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presents



Music by **JEANINE TESORI**

Book and Lyrics by **BRIAN CRAWLEY**

Based on The Ugliest Pilgrim by DORIS BETTS

Directed by Bill Jenkins*

Musical Director Terry Silver-Alford

Choreographer/Associate Director Christie Zimmerman

Scenic Design
Christopher Pickart *

Costume Design

Miwa Ishii

Lighting Design Tannis Kapell

Sound Design

Matthew Tibbs *

Projection Design

Maranda DeBusk

Dramaturg **Tyler Smith**

Dialect Coach
Charles R. Miller

Stage Manager Patrick Lanczki*

Assistant Stage Manager Kara Eble Trusty*

Producing Artistic Director

Calvin MacLean

Managing Director **David Bryant Byrd**

VIOLET

is presented through special arrangement with Music Theatre International (MTI).

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www.MTIShows.com

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national theatrical labor union.



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



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THE CAST

Charlotte Munson*.....Violet

Presley KeithYoung Violet

David Kortemeier*.....Father

Jelani Alladin*.....Flick

Christopher Ramirez*.....Monty

Ensemble

Johnna Allen*.....Old Lady / Hotel Hooker

Micah-Shane Brewer*......Preacher / Radio Singer /

Bus Driver 1 and 4

Tracey Copeland Halter*.....Music Hall Singer / Bus Passenger

Robert Parker JenkinsLeroy Evans / Radio Soloist /

Bus Driver 3 / Bus Passenger

Benjamin PrattVirgil/Billy Dean / Bus Driver 2 /

Radio Singer / Bus Passenger

Yolanda Treece*.....Landlady / Lula Buffington /

Bus Passenger

Time Period: 1964

Recommended for ages 13 and up. Contains some adult language.

This production has one 15-minute intermission.



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

MUSICAL SYNOPSIS

Act I

	21001
Water In The Well	Violet, Young Violet
Surprised	Violet
On My Way	The Ensemble
M & M's	Ensemble Men, Ensemble Women, Flick
Luck of the Draw	Father, Young Violet, Violet, Flick, Monty
Question And Answer	Monty, Violet
Preacher Hymn	Monty
All To Pieces	Violet, Monty, Flick
Gospel Trio	Virgil, Mabel, Gospel Soloist, Singer
Let It Sing	Flick
Anyone Would Do	Hotel Singer
Who'll Be the One	Radio Singers
Last Time I Came To Memphis	Monty
Lonely Stranger	Monty, Flick, Music Hall Singer, Hotel Singer
Lay Down Your Head	Violet
Anyone Would Do Reprise	Music Hall Singer, Landlady, Hotel Singer

Act II

Hard To Say Goodbye	Flick, Violet
Promise Me Violet	Violet, Flick, Monty
Raise Me Up	Choir and Lula Buffington
Down The Mountain	Father, Violet, Young Violet
In The Chapel	Violet
Raise Me Up Reprise	Violet
Look At Me	Violet, Young Violet
That's What I Could Do	Father
Surprised Reprise	Violet
M & M's Reprise	Violet, Passengers, Bus Driver 4
Promise Me Violet Reprise	Young Violet, Flick, Violet
Bring Me To Light	The Ensemble

THE BAND

Terry Silver-Alford	Conductor/Keyboard 1
Melony Dodson	Keyboard 2
Casey Maxwell	Keyboard 3
Jessica Watson	Guitar 1
Barry "Po" Hannah	Guitar 2
Bery Filsaime	Cello
Bethany Hankins	Violin
Will Yager	Bass
J. Miller	Drums



Director Isiah Rankin

Dominique Barron	Taylor Moore
Jamie Bazen	Shante Oliver
Ayanna Crenshaw	Denisha Patrick
Lyric Currin	Isiah Rankin
Elyssia Gaffney	Kiana Thomas
Carmen Hall	Sean Utley
Camille Hall	Chandler Wells
Rauelle Kelly	Whitney Wright

Faith Healers, Snake Handlers, and other Miracles

"Isn't Jesus wonderful? Do you believe that he'd do the same thing for everyone watching our telecast tonight?"

- Televangelist A. A. Allen, after a faith-healing on his 1960 show "Miracles Today"

Do you believe in miracles? Does the person sitting next to you? In our hoax-soaked modern world, it is almost a given that we would be skeptical about the possibility of divine intervention in our everyday world. The internet puts a wealth of information at our fingertips, and it only takes a little work to verify scientific truth and factual trustworthiness. This has, obviously, not always been the case, and it is important to remember that in past days it was well within the realm of normal expectations to believe in the daily reality of miracles. The 1967 documentary "The Holy Ghost People," directed and narrated by Peter Adair, captured a service at an Appalachian Pentecostal Church, including speaking in tongues, faith



Snake handling, captured in "The Holy Ghost People"

healing and even snake handling. This kind of religious practice - fully embracing the daily occurrence of miracles - was well within the realm of things Violet might have encountered in her isolated Blue Ridge Mountains childhood.

Before we dismiss religious miracles to the stereotype of isolated rural individuals like

Violet, however, let us not forget that some of the most prominent television preachers - national religious celebrities - brought the miracle of healing directly into American living rooms on a weekly basis. Oral Roberts - yes, that Oral Roberts - made faith-healing a



A. A. Allen's 9-pole, 22,000-seat traveling revival tent. 1960s

foundation of his national television ministry, with his "The Abundant Life" program being broadcast to 80% of the country in 1957. But perhaps no single preacher embodied the faith-healing movement in the 50s and 60s more than Reverend A. A. Allen. Both a television preacher and a man-of-the people revivalist, Allen's traveling tent show - seating



Allen prepares to heal a man with "cancer of the intestine and bowels" on his television show.

up to 22,000 people - brought an in-person religious spectacle of miraculous healing all over the nation while simultaneously speaking to countless audiences through his television broadcasts. Looking at the grainy videos of Allen's "miracles," it is easy to dismiss what today seems like obvious fakery, but perhaps we're not spending enough time looking at the fervor and belief of those being healed and those witnessing the miracle. This is not to claim that actual healing was being done, but rather to ask ourselves to be gentle in our

judgment of the faith of those, like Violet, who saw the world differently than we do today.

Then again, maybe we shouldn't assume that our modern world is quite so devoid of faith in the divine. In a 2010 survey, the Pew Research Center on Religion and Public Life found that 80% of respondents agreed with the statement that "miracles still occur today just as in ancient times." Would you have guessed the number to be that high? Would the person sitting next to you? ■



On the Road with Greyhound, 1964

"Like to see things? Meet new people? Try exclusive Greyhound Scenic-Cruiser Service! Lean back in air-conditioned comfort. Enjoy picture windows that let you see the sights close up!"

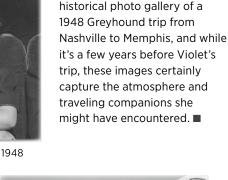
- 1960s Greyhound TV Ad

While few of us might travel longdistance by bus today, the 1960s were still a time of relative limitations for those who couldn't afford a plane or train ticket, or who didn't own a relatively new car. For an average American looking for



A Greyhound bus passenger, 1948

an inexpensive, comfortable, and safe way to travel across the country, Greyhound was the cornerstone of American transportation. With routes and stops plotted through every state, there was hardly an American highway or town that wasn't easily accessible. Not only was bus travel accessible, but it provided some degree of socialization not possible when traveling alone by car. Meeting a stranger on a bus was a bit thrilling, to be sure, but ultimately something safe, a part of the general human comfort offered by the



Greyhound Bus Line. The

Library of Congress has a



Boarding a Greyhound bus, 1948

Civil Rights and the South



Lunch counter sit-in. Nashville, 1960

"Do not block entrances to stores outside nor the aisles inside. Do show yourself courteous and friendly at all times. Do sit straight; always face the counter."

- Organizers' instructions to Lunch Counter sit-in protesters, Nashville, 1960

Violet is based on a 1973 short story by Doris Betts titled "The Ugliest Pilgrim." That story is set in 1969 and touches on race relations to some degree, but when Brian Crawley and Jeanine Tesori transformed Betts' work into a musical, they moved the date back to 1964. While this seems like a minor change, it actually holds much significance to the story and characters. In July of 1964, President Johnson had signed the Civil Rights Act, federally prohibiting discrimination based on race, color, religion, sex, or national origin, a landmark shift in the way the federal government eliminated state-controlled segregation. Numerous civil-rights demonstrations, including sitins at segregated lunch counters, bus boycotts, marches, and countless other peaceful protests - had been happening all over the south for many years, creating the historical pressure that led to Johnson's signing of the act into law. That law would

have been extremely fresh in the minds of all Southerners in 1964, and the changes it created - elimination of segregated spaces, for example - would have been only recently implemented. Obviously, the creation of a law did not change the culture overnight, as countless elements of racial discrimination would persist. Even blacks in the military were not safe from harassment and violence: In 1964, African-American WWII veteran Lemuel Penn was killed by three KKK members in Georgia while driving home from summer duty. Beyond incidents like this one, other institutional barriers remained in place: despite the passage of the Civil Rights Act, anti-miscegenation laws prohibited interracial marriage in Tennessee until 1967. Crawley and Tesori's choice to bring their story a little closer to the uneasiness of 1964 speaks volumes about how they wanted to re-imagine Betts' original vision of Violet's journey across America.

Beale Street and Memphis's Blues

"If Beale Street could talk, if Beale Street could talk, married men would have to take their beds and walk, except one or two who never drink booze, and the blind man on the corner who sings the Beale Street Blues."

- W.C. Handy, "Beale Street Blues," 1916

As the urban migration of rural southern African-Americans continued throughout the end of the 19th century and the beginning of the 20th, the sounds of the Delta Blues found their way to cities and into the popular imagination. Beale Street became the main entertainment district for African-Americans, and as the famous W.C. Handy song made clear, blues music and Beale Street were inseparable. From its heyday in the 1920s jazz age through the 1940s, the biggest names in jazz and blues could be found at the clubs on Beale Street, from Muddy Waters and B.B. King to Louis Armstrong and Memphis Minnie. By the 1960s, however, Beale Street had lost much of its previous shine. Musically speaking, Elvis and Sun Studios ran Memphis, and while the blues were still played at a few long-standing venues on Beale Street, the area had shifted out of the public eye and become economically depressed and neglected by the city. This is not to say that



Beale Street parade, 1924



Beale Street in the 1960s, a little worse for the wear

the blues weren't still played on Beale Street, but rather that mainstream (read: white) culture had moved on to give its attention to other musical expressions. While today's Beale Street has been fully restored to an avenue of brightly lit bars and clubs visited by thousands of tourists every year, in 1964 it was a little forgotten, a little run-down, a little gritty, and a little out-ofthe-way, a place where the blues was played for its own sake rather than for the entertainment of popular audiences.

THE ACTORS



JELANI ALLADIN

(Flick) Jelani is excited to be making his Clarence Brown debut. NYC: Macbeth (Park Avenue Armory), Don't Bother Me I Can't Cope and Lord Tom (York Theatre), Theatre Masters 2014. Regional: Josephine (Asolo Rep), The

History Boys (PalmBeach Dramaworks), Choir Boy (Marin Theatre Co and Studio Theatre of D.C.) San Francisco Critics Circle Award for Best Leading Actor. TV and Film: Most Evil (Discovery) and High Maintenance (Vimeo). Jelani has also developed new works at the NYTW. Lark Development, Acting Company, and York Theatre. Graduate of NYU Tisch New Studio on Broadway. Twitter @ielanialladin



JOHNNA ALLEN

(Old Lady/Hotel Hooker/ Ensemble) Johnna is an Assistant Professor of Musical Theatre at Ball State University. where she teaches voice and is music director for Ball State's two cabaret classes, one for underclassmen, and the

Senior Cabaret, directed by multiple Tony Award winning artist and Ball State faculty member, Sutton Foster, and Broadway music director, Michael Rafter. She is also a music director for The Discovery New Musical Theatre Festival, produced by Ball State. She music directed and assisted with the continuing development of the most recent winning submission from the festival, which was performed in the university's 2015-16 season. This world premiere production, Mad World: A New Musical, was chosen as a regional finalist for the Kennedy Center-American Collegiate Theatre Festival, and received national recognition from The Kennedy Center, earning multiple awards, including Outstanding Production of a New or Devised Work and Distinguished Production of a Musical. Johnna is a proud member of Actors' Equity Association and National Association of Teachers of Singing. She dedicates this performance to her loves back home, Paul, Franny, and Angie.



MICAH-SHANE BREWER

(Preacher/Radio Singer/Bus Driver 1 and 4/Ensemble) Micah-Shane is happy to be back! CBT credits: Monty Python's Spamalot (Sir Robin), Sweeney Todd (Tobias). A Christmas Carol (Bob Cratchit), Our Country's

Good (Sideway), On the Razzle, Kiss Me, Kate, The Trip to Bountiful, and It's A Wonderful Life: A Live Radio Play. For the past two seasons, he was guest director for CBT's A Christmas Carol. Micah-Shane is the Artistic Director of Encore Theatrical Company in Morristown, where his directing credits include shows like Follies, One Man Two Guvnors. Les Misérables. Into the Woods. and many others. Other favorite acting credits include: Doubt (Father Flynn), Sunday in the Park with George (George), Cabaret (Emcee), Three Days of Rain (Walker/Ned), and Our Town (Stage Manager). Proud graduate of the University of Tennessee, Knoxville with an MFA in Acting and undergraduate degrees from the University of North Carolina at Greensboro.



TRACEY COPELAND HALTER

(Music Hall Singer/Bus Passenger/Ensemble) Recently, Tracey directed WRENS in the CBT Lab Theatre, CBT productions include: The Miracle Worker, Black Pearl Sings!, It's A

Wonderful Life: A Live Radio Play, Charley's Aunt, The Who's Tommy, Ain't Misbehavin', Intimate Apparel, Fences, and A Christmas Carol. In 2005 she joined the UT Theatre faculty. Other credits include: Seven Guitars, (Broadway) Richard III and Two Gentlemen of Verona. (NY 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 A Midsummer Night's Dream, (GA Shakespeare Festival.) The Hot Mikado, (Houston/Pittsburgh tour), and Spunk and Jar the Floor, (Jomandi Theatre). She has her MFA in Theatre from New York University.

THE ACTORS



ROBERT PARKER JENKINS

(Leroy Evans/Radio Soloist/ Bus Driver 3/Bus Passenger/ Ensemble) Parker, a UT senior majoring in Graphic Design and Theatre, is honored to be returning to the CBT mainstage alongside such an

incredible cast and crew for this moving show. Previous CBT credits include: Mr. Burns, A Post Electric Play (Matt/Homer), The Threepenny Opera (Weeping-Willow Walt/Ensemble), Monty Python's Spamalot (Ensemble) and A Christmas Carol (Boy Scrooge/Peter Cratchit/Ensemble). Other productions while in college include: Godspell (Parker) and Bare: A Pop Opera (Alan). Parker would like to thank his family and friends but also the educators in his life who have recognized his potential and have pushed him past what he thought himself capable. And to the greatest teacher of all, he gives thanks to God for the many lessons he has learned and for those he has yet to learn.



PRESLEY KEITH

(Young Violet) Presley turned 14 on January 8 (Elvis's birthday). She is thrilled to be performing in her second CBT production! (She debuted in South Pacific last spring.) Presley is a third generation performer. She is performing

in honor of her paternal grandparents who met singing on WNOX in 1950. Presley has studied piano for nine years and voice for seven. Teaching herself guitar, she has exhibited an uncanny ability to write songs since she was four. Rarely has she passed up an opportunity to perform: talent shows, modern dance recitals, lip sync competition (placing 3rd, 4th and 2nd) and dance team at Bearden Middle School and is now attending West High School. She has also appeared in Knoxville Opera Company's "Lucia di Lammermoor" and "I Puritani". Presley is profoundly grateful to God for her talent, to CBT for this opportunity to be a part of one of the finest theatre experiences in the country and to her Mom and Dad for their enthusiastic support.



DAVID KORTEMEIER

(Father) returns for his eleventh season. CBT favorites include: Ebenezer Scrooge in *A Christmas Carol* (5 seasons), Clown #2 in The 39 Steps, King Arthur in Monty Python's Spamalot, Lloyd Dallas in Noises Off,

Harold Hill in The Music Man and Don Quixote/ Cervantes in Man of La Mancha. Other regional work includes principal roles at The Repertory Theatre of St. Louis, the Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre and Fox Valley Repertory in Chicago, thirteen seasons with the Illinois Shakespeare Festival in Bloomington, IL, and four seasons with Indiana Festival Theatre in Bloomington, IN, David holds the MFA in Acting from the University of Louisville and is a proud member of Actors' Equity Association and SAG-AFTRA.



CHARLOTTE MUNSON

(Violet) Charlotte is honored to be playing this dream role with such a brilliant team of artists. Second year MFA Acting candidate at UTK. Previously seen at the Clarence Brown as Nellie in South Pacific and Alice

in A Christmas Carol. NYC: Cinderella in Disenchanted (Original Cast), Wendy in Princes Don't Live in Cyberland, July in Calendar Girls, Sydney in *Hedge Fun* at the Fringe Festival, and a semi-finalist in NYMF's Broadway's Next Sensation. Regional: Lady of the Lake in Spamalot (Saint Michael's Playhouse), Christine in Dirty Rotten Scoundrels (New London Barn). Elvira in Blithe Spirit (Cape May Stage), Sophie in Master Class (MTC), Pennywise in Urinetown (Bigfork Summer Playhouse), Bobbi/Gabby in City of Angels (Cutler Majestic Theatre), and Juliet in Romeo and Juliet (NE Shakespeare Ensemble), to name a few. Love Mom, Dad, Amelia, Barb, and Gordy all to pieces, Emerson College, BFA Musical Theatre and proud member of AFA, www.charlottemunson.com

THE ACTORS



BENJAMIN PRATT

(Virgil/Billy Dean/Bus Driver 2/ Radio Singer/Bus Passenger/ Ensemble) Benjamin is a Senior at the University of Tennessee from Memphis, TN. Previous CBT credits include: Rodgers and Hammerstein's South Pacific (Marine Hassinger), Mr. Burns, A

Post-Electric Play (Sam/Scratchy), The Threepenny Opera (Ned/ensemble) and A Christmas Carol (Dick Wilkins/Christmas Future) and Sex Week's Rent (Mr. Jefferson/Ensemble) He is extremely excited and honored to be a part of this production.



CHRISTOPHER RAMIREZ

(Monty) Recently participated in The New York Musical Festival: ICON. Regional credits include: Barrington Stage: Man of La Mancha (Pedro), Pioneer Theater: The Count of Monte Cristo, Speakeasy Stage: In the Heights, and the New York reading

of *Empire*. He is a recent graduate of the Boston Conservatory and studied at The William Esper Studio. Proud member of AEA. Deepest of gratitude to the cast and creative team, Harden-Curtis Associates, and my loving family for just about everything. "Love is love is love is love is love is love is love cannot be killed or swept aside." - Lin Manuela Miranda



YOLANDA TREECE

(Landlady/Lula Buffington/Bus Passenger/Ensemble) Yolanda is excited to make her CBT debut with Violet. A native of Morristown, TN, Yolanda has performed for over 25 years in local theatre. Memorable shows include Hairspray (Motormouth

Maybelle), Walk Don't Ride (Rosa Parks), Jesus Christ Superstar (Mary Magdalene), Tommy (Acid Queen), Into the Woods (Witch and Baker's Wife), A Christmas Carol (Mrs. Fezziwig), Big River (slave), and The Miracle Worker (Annie Sullivan). She thanks God for everything, especially the passion for music and theatre, the *Violet* cast and crew who have embraced her into this wonderful family, and her son, Treven, who has always been her biggest fan. "I love you, Treven. Thank you for reminding me that nothing is impossible!"



LEAGUE OF RESIDENT THEATRES

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

Founded in 1974 with Sir Anthony Quayle as Artistic Director, the Clarence Brown Theatre Company is one of the older companies in the LORT system. It has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo Jenkins, David Keith, Dale Dickey, and Teresa Williams among others.

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

COMPANY MEMBERS

Producing Artistic Director: Calvin MacLean Managing Director: David Bryant Byrd

> Terry Silver-Alford David Brian Alley Bill Black Kate Buckley Marianne Custer Jed Diamond Gina Di Salvo Carol Mayo Jenkins Abigail Langham Patrick Lanczki Joe Payne Christopher Pickart Mike Ponder Casey Sams John Sipes Terry Weber Kenton Yeager Katy Wolfe

BILL JENKINS

(Director) Bill Jenkins is honored and excited to return to the Clarence Brown Theatre where he has previously directed two versions of It's A Wonderful Life: A Live Radio Play, Monty Python's Spamalot, and a staged version of Violet in 2008. A proud member of the Society of Directors and Choreographers (SDC), his past directorial credits include work in Chicago at Drury Lane Oakbrook Theatre (Seven Brides for Seven Brothers and Singin' in the Rain) Noble Fool Theatricals (Ruthless, Musical of Musicals: The Musical, Some Enchanted Evening, and Roasting Chestnuts), and Famous Door Theatre Company (Assistant Director on *The Living*, which won the Joseph Jefferson Award for Production). Regionally, Mr. Jenkins has worked at the Actor's Theatre of Indiana (Always Patsy Cline, The Fantasticks). Illinois Shakespeare Festival (Complete Works of William Shakespeare Abridged, Knight of the Burning Pestle and Fifteen-Minute Hamlet, among others), Summer Studio Theatre Company at the Krannert Center (Last of the Red Hot Lovers. Educating Rita, Born Yesterday, This Property is Condemned, and An Unsatisfactory Supper), and Nebraska Repertory Theatre (Measure for Measure). Bill is proud to be the Chair of Ball State University's Department of Theatre and Dance where he serves as a Professor of Musical Theatre, Directing, and Acting. Since arriving at Ball State, he has directed several productions including 42nd Street, Doubt, The Drowsy Chaperone (co-directed with Tony Award winner Sutton Foster). Cabaret. Noises Off, and The Laramie Project (this production was selected as the national alternate for the Kennedy Center American College Theatre Festival's National Competition in Washington, D.C.), among others. Mr. Jenkins annually directs Ball State's Chicago and New York Showcase for graduating seniors. Bill received his Master of Fine Arts degree in directing from Illinois State University, and also holds a Masters and Bachelors degree from Ball State University in Speech Communications and Acting. His greatest role is that of husband and father to his wife Sarah, daughter Catie Rose, and son Teddy Ryan. Sincere thanks to his fellow collaborators Christie Zimmerman and Terry Silver-Alford, the talented company of actors and designers, the entire Clarence Brown family and, in particular, his dear friends Cal and Rebecca MacLean for another opportunity to visit Tennessee!

TERRY SILVER-ALFORD (Musical Director) Terry is a member of the UT Theatre faculty and teaches Musical Theatre Performance. Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed over 100 productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include: South Pacific, A Shayna Maidel, CTRL+ALT+DELETE, The 25th Annual Putnam County Spelling Bee. The Little Shop of Horrors. Guys and Dolls, Assassins, Tick, Tick, Boom, Parade, Recent *Tragic Events* and *Into the Woods*. CBT musical direction credits include: The Threepenny Opera (conductor) Monty Python's Spamalot, Kiss Me, Kate, The Music Man, Man of La Mancha, The Who's Tommy, A Christmas Carol, A Year with Frog and Toad and Big River.

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

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

MIWA ISHII (Costume Designer) is a freelance designer/costumer based in NYC. She is thrilled to return to the CBT as a guest artist where she designed as an MFA candidate graduating in 2013. Her past shows at CBT include Sweeney Todd directed by Cal MacLean, Fuddy Meers directed by John Sipes, and Phaedra. Since graduation, she has also designed for Triad Stage in Greensboro, NC for the past three seasons including the modern adaptation of Moliere's Don Juan (World Premiere), the modern adaptation of Ibsen's Enemy of the People called Common Enemy (World Premiere), and Anna Christie by Eugene O'Neill, all directed by Preston Lane. She has also been an active costumer/ tailor on various Broadway productions, national tours, TV shows, and films including Wicked, The Lion King, The Book of Mormon, Something Rotten, ABC's Turn and Quantico, and Woody Allen's most recent film, Cafe Society, starring Kristen Stewart and Jesse Eisenberg. Her costume work has been seen all over the country including Glimmerglass Opera (NY), Shakespeare Theatre Company (DC), Santa Fe Opera (NM), Utah Shakespeare Festival (Ceder City), and Goodman Theatre (Chicago). She is thankful

for Cal for giving her this opportunity and for all the members of CBT community for their continuous support. She also sends her love to her family and friends, most of which are too far away to attend her shows, and to her hometown, Kumamoto, which is suffering from the recent earthquake in April.

TANNIS KAPELL (Lighting Designer) From the time Tannis walked into the CBT, his main goal was to design a musical. Starting his third year as a Lighting Design MFA candidate at the University of Tennessee, Tannis Kapell's wish has been granted with Violet. His previous work CBT includes: World Premiere of The Open Hand with Cal MacLean, Of Mice and Men with Paul Barnes, I Am My Own Wife with John Sipes, and Associate Lighting Designer for Titus Andronicus. Previous work in the area includes *Annapurna* at NC Stage Company in Asheville, NC and several shows with Go! Contemporary Dance at the CBT and downtown.

MATTHEW TIBBS (Sound Designer) Matthew Tibbs is an assistant professor in the Department of Theatre and Dance at Ball State University. Recent work includes sound designs of *Julius Caesar* at Great River Shakespeare Festival, Fire on Babylon at the 2016 Fresh Fruits Festival in NYC, and Of Mice and Men here at CBT. Matthew's nearly 100 sound designs have been seen on stages nationally, including New York City, Chicago, Washington D.C., Cincinnati, Salt Lake City, and Portland, Oregon. Matthew's film work has been seen at festivals nationally and internationally. For the past five years, Matthew has designed sound during the month of June for Great River Shakespeare Festival. Prior to his position at Ball State, Matthew spent three years as Resident Sound Designer for Pioneer Theatre Company and Adjunct Faculty at University of Utah. He holds a Master of Fine Arts degree from University of Cincinnati's College-Conservatory of Music (CCM) in Theatrical Sound Design (2007) and a Bachelor of Arts degree in Communication Arts (Theatre) from George Fox University (2004).

MARANDA DEBUSK (Projections Designer) Maranda DeBusk is a third year MFA candidate at UT, Knoxville pursuing a degree in Lighting Design and Digital Media. Recent work at the CBT includes: projection design for South Pacific; lighting design for A Lesson Before Dying, and Mr. Burns, A Post-Electric Play; assistant lighting design for The 39 Steps. A Midsummer Night's Dream, and A Christmas Carol; and associate projections design for Hank Williams: Lost Highway. Other credits include lighting design for Romeo et Juliette and West Side Story (Glow Lyric Theatre; Greenville, SC), Harvest (Phoenix World Theatre; Kochi, India), Boeing, Boeing (Warehouse Theatre: Greenville, SC), and Parallel Lives (North Carolina Stage Company; Asheville, NC); projection design for Higher Ground: Find a Way (Higher Ground: Cumberland, KY): and the assistant lighting design for Peter and the Starcatcher (St. Louis Rep), Unity 1918 (Project: Theatre; New York, NY), and Sweeney Todd (Denver Center for the Performing Arts; Denver, CO).

TYLER SMITH (Dramaturg) teaches theatre history, dramaturgy, and dramatic literature at Ball State University. His dramaturgical work includes productions at A Red Orchid Theatre, Indiana Repertory Theatre, CATCO, New Edgecliff Theatre, Waltzing Mechanics, and the Oregon Shakespeare Festival.

CHARLES R. MILLER (Dialect Coach)

Charles R. Miller is a Professor and the Director of Theatre at Pellissippi. He was the co-founder and Producing Artistic Director of the Smoky Mountain Shakespeare Festival for eight years. He has worked as an actor or director at the Clarence Brown Theatre, American Stage, Asolo Theater, Porthouse Theatre, and the Idaho Shakespeare Festival. He has worked as voice coach and fight choreographer for the University of Tennessee and the Clarence Brown Theatre. He is a certified associate teacher of Fitzmaurice Voicework®. He has been recognized as an Actor/Combatant by the Society of American Fight Directors and has done the fight choreography for over two dozen shows. He holds an MFA from Southern Methodist University and a BFA from the University of Idaho. PATRICK LANCZKI (Production Stage Manager) Patrick is thrilled to be back for his third season at CBT and his first 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, he has appeared in multiple national and international tours, including seven tours of Jesus Christ Superstar, television, movies and voiceovers. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

KARA EBLE TRUSTY (Assistant Stage Manager) Kara is a junior Theatre major at the University of Tennessee, Recent ASM credits include: Girlfriend (Know Theatre of Cincinnati) and Rodgers and Hammerstein's South Pacific, A Lesson Before Dying, A Christmas Carol (2015), A Midsummer Night's Dream, and The Trip to Bountiful (Clarence Brown Theatre). She would like to thank her family and friends for encouraging her and supporting her on her journey.

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

DAVID BRYANT BYRD (Managing Director) Prior to joining the Clarence Brown Theatre in 2013, David held management positions at Westport Country Playhouse. American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and has been a grant panelist for the National Endowment for the Arts, Tennessee Arts Commission and United Way of Greater Knoxville, David has adjudicated numerous theatre productions for young artists and has made community engagement in the arts and diversity and inclusion among his greatest goals. He is a 2015 graduate of Introduction Knoxville and a 2016 Knoxville Business Journal 40 Under Forty Honoree.

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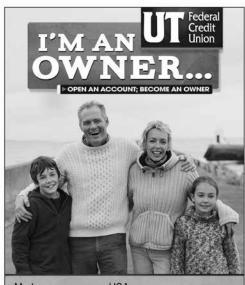
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Fire Watch

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Ethan Roeder

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Assistant Wardrobe Supervisor

Jonathan Shoemaker

Wardrobe Run Crew

Laura Clift

Crystal-Marie Alberson

SCENERY

Deck Crew

Alyssa Miller

Emily Cullum

Fly Crew

Keegan Tucker

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Assistant Lighting Designer

Alice Trent

Jared Sanchez

Deck AV/Production Electrician

Rachel Clift

Light Board Operator

Walker Godfrey

Spot Operators

Kelli Cool

Emily Maples

Ben Terpstra

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Sound Board Operator

Bonnie Valerio

Sound Mixer

Ian Paul Messersmith

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Zackery Bennett

Projection Operator

Kaitlyn Dyke

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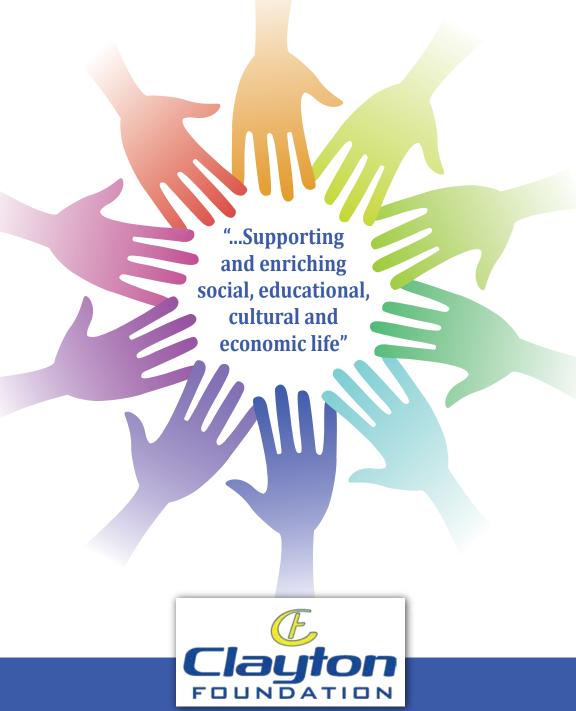
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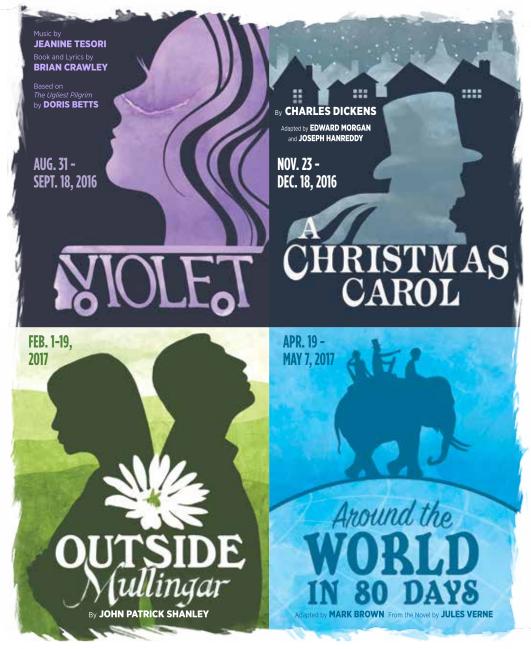






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Each year, we welcome 6,000+ students from 50+ schools and homeschool groups in Knox County and beyond to our Season for Youth Student Matinees performed during the regular school day. Available at just \$6/ ticket (regular student price: \$15), these performances engage and expose youth to the wonders of live theatre.



To make our performances cost-effective for all, we offer a *Pay What You Wish* program. On the first Wednesday of every production, interested patrons can purchase tickets for as little as \$1 at our Box Office between the hours of Noon and 7pm.

Pay What You Wish Dates for our 2016/2017 Season:

Violet - August 31, 2016

The Crucible - September 28, 2016

This Is Our Youth - October 26, 2016

A Christmas Carol - November 23, 2016

Outside Mullingar - February 1, 2017

The Busy Body: A Comedy - February 22, 2017

Top Girls - March 29, 2017

Around the World in 80 Days - April 19, 2017





For rising sixth-graders, middle school can seem as foreign as Stratford-upon-Avon. Together with the Great Schools Partnership and Knox County Schools, the CBT helped to pilot a summer reading and theatre enrichment program for rising sixth-grade students, easing the transition into middle school by boosting confidence and increasing reading proficiency.

Teams of UT theatre students served as theatre assistants and mentors, blending theatre games with Shakespearean texts, all while working to stage a final performance of an adapted middle school novel. Stay tuned for more information on this program.







Twice a year, we provide families the opportunity to have dinner and see a performance for only \$10/ person. The purpose of

the CBT Family Feast is to promote the fading practice of family dinners and to celebrate community through theatre. The only stipulation is that patrons must attend as a family unit, however "family" is defined for them.

CBT Family Feast Dates for our 2016/2017 Season:

A Christmas Carol - December 6, 2016

Around the World in 80 Days - April 26, 2017





For more than a decade, the Clarence Brown Theatre's Summer Acting Workshops have offered high school students

intensive training in acting technique, voice, movement, improvisation, and musical theatre.

Led by our Outreach and Education Coordinator and taught by our faculty and graduate students, these workshops expose students to the techniques and talents of an amazing array of working professionals.

Faith, Hope, & Love



A Christmas Carol stands as one of our most popular productions each season, playing to more than 10,000 audience members every year. Even with such an amazing

turnout, we know we aren't reaching everyone in our community. For some, a \$15 or \$20 ticket is more than they can afford. And, for others, attending events with the general public is simply too hard due to disability.

In 2008, we began our *Faith, Hope, and Love* program to reach underserved audiences by inviting members of the community to attend *A Christmas Carol* free of charge. Some of the groups have included the Autism Society of East Tennessee, KARM, Helen Ross McNabb Center, the Boys and Girls Club, and Agape, among many others.

We will continue this program with our all-new production of *A Christmas Carol* in November 2016.



Blue Star Theatres recognize the contributions of military families and help to aid them in becoming integrated into the lives of their communities. The CBT is the only member of Blue Star Theatres in the state of Tennessee and offers discounted tickets to active-duty service members and their immediate families, as well as veterans to every CBT performance. We remain grateful to our service members.



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Did You Know?

The Clarence Brown Theatre

by Jack Neely

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

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

To design it, UT hired Bruce McCarty, the Knoxville architect who had been causing a

stir with his modernist designs since the 1950s. His innovative design included an acoustically refined 500-plus seat main stage and an intimate Lab Theatre, suited for theatrical

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

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

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

It wasn't all cheers. One production from the theater's first season was Shakespeare's Othello,

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

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



Clarence Brown

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



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

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

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

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

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

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



Anthony Quayle in Rip Van Winkle, 1976

a Brown bills, bu toward a prolif



Dale Dickey in Sweeney Todd, 2012

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

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

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

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

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

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

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AUTOMATIC DOORS: Powered doors are located on the South (Left) side of the Main Lobby at both the main entrance and at the disability access level for the CBT.



ACCESSIBLE RESTROOMS: Accessible restrooms are located in the main lobby of the Clarence Brown Theatre.



ACCESSIBLE SEATING: The CBT, Carousel, and Lab Theatres all feature wheelchair accessible seating. If you require accessible seating, call the Box Office **(865) 974-5161** and a ticket clerk will be happy to discuss our available options. If you would like additional assistance once at the theatre, please

contact the House Manager (865) 974-8287 at least 24 hours in advance.

Based on your individual needs and preferences, you may also elect to transfer to a theatre seat from a walker, wheelchair, or scooter. Due to fire codes, unoccupied walkers, wheelchairs, and scooters will be stored in the lobby by our House staff and can be returned to you by an usher at any time.



OPEN CAPTIONING is a text display of all of the words and sounds heard during a production — very similar to closed captioning on your TV. Whether

you just miss a single word or you have hearing loss too severe to benefit from the use of assistive listening devices, Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge. Open Captioning will be available on the third Sunday matinee for each of our 2016/2017 productions.



David Kortemeier and Katy Wolfe in A Christmas Carol.

Please contact the Box Office for additional information at (865) 974-5161.

Supported in part by:







Accessibility



ASSISTIVE LISTENING DEVICES:

The CBT Assistive Listening System features both headset-style and induction-loop Assistive Listening

Devices (ALDs). ALDs are available on a first-come, first-served basis, free of charge. For the Mainstage

and Carousel, ALDs are available at the Concessions Stand. In the Lab Theatre, ALDs may be obtained from the Box Office in the Lab Lobby.





images courtesy of Listen Technologies



DEAF NIGHT AT THE THEATRE: This season we will offer two Deaf Nights at the Theatre:

- A Christmas Carol Sunday, December 4, 2016 at 7:30pm
- Around the World in 80 Days, Wednesday, April 26, 2017 at 7:30pm.

A pre-show Family Feast also will be provided for Around the World in 80 Days beginning at 6pm. These special events are produced through a partnership with UT's

Center on Deafness and are designed to be fully accessible for members of the Deaf community. More than a dozen interpreters are stationed throughout the facility and two teams interpret the production. To order single tickets in the interpreted section seating, contact the Box Office



Interpreters from UT's Center on Deafness at Deaf Night at the Theatre.

(865) 974-5161 or email housemanager@utk.edu as this is not available online.

Sign interpreting also is available by request for all productions produced by the CBT. To request interpreting, please call the Box Office (865) 974-8287 or email box_office@utk.edu at least 30 days before the performance you would like to attend. Requests with less than 30 days' notice may not be accommodated due to interpreter availability.

Visit clarencebrowntheatre.com/access to learn more.

2016/2017 Corporate, Foundation & Grant Profiles



Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.

Pilot. FLYING

Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.

2016/2017 Corporate, Foundation & Grant Profiles

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.



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!



The Scripps Howard Foundation answers the call to help others by providing grants to nonprofit organizations, building strong communities and improve the quality of life. They provide support of sound educational programs, strong families, vital social services, enriching arts and culture, and inclusive civic affairs. The Foundation makes community grants solely in the markets where The E.W. Scripps Company does business. "We do well by doing good." This was a common statement from Charles E. Scripps, one of the founders of the Scripps Howard Foundation and long-time board chairman of The E.W. Scripps Company. Whether it was company or Foundation business, his point was simple. When we enrich the lives of others, our own lives are enriched. The Foundation had humble beginnings and flourished over time to serve more than 1.5 million people by identifying and supporting life-changing community programs and empowering journalists who inform and engage all of us through their outstanding investigations, storytelling and communications. Our work is possible thanks to the generosity of the Scripps and Howard families, The E.W. Scripps Company, Scripps employees and retirees, and others.

Our ideas

have big ambitions.



Students Wan Rashid (I) and Xavier Greer (r) pose with Chancellor Jimmy G. Cheek during the Student Leadership Dinner on March 8. In 2010 UT embarked on an ambitious journey to become a Top 25 public research university. Along the way, we have made UT more accessible to worthy students¹ and improved the quality and size of our entering freshman classes.² We have renovated key parts of our campus infrastructure,³ and that work continues. We have increased the funding to attract and retain top faculty members.⁴ The result is a stronger, more vibrant flagship university for the state of Tennessee, with a positive impact that reverberates throughout our regional economy⁵ and culture. **Learn more at www.utk.edu**.6



TENNESSEE KNOXVILLE

BIG ORANGE. BIG IDEAS.

- 1. Nearly \$10 million received last year for need-based scholarships
- 2. Average freshman ACT: 27
- 3. Over \$1 billion in new construction projects
- 4. Nearly \$7 million received last year for faculty awards and professorships
- 5. \$1.6 billion annual impact on Tennessee's economy
- 6. We are a research university; of course our ads have footnotes.



Pilot. FLYING

Connecting people and places on the road and in our hometown.

Proud to support the Clarence Brown Theatre



Protecting genius everywhere

From classic masterpieces to the latest business innovation, we protect your work.





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Guardians of Great Ideas®