Alford**

Scenic/Projection Designer
DJ Pike

Costume Designer
M.J. Hromek

Lighting Designer
Kaylin Gess

Sound Designer
Joe Payne ♦

Assistant Director/
Cultural Consultant
Tracey Copeland Halter

Dramaturg
Gina M. Di Salvo

Voice/Speech Coach
Michael Najman

Stage Manager
Patrick Lanczki *

Artistic Director/Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

HAIR is presented by arrangement with Concord Theatricals
on behalf of Tams-Witmark LLC. www.concordtheatricals.com

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

**Bob & Margie
Parrott**

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*This project [is being][was] supported in whole or in part by federal award number 21.027
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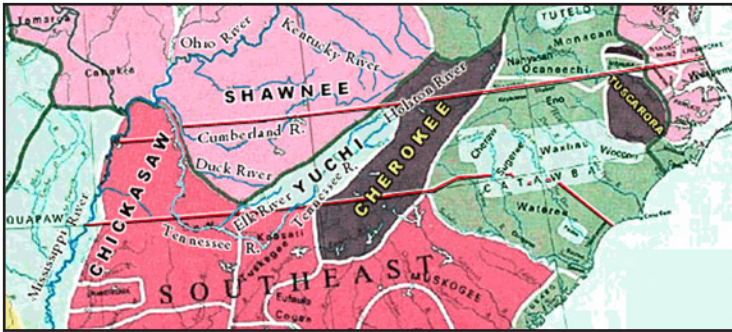
♦ The Designers in LORT Theatres are represented by
United Scenic Artists, Local USA-829 of the IATSE.



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

Photo bottom left clockwise: Devon Thompson, Brianna Rubens, Presley Keith, Amberlin McCormick, Emily Helton and Tyler Glover; by Elizabeth Aaron

The Aboriginal People of Tennessee and Surrounding Areas



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

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

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



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

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

Detailed information on our DEI initiatives can be found here:

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

THE CAST

Claude **Owen Squire Smith ***
Berger **Robert Parker Jenkins**
Woof **Hogan Wayland**
Hud **McKinley Merritt**
Dionne **Aleah Vassell ***
Jeanie **Allison Bunch**
Sheila **Christine Sage ***
Crissy **Livi Fenech**
Margaret Mead **Michael Najman**
Hubert **Emily Helton**

THE TRIBE

Malik Baines	Alana Mara
Bo Choate	Amberlin McCormick
Tyler Glover	Ethan Graham Roeder
J.D. Joiner	Brianna Rubens
Presley Keith	Abigail Schlichtmann
Jacob Leon	Devon Thompson
Aliah Mahalati	Garrett Wright

UNDERSTUDIES

Claude **Ethan Graham Roeder**
Berger **Michael Najman**
Woof **Bo Choate**
Hud **Malik Baines**
Jeanie **Aliah Mahalati**
Sheila and Dionne **Abigail Schlichtmann**
Crissy **Presley Keith**
Margaret Mead **Garrett Wright**
Hubert **Livi Fenech**
Steve **Amberlin McCormick**
Walter **J.D. Joiner**
Leata **Alana Mara**

This production has one 15 minute intermission.

This production contains adult content.



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

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

MUSICAL SYNOPSIS

ACT I

<i>Aquarius</i>	Dionne and Tribe
<i>Donna</i>	Berger and Tribe
<i>Hashish</i>	Tribe
<i>Sodomy</i>	Woof and Tribe
<i>Colored Spade</i>	Hud and Tribe
<i>Manchester England</i>	Claude and Tribe
<i>I'm Black</i>	Woof, Hud, Berger, Claude and Tribe
<i>Ain't Got No</i>	Woof, Hud, Dionne and Tribe
<i>Sheila Franklin</i>	Tribe
<i>I Believe in Love</i>	Sheila and Tribe Trio
<i>Ain't Got No Grass</i>	Tribe
<i>Air</i>	Jeanie with Crissy and Dionne
<i>Initials (L.B.J.)</i>	Tribe
<i>1930's</i>	Berger
<i>Manchester II</i>	Claude and Tribe
<i>I Got Life</i>	Claude and Tribe
<i>Going Down</i>	Berger and Tribe
<i>Freak Out</i>	Band
<i>Hair</i>	Claude, Berger, and Tribe
<i>My Conviction</i>	Margaret Mead
<i>Easy to Be Hard</i>	Sheila
<i>Frank Mills</i>	Crissy
<i>Be-In (Hare Krishna)</i>	Tribe
<i>Where Do I Go?</i>	Claude and Tribe

ACT II

<i>Electric Blues</i>	Tribe quartet
<i>Oh Great God of Power</i>	Tribe
<i>Manchester III</i>	Tribe
<i>Black Boys</i>	Trio

MUSICAL SYNOPSIS

<i>White Boys</i>	Trio
<i>Walking in Space</i>	Dionne, Steve, Leata, Jeanie, Ronnie and Tribe
<i>General Washington</i>	Band
<i>Minuet</i>	Band
<i>Abie, Baby</i>	Tribe Quartet
<i>Don't Put It Down</i>	Berger, Woof and Steve
<i>Three-Five-Zero-Zero</i>	Tribe
<i>What a Piece of Work Is Man</i>	Ronnie and Walter
<i>How Dare They Try</i>	Tribe
<i>Good Morning Starshine</i>	Sheila and Tribe
<i>Aquarius Goodnights</i>	Tribe
<i>Ain't Got No (reprise)</i>	Claude
<i>The Flesh Fails (Let the Sunshine In)</i> ...	Claude, Sheila, Dionne and Tribe
<i>Eyes Look Your Last</i>	Claude and Tribe
<i>Bows</i>	Tribe and Band
<i>Exit Music</i>	Band

THE MUSICIANS

Terry D. Alford.....	Keyboard/Conductor
Stewart Cox	Trumpet
Tom Fox	Trumpet
Barry "Po" Hannah.....	Guitar
Greg Horne	Guitar
Sheryl Lawrence Howard	Reeds
Vince Ilagan.....	Bass
Don Lordo	Percussion
Dan Maxwell	Trombone
J Miller	Drums
Dave Peeples	Bass

FROM THE DIRECTOR

I remember hippies. I was too young to be a hippie myself, but I had older siblings and they seemed like hippies to me. They had long hair, for sure!

I admired hippies because they believed in freedom, and love, and kindness, (and because they wore awesome colorful clothes.) I also admired how they spoke truth to power and put their energy towards making the world a kinder, more loving place. I believe they made a difference – I believe the world is kinder and more loving because the young people of the late 60's and early 70's worked to make it so.

I'm glad we're doing *Hair* now, because I once again admire a group of young people – the Tennessee students who have been protesting in Nashville. I think they have a lot in common with the young people of that earlier time. I hope they, too, can make a difference, and that their actions will lead to a kinder, safer, more loving world for all of us.

May it be so.

Casey Sams

BOLD STORIES

SEASON 23|24

Agatha Christie's

MURDER ON THE ORIENT EXPRESS

Adapted for the stage by Ken Ludwig

Charles Dickens'

A CHRISTMAS CAROL

Adapted by Edward Morgan and Joseph Hanreddy;

Music by John Tanner

THE GIVER

Adapted by Eric Coble

From the Newbery Award-winning book by Lois Lowry

KINKY BOOTS

Book by Harvey Fierstein; Music and Lyrics by Cyndi Lauper

THE MOORS

by Jen Silverman

ANON(YMOUS)

by Naomi Iizuka



CLARENCE
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THEATRE

AT THE UNIVERSITY OF TENNESSEE


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HAIR AND THE AMERICAN MUSICAL TODAY

There was no warning when *HAIR* opened off-Broadway in 1967. While New York had an established and growing experimental performance scene, the show about a tribe of pot-smoking free-loving hippies during the Vietnam War era was utterly new. After it was reworked and transferred to Broadway the following year, the show became even more conceptual as feeling was elevated and the original plot was cut down significantly. Its controversial reputation also grew. In his April 30, 1968 *New York Times* review of the Broadway version, Clive Barnes wrote that he received letters urging him to “warn readers” about the content of the show and to “Spell out what is happening on stage.” He responded coyly, “Spell it out, I cannot, for this remains a family newspaper. However, a great many four-letter words, such as ‘love,’ are used very freely. At one point...a number of men and women (I should have counted) are seen totally nude and full, as it were, face.” And there it was, the nude scene. On Broadway. To put the shock in perspective, in the same year as *HAIR* opened at the Biltmore, you could also see *1776* at the 46th Street Theatre (now the Richard Rodgers Theatre) and Neil Simon’s *Promises, Promises* at the Shubert.

The focus on the nude scene somewhat obscures the theatrical achievement of *HAIR*. In the second half of the twentieth century, the sound and happy ending of *The Sound of Music* (1959) gave way to the rock musical requiem of the AIDS crisis with *RENT* (1996). *HAIR* weaves together electric guitars, Timothy Leary, and Allen Ginsberg – but also acoustic ballads, a dream ballet, and Shakespeare. As it moves from turning on in Act I to the tragedy of Act II, *HAIR* transforms from a tribe of self-appointed protagonists to a collective witness of life, being, and beauty against the forces of destruction. Although our production does not feature nudity, the full face force of the naked vulnerability of that original notorious scene still lives in the lyrics, “bayonet electricity/shrapnelled/throbbing meat.” It is an ancient chorus for modern times. What a piece of work is man.

Previous to the premiere of *HAIR*, the show’s creators, James Rado and Jerome Ragni, had been involved in politically-oriented theatre. The actors met in the New York premiere of the British musical revue, *Hang Down Your Head And Die* (1964).



The anti-capital punishment show closed after a single New York performance, but contemporary societal issues and politics remained in focus for Rado and Ragni. As the pair began to work on *HAIR*, Ragni was also cast in Megan Terry's *Viet Rock* (1967). Terry presented a series of scenes of soldiers at home and abroad during the Vietnam War and conceived of her musical as "a folk war movie." Originally, *HAIR* had more dialogue and scenes of conflict between its main characters and many of the songs, such as "Aquarius" and "Let The Sun Shine In," weren't quite there yet. But in its transfer from off-Broadway to Broadway the creators worked with composer Galt MacDermot to drop the traditional plot structure and develop the show's concept album dramaturgy. In the immediate aftermath of *HAIR*, The Who released *Tommy* (1969) and Andrew Lloyd Weber released *Jesus Christ Superstar* (1970), both as concept albums. *Jesus Christ Superstar* was quickly transformed into its theatrical form and it premiered in New York in 1971, the same year as *Godspell*. The innovation and impact of *HAIR* is reflected in the sounds and storytelling of later musicals such as *Chess* (1984), *Hedwig and the Angry Inch* (1998), *Spring Awakening* (2006), *American Idiot* (2010), and *Dear Evan Hansen* (2016).

At the 1969 Tony Awards, Harry Belafonte introduced the cast of *HAIR* by highlighting the era's achievements and divisions: "This year, three men from our planet will go to the moon. The rest of us are going to have to make it down here with each other. In this period of the world's history, the polarization of background and attitude is making communication between people more than usually difficult. The theatre must take its responsibility very seriously." He called *HAIR* the "impassioned plea of today's young people." There is a lot to wrestle with in staging this musical today. Despite *HAIR*'s progressive and subversive approach to sex, drugs, and politics, some of its original language and depiction of society are as dated as Shakespeare's plays. And yet, at its core, it invites us to hear the "impassioned plea of today's young people" in the echoes of their predecessors in 1968.

~ Gina M. Di Salvo

THE ACTORS



MALIK BAINES

(Tribe / *Understudy* - Hud) Malik is so happy to be back with his friends at the CBT! This is his third time being involved in a Clarence Brown project, previously

understudying for the role of "John" in *Trouble in Mind* as well as playing the role of "Golden Thunder" in the 2021 zoom production *AIRNESS*. He feels this is one of the most fun shows he has ever been a part of and is so grateful to all involved for their hard work and friendship!

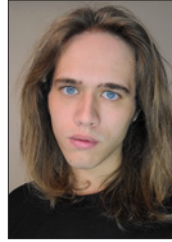


ALLISON BUNCH

(Jeanie) is a third-year undergrad at the University of Tennessee, where she is studying Theatre with an Acting concentration and minoring in English.

Allison is a Knoxville

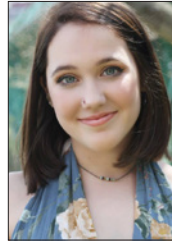
native and has participated in many productions throughout high school. She's previously worked with the Clarence Brown Theatre, but is excited about her first performance on the main stage. A few of her credits include Lisa in *Fame* (Farragut High School), Gretle VonTrapp in *The Sound of Music* (Farragut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



BO CHOATE

(Tribe / *Understudy*-Woof) is a third-year undergraduate at the University of Tennessee, Knoxville. He is thrilled to be a part of the cast and is thankful to have the chance to work

on this show! He has been involved with theatre since he was in 6th grade, and is grateful to be able to work with CBT. He would like to thank his family and friends for their continued support.



LIVI FENECH

(Crissy / *Understudy* - Harold) is a senior and is thrilled to be back on the Clarence Brown stage! Recent work: *A Christmas Carol* (Belle/Past u/s) - Clarence Brown Theatre, *Proof of*

Concept- First Take Co., *The Merry Wives of Windsor* - Tennessee Stage. Always for you Tiff! IG: [@livifenech](https://www.instagram.com/livifenech)



TYLER GLOVER

(Tribe/ Ensemble) is a second-year undergrad student at UTK and is very excited to return to the Clarence Brown Theatre in this year's production of *HAIR*.

Tyler's previous Clarence

Brown credits include *Murder on the Orient Express* and understudy for *A Christmas Carol*. He has also performed with The WordPlayers in *Hello Dolly* and All Campus Theatre in *Twelfth Night*. He is currently majoring in Cinema Studies and English, while also minoring in Theatre.

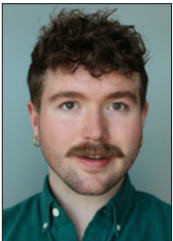
THE ACTORS



EMILY HELTON

(Hubert) earned her Bachelors in Theatre from the University of Tennessee in 2019. Currently she serves as the Academy Director at Knoxville Children's Theatre. Recent stage

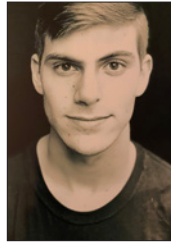
credits include #00 in *The Wolves*, Mrs. Daldry in *The Vibrator Play* (2021), Mary in *Mary's Wedding* (2019), and Mrs. Cratchit in *A Christmas Carol* (2018). She is looking forward to her upcoming appearance in *Fun Home* at River and Rail Theatre Co. She would like to thank her dogs, Dempsey and Duncan, for their unwavering support, and her partner, Kelsi, for always being up for Mexican food. She dedicates this performance to Governor Bill Lee. emilyannhelton.com
knoxvillechildrenstheatre.com



ROBERT PARKER JENKINS

(Berger) Previously at CBT: *King Charles III* (Cootsey/Nick); *Candide* (Ensemble); *Peter and the Star Catcher* (Ted/Ensemble); *Violet* (Leroy Evans/Radio Soloist); *Mr.*

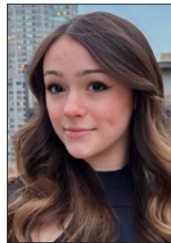
Burns, *A Post-Electric Play* (Matt/Homer) among others. River & Rail Theatre: *In the Next Room* (Leo Irving) and *The Unusual Tale...* (Benjamin/Ensemble). He holds a BFA in Graphic Design from the University of Tennessee. Thanks to the cast, crew, and artistic team for their diligence and vision. Love to his family, Katy & David, Cody, and Candace. www.robertparkerjenkins.com



J.D. JOINER

(Steve) J.D. is absolutely thrilled to be making his Clarence Brown Theatre debut! Watching shows at the Clarence Brown is a large part of what made him become involved in theatre in the first

place. He started acting in eighth grade and has since been in shows such as *Newsies*, *You're a Good Man Charlie Brown*, and most recently *Hello Dolly*. J.D. is currently in his third-year at UT and is double majoring in Theatre and History. He would like to thank the director, Casey Sams, for giving him this opportunity and his parents for their unfailing support.

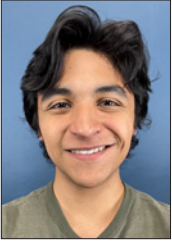


PRESLEY KEITH

(Tribe / *Understudy* - Crissy), a junior Theatre major at the University of Tennessee, first appeared on the main stage of the Clarence Brown Theatre in spring of 2016 as Bloody Mary's assistant

in *South Pacific*. She followed by opening the next season as Young Violet in CBT's production of *Violet* in the fall. Since then, she has appeared in two feature films, *I'll Be Watching* and *Walden*, both currently awaiting release. Presley will also appear in the upcoming feature film, *Degenerate*, currently in pre-production. Coming from a long line of singers and performers, Presley is happily carrying on her family's tradition. Shout-out to her little brother, Coulter!

THE ACTORS



JACOB LEON

(Tribe) has been involved in theatre since high school and is excited to be making his CBT debut with *Hair!* He is a freshman at UTK majoring in Theatre and he's grateful to be able

to perform with so many talented people. His favorite song from the musical is "Don't Put It Down".



ALIAH MAHALATI

(Tribe / *Understudy* - Jeanie) is a junior at UTK double-majoring in Theatre and Political Science. She is very excited to be involved in her first CBT production!

Aliah has been in many shows throughout middle and high school, including *Willy Wonka*, *Annie*, *West Side Story*, and *Clue*, and has been very involved in events and productions in UTK's theatre club All Campus Theatre since coming to UTK her freshman year. She would like to thank her family and friends for their support, her professors, directors, and cast mates for helping her to learn and grow as an actor, and CBT for this opportunity!

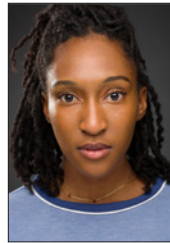


ALANA MARA

(Tribe / *Understudy* - Leate) is a freshman at UTK and is making her Clarence Brown acting debut! Alana, a Chicago native, has spent the last 4 years in any musical theatre

production that would have her, and has developed an unending passion for the arts. She feels honored to be surrounded by such amazing and talented individuals

who she has shared giggles, jokes, and love with. This year has been a hard one for her, but, even so, she would like to thank all of her friends, near and far, and her family, all of which have showed endless love and support for her endeavors on stage and off. She would also like to thank her family for putting up with all of the belting, monologues, and auditions, which will, unfortunately, never end. Most importantly of all, she would like to thank YOU for letting her sunshine in. Enjoy the show.

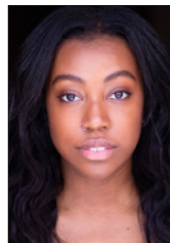


AMBERLIN MCCORMICK

(Tribe / *Understudy* - Steve) is a fourth-year MFA Acting candidate at the University of Tennessee, Knoxville.

Amberlin's credits include: Viola in *Twelfth*

Night (National Black Theatre Festival), Eurydice in *Eurydice* (Warehouse Performing Arts Center) and Avigail in *The Unusual Tale of Mary and Joseph* (River and Rail Theatre). Amberlin would like to thank the wonderful instructors at UT, family, and classmates!



McKINLEY MERRITT

(Hud), a UT theatre alumni and Nashville native, is excited to be a part of *Hair* after a long time away from the Clarence Brown stage! Her favorite roles include the ensembles

of *The Threepenny Opera*, *Monty Python's Spamalot*, *Kiss Me, Kate* and *Sweeney Todd*, as well as Logainne in *25th Annual Putnam County Spelling Bee*, a member of the Shakespeare medley, *Will Power!*, and Bec in *4000 Miles* all at the Clarence Brown

THE ACTORS

Theatre. You can often find McKinley interning at a cappella conventions, singing with her 90s cover band, Teen Spirit, and probably laughing too hard at something really silly. Stay healthy, be safe, and, most importantly, enjoy the show!



MICHAEL NAJMAN

(Margaret Mead / Understudy - Berger)
Born and raised in Queens, NY, Michael moved to Knoxville to attend UTK's Master of Fine Arts in Acting program, and expects

to graduate this semester. He appeared in the Clarence Brown Theatre's production of *Trouble in Mind* as Eddie Fenton, as well as in *A Christmas Carol* as Bob Cratchit. Other recent roles include Hector MacQueen (*Murder on the Orient Express*) and Greg (*A Kid Like Jake*). Additionally, Michael provided voice coaching for *She Kills Monsters* and voice, text, and dialect coaching for ACT's production of *Twelfth Night*. Watch him play Dungeons & Dragons with his actor friends Sunday nights at 6:30pm at www.twitch.tv/magicpodcasters

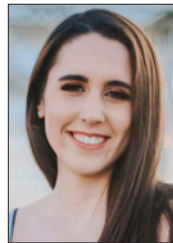


ETHAN GRAHAM ROEDER

(Tribe / Understudy - Claude)he/him - Regional: *All Is Calm* (Boise Contemporary Theatre); *A Christmas Carol*, *Edward Tulane* (Cincinnati Playhouse

in the Park); *Coriolanus* (Great River Shakespeare Festival); *The Madwoman of Chailot*, *A Christmas Carol*, *Urinetown*, *Mr. Burns*, *South Pacific*, *Titus Andronicus*, *The Threepenny Opera*, *Spamalot*,

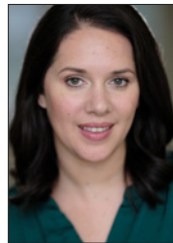
CTRL+ALT+DELETE (Clarence Brown Theatre); *Still Life* (Iowa New Play Festival); *Proof of Concept*, *All's Well That Ends Well* (First Take Co.). Directing: *SOUVENIR* (WordPlayers). Thanks to GB + fam. BA, MSIS: UT Knoxville. Ethan Graham is the founder of First Take Co., a new theatre company in Knoxville serving multi-hyphenate artists. Learn more: linktr.ee/EthanGraham.



BRIANNA RUBENS

(Tribe) is a senior at the University of Tennessee and is graduating in the Spring of 2023, majoring in Theatre and minoring in Women, Gender, and Sexuality Studies. *Hair* is Brianna's first

show with the Clarence Brown Theatre and she is extremely excited and grateful to be a part of this production. Brianna would like to thank her friends and family for continuously supporting her and encouraging her to pursue performance.



CHRISTINE SAGE

(Sheila) loves this show, this music, and this message; and she hopes that it touches your heart as much as it does hers. At the CBT you've seen her in *Murder on the Orient Express*, *She Kills*

Monsters, *Curious Incident*, *Blithe Spirit* and *A Christmas Carol* for the last four years. She comes from Los Angeles, where she won an Ovation Award for blending Shakespeare and circus. She'd like to give a special thanks to her teachers here in the UTK MFA program. Thank you for the journey.

THE ACTORS



ABIGAIL SCHICHTMANN

(Tribe / Understudy - Sheila, Dionne) is so excited to make her Clarence Brown Theatre debut as Ronny in *HAIR*. She has most recently been seen as Olga in

Knoxville Opera's *The Merry Widow*, as well as Prince Orlofsky in *Die Fledermaus* and Papagena in *Die Zauberflöte* with the UT Opera Theatre. Additionally, Abigail worked as an entertainer at Dollywood in Pigeon Forge, TN for four seasons, specializing in children's theatre with Dolly Parton's Imagination Library. She has also performed with Furman Lyric Opera as Ilona Ritter in *She Loves Me* and with the Furman Pauper Players as Paulette Bounafonte in *Legally Blonde*. In addition to these projects, Abigail performed as Clara in the premier performance of the musical, *In The Silence*, by friend and composer, Robert Cushing. Abigail will be graduating from UTK with her MM in Voice in May and can't wait to pursue more performance opportunities after graduation.



OWEN SQUIRE SMITH

(Claude) returns to CBT after graduating from UTK in 2020 with his MFA. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage

& Screen at Azusa Pacific University in California. He would like to thank Casey Sams for this wonderful opportunity, the production team, cast & crew, former teachers, his family, Mom, Dad, Grandma, Tracey, Jade, and especially, Jesus Christ!

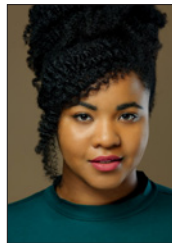
He dedicates his performance in loving memory of Bishop Dr. Daniel J. Vassell Sr. [@owensquiresmith](https://www.instagram.com/owensquiresmith)



DEVON THOMPSON

(Tribe) is a fourth year undergraduate student at the University of Tennessee, Knoxville where he is majoring in Philosophy with a minor in Leadership Studies.

Devon is originally from Lawrenceville, Georgia, and has taken part in a variety of theatrical productions since the age of 7. Devon's credits include: Kenicke in *Grease*, Kyle in *Property Rites*, Dennis in *Rock of Ages* (Peachtree Ridge High School). Along with those roles, Devon has choreographed a number of shows including *Shrek The Musical* (North Carolina Theatre). Devon is honored to be a part of this incredible production as a part of "The Tribe" and Dance Captain, and he hopes you "Let the Sunshine In".



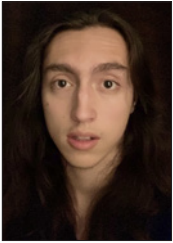
ALEAH VASELL

(Dionne) they/she - is excited to be back at UT! She is a Canadian born, Jamaican rooted, American singer, actor, and creator. They hold a B.F.A. from Samford University and an MFA

in Acting from UTK. Along with being a performer, Aleah is Co-Founding Artistic Director of Hear Me Roar Theatre and creator of the new musical, *MFAs: A Musical For Actors in School*. Favorite roles include "Delores" in *Sister Act* and "Judy Haynes" at *Charleston Stage*, and Bunny in *Detroit '67* here at UT. She dedicates this performance to one of her biggest

THE ACTORS

past cheerleaders in life, her dad. www.aleahvassell.com



HOGAN WAYLAND

(Woof) Hogan is so excited to finally be on the Clarence Brown Stage. He has seen many shows at the CBT and has always dreamed of being up there. This is his first show with the

Clarence Brown Theatre and it could not be a more perfect show. He must have a thing for “love-rock” musicals because he most recently portrayed Jesus in *Godspell*. Hogan is a sophomore here at UTK and is very grateful for this opportunity. He would like to thank his wonderful family and friends for always supporting him on his journey to bring love to the world



GARRETT WRIGHT

(Tribe / Understudy - Margaret Mead) Garrett, a lifelong East Tennessean, is proud to have his second performance with the Clarence Brown Theatre. He has previously

worked with the CBT as a Puppeteer on *She Kills Monsters* as well as local theater companies in his hometown of Kingston, Tennessee such as the Three Rivers Theatre Company and the Tennessee Medieval Faire. Garrett is currently studying as an undergraduate senior at the University of Tennessee. He loves Knoxville, and is so excited to be back with his friends and classmates at the Clarence Brown.

THE MUSICIANS

STEWART COX (Trumpet) has a Bachelors in Music Education and Jazz Studies from Indiana University, and a Masters degree in Jazz Studies from the University of Tennessee. He has been tutoring in trumpet and jazz improvisation in Tennessee since 1996. In Chicago and elsewhere since 1974. He has played and arranged music for Lee Greenwood; was lead trumpet and arranger for Shoji Tabuchi in Branson Missouri, lead trumpet for the *Temptations*, the *Four Tops*, *Franki Valli*, the *Coasters*, *Mickey Dolenz* (of the Monkees); with the Knoxville Symphony Orchestra Pops regularly playing lead, split lead and soloist for the highly acclaimed *Knoxville Jazz Orchestra*, with whom he toured Europe and recently completed recording their 4th CD. Toured for several years with *Mr. Jack*

Daniel's Original Silver Cornet Band, spent a year playing shows on the Mississippi Queen, and toured Spain with Chicago's *Jazz Members Big Band*. He also played lead or section for *Wayne Newton*, *Johnny Mathis*, *Liberace*, *Robert Goulet*, *Red Buttons*, *Pia Zadora*, *Steve Lawrence* and *Eydie Gormé*, the *Four Freshmen*, *Mel Tormé*, *Tito Puente Jr.*, *Michael W. Smith*, *Arthur Duncan*, *Shields and Yarnell*, *Rich Madison*, *Steve Lippia*, *Larry Elgart*, *Buddy Morrow*, *Volaré*, *Fred Travalena*, *The Lettermen* *Louise Mandrell*, the Knoxville Symphony Orchestra and Chamber Orchestra, the Knoxville Wind Symphony, the Oak Ridge Symphony Orchestra, the Johnson City Symphony Orchestra, The Symphony of the Mountains and numerous recording sessions and theater shows.

THE MUSICIANS

TOM FOX (Trumpet) Coming from two award winning Anderson county TN band programs to a UT band scholarship under the late W.J. Julian to playing celebrity shows from *Boots Randolph* to *Charo* and everything in between. A member of the Knoxville Jazz Orchestra for 20 years and 15 years as musician, conductor and musicians manager for Princess Cruises worldwide. I'm very excited to return to CBT to play their production of *Hair*!



BARRY "PO"

HANNAH (Guitar) Po Hannah performs and teaches guitar in multiple styles in the Knoxville area. Previous Clarence Brown shows include *Violet* and *Always...Patsy Cline*. Po holds a master of music

degree from the University of Tennessee.



GREG HORNE

(Guitar) is a multi-instrumentalist, singer songwriter, teacher and music instruction author living in Knoxville. He has released three solo albums, and has performed and recorded with many

regional bands and artists for over 25 years. Greg played pedal steel in the CBT 2022 production of *Always...Patsy Cline*. He is excited to return to the band as a guitarist for one of his long-time favorite shows, *Hair*. His website is greghornemusic.com.



SHERYL LAWRENCE HOWARD

(Reeds), originally a Jersey girl (exit 38A), has set up roots in Tennessee. Mrs.

Howard has been Music Directing in East Tennessee since the 1980's. She is a graduate of the University of Tennessee in multiple woodwind performance with a double major in Flute and Oboe and a double minor in Clarinet and Saxophone. She is often found either in the pit or occasionally on stage and is honored to be playing at the Clarence Brown Theatre. She has played principle oboe for Oak Ridge Symphony, Kingsport Symphony and Brevard Chamber Orchestra. She has subbed on oboe and English horn with the Knoxville Symphony and plays tenor sax with the Swing Time Ensemble, but her favorite music to play will always be music of the theater.



VINCE ILAGAN

(Bass) is a native of Knoxville, Tennessee, and a graduate of The University of TN's College of Music. A musician with 20+ years of experience, he has performed with Scott Miller & The Commonwealth,

Justin Townes Earle, Larkin Poe, Jill Andrews, The Tennessee Sheiks, WDVX's Tennessee Shines House Band, The Lonetones, The Oak Ridge Symphony, Symphony of the Mountains, Circus No. 9, and many others. National performance highlights include appearances at the Bonnaroo Music Festival, Hardly-Strictly Bluegrass Festival, Suwanee Springfest, Pagosa Springs Bluegrass Festival, The Cayamo Song-to-Sea Cruise,

THE MUSICIANS

The Ryman Auditorium, and an appearance on The Late Show with David Letterman. He has performed internationally in Europe, Scandinavia, The Dominican Republic, Australia, and New Zealand. From 2012-2016, he was the bassist / arranger / music librarian for the Smoky Mountain Opry. Despite his travels, some of his favorite musical experiences have been in the orchestra pit playing for theatrical productions. He's also played bass for CBT's productions of *Tommy*, *A Year with Frog & Toad*, *Big River*, and *Fiddler on the Roof*, in addition to local community productions of *Oklahoma!* and *Little Women*. Vince endorses Gallien-Krueger Amplifiers and D'Addario Strings. He lives in Oak Ridge, TN with his wife, Bryn, and their two children.



DON LORDO

(Percussion) is delighted to be playing *Hair* with the Clarence Brown Theatre. Most recently, he's worked in the pit for The Tennessee

Valley Players' production of *Something Rotten* and The Cumberland County Playhouse's production of *Escape from Margaritaville*. In addition, Don is a Percussion Instructor for Music Arts in Oak Ridge, builds and repairs percussion instruments, holds down the drum set chair for the Ensemble Swing Time Big Band, is the Principal Percussionist with Scruffy City Orchestra, and performs with a host of others. Don lives in Oak Ridge with his wife Beth and three children.

DAN MAXWELL (Trombone) Although not a Knoxville native, Dan has lived here with his wife and family for quite a few years now. Dan is a lifelong brass player and stays very active in the local music community. He enjoys playing in several groups and ensembles as well as his church orchestra and for many military functions and presentations. However, Dan's real passion is playing for musical theater. He routinely plays for many area high school productions as well as community and regional theater productions. Dan is very happy to be back at the Clarence Brown Theatre making music with friends for this production of *Hair*!! Enjoy the show -

J MILLER (Drums) got his start in musical theatre at the Oak Ridge Playhouse in the mid-1980's. A versatile musician, he has played drum set, percussion, and bass in countless shows with Flying Anvil Theatre, the Wordplayers, and the beloved Clarence Brown Theatre, amongst many others. Some of his favorite CBT shows have been *Tommy*(!), *Spamalot*, *Ain't Misbehavin'*, and of course the role of Jim Bob in *Always...Patsy Cline*. Additionally, he has played with just about every type of band imaginable- originals, covers, rock, jazz, country, electronic, middle eastern, jug, etc. J is thrilled and honored to be back at CBT getting the groove on for *Hair*!

DAVE PEEPLES (Bass) David has been playing double bass and/or bass guitar in CBT musicals for more than 20 years, and loves working with the creative and talented folks who put these special shows together. Favorite CBT musical credits include: *Cabaret*, *Always... Patsy Cline*, *Ain't Misbehavin'*, *Big River*, *Man of La Mancha*, *A Year With Frog and Toad*, *Cinderella*, *Oliver* and *Oklahoma!*



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THE ARTISTS



CASEY SAMS

(Director and Choreographer) Casey teaches movement for actors, musical theatre, and serves as the Associate Chair for the Theatre department.

She regularly directs and choreographs for the CBT, and has served as Intimacy Choreographer for the CBT, River and Rail Theatre Company, First Take Productions, and Cincinnati Playhouse in the Park. She has had the great good fortune to work as a choreographer or director at such theaters as Cincinnati Playhouse in the Park, PlayMakers Repertory Theatre, The Roundhouse Theatre, St. Louis Repertory Theatre, Virginia Stage Company, Vermont Stage, The Utah Shakespearian Festival, Great River Shakespeare Festival, North Carolina Stage, and Knoxville Opera, among others. Her Undergraduate and Graduate degrees are from Penn State, she is a Certified Laban Movement Analyst from the Laban/Bartenieff Institute of Movement Studies in New York, and she is a member of the inaugural class of Education Advocates with Theatrical Intimacy Educators.



Terry D. Alford

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

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

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



DJ PIKE

(Scenic/Projection Designer) is originally from Clinton, Utah, where he earned his BA in Theatre at Weber State University in Ogden, UT. DJ is now a third-year graduate candidate at the University

of Tennessee in Knoxville, earning his MFA in Scenic and Projection Design. Recent scenic designs include *Murder on the Orient Express*, *She Kills Monsters*, *The Winter's Tale*, *The Revolutionists*, *Everyman*, and *Sunday in the Park with George*. Recent projection designs include *Murder on the Orient Express*, *A Christmas Carol*, *The Magic Flute* for UT Opera, and *Sunday in the Park with George*. You can explore more of his work at djpike.com.

THE ARTISTS



M.J. HROMEK

(Costume Designer) is from Baltimore, Maryland and received a BA in Theatre Design and Production from the University of Maryland, Baltimore County. They are a third-year MFA

Candidate in Costume Design at the University of Tennessee, Knoxville, and *Hair* will be their third show with the Clarence Brown Theatre. Previous work includes *Agatha Christie's Murder on the Orient Express*, *She Kills Monsters*, and *Anonymouse* by Naomi Iizuka.



KAYLIN GESS

(Lighting Designer) is a third-year MFA candidate in Lighting Design at the University of Tennessee-Knoxville. Gess was previously a Charlotte-based Lighting Designer, Scenic Designer, and

Scenic Painter who worked as the Assistant Technical Director at Davidson College, her alma mater from 2017-2020. Professional design credits include: NC Stage Company, Adjusted Realists (NYC), River and Rail Theatre, Actor's Theatre of Charlotte, Jobsite Theatre, Hat Trick Theatre, Patel Conservatory, M.A.D. Theatre of Tampa, and Davidson College. Gess most recently served as Lighting Designer for *Men on Boats*; Projections Designer for *Adaptive Radiation*; and was also the Lighting Designer on last season's *Blood at the Root*. Kaylin holds a B.A. in Theatre from Davidson College.



JOE PAYNE

(Sound Designer) heads the Sound and Media Design MFA for the Department of Theatre. He has designed sound, projections, and/or composed music for more than 250 professional

productions throughout the United States, including twenty-one seasons at the Utah Shakespeare Festival, Riverside Theatre, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Pioneer Theatre Company, Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, and others. Favorites at the CBT include *Hamlet*, *The Curious Incident of the Dog in the Night-Time*, *A Christmas Carol*, *Candide*, and *King Charles III*. Joe is a member of United Scenic Artists USA Local 829 and the Theatrical Sound Designers and Composers Association.



TRACEY COPELAND HALTER

(Vocal Coach) has a BA in Theatre from the University of Michigan and an MFA in Acting from New York University. She teaches Theatre

100, Acting 220 and 221 and co teaches a special topics class, in diverse acting methods. Her professional acting credits include *Seven Guitars*, (Broadway) *Richard III* and *Two Gentlemen of Verona*, (New York Shakespeare Festival); *Two Trains Running*, (Denver Center); *Once On This Island*, *Much Ado About Nothing*, and 4 productions of *A Christmas Carol*, (The Alliance Theatre); *Cymbeline*, *Much Ado About Nothing*, *School for Wives*, and *Midsummer Night's Dream*, (GA Shakespeare Festival.) *The Hot Mikado*,

THE ARTISTS

(Houston/Pittsburgh tour), and Spunk and Jar the Floor, (Jomandi Theatre); Fences, Intimate Apparel, Ain't Misbehavin', A Christmas Carol, Black Pearl Sings, The Miracle Worker Violet, and Candide (Clarence Brown Theatre). She has directed at Ball State University, The Word Players and Clarence Brown Theatre.

GINA M. DI SALVO

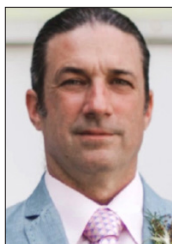
(Dramaturg) is Assistant Professor of Theatre History and Dramaturgy and currently holds the Paul L. Soper Professorship (2021-23) in the Department of Theatre. At the Clarence Brown Theatre, she has dramaturged *She Kills Monsters*, *People Where They Are* and *The Dream of the Burning Boy*. As a dramaturg, Gina has worked with Plan-B Theatre Company in Salt Lake City as well as Sideshow, Rivendell, The Gift, and Strawdog theatre companies in Chicago. She holds an MA in Theatre Studies from Ohio State and an Interdisciplinary PhD in Theatre and Drama from Northwestern. Thanks to Casey.



MICHAEL NAJMAN

(Voice/Text Coach) Born and raised in Queens, NY, Michael moved to Knoxville to attend UTK's Master of Fine Arts in Acting program, and expects to graduate this semester. He appeared

in the Clarence Brown Theatre's production of *Trouble in Mind* as Eddie Fenton, as well as in *A Christmas Carol* as Bob Cratchit. Other recent roles include Hector MacQueen (*Murder on the Orient Express*) and Greg (*A Kid Like Jake*). Additionally, Michael provided voice coaching for *She Kills Monsters* and voice, text, and dialect coaching for ACT's production of *Twelfth Night*. Watch him play Dungeons & Dragons with his actor friends Sunday nights at 6:30pm at www.twitch.tv/magicpodcasters



PATRICK LANCZKI

(Production Stage Manager) is thrilled to be back for his ninth season at the CBT and his seventh 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 numerous national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. Patrick has been a proud member of the Actors' Equity Association since 1984 and dedicates his work on this production, as always, to his late father Alex. Special thanks to Mayson, Blake, Jackson and Belle for their hard work and dedication to this project. AHFOL to Katie, my best friend, favorite actress, and wife.



KENNETH MARTIN

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

26-year career in academia also included nearly 18 years serving as chair of the theater departments of Coastal Carolina University in South Carolina and Ashland University in Ohio. Tremendously successful as an administrator at both institutions, Martin navigated curricular revisions and development, managed resources effectively and efficiently, created innovative collaborations, cultivated significant enrollment growth, and forged international partnerships.

THE ARTISTS

A member of United Scenic Artists, his designs have been seen at theatres across the country including Kansas City Repertory Theatre, Florida Repertory Theatre, New Theatre, Ohio Light Opera, Cleveland Ensemble Theatre, Ocean State Theatre and many others. He has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College, and The Ohio State University. Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festival, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, Educational Theatre Association and the Southeastern Theatre Conference.



TOM CERVONE

(Managing Director) has dedicated most of his professional career (and life) advocating for and working in the best interests of the arts and culture industry, 25 years (and counting)

serving proudly as the managing director for the Clarence Brown Theatre/Department of Theatre at UTK. He previously served as the first executive director of the Historic Tennessee Theatre Foundation and the executive director for Dogwood Arts. Cervone spent many years on the board of the Arts and Cultural Alliance of Greater Knoxville, and currently serves on the boards of the WordPlayers, the Knoxville Children's Theatre, Department of Theatre and recently appointed to the Board of Governors of West Liberty University. Cervone remains active within the UTK community as a member of the Exempt Staff Council and Chancellor's Commission for LGBTQ people. He received the Chancellor's

Citation for Outstanding Service to the University in 2010. He is a longtime member of the Actors' Equity Association. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and an MFA (1993) and MBA (2010) from UTK. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Cervone is a member of his undergraduate alma mater's class of 2015 Alumni Wall of Honor.



SUSAN L. McMILLAN

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

Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science 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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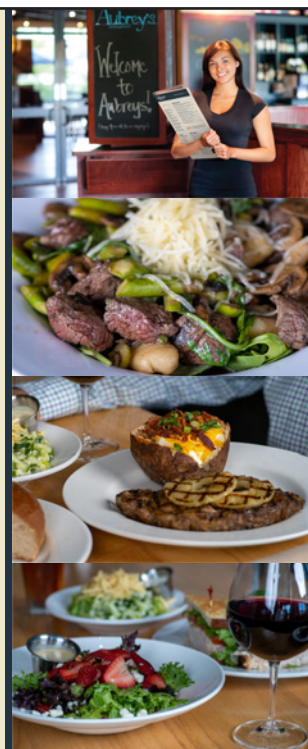
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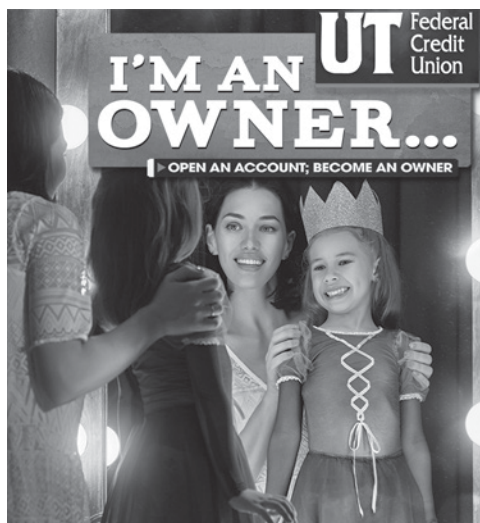
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Rachel Darden - Acting
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Kaylin Gess - Lighting Design
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Amberlin McCormick - Acting

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Lisa Carroll

Jeff Cheek

Brooks Clark

Katharine Pearson Criss

Leann Dickson

Steve Drevik

Danielle Ely

Pamela Given

Amy Morris Hess

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Erica Lyon

Maureen Dunn McBride

Margie Nichols

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Sara Phillips

Vladimir Protopopescu

Lee Riedinger

CortneyJo Sandidge

Susan Sgarlat

Pedro Tomás

Alice Torbett

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Robin Turner

Terry Tyler

Georgiana Vines

Alexander Waters

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Wendy Wortham

Emeritus

Charlie Brakebill*

Joe De Fiore

Susan Ferris

Townes Lavidge Osborn

Jan Simek

Ex Officio

Tom Cervone

Kenneth Martin

Holly Jackson-Sullivan

Stephanie Wall

** Deceased*

CLARENCE BROWN THEATRE

SOCIETY

MEMBERSHIP INFORMATION

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

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



Interested?

Visit us at

clarencebrowntheatre.com/cbt-society

CLARENCE BROWN THEATRE

SOCIETY

2023/2024 LEVELS & BENEFITS

Artists Circle (\$2,500+)

Benefits listed below, plus:

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

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

Benefits listed below, plus:

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

Director Circle (\$750 - \$999)

Benefits listed below, plus:

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

Rising Star (\$500 - \$749)

Benefits listed below, plus:

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

Leading Player (\$250 - \$499)

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

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

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

CLARENCE BROWN THEATRE SOCIETY

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

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James Alan Carmichael
and Cynthia Moxley
Dr. Jeffrey and
Virginia Eberting
Laura Kimsey Eshbaugh
Pamela and James Given
Michael Higdon
The Lederer Family
Theresa Lee and Jacob Love
Mrs. Townes Lavidge Osborn
and Robert S. Marquis
Linda and Terry Tyler

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Sandra and Peter Campbell
Lisa Carroll
Dr. Jimmy and Ileen Cheek
Michael Combs
Elizabeth A. Craig
Kenneth and Jane Creed
Steve Drevik
Susan and Kent Farris
Drs. Joe and Jayne De Fiore
Drs. Nancy Duckles
and Cameron Sears
Steve Drevik and
Le Ann Rogers
Stanton and Alison Garner
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Kelly Herbstritt
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Linda B. Norris
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Donna Solod
Donald Thorne
Alice Torbett
Nancy Voith
and Kenneth Stark
Donna and Terry Wertz
Wendy and Dale Wortham

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Donna and Randall Riggs
Brooks and Karen Clark

RISING STAR

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Myrwood Besozzi
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Mr. John L. Butler, Sr.
Clay S. Davis, Jr.
Dr. Jeffrey D. Kovac
Dr. Samantha Murphy
and Mr. Justin Roby
Sheena McCall
Sarah Phillips

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Anne G. Armstrong
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Leann and James Dickson
Dr. Stuart B. Elston
Cynthia Gibson
Dennis F. Hayward
Lyle and Trish Irish
Herbert Kupfer
Michael and Nancy Lofaro
William and Virginia Morrow
John D. North
Vladimir Protopopescu
Cortney Jo
and Calvin Sandidge
Robert Trigiano
Georgiana Vines
Alexander Oaks Waters



The Arts & Culture Alliance thanks the Clarence Brown Theatre for participating in Penny Performances, giving every child in Knox County, (including home-schooled and private-schooled student,) an opportunity to attend arts and culture events/activities at the maximum cost of ONE PENNY when accompanied by an adult (during the 2022/2023 academic school year).

www.PENNY4ARTS.com



MARIAN BROWN'S CIRCLE MEMBERSHIP

(\$100) includes the following benefits:

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

LITERARY LUNCHES (included in membership):

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

PAGE2STAGE EVENTS

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



For questions about your MBC membership or benefits, please contact us at Marian_Brown_Circle@utk.edu or call David Ratliff at (865) 974-8287.

clarencbrowntheatre.com/mbc

CBT Ways to Give

Looking for a way to support the CBT? Whether online, by mail, over the phone, or carrier pigeon (just kidding on that last one, unless you can make it work!), the impact is the same, helping support the Clarence Brown Theatre into the next 50 years of professional theatre. A complete list of CBT's established scholarships, endowments, and general funds are listed below.

Online { clarencebrowtheatre.com/donate-now

By Mail { Checks, made payable to **University of Tennessee**, can be mailed to: { Clarence Brown Theatre
Attn: Development
206 McClung Tower
Knoxville, TN 37996

(Unless otherwise stated, donations received via mail will go towards our general Theatre Enrichment Fund.)

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

For more ways to give, including UT Payroll, Corporate matching gifts, and planned giving, please visit clarencebrowtheatre.com/ways-to-give

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CBTS Scholarship Fund
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Theatre Scholarship
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Theatre Endowment
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THANK YOU

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

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2022/2023

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City of Knoxville - Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that 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.



The Department of the Treasury is the executive agency responsible for promoting economic prosperity and ensuring the financial security of the United States. The Department is responsible for a wide range of activities such as advising the President on economic and financial issues, encouraging sustainable economic growth, and fostering improved governance in financial institutions. The Department of the Treasury operates and maintains systems that are critical to the nation's

financial infrastructure, such as the production of coin and currency, the disbursement of payments to the American public, revenue collection, and the borrowing of funds necessary to run the federal government. The Department works with other federal agencies, foreign governments, and international financial institutions to encourage global economic growth, raise standards of living, and to the extent possible, predict and prevent economic and financial crises. The Treasury Department also performs a critical and far-reaching role in enhancing national security by implementing economic sanctions against foreign threats to the U.S., identifying and targeting the financial support networks of national security threats, and improving the safeguards of our financial systems.

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards

2022/2023

CORPORATE, FOUNDATION & GRANT PROFILES

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.



Knox County is a county in the U.S. state of Tennessee. As of the 2010 census, the population is 432,226. Its county seat and largest city is Knoxville. The county is at the geographical center of the Great Valley of East Tennessee. Near the heart of the county is the origin of the Tennessee River at the union of the Holston and French Broad Rivers. Knox County was created on June 11, 1792 by Governor William Blount from parts of Greene and Hawkins counties, and has the distinction of being one of only eight counties created during territorial administration. It is one of nine United States counties named for American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.



The **National Endowment for the Arts (NEA)**, established in Congress in 1965, is an independent federal agency that is the largest funder of the arts and arts education in communities nationwide and a catalyst of public and private support for the arts. By advancing equitable opportunities for arts participation and practice, the NEA fosters and sustains an environment in which the arts benefit everyone in the United States. The NEA's primary activities include grantmaking to nonprofit arts organizations, public arts agencies and organizations, colleges and universities, federally recognized tribal communities or tribes, and individual writers and translators. Grant applications are reviewed by panels of arts experts and individuals from across the country. All grants must be matched one-to-one by nonfederal sources, except for individual grants to writers and translators. NEA funding is appropriated by Congress annually.



The Shubert Foundation, Inc., was established in 1945 by Lee and J.J. Shubert, in memory of their brother Sam and is dedicated to sustaining and advancing the live performing arts in the United States, with a particular emphasis on theatre and a secondary focus on dance. They are the nation's largest funder dedicated to unrestricted funding of not-for-profit theatres, dance companies, professional theatre training programs and related service agencies. The Shubert Foundation is especially interested in providing support to professional resident theatre and dance companies that develop and produce new American work.



The **Tennessee Arts Commission**, was created in 1967 by the Tennessee General Assembly with the special mandate to stimulate and encourage the presentation of the visual, literary, music and performing arts and to encourage public interest in the cultural heritage of Tennessee. TN Arts Commission Governing Policies can be found here. The mission of the Tennessee Arts Commission is to cultivate the arts for the benefit of all Tennesseans and their communities. Our vision is a Tennessee where the arts inspire, connect and enhance everyday lives. The Commission is supported by in part by the National Endowment for the Arts.



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