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AGATHA CHRISTIE'S

MURDER ON THE ORIENT EXPRESS

ADAPTED FOR THE STAGE BY KEN LUDWIG

CLARENCE
BROWN
THEATRE

AT THE UNIVERSITY OF TENNESSEE

Fueling the Arts and the Audience



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



CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

presents

AGATHA CHRISTIE'S MURDER ON THE ORIENT EXPRESS

ADAPTED FOR THE STAGE BY KEN LUDWIG

Directed by **John Sipes** ★

Musical Director **Terry D. Alford**

Scenic/Projection Designer
DJ Pike

Costume Designer
M.J. Hromek

Lighting Designer
based on original design
by Joshua Mullady
Kenton Yeager ♦

Sound Designer/Composer
Joe Payne ♦

Production Stage Manager
Patrick Lanczki *

Artistic Director/Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

Agatha Christie's Murder On The Orient Express adapted by **Ken Ludwig** was originally staged by McCarter Theater Center, Princeton, NJ Emily Mann, Artistic Director, Timothy J. Shields, Managing Director. The production subsequently transferred to Hartford Stage, Hartford, CT Darko Tresnjak, Artistic Director, Michael Stotts, Managing Director.



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



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



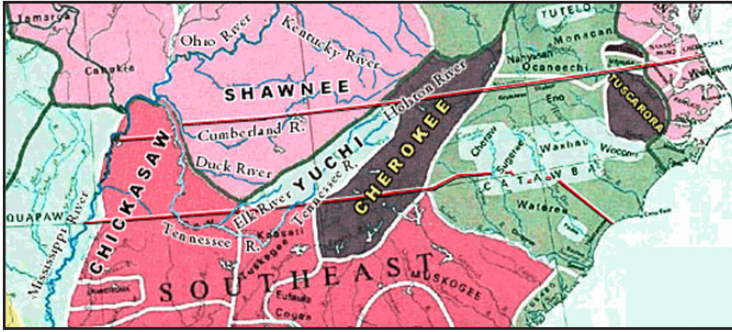
♦ The Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



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

Cover photo: Guthrie Butler; by Shawn Poynter

The Aboriginal People of Tennessee and Surrounding Areas



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

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

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



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

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

Detailed information on our DEI initiatives can be found here:

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

THE CAST

Hercule Poirot.....	Armando Durán *
Monsieur Bouc.....	John Pribyl *
Mary Debenham.....	Rachael Allion
Hector MacQueen	Michael Najman
Michel the Conductor/Head Waiter	Guthrie Butler
Princess Natalya Dragomiroff	Carol Mayo Jenkins *
Greta Ohlsson	Rachel Darden
Countess Elena Andrenyi.....	Christine Sage *
Mrs. Helen Hubbard	Katie Cunningham *
Colonel Arbuthnot	David Brian Alley *
Samuel Ratchett.....	Jed Diamond *
Steward/Waiter #1	Tyler Glover
Steward/Waiter #2/Soldier	J.D. Joiner

UNDERSTUDIES

Hercule Poirot.....	Terry Weber *
Monsieur Bouc.....	Sammy Pontello
Mary Debenham.....	Develyn Jayan
Hector MacQueen	Denzel Dejournette
Michel the Conductor/Head Waiter	Clay Cooper
Princess Natalya Dragomiroff.....	Grace Belt
Greta Ohlsson	Yashashvi Choudhary
Countess Elena Andrenyi	Gabriela Bulka
Mrs. Helen Hubbard	Laura Beth Wells *
Colonel Arbuthnot / Samuel Ratchett.....	Andante Petit-Homme

SETTING: The principal action of the play takes place aboard the Orient Express as it travels from Istanbul to Western Europe.

TIME: 1934

RUN TIME: 2 hours and 10 minutes including one intermission

ADVISORIES: Recommended for ages 12+ This production contains theatrical fog and haze, strobe-like effects, sudden loud noises and a brief depiction of suicide.



* The actors appear 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 **Agatha Christie's *Murder on the Orient Express***. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**

THE AUTHOR



Agatha Christie was an English writer known for her 66 detective novels and 14 short story collections, particularly those revolving around fictional detectives Hercule Poirot and Miss Marple. She also wrote the world's longest-running play, *The Mousetrap*, which has been performed in the West End since 1952, as well as six novels under the pseudonym Mary Westmacott. In 1971, she was made a Dame (DBE) for her contributions to literature. Guinness World Records lists Christie as the best-selling fiction writer of all time, her novels having sold more than two billion copies.

Christie was born into a wealthy upper middle class family in Torquay, Devon, and was largely home-schooled. She was initially an unsuccessful writer with six consecutive rejections, but this changed in 1920 when *The Mysterious Affair at Styles*, featuring detective Hercule Poirot, was published. Her first husband was Archibald Christie; they married in 1914 and had one child before divorcing in 1928. During both World Wars, she served in hospital dispensaries, acquiring a thorough knowledge of the poisons which featured in many of her novels, short stories, and plays. Following her marriage to archaeologist Max Mallowan in 1930, she spent several months each year on digs in the Middle East and used her first-hand knowledge of this profession in her fiction.

According to Index Translationum, she remains the most-translated individual author. Her novel *And Then There Were None* is one of the top-selling books of all time, with approximately 100 million copies sold. Christie's stage play *The Mousetrap* holds the world record for the longest initial run. It opened at the Ambassadors Theatre in the West End on November 25, 1952, and by September 2018 there had been more than 27,500 performances.

In 1955, Christie was the first recipient of the Mystery Writers of America's Grand Master Award. Later that year, *Witness for the Prosecution* received an Edgar Award for best play. In 2013, she was voted the best crime writer and *The Murder of Roger Ackroyd* the best crime novel ever by 600 professional novelists of the Crime Writers' Association. In September 2015, *And Then There Were None* was named the "World's Favourite Christie" in a vote sponsored by the author's estate. Most of Christie's books and short stories have been adapted for television, radio, video games, and graphic novels. More than 30 feature films are based on her work. [Learn More](#)

THE PLAYWRIGHT



KEN LUDWIG has had six shows on Broadway, seven in London's West End, and many of his works have become a standard part of the American repertoire. His 28 plays and musicals have been performed in over 30 countries in more than 20 languages and are produced throughout the United States every night of the year.

Lend Me a Tenor won two Tony Awards and was called "one of the classic comedies of the 20th century by *The Washington Post*. *Crazy For You* was on Broadway for five years and won the Tony and Olivier Awards for Best Musical.

In addition, he has won the Edgar Award for Best Mystery of the Year, two Laurence Olivier Awards, two Helen Hayes Awards, and the Edwin Forrest Award for Contributions to the American Theater. His plays have starred, among others, Alec Baldwin, Carol Burnett, Tony Shaloub, Joan Collins and Hal Holbrook.

His stage version of *Murder on the Orient Express* was written expressly at the request of the Agatha Christie Estate, and his latest play, *Dear Jack, Dear Louise*, won the 2020 Charles MacArthur Award for Best New Play of the Year and is optioned for Broadway.

His book *How To Teach Your Children Shakespeare*, published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published in the Yale Review.

He is a graduate of Harvard and Cambridge and is a frequent guest speaker for groups as varied as The Oxford-Cambridge Society, The Jane Austen Society of North America, The Folger Shakespeare Library, and The Baker Street Irregulars.

For more information, see his website at www.kenludwig.com.

FROM THE DIRECTOR

“Everyone has something to hide”

The appeal of this story is undeniable. *Murder on the Orient Express*, one of Christie’s most popular works, has enthralled readers for decades. The novel has sold millions of copies since first published in 1934 and has been made into several major motion pictures, a popular television series, a video game, and the stage adaptation by Ken Ludwig which you are about to see.

The story, an ingenious interlocking puzzle of clues, deceptions and red herrings, is engaging from beginning to end; the characters are a delicious gathering of odd types and suspicious sorts whose personalities draw us into the story making us wonder if they will be the one to commit the murder that is sure to come — it is after all, a *murder mystery* — or if they will be the one murdered. The story’s setting, the elegant *Orient Express* with its narrow passageways and claustrophobic compartments, could not be a more fitting place for suspense and intrigue. And what better place for *Hercule Poirot*, the celebrated Belgian detective, to apply his exceptional deductive abilities in solving a perplexing and deeply troubling crime — one that will challenge his most cherished beliefs in the rule of law and the order it maintains. And one that you too will ponder as you leave the theatre tonight.

It is our hope that you enjoy our production of *Murder on the Orient Express* as much as we have enjoyed preparing it for you.

John Sipes

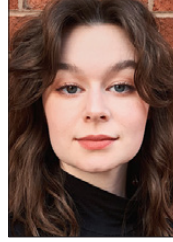
THE ACTORS



DAVID BRIAN ALLEY

(Colonel Arbuthnot)
David is pleased to begin the 2023-2024 season in, well, the same way he began the 2022-2023 season, playing Colonel Arbuthnot in *Murder on the Orient Express*! Here's to

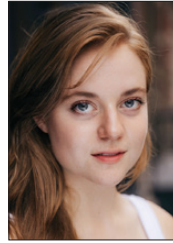
reaching our final destination this time around! Audiences may recognize David from his recent turns as Scrooge in CBT's *A Christmas Carol*, and as Ed in *The Curious Incident of the Dog in the Night-Time*. David first became a CBT Company member in the Fall of 2000, performing in *The Woman in Black*, and has appeared now in over 60 CBT productions including *Hamlet*; *King Charles III*; *The Santaland Diaries*; *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's a Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; *'ART'*; *The Rainmaker*; and *The Glass Menagerie* among others. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film: David recently finished filming a Feature-Length film, *Angel of Light*, which was shot and produced here in Knoxville, soon to be making the festival rounds. He has also appeared in *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *Borrowers and Lenders*; *Killing Steve*; and *The Sleep Seeker*. TV: *Women of the Movement* (ABC); *Snapped*; *Fatal Attraction*; *Storm of Suspicion*; *Vengeance*; *Unsolved Mysteries*; and *It's A Miracle*. David is a proud member of Actors' Equity Association and SAG-AFTRA. He is married to his beautiful wife, Jill; is father to his favorite "productions" of all-time, Devin and Caroline; and is step-father to fabulous Abby and Ethan Flowers! davidbrianalley.com



RACHAEL ALLION

(Mary Debenham) Rachael is thrilled to be back on the Clarence Brown Theatre stage. Her previous roles include Tilly in *She Kills Monsters*, Catherine Donohue in *These Shining Lives*, and Edith in *Blithe*

Spirit. Rachael sends her gratitude to all the faculty at UT. And her love to her friends and family, who have shown their continued support throughout the years.

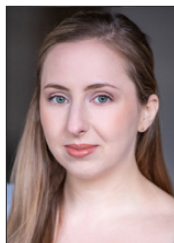


GRACE BELT

(Understudy / Princess Natalya Dragomiroff)
Selected credits include Laguna Playhouse, Great River Shakespeare Festival, Surflight Theatre, Fiasco Theater, River & Rail, and Clarence Brown Theatre.

She is a proud alumni of Fiasco Theater's Conservatory in NYC. Grace is a first-year MFA Acting Graduate Candidate. Love you Griff, F&C, and always EGR. Special thanks to Carol. For more info, visit graciebelt.com and firsttakeco.com.

THE ACTORS



GABRIELA BULKA

(Understudy / Countess Elena Andrenyi) Gabriela is excited to join the Clarence Brown Theatre Company and the 2026 MFA cohort.

Originally from Krakow, Poland, Gabi moved to

NYC where she studied at The Lee Strasberg Theatre and Film Institute, receiving a Two-Year Conservatory Certificate. She is an actor, dancer, movement director and producer. Gabriela holds a Professional Dancer and Choreographer Diploma, as well as a degree in IP Law. Recent credits include: Off- Broadway Productions: *Charlie* (producer/mov.dir.), *Hamlet Split Apart* (producer/mov.dir). Short Films: *Cortado* (producer), *Thoughts* (Zen), *Sloane & Dom* (Julianne). @ga_bulka



GUTHRIE BUTLER

(Michel the Conductor/Head Waiter) Guthrie is a recent graduate from UT, and he is very excited to be a part of the remount of this show. He hopes you enjoy!



YASHASHVI CHOUDHARY

(Understudy / Greta Ohlsson) is an MFA Acting candidate at the University of Tennessee, Knoxville. She comes from the capital of her country New Delhi, India

where she received her B.A. (honours) in English Literature from the University of Delhi. She was associated with "The Pierrot's Troupe Theater Group" (an internationally renowned theatre group formed in 1989) and performed various plays in her country. Her proudest moment was when she was crowned as the Miss Teen

International India where she represented her nation by taking up the cause of mental health. She feels honored to start her journey at UT which will act as instrumental in helping her understand the core ideas and themes that define global theatre and will surely help her grow as an artist.



CLAY COOPER

(Understudy / Michel the Conductor, Head Waiter, Waiter #1) Clay is a first-year MFA Acting candidate from Pinehurst, NC. He is super excited to be joining the Clarence Brown Family! To

learn more about him, and see what he is doing next follow him on instagram @Claycooper11



KATIE CUNNINGHAM

(Mrs. Helen Hubbard) has been acting at Clarence Brown Theatre since 2013 and teaching at UT since 2018. She joined the full-time faculty in 2020 and specializes in voice and

speech. Previous CBT roles include: *Noises Off* (Brooke/Vicki); *Spamalot* (Lady of the Lake); *The 39 Steps* (Annabella/Pamela/Margaret); *Outside Mullingar* (Rosemary); *The Curious Incident of the Dog in the Night-Time* (Judy), and *Blithe Spirit* (Elvira) among many. Other stage credits include multiple seasons at Utah Shakespeare Festival (Lady Macbeth, Emilia, and Maria among others) and Asolo Rep; the Resident Acting Company (NYC); TACT/The Actors' Company Theatre (NYC); NY International Fringe Festival; and a long list of regional theaters across the country. She holds an M.F.A. in acting from Florida State University/Asolo Conservatory for Actor Training, a B.A. from the University of North Carolina at Chapel Hill, and a graduate certificate in vocology from the Department of Speech and Hearing Science at Lamar University. Katie is a proud

THE ACTORS

member of Actors' Equity Association since 2010, SAG-AFTRA, VASTA, and PAVA (Pan-American Vocology Association)



RACHEL DARDEN

(Greta Ohlsson) Rachel grew up on the western slope of Colorado – a place that more resembles Mars than anything John Denver sang about. She earned a Bachelor's degree in Musical

Theatre from Colorado Mesa University before beginning a decade long journey away from and back to acting (there was a yurt, questionable hair choices, and a lot of pie). She earned her MFA in acting from UT in May of this year. You may have seen her as Judy in *Trouble in Mind*, Agnes in *She Kills Monsters*, or Mrs. Cratchit in *A Christmas Carol*. You can find out more at racheldarden.com. Hi Boomer!



DENZEL DEJOURNETTE

(Understudy / Hector MacQueen) Denzel has had a unique path to acting. Originally, coming from the world of wrestling. He is a division I All-American

wrestler and was a wrestler with the WWE. He is now an MFA Acting candidate here at the University of Tennessee to further the exploration of his passions, and to tell stories of everyday humanities.



JED DIAMOND

(Samuel Ratchett) Jed has taught acting and the Alexander Technique at UT since 2005. Jed has appeared in many roles at the CBT, most recently in *The Curious Incident of*

the Dog in the Night-Time. He has also acted at Wheelhouse Theatre Co; The New York Shakespeare Festival; Roundabout Theatre; The Acting Company; Signature Theatre; Arena Stage; Syracuse Stage; etc. Prior to UT, he was founding faculty of the New York Shakespeare Festival Shakespeare Lab and of the Actors Center. He taught at NYU Tisch School of the Arts; Stella Adler Studio; Playwright's Horizons Theatre School; Fordham University, etc. He is an AmSAT* certified teacher of the Alexander Technique, trained in New York and London. He taught as a guest artist at Chautauqua Theatre Company, Yale School of Drama, Playmaker's Repertory Theatre, Great River Shakespeare Festival, and the Oregon Shakespeare Festival. He has an MFA from the NYU Graduate Acting Program.

*American Society of the Alexander Technique



ARMANDO DURÁN

(Hercule Poirot) was a member of the repertory acting company at the Oregon Shakespeare Festival for over twenty years, where his roles included Antony in *Antony*

and *Cleopatra*, Don Quixote in *Don Quixote*, Julius Caesar in *Julius Caesar*, Garcia Lorca in *Lorca in a Green Dress*, and Eddie Carbone in *A View from the Bridge*. He has originated characters in over a dozen world premieres including new works by Pulitzer Prize winners Nilo Cruz, Robert Schenkkan, and Frank Galati. He has appeared in productions at Seattle Repertory Theater, Yale Repertory Theater, the Guthrie Theater, the Folger Theater, the Repertory Theater of St. Louis, The Old Globe, and South Coast Repertory. His numerous audiobook titles include *Avenue of Mysteries* by John Irving, and *Love in the Time of Cholera* by Gabriel Garcia Marquez.

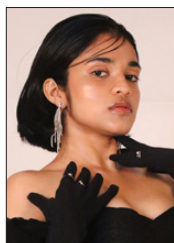
THE ACTORS



TYLER GLOVER

(Steward/Waiter #1) is a third-year undergrad at UT, and is very excited to perform at the Clarence Brown Theatre for the second time. You may have

seen him in this year's production of *Hello Dolly* from The Wordplayers or at your local high school performing martial art demos. He would like to thank his director John Sipes for the amazing opportunity to perform in this production with the amazingly talented cast. He is currently working on getting his degree in Cinema Studies to pursue a career in film and television.



DEVELYN JAYAN

(Understudy / Mary Debenham) Develyn is an MFA Acting student at UT and originally from Kerala, India. Being a professional Indian and contemporary

dancer, performing has been a second home to her. After being a part of several dance dramas and street plays, and with a fashion design degree under her belt, she is completely immersing herself to the realm of art. With a black belt in Karate and a flair for writing, Develyn is ready to break the walls that were built around her and prove to all the dreamers out there that nothing is actually impossible.



CAROL MAYO JENKINS

(Princess Natalya Dragomiroff) Broadway: *The Three Sisters*, *Philadelphia Here I Come*, *Oedipus Rex* (with John Cullum); *There's One In Every Marriage*,

First Monday In October (with Henry Fonda); and

The Suicide (with Derek Jacobi). Off-Broadway: *Zinnia* (Drama Desk nomination); *Moliere In Spite Of Himself*, *The Lady's Not For Burning*, *Little Eyolf*, and *The Old Ones*. Regional Theatre: *MacBeth*, *Twelfth Night*, *The Tempest*, *Hamlet*, *Othello*, *King Lear*, *Much Ado About Nothing*, *A Midsummer's Night Dream*, *Cymbaline*, *Love's Labour's Lost*, *As You Like It*, *The Sea Gull*, *A Doll's House*, *Long Day's Journey Into Night*, *Pygmalion*, *Les Liaisons Dangereuse*, *Who's Afraid Of Virginia Woolf* (directed by Edward Albee); *Death of A Salesman*, *Amy's View*, *The Retreat from Moscow*, *Otherwise Engaged* (with Dick Cavett); *Present Laughter* (with Louis Jourdan); *Collected Stories*, *Enchanted April*, among many others. Television: *Fame* (NBC); *Another World* (NBC); *The Garden* (CBC); *MacBeth* (PBS); *Happy Endings* (NBC); *Matlock*, *Max Headroom*, and *Nightingales*, among others. At CBT: *The Glass Menagerie*, *The Road To Mecca*, *Trojan Women*, *The Dresser* (with John Cullum), *Arsenic and Old Lace*, *Major Barbara*, *All My Sons*, *The Music Man*, *Moonlight and Magnolias*, *Fuddy Meers*, *4000 Miles*, *The Trip To Bountiful*, *Outside Mullingar*, *The Crucible*, *The Madwoman of Chaillot*, *Blithe Spirit* and *The Curious Incident of the Dog in the Night-Time*, among many others.



J.D. JOINER

(Steward/Waiter #2/ Soldier) J.D. is thrilled to be returning to the CBT for *Murder on the Orient Express*! He is in his fourth year here at the University

of Tennessee and is double majoring in Theatre and History. J.D. made his CBT debut in *Hair as Steve*, and most recently played Ren McCormack in the WordPlayer's production of *Footloose*. He would like to thank God and the director John Sipes for blessing him with this opportunity and his parents for their constant support.

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10 NEWS

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Todd Howell
CHIEF METEOROLOGIST

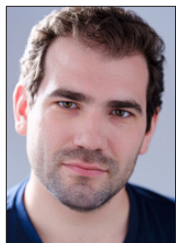
FUTURECAST

RAIN

MIXED

SDAY 2:00 AM

THE ACTORS



MICHAEL NAJMAN

(Hector MacQueen) Born and raised in Queens, NY, Michael earned his MFA in Theatre at UT this past spring. His most recent roles at the Clarence Brown Theatre include Bob Cratchit

and Old Joe in *A Christmas Carol*, Eddie Fenton in *Trouble in Mind*, and Margaret Mead in *Hair*. At Flying Anvil Theatre (RIP), Greg in *A Kid Like Jake*. Additionally, Michael has served as voice coach for *She Kills Monsters* and ACT's production of *Twelfth Night*. Michael is in the process of joining Actors' Equity Association, and he thanks you for your support of the WGA/SAG-AFTRA strike.

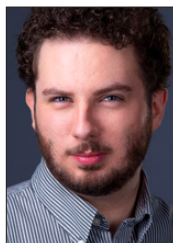


ANDANTE PETIT-HOMME

(Understudy / Colonel Arbuthnot, Samuel Ratchett) this multi-faceted, witty, funny, smart, hard-working, curious, & dark-skinned human

being like no other is overjoyed to be making his regional theater debut with Clarence Brown Theatre as an understudy! Hails from Durham, NC by way of Fort Lauderdale, FL. Newfound Resident Acting Company Member at CBT and first-year MFA in Acting candidate at UT. Has worked professionally in the Los Angeles industry scene for four years now and is returning to his stomping grounds in theater arts during the SAG/WGA strikes. Trained in multiple areas of the arts and entertainment, Andante has come to Knoxville to perfect said talents, in hopes to get to the next level in his artistic/entertainment career! Broadway and Hollywood bound! This man will fight on to the end to make all of his dreams come true!. "I'd love to give HUGE loving thanks to God, the Ancestors, Stardom Petit-

Homme, Latoya Nzinha Lewis, Carla Melbourne, Brandon Lee Ward, Anna-Maria Orlu, Orvalle Williams, Katie Cunningham, Jed Diamond, Kenneth Martin, Levern Hamer, Lauren E. Banks, Carol Mayo-Jenkins, Mary Lou Rosato, Leo Wringer, Jackie Snow, Andrew Wade, Jonathan Broadbent, Robert Price and many supporters of The Andante Movement". Education: C/O 2019 Bachelors of Arts graduate of Howard University. A 2023 British Academy of Dramatic Arts Midsummer in Oxford Programme (in association with David Geffen Yale School of Drama) Alum. #LiveLifeAndante IG: @andante_movement



SAMMY PONTELLO

(Understudy / Monsieur Bouc) is an MFA Acting Candidate at the University of Tennessee. Originally from Central Florida, they spent the last two seasons working with Florida

Studio Theatre touring in TYA around the state, teaching acting and playwrighting, and working as an actor, director, and dramaturg in New Play Development. Prior to FST, Sammy also worked at the Orlando Shakes in New Play Development. He is thrilled to be joining the Clarence Brown Theatre community. IG: @sjpactor | sammypontello.com

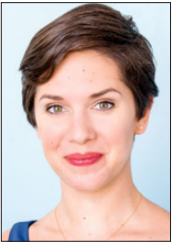
THE ACTORS



JOHN PRIBYL

(Monsieur Bouc) This is John's second show at the Clarence Brown Theatre. He was most recently at American Players Theater (*Godot*, *Endgame*, *Exit the King* and *Player in R&G Are Dead*) and spent

over 20 years at the Oregon Shakespeare Festival playing roles like Don Armado, Berowne, Leontes, Caliban, and Falstaff. He appeared at the Utah Shakespearean Festival as Shylock, Prospero and Marc in *Art*. Other theaters include Milwaukee Repertory Theater, Shakespeare Santa Cruz, Intiman Theater, Geva Theater, Sacramento Theater Company, Tacoma Actor's Guild, and Seattle Children's Theater. John has a MFA from Wayne State University and a BFA from Montana State University.



CHRISTINE SAGE

(Countess Elena Andrenyi) is honored to be back in the theatre with you all. At the CBT: *Sheila in Hair*, *She Kills Monsters*, *The Curious Incident of the Dog in the Night-Time*, Ruth in *Blithe*

Spirit, and *Ghost of Christmas Past*, Belle, and Mrs. Cratchit in the last three *A Christmas Carol*. She comes from Los Angeles, where she won an Ovation Award for her performance in Shakespeare's *The Tempest*. Now finished with her MFA she is on to New York! Find her @sage_ism She would like to thank her mother for being her strongest support.



TERRY WEBER

(Understudy / Hercule Poirot) is Professor Emeritus of Theatre at UT (retired after 31 years). He is currently Managing 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: Chairman in *The Madwoman of Chaillot*, Scrooge in *A Christmas Carol*, Larry Morrow in *Dream of the Burning Boy*, Mrs. Bumbroke/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*, and Captain Keller in *The Miracle Worker*.



LAURA BETH (LB) WELLS

(Understudy / Mrs. Helen Hubbard) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Regional theatre highlights: Alison Bechdel in *Fun Home*

(River and Rail), Patsy Cline in *Always, Patsy Cline* (CBT), Annie in *In The Next Room; or The Vibrator Play* (River and Rail), Christmas Present/Mrs. Fezziwig in *A Christmas Carol* (CBT), 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). Teaching Artist: UTK, Maryville College, Pellissippi State, Knoxville Children's Theatre, SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton. LB holds a BA in Theatre from UTK and an MFA in Acting from Kent State University. Love you, Tiny Family, and Sing Out, Louise!

FROM
CHOPIN
TO
COLTRANE
TO
CITY HALL

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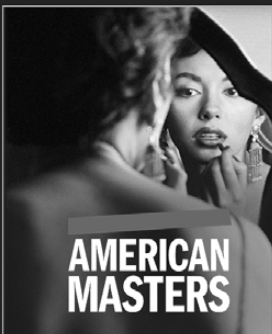
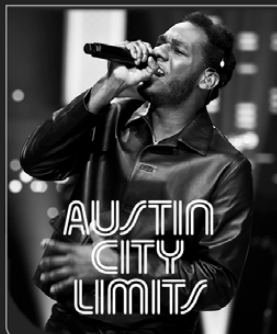


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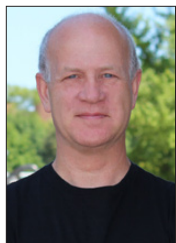
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TENNESSEE
KNOXVILLE

THE ARTISTS



JOHN SIPES

(Director) is a Professor Emeritus in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, John was a Director and the Resident Movement Director for the Oregon Shakespeare

Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, he was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons and served as the Festival's Artistic Director for five seasons. Directing and Movement credits include productions at the Oregon Shakespeare Festival, the Guthrie Theater, The Acting Company, the Milwaukee Repertory Theatre, Shakespeare Santa Cruz, the Illinois Shakespeare Festival, the Clarence Brown Theatre, and others. He is a certified teacher of the Alexander Technique (AmSAT), and a certified actor/combatant with the Society of American Fight Directors. He also trained in corporeal mime with Étienne Decroux in Paris and studied with Tadashi Suzuki in Japan.



TERRY D. ALFORD

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

of Director of Musical Theatre at The University of Tulsa, and Director of Musical Theatre at The University of Wisconsin at Stevens Point. He has worked professionally as a performer, director, musical director, and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Omaha Playhouse, Augusta Barn, Fireside Theatre, Light Opera of Oklahoma, and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for

four original musicals and a variety of chamber and vocal music pieces. He is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Terry is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs.



DJ PIKE

(Scenic and Projection Designer) recently graduated from the University of Tennessee, earning his MFA in Scenic and Projection Design. He is now teaching Projection Design at the University

of Northern Colorado. Recent scenic/projection designs include *Hair* and *She Kills Monsters*. Recent projection designs include *Something Rotten*, *Pirates of Penzance*, and *Beautiful*. The *Carole King Musical*. You can explore more of his work at djpike.com.



M.J. HROMEK

(Costume Designer) a recent MFA graduate from the University of Tennessee – Knoxville with a focus in Costume Design. They are originally from Baltimore, Maryland and received a BA in Theatre

Design and Production from the University of Maryland, Baltimore County. Design credits include costume design for *Hair*, *Agatha Christie's Murder on the Orient Express*, *She Kills Monsters*, and *Anonymouse*, as well as assistant costume design on *Trouble in Mind*. Outside of design, their writing has been published in the Oyster River Pages as well as produced at the Charm City Fringe Festival.

THE ARTISTS



KENTON YEAGER

(Lighting Designer - based on original design by Joshua Mullady) Kenton heads the Master's Program in Entertainment Lighting Design and Technology and is the Director of Graduate Studies here at

UTK. Being busy over the past 40 years, Kenton has designed or produced more than 700 events for the Corporate World, Theatre, Dance, Music, Weddings, Industrials, Festivals, and Tours both nationally and internationally. He is also the owner and creator of Yeagerlabs, a classroom theater system used in teaching theatre (yeagerlabs.com). His theatre design credits include work for: Walnut Street Theatre, Cincinnati Playhouse in the Park, Denver Theatre Center, Milwaukee Rep, St Louis Rep, Arizona Theatre Company, Riverside Theatre, Pioneer Theatre, Round House Theatre, Folger Shakespeare, The Clarence Brown Theatre, Virginia Stage Co, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep, Great River Shakespeare Festival, Arkansas Rep, Theatre by the Sea, Pennsylvania Stage, National Shakespeare Co, Camden Shakespeare Co, The Flynn Theater for the Performing Arts, and American Music Theatre Festival. Kenton has designed corporate events for IBM, AIG International, The Olympic Ski Team, University of Tennessee, Vermont Fine Wine and Food Festival, and ESPN. Kenton has also designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches, Charles Mingus Big Band, Ladysmith Black Mambazo, George Winston, Slide Hampton, Canadian Brass, Johnny Clegg, James Carter, Sweet Honey in the Rock, and Stephane Grappelli. As an educator, he has taught design master classes at more than 40 Universities, taught lighting design at Penn State, and was Chair/Artistic Director of Interlochen Arts Camps' Department of Theater. He has taught workshops in Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, Mumbai, and Amsterdam.



JOE PAYNE

(Sound Designer/Composer) 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.



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 voice overs. A special thank you to my Stage Management team for all of their hard work on this production. 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. AHFOL to Katie, my best friend, favorite actress, and wife.

THE ARTISTS



KENNETH MARTIN

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

Division. His 26-year career

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



TOM CERVONE

(Managing Director) Tom is grateful and honored to serve the Clarence Brown Theatre as Managing Director. Cervone has also served as executive director for both Dogwood Arts and the Historic Tennessee

Theatre Foundation, but the CBT/UTK Theatre Department is Tom's administrative and artistic home. Cervone arrived in Knoxville in 1989 as an MFA candidate in acting and was hired in May of 1993 as the company manager, then promoted to managing director in 1995. And for his brief foray downtown, Tom has been in this chair, blissfully, ever since. Tom is and has been very active within the UTK community, having served as Exempt Staff Council chair for many years, co-chair of the LGBT Commission, a member of the Diversity Council and many other UTK organizations. Cervone is a long-time board member of the WordPlayers and continues to evangelize on behalf of the art and culture community locally and nationally. Tom received the Chancellor's Citation for Outstanding Service to the University in 2010. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011, the best class ever. Cervone was inducted into his undergraduate alma mater's class of 2015 Wall of Honor and was appointed by the Governor of WV in 2021 to serve as a member of the Board of Trustees of WLU.

THE ARTISTS



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

Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years.

Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science (B.S. degrees in Biochemistry and Biology from Oregon State University) and music (cellist), Susan found her way into theatre (Minor in Theatre from OSU). She is incredibly grateful for all the opportunities and adventures along the way, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends. And very grateful for Molly – woof!

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The Clarence Brown Theatre thanks Millie Meese for her generous fabric donation. These silks will help us create beautiful and sustainable costumes for decades to come.

PRODUCTION CREW

MANAGEMENT

Stage Management Assistants
**Bailee Boisclair, Leah Cleland,
Blake Julian, Simone Ladouceur,
and LoRen Seagrave**

COSTUMES

Wardrobe Supervisor - **Elizabeth Aaron**
Assistant Wardrobe Supervisor
Linzy Monks
Wardrobe Crew - **Laura Asmussen,
Riya Golden, Emrys Peterson,
Zackary Thurber, and Catherine York**

SCENERY

Deck Crew - **Salar Hassan, Austin Taylor,
and Rachel Winenger**
Motor Operator - **Kyle L. Hooks**
Rail Crew - **Alex Dally and Tyler Sivels**

LIGHTING

Assistant Lighting Designer -
Mitch Wilson
Light Board Operator - **Joseph Coram**
Production Electrician/Rail -
Phyllis Belanger
Spot Operators - **Caroline Bradley
and Shea Snow**

SOUND

Sound Board Operator - **Christian Tadlock**

PROJECTIONS

Projection Operator - **Ada Hermoso**

SWING CREW

Cearan Costello

SPECIAL THANKS

Department of Modern Foreign
Languages and Literatures faculty:
**Rodica Frimu,
Zuszi Roth Zadori,
and Stefanie Ohnesorg**

PRODUCTION STAFF

ADMINISTRATION

Artistic Director/Department Head -
Kenneth Martin
Managing Director - **Tom Cervone**
Business Manager - **Tara Halstead**
Accounting Specialist - **Le Anna Jacobson**
Administrative Specialist - **Emily Pope**
Marketing & Communications Director -
Robin Conklin
General Manager - **Vickie Carter**
IT Specialist - **Mark Spurlock**
Graphic Designer -
Julie Anna Summers

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Izzy Fenech, Tyler Glover,
Dana Gunningham, Emma Massengill,
Anderson McNeil, Faith McManus,
Emmy Sinclair, Jalen Smith,
Savannah Smith, Lily Snead,
Marissa Speck, Justin Spinella,
Jenna Tiger, Madison Wall,
and Sarah Wahrmund**

ENGAGEMENT/DEVELOPMENT

External Relations Manager -
Shelly Payne
Grants, Education, and Outreach Manager
Hana Sherman
Tours, Workshops - **David Brian Alley**
Summer Acting Workshops, Talk Backs -
Terry D. Alford

PRODUCTION

Production Manager -
Susan L. McMillan
Rental Coordinator/Assistant
Production Manager -
Phyllis Belanger
Production Stage Manager -
Patrick Lanczki

COSTUMES

Costume Shop Manager -
Melissa Caldwell-Weddig
Cutter/Draper -
Kyle Andrew Schellinger
Costumers - **Elizabeth Aaron,
Amber Williams and Ellen Bebb**
Costume Assistants - **Alex Heder,
Sebastian Van Horn,
and Kaelyn Williams**
Wig Design - **Siobian Jones**

ELECTRICS

Electrics Shop Manager -
Travis Gaboda
Lead Electrician - **Jon Mohrman**
Lighting Assistants -
**Caroline Bradley, Lisa Bernard
and Liv Jin**

SCENERY

Technical Director - **Jason Fogarty**
Assistant Technical Director -
George Hairston
Lead Carpenter - **Jerry D. Winkle**
Senior Carpenter - **Kyle L. Hooks**
Scene Shop Assistant - **Grace Bartoo**
Scenic Charge Artist - **Isabel Isaac**

PROPERTIES

Props Supervisor - **Christy Fogarty**
Lead Properties Artisan -
Sarah Gaboda
Prop Assistants - **Monica Gardiner
and Katie Stepanek**

SOUND

Sound Supervisor - **Mike Ponder**
Sound Assistants - **Allison Bucher
and Amoirie Perteet**

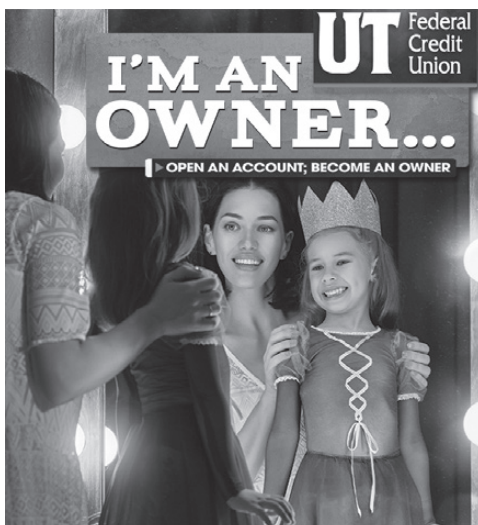
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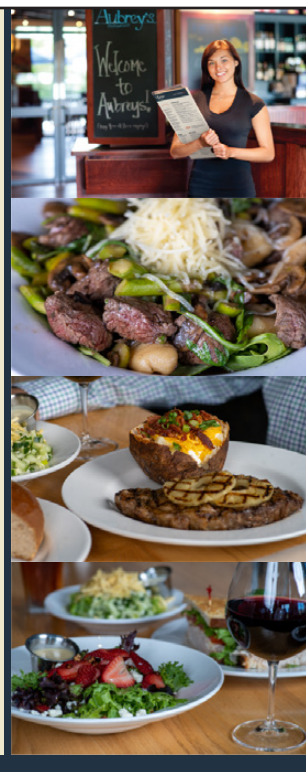
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CBT Artistic Director

Casey Sams Movement & Musical Theatre,
Associate Department Head

Kenton Yeager Lighting Design,
Head of Graduate Studies

ASSOCIATE PROFESSORS

Jed Diamond Acting

Gina Di Salvo Theatre History and Dramaturgy

Joe Payne Sound and Media Design

Christopher Pickart Scenic Design

ASSISTANT PROFESSORS

Kathryn Cunningham Voice and Speech,
Head of Acting

Shinnerrie Jackson Acting

Katie Lupica Directing, Associate Department Head

Lauren T. Roark Costume Design, Head of Design

Neno Russell Costume Technology

LECTURERS

David Brian Alley Senior Lecturer in Acting,
Head of Undergraduate Studies

Terry D. Alford Distinguished Lecturer
in Music Theatre

Steve Sherman Acting

David Crawford Voice

Laura Beth Wells Acting

ADJUNCT FACULTY

Misty Anderson Professor of English and
Theatre, English Department
Allen C. Carroll Chair of Teaching

Stanton B. Garner, Jr. Professor of English
and Theatre, Chair, Department
of English

EMERITUS

Bill Black Costume Design & Technology
Professor Emeritus

Kate Buckley Directing Professor Emeritus

Marianne Custer Costume Design
Professor Emeritus

Carol Mayo Jenkins Acting Company Emeritus

Calvin MacLean Department Head,
CBT Artistic Director, Professor Emeritus

John Sipes Acting, Directing & Movement
Professor Emeritus

Terry Weber Acting, Voice Professor Emeritus

GRADUATE STUDENTS

CLASS OF 2025

Allison Bucher, Sound and Media Design

Alex Heder, Costume Design

Michaela Lochen, Scenic Design

Amoirie Perteet, Sound and Media Design

Sophie Smrcka, Scenic Design

Kaelyn Williams, Costume Design

Mitch Wilson, Lighting Design

CLASS OF 2026

Grace Belt, Acting

Gabriela Bulka, Acting

Yashashvi Choudhary, Acting

Clay Cooper, Acting

Denzel Dejournette, Acting

Deepika Jayan, Acting

Andante Petit-Homme, Acting

Sammy Pontello, Acting



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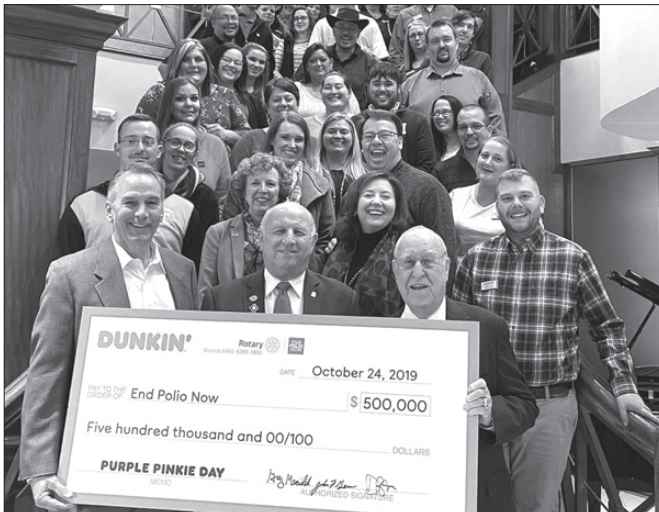
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**18
OCT**

**05
NOV**



THE MOORS

By Jen Silverman

**The Lab
Theatre**

Emily Helton; photo by Shawn Poynter

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!**



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**.

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 { clarencebrowntheatre.com/donate-now

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

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

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

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CBTS Scholarship Fund

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Carousel Theatre Building Fund

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in Graduate Acting

Robert and Mary Neal Culver

Scholarship Endowment

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Endowment

Ula Love Doughty/Carousel

Theatre Endowment

Emily Mahan Faust

Graduate Fellowship

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Ellis Mays Theatre Endowment

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Endowment

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Artist Faculty Endowment

The Dan Owenby

Scholarship Fund

Sara A. Phillips

Artists Endowment

Lee and Tina Riedinger

Artists Endowment

Franklin Everett Robinson

Artists Endowment

Seth M. Rowan Endowment

Dr. & Mrs. David L. Shea

Award Endowment

Paul L. Soper

Professorship Fund

Elizabeth S. Stowers

Artists Endowment

Liz Stowers Theatre Scholarship

Endowment in Design

Theatre Enrichment Fund

W. David J. Torbett Artists

Endowment

Carl Vines, Jr. Award

James Gray Walls, Jr.

Scholarship Endowment

CLARENCE BROWN THEATRE

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Alexander Waters, Chair Elect
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Will Brewer, At-Large

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Will Brewer	Erica Lyon	Bob Trigiano
Amy Caponetti	Maureen Dunn McBride	Robin Turner
Lisa Carroll	Margie Nichols	Terry Tyler
Jeff Cheek	John North	Georgiana Vines
Brooks Clark	Sara Phillips	Alexander Waters
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Leann Dickson	Lee Riedinger	Donna Wertz
Danielle Ely	Cortney Jo Sandidge	Melanie Wood
Pamela Given	Susan Sgarlat	Wendy Wortham
Amy Morris Hess	John Sorey	
Michael Higdon		

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Joe De Fiore
Susan Farris
Sheena McCall
Townes Lavidge Osborn

Ex Officio

Kenneth Martin
Tom Cervone
Holly Jackson-Sullivan
Jan Simek
Stephanie Wall

CLARENCE BROWN THEATRE SOCIETY

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

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and Jeffrey Navel
Dr. Jeffrey and Virginia Eberting
Pamela and James Given
The Lederer Family
Mrs. Townes Lavidge Osborn
and Robert S. Marquis
Linda and Terry Tyler

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Dr. Jeffrey and Virginia Eberting
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John George Hoffman III
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Julie Howard and Ted Flickinger
Susan and Jerry Kornegay
Theresa Lee and Jacob Love

Maureen Dunn McBride
and Neil McBride
Margie Nichols and John Gill
Linda B. Norris
Dr. Lee L. Riedinger
and Mary Zuhr
Susan Sgarlat
Patsy Roux-Sharp
Donna Solod
John F. Sorey III
and Delores R. Sorey
Alice Torbett
Robin C. Turner
Nancy Voith and Kenneth Stark
Donna and Terry Wertz

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Vickie Ellis
Donna and Randall Riggs
Robin C. Turner

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Drs. John T. Bushore
and Betsy Houghton
Dr. Howard C. Filston
Dr. Jeffrey D. Kovac
Dr. Samantha Murphy
and Mr. Justin Roby

Sheena McCall
Marsha Mitchell
Sarah Phillips
Sandra K Stoutt
Jeffrey and Carol Stratton
Alexander Oaks Waters

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Jay Aldrich
Andrea J. Anderson
Virginia L. Caperton
Amy Caponetti
Brooks and Karen Clark
Col. Ken and Joan Clevenger
Michael Combs
Dr. Timothy Paul
and Patricia Ann Ezzell
Christopher and
Lauren Herbstritt
Julie Carroll Lohnes
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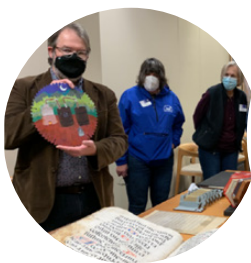
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- Personal scripts of *The Moors*, *The Giver*, & *Anon(ymous)*
- New Marian Brown's Circle tote
- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to attend the Literary Lunches (lunch provided)
- Invitation to attend Page2Stage events
- One guest pass (to be used for one Literary Lunch)

LITERARY LUNCHES (included in membership):

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

PAGE2STAGE EVENTS

- **Murder at the Southern Depot**
Saturday, September 2nd - Downtown Knoxville (*additional \$25 event fee*)
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 more information, please contact us at
Marian_Brown_Circle@utk.edu or call David Ratliff at
(865) 974-8287.

CLARENCE BROWN THEATRE

Thank you to our most generous 2023/2024 Season supporters.



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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 2023. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu

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CITY OF KNOXVILLE

City of Knoxville - Knoxville's roots run deep and strong.

The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!



**Knox County
Tourism Consortium**

The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining with 24 arts and culture organizations who deliver more than 4,000 tourism geared events and activities. The visitors the consortium attracts to Knox County bring millions of dollars into the county as they patronize local restaurants, shops, vendors, and hotels. Pre-pandemic, the consortium attracted visitors from all fifty states and international visitors from more than 80 countries to Knox County, bringing nearly \$18 million into the county with them. Visitors from surrounding East Tennessee counties have added more than \$16 million. The consortium supports

\$12 million in jobs and pays \$18 million more to local vendors.



KNOX COUNTY
TENNESSEE

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

American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.

2023/2024

CORPORATE, FOUNDATION & GRANT PROFILES



The Department of the Treasury is the executive agency responsible for promoting economic prosperity and ensuring the financial security of the United States. The Department is responsible for a wide range of activities such as advising the President on economic and financial issues, encouraging sustainable economic growth, and fostering improved governance in financial institutions. The Department of the Treasury operates and maintains systems that are critical to the nation's financial infrastructure, such as the production of coin and currency, the disbursement of payments to the American public, revenue collection, and the borrowing of funds necessary to run the federal government. The Department works with other federal agencies, foreign governments, and international financial institutions to encourage global economic growth, raise standards of living, and to the extent possible, predict and prevent economic and financial crises. The Treasury Department also performs a critical and far-reaching role in enhancing national security by implementing economic sanctions against foreign threats to the U.S., identifying and targeting the financial support networks of national security threats, and improving the safeguards of our financial systems.

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



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



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



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