

The Lab
Theatre

CRY IT OUT

By Molly Smith Metzler

SEPT 18 – OCT 5



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AT THE UNIVERSITY OF TENNESSEE



Photo: Abigail McCarter in THE MOORS by Ella Marston

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CLARENCE BROWN THEATRE

presents

CRY IT OUT

By **Molly Smith Metzler**

Directed by **Jessica Holt** ★

Scenic Designer Costume Designer Lighting Designer Sound Designer/Composer
KENNETH MARTIN **ALEX HEDER** **MITCH WILSON** **AMOIRIE PERTEET**

Dialect and Voice Director Stage Manager
MICHAEL NAJMAN **SIMONE LADOUCEUR**

Department Head, Artistic Director Managing Director Production Manager
KENNETH MARTIN **TOM CERVONE** **SUSAN L. MCMILLAN**

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World premiere in the 2017 Humana Festival of New American Plays
at Actors Theatre of Louisville.

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This project is being supported in whole or in part by federal award number 21.027 awarded to the City of Knoxville 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.

Cover photo: Develyn Jayan; by Shawn Poynter

ABOUT THE AUTHOR



Photo: Sela Shiloni

MOLLY SMITH METZLER is an award-winning playwright and screenwriter from Kingston, N.Y. She is the creator and showrunner of the limited series *Maid*, which debuted on Netflix in October 2021 and spent 13 weeks on the top-10 list, viewed by more than 67 million households. In March 2022, *Maid* won the Writers Guild of America (WGA) Award for Outstanding Writing of a Limited Series–Adapted Long Form, and was named a “TV Program of the Year” by the AFI (American Film Institute). It also received award nominations from The Golden Globes, SAG, the Critics’ Choice Awards, NAACP, and more. Metzler’s TV credits include several seasons of *Shameless* (Showtime), *Casual* (Hulu) and *Orange Is the New Black* (Netflix). In film, she’s written features for Universal, Disney and Fox 2000.

As a playwright, Metzler’s plays, including *Cry it Out*, *Elemeno Pea*, *The May Queen*, *Carve*, *Close Up Space* and *Training Wisteria*, have been produced at Manhattan Theatre Club (MTC), Humana Festival/Actors Theatre of Louisville, South Coast Repertory, Northlight Theatre, Studio Theatre (DC), Detroit Public Theatre, City Theatre (Pittsburg), Geva Theatre Center, Chautauqua Theater Company and many more. Her play *Cry it Out* won the Los Angeles Drama Critics Circle Award for Outstanding Playwriting (2018) and the Steinberg/ATCA New Play Award Citation (2018). Her other awards include the Harold and Mimi Steinberg National Student Playwriting Award from The Kennedy Center, the David Mark Cohen Award from the Association for Theatre in Higher Education (ATHE), and the Mark Twain Prize for Comic Playwriting. Metzler is a proud alumna of SUNY Geneseo, Boston University, New York University’s Tisch School of the Arts and the Juilliard School, where she was a two-time recipient of the Lecomte du Nouy Prize from Lincoln Center.

Currently, Metzler is writing a new television show for Netflix, where she has an overall deal. She is also working on plays for The Kennedy Center, Manhattan Theatre Club and South Coast Repertory. She lives in Los Angeles with her tiny family and giant dog.

Q & A WITH DIRECTOR JESSICA HOLT

Why are you excited to be directing 'Cry It Out'?

I love this play, and as soon as I read it, I knew I wanted to direct it. Molly Smith Metzler's writing is so sharp, hilarious and honest and she has created very funny, complex, deeply human characters. It's always such an incredible treat to work on material that is so deftly written and enables actors to grapple with such complex characters & circumstances. But even more than that, I was excited that this play takes such an honest look at parenthood, class, and the choices that we are able to make within the set of options that are available to us. There aren't lots of plays that explicitly explore motherhood so centrally. *Cry It Out* follows this delightful, developing friendship between two new moms on parental leave whose backyards adjoin. They come from two very different class worlds. They seemingly have nothing in common except for one very big thing: they both have little newborns. And then, they collide with a couple who seem to have it all. But even this couple is colliding with limitations. I'm not a mother, but this play made me think a lot about my own mother and grandmother, and the choices that were available to them when they were raising their children. I love that this play made me think about women's choices and the socioeconomic limitations that impact the "choices" they are able to make, and how that has and hasn't changed generationally.

What makes 'Cry It Out' unique?

It's a feminist play that's for everyone. It takes these private conversations between new mothers and makes them public. And by taking an honest look at this demographic, the play is able to reveal much more about our society as a whole. Without being didactic, this play sheds light on our immense class inequalities, our still-inflexible parental leave policies in the workplace, how unfair the socioeconomics of child care really are, and gender norms around parenting expectations that are still regressive. And it also features a new father and enables us to look at how he grapples with the

challenges of new parenthood. *Cry It Out* reminds us that parenthood and how we support parents isn't just a women's issue. It's an everyone issue. Oh, and it's a comedy! It explores all of these complicated issues and it does it in a way that is both very smart and very, very funny.

What do you hope audiences will take away?

This play doesn't leave us with easy answers to the questions it raises, which is truthful to the current realities that new parents face as they navigate their way back into the world as a completely new person. So I hope that audiences leave talking about these questions around choice, class, inequality & gender norms. And I also hope that audiences take away a sense of hopefulness for our characters even in the midst of unresolved questions. While the characters don't have simple answers for their questions, they have created powerful new friendships with one another that have saved them during this tender period in their lives.

How has it been working with the students on this production?

I have loved working with the brilliant MFA students on this production. The actors have been so curious, dedicated and hungry to really uncover the truth of these characters. As I said, this play is definitely a comedy and we have made each other laugh a lot in the rehearsal process as we finetune the jokes and absurd moments in the play. And I love how they are always up to try new things, asking more questions, and moving the work forward. I have watched them all grow so much over the rehearsal process. And our design and production team has incredibly gifted student talent as well! Our sound designer, lighting designer and costume designer are all MFA students, and the quality of their designs inviting us into the suburban world of Port Washington, NY are stunning. I can't wait for audiences to experience this production of *Cry It Out* here at the Clarence Brown Theatre.

THE ACTORS



GABRIELA "GABI" BULKA (Jessie) is an actor, dancer, movement director, and producer, currently getting her MFA degree in Acting at UT. Native to Krakow, Poland she moved to New York City

where she trained at The Lee Strasberg Theatre and Film Institute. Gabriela holds a Professional Dancer and Choreographer Diploma, as well as a degree in IP Law. Recent credits include: *A Christmas Carol* (CBT Mrs. Cratchit/Mercy Miggot), *Charlie* (RJ Theatre Company producer/mov.dir.), *Hamlet Split Apart* (RJ producer/mov.dir); Short Films: *Cortado* (producer), *Thoughts* (Zen), *Sloane & Dom* (Juliana Dembski). To all the moms, especially mine, you all are superheroes! Instagram: @ga_bulka



DEEPIKA "DEVELYN" JAYAN (Lina) is a second year MFA acting candidate. She is also a resident actor at the Clarence Brown Theatre and has worked on main stage

shows like *A Christmas Carol* (2023) and *The Giver* (2024). The past year, she worked on two short films and a promo video for Knox Children's Foundation. Develyn is a professional Indian dancer, a yogi, and a martial artist. She has been performing since the age of five through various plays, dance-dramas as well as street plays back in India, and she is here to make professional theatre her next home. She aspires to be an artist who can rise above the social standards and

stereotypes and she's grateful to the Clarence Brown Theatre for opening that path for her and supporting her in her journey.



DENZEL DEJOURNETTE (Mitchell) A man living out his wildest dreams through storytelling. denzeldejournette.com



YASHASHVI CHOUDHARY (Adrienne) is an MFA Acting student 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 is a trained Belly dancer and a Black Belt in Taekwondo. Recent credits include: *The Giver* (Rosemary/Ensemble) and, *A Christmas Carol* (Mrs. Fezziwig/ Miss Lucy).

THE CAST

Jessie.....GABRIELA BULKA

Lina.....DEVELYN JAYAN

Mitchell.....DENZEL DEJOURNETTE

Adrienne.....YASHASHVI CHOUDHARY

Place:

In suburban Long Island, in the city of Port Washington

Run Time:

1 hour and 40 minutes with no intermission

Advisories:

This production includes strong language, profanity, discussions of childbirth, breastfeeding, smoking, and mental health.

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



JESSICA HOLT

(Director) (she/her) is thrilled to make her debut at Clarence Brown Theatre. Recent projects include *The Lifespan of a Fact* (Aurora Theatre), *Sense & Sensibility* (The Cape

Playhouse), *The Great Leap* (Oklahoma City Repertory Theater), *Fun Home* (River & Rail Theatre), *Ironbound*, *The Code* by The Kilbanes (American Conservatory Theatre), *Uncovering Downtown* by Jessica Holt & Mona Mansour (En Garde Arts), *The Thanksgiving Play*, *Sense and Sensibility*, *Fun Home*, *Venus in Fur* (Virginia Stage Company), *The Resting Place*, *Bright Half Life*, *The Lily's Revenge* (Magic Theatre), *Speech and Debate* (Barrington Stage Company), *Rich Girl* (Florida Studio Theatre), *The Daughters* (San Francisco Playhouse), and *Ugly Lies the Bone* (Alliance Theater). She has developed and directed new work at Cape Cod Theatre Project, Ensemble Studio Theatre, Santa Cruz Shakespeare, Berkeley Rep, Rivendell Theatre, Bay Area Playwrights Festival, Sewanee Writers Conference, among others. She is the Director of the Summer Training Congress at A.C.T. and taught and directed in their MFA program from 2019-2022. She is currently on teaching faculty with Maggie Flanigan Studio NYC, and has also taught at the American Academy of Dramatic Art, Fordham University, UC Berkeley, and Stanford University, among many others. 2017 National Directors Fellowship, 2016 Yale Directing Fellowship at the Alliance Theatre. MFA in Directing, Yale School of Drama. Proud member: SDC. www.jessicaholt.org



KENNETH MARTIN

(Scenic Designer) is the Artistic Director of the Clarence Brown Theatre and Chair of the Department of Theatre. As a member of United Scenic Artists, Ken's design work has been

seen at Kansas City Repertory Theatre, Kansas City Actors Theatre, The New Theatre The Sacramento Theatre Company, Cleveland Ensemble Theatre, Contemporary American Theatre Company, Ocean State Theatre Company, Surfflight Theatre, Theatre by the Sea, Florida Repertory Theatre, Theatre Rhinoceros, among 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. Professor Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festivals, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, the Association for Theatre in Higher Education and University Resident Theatre Association.



ALEX HEDER

(Costume Designer)

Alex is a third-year graduate student from Northern Utah. He has a BFA in costuming from Utah State University, and also has a robust background in scenic and properties design. He designed the costumes for a film adaptation of Monteverdi's opera *L'incoronazione di Poppea* and the world premiere of an original opera based on the book *Uncovered* by Leah Lax. *Cry it Out* is his seventh realized design. Outside of theatre Alex spends most of his time attending conventions, renaissance fairs, participating

THE ARTISTS

in buhurt armored combat, and crafting related things. He is a certified blacksmith and a leather artisan among other things and his work can be viewed at www.alexheder.com



MITCH WILSON

(Lighting Designer)
Mitch is the 3rd year Lighting Design MFA candidate for the UT Theatre Department. This will be his last of two designs at the Clarence Brown/Lab Theatre over

2024/25 ending his time here with, *Inherit the Wind*. He has begun his fifth semester of graduate school and is teaching the lighting design portion of Introduction to Design (Lights/Sound/Media). He would like to thank his fiancé Kiera Blackwell for her love and support.



AMOIRIE PERTEET

(Sound Designer/Composer) is originally from Chicago, Illinois and currently a third-year MFA candidate in Sound & Media Design. She graduated from UT in 2022 with a BA in Music

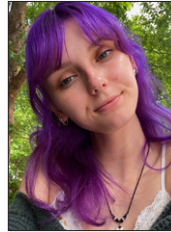
Production & Business. Last summer, she was the assistant sound designer for *Romeo & Juliet* at the American Players Theatre. Recent credits with the Clarence Brown Theatre include: *Blood at the Root*, *Trouble in Mind*, *Hair*, *The Moors* and *Anon(ymous)*. She is excited that *Cry It Out* is her sixth sound design with the Clarence Brown Theatre. To keep up with her, you can find her on Instagram @amoirie.



MICHAEL NAJMAN

(Voice and Dialect Coach) is thrilled to be Voice and Dialect Coach for *Cry It Out*. A graduate of the University of Tennessee, Knoxville's Master of Fine Arts in Acting program, his

most recent performances include Mickey Schwerner in *The Invaders: A Freedom Summer Play*, Hector MacQueen in *Murder on the Orient Express*, and Margaret Mead in *Hair*. He also plays Aspen Kimura in the audio drama podcast *He Who Forsakes the Crown*, releasing its final episode soon. Prior voice and dialect coaching work includes *Murder on the Orient Express*, *A Christmas Carol*, *Hair*, and *She Kills Monsters*. He would like to thank you, the audience, for keeping the theatre alive 29 years.



SIMONE LADOUCEUR

(Stage Manager) is ecstatic to be doing her first show in the Lab Theatre. She is a senior at UT, and is getting a BA in Theatre. Previous credits at the Clarence

Brown Theatre include *Murder on the Orient Express* (Deck Crew), *Murder on the Orient Express* (Assistant Stage Manager), *Kinky Boots* (Assistant Stage Manager). She would like to thank Patrick Lanczki and Susan McMillan for being wonderful mentors and helping her shape her own craft of stage management. She would also like to give a special thank you to her fiance for being her #1 supporter and pushing her through tough times.

THE ARTISTS



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.



SUSAN L. McMILLAN

(Production Manager)
is in her eleventh 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! This season is fully dedicated to her beloved, beautiful, and deeply missed mother, Grace – a shining light forever.

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Photo: Molly Brennan; by Sawn Poynter

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AND GRANT SUPPORT**

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City of Knoxville

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Mildred Haines and
William Elijah Morris

Lecture Endowment Fund
Knox County
Knox County Tourism
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Pilot Company
Rotary Club of Knoxville
Tennessee Arts Commission
The Roy Cockrum Foundation

The Shubert Foundation, Inc.
UT Federal Credit Union
UT Institute of
American Civics

CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

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2024/2025

FOUNDATION & GRANT PROFILES



Founded in 2014 by Roy Cockrum and Benita Hofstetter Koman with winnings from Mr. Cockrum's Powerball lottery

jackpot, the Foundation's mission is to award grants to support world-class performing arts projects in not-for-profit professional theatres throughout America. Since 2014, 39 flagship American theaters and performing arts organizations have received major grants from the Foundation.



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.



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 is a county in the U.S. state of Tennessee. As of the 2010 census, the population is 432,226. Its county seat and largest city is Knoxville. The county is at the geographical center

of the Great Valley of East Tennessee. Near the heart of the county is the origin of the Tennessee River at the union of the Holston and French Broad Rivers. Knox County was created on June 11, 1792 by Governor William Blount from parts of Greene and Hawkins counties, and has the distinction of being one of only eight counties created during territorial administration. It is one of nine United States counties named for American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.



The 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.



Pilot Company's mission is to make life better for America's drivers. With more

than 650 locations nationwide, Pilot Company is the largest retail operator of travel centers in North America. At Pilot Company 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.



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 envelops the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!



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.

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 UNIVERSITY OF
TENNESSEE
KNOXVILLE
INSTITUTE OF
AMERICAN CIVICS

Institute of American Civics - In a time of proliferating distrust and political polarization, the Institute of American Civics housed in The Baker School of Public Policy and Public

Affairs presents a remarkable opportunity to address these challenges, beginning with undergraduates on the University of Tennessee, Knoxville, campus and then extending more broadly to the entire UT system and to the State of Tennessee as a whole. The institute is committed to improving civic knowledge and civil discourse through courses, student programs, public events, and K-12 outreach. With a strong bipartisan backing, the 112th Tennessee General Assembly created the Institute of American Civics to strengthen civic education and participation while reviving thoughtfulness, civility, and respect for opposing viewpoints in national discourse.

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KNOXVILLE

Book by Frank Galati;
Music by Stephen Flaherty;
Lyrics by Lynn Ahrens
Directed and Choreographed
by Josh Rhodes
Based on the Asolo Rep
production directed
by Frank Galati
Adapted from
A Death in the Family
by James Agee
and *All the Way Home*
by Tad Mosel

SEPT. 4-22 | CBT

CRY IT OUT

By Molly Smith Metzler
SEPT. 18 – OCT. 5
The Lab Theatre

HOW TO DEFEND YOURSELF

By Liliana Padilla
OCT. 23 – NOV. 10
The Lab Theatre

A CHRISTMAS CAROL

By Charles Dickens
Adapted by Edward Morgan
and Joseph Hanreddy;
Music by John Tanner
NOV. 21 – DEC. 21 | CBT

INHERIT THE WIND

By Jerome Lawrence
and Robert E. Lee
FEB. 12 – MAR. 2 | CBT

FAILURE: A LOVE STORY

By Philip Dawkins
MAR. 12 – APR. 6
The Lab Theatre

THE PLAY THAT GOES WRONG

By Jonathan Sayer,
Henry Shields, and
Henry Lewis
APRIL 16 – MAY 4 | CBT

**CLARENCE
BROWN
THEATRE**
AT THE UNIVERSITY OF TENNESSEE

(865) 974-5161
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