

INHERIT THE WIND

By Jerome Lawrence and Robert E. Lee

FEB 12 - MAR 2

Directed by KATIE LUPICA



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CLARENCE BROWN THEATRE

presents

INHERIT THE WIND

By Jerome Lawrence and Robert E. Lee

Directed by **Katie Lupica**

Musical Director **Terry D. Alford**

Scenic Designer
Michaela Lochen

Costume Designer
Kaelyn Marie

Lighting Designer
Mitch Wilson

Sound Designer/Composer
Amorie Pertee

Projection Designer
Puppet Design & Construction
Sophie Smrcka

Dramaturg
Gina M. Di Salvo

Voice and Text Director
Gwendolyn Schwinke

Puppet Director
Emily Batsford

Choreographer
Madison M. Mansouri

Stage Manager
Mayson Knipp

Artistic Director, Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

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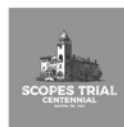




Photo: Abigail McCarter in THE MOORS by Ella Marston

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MFA IN DESIGN
BA IN THEATRE

KENNETH MARTIN

*Artistic Director,
Department Head*

TOM CERVONE

Managing Director

865-974-6011
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THE CAST

(in alphabetical order)

ELIJAH / JUROR (U/S Judge).....	Jackson Ahern
PHOTOGRAPHER / JUROR (U/S Dunlap, Puppeteer).....	James Burnett
E. K. HORNBECK.....	Jeb Burris *
PHIL / JUROR (U/S Howard)	Cole Clemmons
JUDGE	Kevin D. Collins
GOODFELLOW / JUROR (U/S Drummond).....	Greg Congleton
Bert CATES	Clay Cooper
MAYOR (U/S Brady).....	David Crawford
HAWKER / ENSEMBLE (U/S Puppeteer).....	Lillian Wells Crawford
Tom DAVENPORT.....	Denzel Dejournette
Henry DRUMMOND.....	Jed Diamond *
HOT DOG MAN / JUROR (U/S Davenport)	Tyler T. Glover
COOPER / JUROR (U/S Sillers, Bollinger, Hot Dog Man).....	Jordan Goskowicz
PUPPETEER / REPORTER / SCIENTIST	GG Grigsby
ENSEMBLE (U/S Mrs. Blair/McClain)	Mia Inez Hayes
JUROR/ENSEMBLE	Connor Hosford
MEEKER.....	Doug James
RACHEL Brown.....	Develyn Jayan
HOWARD.....	Ava Jensen
MRS. MCCLAIN / ENSEMBLE.....	Madeline Joyner
MELINDA	Mary Elliott Kelly
MRS. SARAH BRADY.....	Jeni Lamm
RADIO Man (Harry Y. Esterbrook) / ENSEMBLE (U/S Rachel).....	Aliah Mahalati
BOLLINGER / JUROR (U/S Hornbeck and Brown).....	Chip Morris
MRS. LOOMIS / REPORTER / ENSEMBLE (U/S Radio Man).....	Sherleen Mwaura
ORGANGRINDER / PUPPETEER / REPORTER / SCIENTIST.....	Jackson Neilson
JUROR (U/S Cooper, Phil, Goodfellow).....	Christian Pence
MRS. BLAIR / ENSEMBLE.....	Brooke Premo
MRS. KREBS / ENSEMBLE (U/S Mrs. Brady)	Margy Ragsdale
BANNISTER / ENSEMBLE (U/S Mayor).....	Gideon Rainey
TIMMY / ENSEMBLE (U/S Melinda).....	Mia Riccardi
Reverend Jeremiah BROWN.....	Brian Robinson *
PUPPETEER / REPORTER / SCIENTIST	Sophia Scott
DUNLAP / ENSEMBLE (& Meeker).....	Everett Sego
REUTERS MAN / JUROR (U/S Elijah).....	Wyatt Skillen
ENSEMBLE (U/S Mrs. Krebs).....	Kerstin Kilgo Sisco
SILLERS / ENSEMBLE (U/S Reuters Man)	Donte Tolson
(U/S Cates).....	Hogan Wayland
Matthew Harrison BRADY	Terry Weber *

Run time: 2.5 hours with one intermission

Advisories: Includes a very brief discussion of sex.



* 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 **Inherit the Wind**. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**

AUTHOR'S NOTE

Jerome Lawrence and Robert E. Lee

Inherit the Wind is not history. The events which took place in Dayton, Tennessee, during the scorching July of 1925 are clearly the genesis of this play. It has, however, an exodus entirely its own. Only a handful of phrases have been taken from the



"In his camera lens you can see the back of Clarence Darrow, and you can see the face of William Jennings Bryan," historian Marcel Chotkowski LaFollette says. Smithsonian Institution Archives

actual transcript of the famous Scopes trial. Some of the characters of the play are related to the colorful figures in that battle of giants; but they have life and language of their own – and, therefore, names of their own.

The greatest reporters and historians of the century have written millions of words about the "Monkey Trial." We are indebted to them for their brilliant reportage. And we are grateful to the late Arthur Garfield Hays, who recounted to us much of the unwritten vividness of the Dayton adventure from his own memory and experience.

The collision of Bryan and Darrow at Dayton was dramatic, but it was not a drama. Moreover, the issues of their conflict have acquired new dimensions and meaning in the years since they clashed at the Rhea County Courthouse. So *Inherit the Wind* does not pretend to be journalism. It is theatre. It is not 1925. The stage directions set the time as "Not too long ago." It might have been yesterday. It could be tomorrow. ❖

DIRECTOR'S NOTE

In 1925 – in the wake of a tumultuous decade that brought a world war, a global pandemic, social upheaval, and the dawn of the roaring twenties – the sleepy town of Dayton, Tennessee hosted what would become known as the "trial of the century." Thirty years later, playwrights Jerome Lawrence and Robert E. Lee researched these events extensively, then in Lawrence's words, did what artists must: "threw it out and wrote a play."

What emerged was not just a courtroom drama, but a deeply human story about love, faith, courage, and the exhilarating journey of discovering one's own power to think. Through its rich tapestry of characters – battling lawyers, young lovers, concerned parents, spirited neighbors, and many more – *Inherit the Wind* reminds us that behind every great debate are real people wrestling with change in their own ways.



Katie Lupica

Today, we meet both the history and Lawrence & Lee's masterful work from our own perspective, in our own era of uncertainty. The questions this play raises about how we navigate profound social change feel as urgent now as they did both at the trial in 1925 and at the play's premiere in 1955. Rather than lecture us about right and wrong, the play suggests that enlightenment is not found in "either/or" but in "both, so then what?" It invites us to experience the complexity, humor, and heart of a community grappling with questions of how we live together and why we live at all.

Our production embraces this spirit of "factual fiction" – as the playwrights called it – by viewing the past through the lens of memory and poetry, rather than strict historical accuracy. Accordingly, our design looks beyond 1925 for inspiration, extending into the era between the events of the trial and the play's premiere. These thirty years encompass a fascinating period of American art, which seemed to revel in the dissonance between literal and metaphorical truth. Our design takes inspiration from this full era, mingled with glimpses of our own time. We have endeavored to create a world that feels both nostalgic and timeless, challenging our expectations about the past and drawing us into this story that could be "not too long ago. It might have been yesterday. It could be tomorrow."

As we bring this American classic to life, we invite you to join us in celebrating not only the gripping courtroom confrontations but also the messy human moments, the unexpected laughter, and the soaring spirit of a story that continues to move audiences nearly seventy years after its premiere. Certainty can seem like the answer in uncertain times, but it is through embracing uncertainty that both transcendence and humanity reveal themselves most fully and suggest a way forward, together. ❖

ABOUT THE PLAY

By Gina M. Di Salvo

Based on the 1925 trial of John T. Scopes and written in response to McCarthy-era censorship, *Inherit the Wind* was completed in 1950 and opened on January 11, 1955 at Theatre '55 in Dallas in a production directed by Margo Jones. The playwrights Jerome Lawrence and Robert E. Lee researched the trial transcripts, media coverage, and even interviewed those involved in the trial but from the outset they aimed to create a lasting piece of theatre rather than an historical reenactment.

The play presents a quiet but idealistic schoolteacher, Bertram Cates, accidentally thrust into the middle of a culture war and major legal event. Cates sometimes fades into the background as the more dramatic battle plays out between two great men: prosecutor Matthew Harrison Brady and defense attorney Henry Drummond. Lawrence and Lee based some of their characters on people associated with the historical trial, such as the politician William Jennings Bryan, the Chicago criminal attorney Clarence Darrow, the Baltimore writer H. L. Mencken, and, of course, teacher and football coach John T. Scopes. They also included characters who had no historical analogue, such as Rev. Jeremiah Brown and his daughter, Rachel, who are necessary to the dramatic conflict of the play.

After its Dallas premiere, *Inherit the Wind* opened a few months later in New York at the National Theatre on April 21. The play ran for 806 performances and received three Tony awards in 1956. Two Broadway revivals occurred for short runs in 1996 and 1997, and a 2009 production occurred in London. Stanley Kramer directed a film adaptation starring Spencer Tracy in 1960. ❖



Actor Jed Diamond inside the courthouse in Dayton, Tennessee, on a cast trip to the historic town this year.

SOME HISTORY

Although historical fiction, the contours of the play are drawn from the actual historical Scopes Monkey trial, as it came to be known. Both the Butler Act and the challenge to it were stage managed by major players both within Tennessee and beyond.

THE BUTLER ACT - After the failure of a 1922 Kentucky anti-evolution law, the Butler Act was enacted by the Tennessee state legislature on March 13, 1925. The law barred the teaching of evolution and was one of a number of laws passed across the country in 1925 that restricted teaching certain subjects or mandated prayer or Bible reading in public schools.

THE ACLU - The American Civil Liberties Union, which had been looking for a state-level civil liberties case, placed ads in Tennessee newspapers saying it would offer legal defense to any teacher who violated the Butler Act.

THE PLAN - After seeing the ACLU ad, a meeting was arranged at Fred Robinson's Drugstore in Dayton, TN. George Rappleyea, manager of the Cumberland Coal and Iron company, other businessmen, and the brothers Herbert and Sue Hicks, who were attorneys for the town, recruited John T. Scopes as a defendant. After Scopes agreed, Rappleyea contacted the ACLU and Robinson contacted the media.

THE ATTORNEYS - In addition to the local Hicks brothers, several other attorneys joined the prosecution: 18th Circuit district attorney Tom Stewart, Benjamin McKenzie, Gordon McKenzie, and the politician and orator William Jennings Bryan. ACLU Attorney Arthur Garfield Hays expected to defend the case and was joined by Clarence Darrow, a famous criminal lawyer from Chicago, former University of Tennessee Law School Professor John R. Neal, and sensational divorce attorney, Dudley Field Malone.

DAYTON - Even those opposed to the teaching of evolution supported the use of Dayton as a trial site to boost the local economy. Extraordinary provisions were made to host tourists, visitors, and out-of-town participants in the trial. A defunct and abandoned mansion was converted into the Aqua Hotel to house visiting scientists who came to testify for the defense. At one point, the government considered providing tents and cots. Hunter's *Civic Biology*, which had been for sale in Robinson's Drugstore, sold out. Booksellers, monkeys, and other diversions were seen on the streets during the trial.

TRIAL - The trial began on July 13 and delivered a guilty verdict on July 21. Scopes was fined \$100. The trial was so popular that it moved to the front lawn of the Rhea County Courthouse, for both practical and safety reasons. It was widely covered by the press.

AFTERMATH - The following year, the Supreme Court of Tennessee heard the appeal, *John Thomas Scopes v. The State of Tennessee*. The original conviction was overturned on a technicality – at the time only a jury could sentence a fine in any amount over \$50 and Judge John Raulston had fined Scopes \$100. The Butler Act remained on the books until its repeal in 1967.

THE PEOPLE BEHIND THE CHARACTERS

Matthew Harrison Brady and Henry Drummond are based on historical people associated with the Scopes trial.

Inspired the Character of Brady

William Jennings Bryan (1860-1925). Born in southern Illinois, Jennings underwent a conversion experience at a revival when he was 14. Often held outside under a tent, revivals were multi-day preaching, prayer, and healing events held by churches and missionaries. After college and law school, Bryan practiced law and entered politics in Lincoln, Nebraska. From 1890 onward, he worked in politics and ran for U.S. president in 1896, 1900, and 1908. After his defeat in 1900, Bryan began speaking and writing widely. He became a popular speaker on the Chautauqua circuit and published his own successful newspaper, *The Commoner*. He was an avid supporter of prohibition and women's suffrage. He resigned as Secretary of State due to the impending American involvement in World War I and he condemned the carnage of the war. By the 1920s, Bryan's concerns had turned towards the cause of anti-evolution. He died days after the Scopes verdict, and many blamed the stress of the trial on his death.

Inspired the Character of Drummond

Clarence Seward Darrow (1857-1938).

Born and raised in Ohio by an abolitionist father and feminist mother, Darrow attended both

college and law school but graduated from neither. By 1889, he had moved to Chicago and worked as a lawyer for the railway before resigning to represent labor organizer Eugene V. Debs, leader of the Pullman Strike of 1894. He would represent Debs, again, in his 1918 sedition trial. The two cases for which Darrow is most remembered are the Leopold and Loeb case and Scopes. After the Scopes trial, Darrow continued to take on difficult cases, especially those dealing with racial discrimination, censorship, and the death penalty. ❖



Clarence Darrow, left, and William Jennings Bryan have a conversation during a break from the trial. Courtesy of Wikimedia Commons.

ASSOCIATION *for* CREATIVE ZOOLOGY



Coluber jeremi

IN THE LOBBY

On view in the Clarence Brown Theatre lobby is an art exhibition presenting prints and taxidermy from “The Association for Creative Zoology,” an imaginary creationist organization. Created by Beauvais Lyons, a Chancellor’s Professor in the UT School of Art, and Divisional Dean for Arts and Humanities, the project has been presented at the Scopes Trial Festival held in Dayton, Tennessee.



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THE ACTORS



JACKSON AHERN
(Elijah / Juror / *U/S Judge*) is a senior Theatre major graduating in May. He has done many shows at the Clarence Brown Theatre including *She Kills Monsters*, *The Moors*, and *Kinky Boots*. Jackson has uncovered a newfound

passion for Opera and plans on pursuing a graduate degree in vocal performance. He most recently performed in Knoxville Opera's *Pirates of Penzance* and his next opera is UTOT's *Dialogues of the Carmelites*. He is excited for what the future brings. He would like to thank his many mentors in life that have brought him to be who he is today.



JAMES BURNETT
(Photographer / Juror / *U/S Dunlap / Puppeteer*) is a sophomore Theatre major with an acting concentration at UT. He is thrilled to make his on-stage debut at the Clarence Brown Theatre after working

behind the scenes on productions such as *A Christmas Carol*, *The Giver*, and more. After over a year away from acting, James is excited to return to the stage. He also serves as the Social Media Director for All Campus Theatre, UT's student-run theatre organization. James extends his heartfelt thanks to the UT Theatre community and his peers for their support and encouragement.



JEB BURRIS
(E. K. Hornbeck) is thrilled to be making his Clarence Brown stage debut. He is new to Knoxville and UT as an Assistant Professor of Movement. Jeb is an Actor, Fight Director, Intimacy Director, Movement Director, and Director

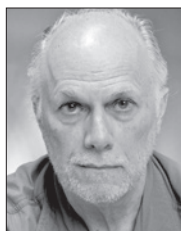
who has worked on over 75 professional productions. When not teaching, he is the Director of Movement at American Players Theatre in Spring Green, Wisconsin. His work has been seen around the country in places like Portland Center Stage, Utah Shakespeare Festival, Indiana Repertory Theatre, Chicago Shakespeare Theater, American Players Theatre, Sacramento Theatre Company, Idaho Shakespeare Festival, Great Lakes Theatre, and Lake

Tahoe Shakespeare Company, to name a few. Jeb holds an M.F.A From Illinois State University and trained with Shakespeare's Globe Theatre and The Royal Shakespeare Company in the U.K.



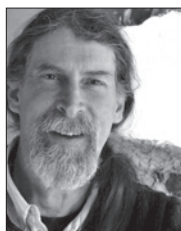
COLE CLEMMONS
(Phil / Juror / *U/S Howard*) is a first-year Economics student at the University of Tennessee, Knoxville. This will be his Clarence Brown Theatre debut! Most recently, Cole has played Theseus in *A Midsummer Night's*

Dream and ensemble in *Grease*. He is extremely grateful for the opportunity to take part in this incredible show!



GREG CONGLETON
(Goodfellow / Juror / *U/S Drummond*) is delighted to once again be part of *Inherit the Wind*. He played the character of Hornbeck at the Bijou in 1985. Greg has performed with many local companies such as:

Tennessee Stage, Shakespeare on the Square, Flying Anvil, Oak Ridge Playhouse, Actors Coop, Pellissippi State, the Word Players, and Theatre Knoxville Downtown. Favorite roles include King Lear, Prospero, Dogberry, Puck, Henry in *The Lion in Winter*, McLeavey in *Loot*, Norman in *On Golden Pond*, Vizier in *Arabian Nights*, Gustave in *Heroes*, White in *Sunset Limited*, Jack in *The Weir*, and the Marquis de Sade in *Marat/Sade*. Thanks to Mitzi.



KEVIN D. COLLINS, PhD, (Judge), is a performer, writer, researcher deeply rooted in east Tennessee. He's performed locally with Tennessee Stage Company, Foothills Players, Moving Theater, Tigre Lily Theater,

Kings Players, 70/30 Creatives, Word Players, and Pellissippi State Theater. He's a multi-instrumentalist and vocalist with the Peaceabilities folk band and does activist megapuppetry with the Catalistica Players as creative director.

THE ACTORS



CLAY COOPER

(Bert Cates) is so excited to be back on the CBT stage for *Inherit the Wind!* You might have seen Clay recently in the CBT production of *A Christmas Carol* as Bob Cratchit, *Knoxville* as Andrew Lynch, *Kinky Boots*

as Harry/Crispin, *The Giver* or as Fezziwig in *A Christmas Carol* last season. He holds a B.A in theatre education from Appalachian State University and previous stage credits include: *Bright Star!* (Jimmy Ray), *The Moors* (The Mastiff) and *The {W}right Sister* (Orville Wright). In his free time he enjoys hiking, cooking and serenading his dog Sophie on guitar. To see what he is working on next follow his instagram @claycooper11.



DAVID CRAWFORD

(Mayor / *U/S Brady*) is thrilled to return to the CBT stage in the role of the Mayor. He was last seen at CBT as George in *Kinky Boots*. Originally from Pittsburgh, PA he has spent the last 20 years mainly as an

opera singer, singing at major opera houses such as The Metropolitan Opera, Atlanta Opera, Santa Fe Opera, Boston Lyric Opera, Nashville Opera, Knoxville Opera and many more. David is currently on Faculty here at UT and serves as the Voice (Singing) teacher for the Theatre department. Love you "Tiny Family" and "Here We Go!"



LILLIAN WELLS CRAWFORD

(Hawker / Ensemble / *U/S Puppeteer*) is currently a 7th grader at Vine Middle School and is very excited to be making her CBT mainstage debut. Past credits include Grace in *Junie B.*

Jones, Ms. Honey in *Matilda Jr*, The Narrator in *Beauty and the Beast Jr*, Christian Bechdel in *Fun Home*, Jovie in *Elf Jr*, Dragon in *Shrek Jr*, and Scar in *Lion King Jr*. Her parents, Laura Beth Wells and David Crawford, are both full time performers and members of the Theatre faculty at UT. When she isn't onstage she enjoys gauche painting and

ballet. She would like to thank her 2 best friends and her family for always supporting her.



DENZEL DEJOURNETTE

(Tom Davenport) A man living out his wildest dreams through storytelling
www.denzeldejournette.com



JED DIAMOND

(Henry Drummond) has taught acting and the Alexander Technique at UTK since 2005. He has appeared in many roles at the CBT, including Ebenezer Scrooge 8 times. 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 in NY. 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, and Great River Shakespeare Festival. He has an MFA from the NYU Graduate Acting Program. *American Society of the Alexander Technique



TYLER T. GLOVER

(Hot Dog Man / Juror / *U/S Davenport*) is a senior undergrad student at UTK and is very excited to be returning to the Clarence Brown Theatre in this year's production of *Inherit the Wind*. Tyler's previous CBT

credits include *Murder on the Orient Express* ('22 & '23), *A Christmas Carol* ('22), *Hair the Musical*, and *Anonymus*. Other theatre credits of his include Tennessee Stage Company's *Romeo and Juliet*,

THE ACTORS

A Midsummer Night's Dream, and *Taming of the Shrew*; The University of Tennessee's *Twelfth Night*; and The Wordplayers' *A Doll's House*, *The Lion*, *The Witch*, and *The Wardrobe*, and *Hello Dolly!*



JORDAN GSKOWICZ

(Cooper / Juror / *U/S Sillers / Bollinger / Hot Dog Man*) Jordan doesn't have many words for you this time around. He thanks everyone for coming and hopes everyone enjoys the show!



GG GRIGSBY (Puppeteer / Reporter / Scientist) is a Theatre major with an acting concentration at UTK. She began her journey in the arts with her debut role as Kanine Krunchy in *101 Dalmatians*. Her recent performances include portraying

Rosie in *Sandbags* with TSC and Nikki in *How To Defend Yourself*. GG is inspired by her mother, Felicia, and father, Reggie, who have both been involved in acting. Beyond her passion for performance, she enjoys rollerblading and finding joy in viewing the world from others' perspectives.



MIA INEZ HAYES

(Ensemble / *U/S Mrs. Blair / Mrs. McClain*) is delighted to be joining the cast of *Inherit the Wind* for her second production this year with the Clarence Brown Theatre. She could be seen in *A Christmas Carol* as Fan

('23) and Mercy Miggot ('24) as well as *Kinky Boots* (Pat). As a Tennessee native and a child of the public education system (teacher mom, you get it), she is thrilled to be recounting a story so important to the history of education in the United States. Be sure to catch her as a member of the Cornley Drama Society in *The Play That Goes Wrong* later this spring! IG: @mia.inez012



CONNOR HOSFORD

(Juror / Ensemble) is a senior working on his Bachelor of Theatre degree. This is his first production here at the CBT and he couldn't be more excited! Connor would like to thank his friends and family for always supporting him.



DOUG JAMES

(Meeker) is thrilled to be returning to the Clarence Brown Theatre. After Doug received his undergraduate degree from UT, he went onto get his MFA in Acting Performance, and his Doctorate in Educational Administration.

You may have seen him on the CBT stage in productions of *Peter and the Starcatcher*, *A Christmas Carol*, *Tartuffe*, among others, or on community theatre productions of *9 to 5*, *Beauty and the Beast*, *Rabbit Hole*, *God of Carnage*, or *Romeo and Juliet* to name a few. He would like to thank the entire production team for this incredible opportunity!



DEEPIKA "DEVELYN" JAYAN

(Rachel Brown) is a second-year MFA acting student here at UTK. She was previously seen on the Clarence Brown stage in *A Christmas Carol* (2024 & 23), *Cry it Out* (Lab- 2024) and *The*

Giver (2024). Her latest short film, *Hell is High School Theatre* (Dir. Leigh Shields) recently premiered at the Knox Film Fest. Develyn is an Indian classical dancer, a yogi and a martial artist. She's grateful to the Clarence Brown Theatre for supporting her in her journey.

THE ACTORS



AVA JENSEN

(Howard) is ecstatic to join the cast of *Inherit the Wind* for her first show with Clarence Brown Theatre!



MADELINE JOYNER

(Mrs. McClain / Ensemble) is beyond excited to be a part of *Inherit the Wind*! She is a junior at UT and is studying Public Relations and minoring in Journalism and Theatre. Her

love for dance grew into a love for acting in middle school, where she starred in her first show in 2017. Madeline has been a part of countless productions such as *Steel Magnolias* and *The Insanity of Mary Girard*. This is her first production with the Clarence Brown Theatre and she cannot wait for you to see the show!



MARY ELLIOTT KELLY

(Melinda) is 11 years old and has been acting for five years. Some of the plays she has been in are *Fairy Tale Network* as a blind mouse; *Tangled* as a townspeople/baker and so many

more! Her hobbies include art, crafts, singing, dancing and acting. She is so thankful for all her family's support and she hopes that you enjoy the show!!!!



JENI LAMM

(Mrs. Sarah Brady) is thrilled to be on the CBT stage once again. The only other time was in 1998 when she played Mrs. Cratchit in *A Christmas Carol* and her oldest son played Tiny Tim! Jeni has been a freelance actor since

receiving her BA in Theatre from UNC-Chapel Hill over 40 years ago. She loves creating interesting characters and

being part of telling a good story on stage or screen. In the early 1980's, she met another struggling actor in NYC by the name of Terry Weber and she married him! Together, in the mid 1990's, along with other like-minded theatre artists, they founded The WordPlayers, a faith-based theatre company in Knoxville. Jeni served as its Managing Director until her retirement two years ago. In addition to acting, Jeni enjoys singing, volunteering for her church and other non-profits, hiking, and traveling.



ALIAH MAHALATI

(Radio (Harry Y. Esterbrook) / Ensemble / *U/S Rachel*) is a senior at the University of Tennessee studying Theatre and Political Science. She has been active in theatre in Knoxville since 2020, through All Campus

Theatre, the Clarence Brown Theatre, and Tennessee Stage Company. Some of her favorite roles in the past few years have been Jeanie and a Tribe member in *Hair*, #7 in *The Wolves*, Nasreen and Belen in *Anonymouse*, and Sally (performed as an understudy) in *Knoxville*. Aliah is very grateful for the opportunity to perform in this production and is so happy for the chance to work with the director, Katie Lupica, again! She is grateful to the cast, crew, and everyone else involved for the opportunity to grow through collaboration, and she is grateful to her friends and family for their support of her. She hopes you enjoy the show!



CHIP MORRIS

(Bollinger / Juror / *U/S Hornbeck and Brown*) is a Chattanooga native, and graduate of UT. Other CBT work includes *Kinky Boots*, *Sweeney Todd*, two productions of *A Christmas Carol* (most recently as Fezziwig), *Man of*

La Mancha, and as John Hinckley in *Assassins*. Other local credits include Friar Lawrence in *Romeo and Juliet*, Tom Snout in *A Midsummer Night's Dream*, and a New Play Festival company member for the Tennessee Stage Company, and Chief McClelland in *Night of the Living Dead Live* for Theatre Knoxville Downtown. It's good to be home.

THE ACTORS



SHERLEEN MWAURA

(Mrs. Loomis / Reporter / Ensemble / *U/S Radio Man*) is a junior at the University of Tennessee, majoring in Music Business Administration with a minor in Africana Studies.

On campus, she serves as President of Black Students for Artistic Expression, Director of Membership for the Music Industry Club, and a Student DJ for WUTK 90.3 The Rock. She is thrilled to make her debut in a Clarence Brown Theatre production and to be part of *Inherit the Wind*. Recent performances include the *Nativity Pageant of Knoxville* and the Wordplayers' production of *Footloose*. Sherleen extends her heartfelt gratitude to her friends and family for their unwavering support and encouragement.



JACKSON NEILSON

(Organ grinder / Puppeteer / Reporter / Scientist) is delighted to be in *Inherit the Wind*! He is currently enrolled as a sophomore Theatre major at the University of Tennessee, and is pursuing an Acting

concentration. Prior credits include CBT's *A Christmas Carol*'24 (Peter Cratchit / Dick Wilkins / Ensemble / *U/S Young Scrooge / Topper*); *A Christmas Carol*'23 (Young Scrooge, Topper, Businessman 3, *U/S Christmas Future*); *Joseph and the Amazing Technicolor Dreamcoat* (Judah); and *Sweeney Todd: The Demon Barber of Fleet Street* (Sweeney Todd). Jackson is beyond thrilled to be back with the CBT once again!



CHRISTIAN PENCE

(Juror / *U/S Cooper / Phil / Goodfellow*) is from Gettysburg, PA. He is a senior majoring in Theatre. This is Christian's second show at the CBT. He has been in *Oklahoma* (Jud Fry),

Jekyll and Hyde (John Utterson), *Guys and Dolls* (Rusty Charlie) and *Kinky Boots* (Mutt). Christian would like to thank his high school music teacher for helping him get

to where he is. He would also like to thank his mom and sisters. Love you all!!



BROOKE PREMO

(Mrs. Blair / Ensemble) is thrilled to join the cast of *Inherit the Wind*! She was recently seen in the CBT productions of *Kinky Boots* and *A Christmas Carol*. Brooke would like to thank Katie Lupica, the talented cast, and crew for making this experience truly unforgettable. Also, to her friends and family for their constant love and support.



MARGY RAGSDALE

(Mrs. Krebs / Ensemble / *U/S Mrs. Brady*) is an actor, writer, director and designer from Knoxville, Tennessee. Margy has written many short plays which have been produced in Knoxville,

Pittsburgh, Seattle and North Carolina. Margy has enjoyed working with various theatre groups in Knoxville, including Theatre Knoxville Downtown, Tennessee Stage Company, Flying Anvil Theatre, Silver Stage Players, and Theater 23. Margy's previous Clarence Brown Company appearance was in the 1994 production of *The Royal Hunt of the Sun*.



GIDEON RAINEY

(Bannister / Ensemble / *U/S Mayor*) is an undergraduate Actor/Assistant Stage Manager here at the University of Tennessee. Gideon is a former U.S. Navy veteran who is pursuing his lifelong passion for

Acting. Previously, Gideon has helped the Clarence Brown Theatre by volunteering as an Assistant Stage Manager for *Kinky Boots* and Knoxville earlier on in 2024. To close out the previous year, he made his debut on stage as Mudd in *A Christmas Carol*. Now, Gideon is exhilarated to return once again to the CBT as Bannister in this production of *Inherit the Wind*.

THE ACTORS



MIA RICCARDI

(Timmy / Ensemble / *U/S Melinda*) is a vibrant 12-year-old performer who lights up the stage with her passion and charisma. She discovered her love for performing as a way to let go of all her anxieties and

embrace her truest self. Whether playing the eccentric Willy Wonka (*Willy Wonka Jr.*), the fearless Princess Fiona (*Shrek Jr.*), or this year's wise and spirited Rafiki in *The Lion King JR/Kids*, Mia captivates audiences with her energy and heart. A determined young artist, Mia dreams of becoming a singer who inspires the next generation through music. Recognized for her talent and dedication, she earned a full scholarship to the Bijou Boot Camp and thrives on mentoring younger performers. With her drive and love for storytelling, Mia is a rising star who's just getting started!



BRIAN ROBINSON

(Reverend Jeremiah Brown) is humbled and thrilled to be making his CBT debut helping tell this story that is literally part of his DNA. A Dayton TN native, his childhood was filled with stories of the Scopes Trial,

including how his grandfather had witnessed the events firsthand that sweltering July 1925. Brian's father even portrayed Reverend Jeremiah Brown in a production of *Inherit the Wind* staged 46 years ago in the courtroom of the Rhea County Courthouse where the real-life drama unfolded. A NC-based actor, Brian has worked regionally throughout the Eastern US. Credits include *My Fair Lady* (Higgins), *Something Rotten* (Nick), *The Music Man* (Harold Hill), *1776* (John Adams and Rutledge), *The Christians* (Pastor Paul), *Midsummer* (Demetrius), *A Few Good Men* (Kaffee), *Doubt* (Father Flynn), *Falsettos* (Marvin), *A Man for All Seasons* (Henry VIII), *The Merchant of Venice* (Gratiano), *Lend Me A Tenor* (Max), *Picasso at the Lapin Agile* (Einstein), *The Little Dog Laughed* (Mitchell), *Take Me Out* (Kippy), *Thoroughly Modern Millie* (Trevor Graydon), *Shear Madness* (Eddie Lawrence), *Leading Ladies* (Leo), *Legally Blonde* (Callahan), *The Pirates of Penzance* (Major General), and *The Pillowman* (Tupolski).
TRAINING: BA, University of Virginia; MFA, Professional Actors Training Program, UNC-Chapel Hill.



SOPHIA SCOTT

(Puppeteer / Reporter / Scientist) is very excited to be starting out in the CBT as a freshman at UT! She is honored to be a part of this production and would like to thank everyone in the production team for giving

her this opportunity, as well as her family for their support. She hopes you enjoy the show!



EVERETT SEGO

(Dunlap / Ensemble / *U/S Meeker*) *Inherit the Wind* is Everett Sego's first production at the college level, and he is very thankful for the opportunity. He is also grateful for the support of his family and loved ones.



KERSTIN KILGO SISCO

(Ensemble / *U/S Mrs. Krebs*) is thrilled to be back on the stage after 40 years! Her theatre credits began with several roles at Actors Theatre of Louisville — where she initially

apprenticed after her undergraduate degree from the University of Alabama (BFA, Theatre). Other credits include roles at Circle in the Square and the Ensemble Studio Theatre in NYC; the Geva Theatre in Rochester, NY; and The Green Mountain Guild in Stowe, Vermont. Kerstin later obtained her Master's degree from Emory University (MLS, Library Science) and retired after 20 years as a Children's Librarian with Knox County Schools. She has lived in Knoxville for 35 years with her husband where they raised their daughter and twin sons — all proud graduates of the University of Tennessee!

THE ACTORS



WYATT SKILLEN

(Reuters Man / Juror / U/S *Elijah*) is thrilled to be a part of the Clarence Brown Theatre's production of *Inherit The Wind* during his third year at the University of Tennessee as a Theater major. Previously, he

has been a part of CBT's annual production of *A Christmas Carol* in 2024, as well as an understudy in 2023's *The Moors*. Wyatt would like to thank his family, friends, and professors for their continued support.



DONTE TOLSON

(Sillers / Ensemble / U/S *Reuters Man*) is excited for his first show here at the Clarence Brown Theatre! Donté is a transfer student at UT and is excited to begin his journey here! Donté is a United States Air Force veteran

and is happy to be back home in Knoxville! Donté would like to thank his family and friends for all their support! I would also like to thank God because without him I would not have this opportunity!!



HOGAN WAYLAND

(U/S *Cates*) Hogan is thrilled to be a part of this production! This is his fifth show at the Clarence Brown, previously in *HAIR* (Woof) and *A Christmas Carol* 2023 & 2024 (Scadger). This will be his

last production on the main stage as an undergrad but you can catch him in the Lab Theatre this March in *Failure: A Love Story*. He is very grateful for his director Katie Lupica, and for his wonderful family and friends for always supporting him!



TERRY WEBER

(Matthew Harrison Brady) is Professor Emeritus of Theatre at UT (retired in 2021 after 31 years). He also retired from the staff of The WordPlayers in 2024 and now serves as the President of their Board. He holds a BFA

from the University of Washington and an MFA from the University of Alabama. Terry's acting and text coaching career has taken him to theatres in New York, Seattle, Milwaukee, Louisville, Chicago, Kansas City, Montgomery, Knoxville, Toronto, Orlando, Charleston, Asheville, Cincinnati, Chapel Hill, Washington, DC, Winona, MN, Cedar City, UT, Normal, IL, and Avignon (France). Selected roles at the Clarence Brown Theatre include Ratchett in *Murder on the Orient Express*, Chairman in *Madwoman of Chaillot*, Scrooge in *A Christmas Carol*, Larry Morrow in *Dream of the Burning Boy*, Mrs. Bumble/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*.

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THE ARTISTS



KATIE LUPICA (Director) is the Associate Artistic Director of Clarence Brown Theatre, where she also directed last season's *Anonymus*. She directs plays, old and new, that bring communities together, ask

difficult questions in new ways, expand our sense of interconnectedness, and invigorate the human spirit. Katie grew up in Phoenix, AZ, and joined CBT in 2023, after working primarily in Chicago and New York City. She has directed and apprenticed in New York and Chicago as well as at regional theatres in Cleveland, Cincinnati, St. Louis, and upstate NY. As an assistant, she has worked on Broadway (with the 2011 revival of *Godspell*), Off-Broadway, and regionally. Katie has also worked in artistic and literary management with Samuel French play publishers and Signature Theatre Company (NY). She is a Drama League Directing Fellow, a Sir John Gielgud Fellow, and an Associate Member of SDC directors' union. At UT, Katie teaches Directing, Play Analysis, and Collaboration, and she has been honored as an Accessibility Champion by Student Disability Services. She earned her MFA in Directing from Northwestern University and her BA in History and Theatre from Columbia University. You can learn more at her website www.katielupica.com.



TERRY D. ALFORD (Musical Director) Terry is a Teaching Professor in Theatre and teaches Musical Theatre Performance and Honors 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.



MICHAELA LOCHEN

(Scenic Designer) is a third-year Scenic Design MFA candidate at the University of Tennessee, Knoxville. She is originally from St. Paul, Minnesota, and received a BFA in Scenic Design and a

BA in Anthropology from the University of Minnesota Duluth in 2020. Recent credits include scenic designs for *The Giver* at the Clarence Brown Theatre; *Newsies* at Artistry Theater and Visual Arts in Bloomington, MN; *It's a Wonderful Life: A Live Radio Play* at River & Rail in Knoxville, TN; *The Servant of Two Masters* at Lyric Arts in Anoka, MN; and *Million Dollar Quartet* at Peninsula Players Theatre in Fish Creek, WI. More of her work can be found at michaelalochen.com.



KAELYN MARIE

(Costume Designer) is a third-year MFA candidate in Costume Design at the University of Tennessee, Knoxville. Her recent design credits include *Men on Boats* in the Lab Theatre, *Cato: A Tragedy*, produced in

collaboration with the English Department, and *Kinky Boots* on the Clarence Brown Theatre's main stage. Kaelyn is passionate about using costume design to bring characters and stories to life and is excited to continue her creative journey at the Texas Shakespeare Festival this summer where she will be designing *Steel Magnolias* and *Kiss Me Kate*.

THE ARTISTS



MITCH WILSON

(Lighting Designer) Mitch is the third-year Lighting Design MFA candidate for the UT Theatre Department. He would like to thank his fiancé Kiera Blackwell for her constant 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. Recent

credits with the Clarence Brown Theatre include: *Blood at the Root*, *Trouble in Mind*, *Hair*, *The Moors*, *Anon(ymous)*, and *Kinky Boots*. She is saddened, but excited that *Inherit the Wind* is her final sound design in residence with the Clarence Brown Theatre. To keep up with her, you can check out her website at amoirie.com.



SOPHIE SMRCKA

(Projection Designer / Puppet Design & Construction) was born and raised in Colorado, and graduated from the University of Denver in 2022, with B.A.s in Theatre and Communications. She is now an MFA candidate in

Scenic and Digital Media Design at the University of Tennessee, Knoxville. Sophie's work has been seen on the CBT stage previously in *A Christmas Carol* (2024), and has been seen on the Lab stage in *Anon(ymous)*, *The Moors*, and *Men on Boats*. More of her work can be found at [@smrckadesigns](https://www.smrckadesigns.com) on instagram or at www.smrckadesigns.com. Thank you for supporting the arts!



GINA M. DI SALVO

(Dramaturg) is Associate Professor of Theatre History and Dramaturgy at the University of Tennessee. At the Clarence Brown Theatre, she has dramaturged *The Giver*, *HAIR*, *She Kills Monsters*, *People*

Where They Are, and *The Dream of the Burning Boy*. As a dramaturg, Gina has worked with Plan-B Theatre Company in Salt Lake City as well as Sideshow, Rivendell, The Gift, and Strawdog theatre companies in Chicago. PhD: Northwestern.



GWENDOLYN SCHWINKE

(Voice and Text Director) is Resident Vocal Coach at PlayMakers Repertory Company and teaches in the MFA Acting Program at University of North Carolina-Chapel Hill. She has

coached for international and US theatres including Shakespeare & Company (seven seasons), Prague Shakespeare Company, Queensland Shakespeare Ensemble, Tennessee Shakespeare Company, Oxford Shakespeare Festival, Frank Theatre, and looks forward to coaching for Utah Shakespeare Festival this summer. As an actor, she has appeared with Carlyle Brown & Company, Oxford Shakespeare Festival, Frank Theatre, Red Eye Collaboration, Minnesota Shakespeare Project, Pulse Ensemble Theatre, Atlantic Stage, Old Creamery Theatre, Illinois Shakespeare Festival, and more. Her plays have been developed and/or produced by Seattle Repertory Company, off-Broadway's Cherry Lane Theatre, The Playwrights' Center, Red Eye Collaboration, Judith Shakespeare Company, and The Jungle Theatre. Gwendolyn is a Designated Linklater Voice Teacher and Linklater Teacher Trainer, a Guild-certified Feldenkrais Teacher, Certified Teacher of the Colaianni Approach to Speech and Accents, and a proud member of Actors' Equity.



SCOPES TRIAL CENTENNIAL

DAYTON, TN • 1925



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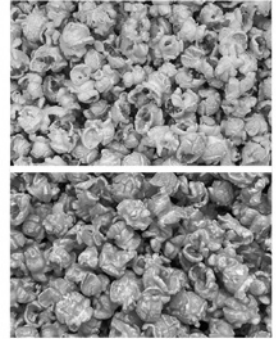
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THE ARTISTS



EMILY BATSFORD

(Puppet Director) (they/them) is an NYC-based puppeteer and theater maker. Their artistry prioritizes inclusion & accessibility, and takes inspiration from immersive and physical theater practices,

puppetry, and experimental forms. International *Puppetry: Book of Mountains and Seas* (Basil Twist), *Song of the North* (Hamid Rahmanian / Two Chairs Productions), *PACKRAT* (Concrete Temple Theatre), *Unfolding* (Margarita Blush Productions). *New York Puppetry: Ernie's Secret Life* (Concrete Temple Theater), *The Eye Which We Do Not Have* (HERE Arts), *Set in Stone* (Sara Stern), *End of the World* (Center at West Park). *New York Theater: Stop Motion* (Theater for a New City), *Touch* (w/ Katrina Lenk, 59E59), and *The Brightness of Heaven* (Cherry Lane). @efcbatsford



MADISON M. MANSOURI

(Choreographer) is delighted to be back at the Clarence Brown Theatre. She is a recent graduate of University of Tennessee with a BA in Theatre and English. Credits include: *Mean Girls Jr.*

(Director, KCT), *Sandbags* (Director, TSC), *Romeo & Juliet* (Co-Director, TSC), *A Midsummer Night's Dream* (Co-Director/Choreographer, TSC), *Kinky Boots* (Asst. Director, CBT), *Fat Ham* (Asst. Director/PSM, River & Rail), and *The Wolves* (Director, UTK). A special thanks to her family and friends for their unwavering support. @madiofthelamp | madisonmansouri.com



MAYSON KNIPP

(Stage Manager) is a senior at UT, and is getting a BA in Theatre. Previous credits at the Clarence Brown Theatre include *The Moors* (Stage Manager), *The Curious Incident of the Dog in the Night-Time* (Deck Crew), *Always...Patsy*

Cline (Assistant Stage Manager), *Murder on the Orient Express* (Assistant Stage Manager), and *Hair* (Assistant

Stage Manager). She has also worked at the Darkhorse Theatre on *Assassins* (Assistant Stage Manager). She would like to thank Patrick Lanczki for being a wonderful mentor and teaching her how to be a successful stage manager. She would also like to thank her family for believing in her every step of the way. Finally, she would like to give a special thank you to her little sister, and best friend for pushing her to follow her passion for theatre.



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.

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.

DID YOU KNOW?

The trial began on July 13 and delivered a guilty verdict on July 21. Scopes was fined \$100. The trial was so popular that it moved to the front lawn of the Rhea County Courthouse, for both practical and safety reasons. It was widely covered by the press, with daily updates available in papers across the country. The Scopes trial was the first live radio broadcast of any trial in U.S. history, with WGN Chicago placing microphones in the courtroom and the reporter Quinn Ryan offering live narration. Unfortunately, no record of the broadcast exists.

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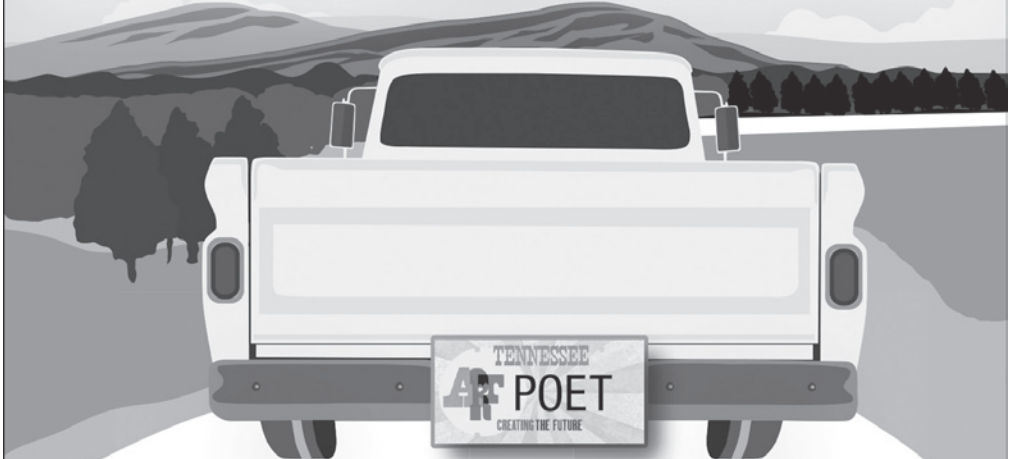
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Assistant Director – **Molly Brennan**
Assistant Music Director – **Nathan Reeves**
Assistant Stage Managers – **Simone Ladouceur,**
Ada Hermoso, Emily Hutton, Joey Lopez
and **Rachel Winenger**
Dance Captain - **Madeline Joyner**
Young Performer Supervisor - **Bailee Boisclair**

COSTUMES

Assistant Costume Designer - **Tori Niemiec**
Wardrobe Supervisor – **Laura Clift**
Assistant Wardrobe Supervisor – **Riya Golden**
Wardrobe Coordinator - **Amber Williams**
Wardrobe Crew – **Maddison Goerg,**
Dottie Ann Haller, Vicky Kahnle,
Izzy Monti-Chapple and **Catherine York**

SCENERY

Deck Crew – **Janie Brice, Megan O'Neal**
and **Ava Millin Smith**
Rail Operator – **Lilliana Bond** and **Diego Parra**

LIGHTING

Assistant Lighting Designer - **Dylan Tillery**
Light Board Operator – **Grace VerStrate**

SOUND

Sound Board Operator – **Nolan Beasley**

PROJECTIONS

Projection Operator – **Molly Knipp**

CREW SWING

Deck and Rail – **Hudson Marie Sheer**
Deck Electrician / Boards Operator – **Ellie Grenier**

SPECIAL THANKS

Deputy **Mike Lochen**



In Loving Memory



We want to honor longtime costume shop artist and artisan Mari DeCuir who passed away last December. Her contributions to Clarence Brown Theatre and the Knoxville community made a lasting impact. "May flights of angels sing thee to thy rest..."

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Managing Director - **Tom Cervone**

Associate Artistic Director - **Katie Lupica**

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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 - **Liz Aaron, Ellen Bebb, Laura Clift**

and **Amber Williams**

Costume Assistants - **Matthew Carl, Kaelyn Marie,**

Tori Niemiec, Alex Heder and Vicky Kahnle

Wigs - **Siobian Jones of the Mighty Wig**

Wig Assistants - **Laura Asmussen and Riya Golden**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Lead Electrician - **Jon Mohrman**

Lighting Assistants - **Angelyn Baer, Lisa Bernard,**

Bailee Boisclair, Joseph Coram, Kayla Moore

and **Amelia Payne**

SCENERY

Technical Director - **Jason Fogarty**

Assistant Technical Director - **George Hairston**

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

Scene Shop Assistants - **Leilane Bertunes, Nikki Gericke,**

Morgan Joyce, Ava Longsworth-Orr, Justice Morris,

Baylee Seymore and Becca Stockhaus

Automation Assistant - **Brianna Britford**

Scenic Charge Artist - **Isabel Isaac**

Scenic Artist - **Bex Richter, Michaela Lochen,**

Alondra Barbosa and Sophie Smrcka

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Props Supervisor/Props Designer - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Properties Assistants - **Leilane Bertunes,**

Simone Ladouceur, Michaela Lochen,

Benjamin Miller, Abby-Noelle Potter,

Trevor Schmitt-Ernst, Sophie Smrcka

and **Quinn Tomlinson**

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INSIDE THE MIND OF A GENIUS



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Q&A WITH MFA DESIGN STUDENT **SOPHIE SMRCKA**

How did you feel when you found out you were going to create the puppet for *Inherit the Wind*?

I was totally freaked out. I've never made a puppet before in my life, and the idea of creating one from scratch was very daunting. But during the six months I've spent working on this puppet, nothing has brought me more joy.

Can you explain the process of how you created the puppet?

I started by making a prototype puppet out of foam and cardboard to see how monkey joints should work. When I got it perfect, I made the real skeleton, sculpted the head and hands, and attached everything before adding fur.

What materials did you use?

The skeleton is wood and PVC pipe, and the joints are mini wiffle balls. The head, hands and feet are sculpted from clay. His "muscles" are quilt batting, and his fur is...faux fur.

What has the process been like?

I was very surprised by how enjoyable the process has been! I fell in love with the monkey as I made it, and no matter how hard it became I just wanted him to be perfect.

How will this project help you in the future?

As a scenic designer, understanding how things are made is super important. Not only will I have this skill if I ever want to make another puppet, but I now know what it means when I ask someone else to make me a puppet.

What makes being an theatre artist unique?

Working as a theatre artist means you never need the same skill twice. I never built a puppet before this, and I may never do it again, but I know on my next show I will have to learn something else.

How does the puppet add to the production?

Inherit the Wind is a story exploring an issue that bridges at least a hundred years. Puppetry has also remained relevant across time, and by incorporating a puppet into the show we help to connect the past to the present.

Anything else you want to add?

I hope everyone soaks in the moments they get with him on stage. Thanks for coming to see our show!



ABOUT CLARENCE BROWN THEATRE



Celebrating more than 50 years of professional theatre!

DID YOU KNOW?

3 Venues - CBT Mainstage, Lab Theatre
* Jenny Boyd Carousel Theatre - Fall 2025

7 Productions/200+ Performance Aug- May

16 Faculty

22 Graduate Students

35 Staff

100 Undergraduate Students

125 Seats in the Lab Theatre

225+ Artists Each Season

500+ Individual, Corporation,
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550 Seats in the Clarence Brown Theatre

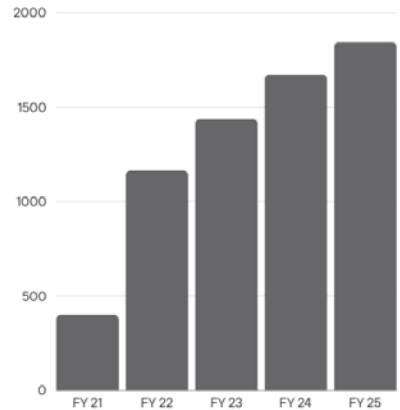
PATRONS / YEAR (2023 - 2024)

35,000+ Patrons Attending

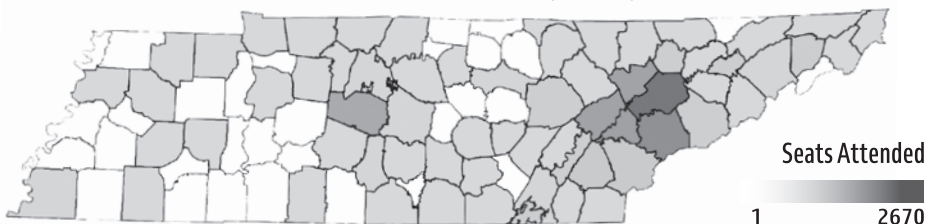
6,000+ Students from 50+ schools

2,700 Season Subscribers

75% Live in Knoxville



2023/2024 CBT Attendees by County



Photos top L to R: Aleah Vassell in HAIR; Jacob Leon, Jasmine R. Handy, Rachel Darden, Allison Bunch and Drew Drake in THE GIVER; Chris Verrier in ADAPTIVE RADIATION; Cecilia Iole and James Onstad in CANDIDE; Omari Collins in KINKY BOOTS; By Brynn Yeager and Ella Marston

CLARENCE BROWN THEATRE
SOCIETY

Members of the CBT Society provide vital investments for the Clarence Brown Theatre's programs and activities year after year, all while receiving VIP treatment in return. Become a member today and make a difference in the next generation of theatre artists! For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu

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- Recognizes two Knox County teachers with \$500 awards and \$250 gift certificates
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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 through October 2024. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu

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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

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City of Knoxville - Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The

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



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.



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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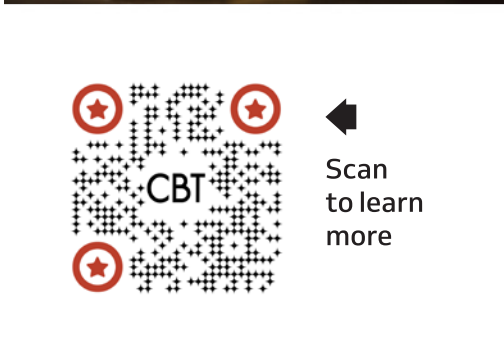
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