

# THE PLAY THAT GOES WRONG

By JONATHAN SAYER, HENRY SHIELDS, and HENRY LEWIS

**APRIL 16 – MAY 4**

Directed by  
HUNTER FOSTER ★



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# CLARENCE BROWN THEATRE

presents

## THE PLAY THAT GOES WRONG

By JONATHAN SAYER, HENRY SHIELDS, and HENRY LEWIS

Directed by **Hunter Foster** ★

Scenic Designer

**Sophie Smrcka**

Costume Designer

**Alex Heder**

Lighting Designer

**Todd Wren** ♦

Sound Designer/Composer

**Allison Bucher**

Fight Director/Choreographer,

**Jeb Burris** ★

Voice and Text Director

**Katie Cunningham**

Production Stage Manager

**Patrick Lanczki** ★

Stage Manager

**Sadie DeSantis** ★

Artistic Director, Department Head

**Kenneth Martin**

Managing Director

**Tom Cervone**

Production Manager

**Susan L. McMillan**

Presented by arrangement with Dramatists Play Service under license from Mischief Worldwide Ltd.

The Mischief Production of THE PLAY THAT GOES WRONG was originally produced on the West End Stage by Kenny Wax & Stage Presence and on Broadway by Kevin McCollum, J.J. Abrams, Kenny Wax & Stage Presence

THE PLAY THAT GOES WRONG was first presented by Mischief Theatre under the title 'The Murder Before Christmas' on December 4th, 2012, at the Old Red Lion Theatre in London.

THE PLAY THAT GOES WRONG by Henry Lewis, Jonathan Sayer & Henry Shields © 2012, 2014 Mischief Worldwide Ltd. All rights reserved.

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For Mischief Worldwide Ltd.:

Directors: Mark Bentley, Jonathan Burke, Henry Lewis, Kenny Wax

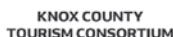
Executive Director: Jo Danvers

Marketing Manager: Harry Lockyear

Production & Administrative Assistant: Minoli De Silva

Exclusive Agent for Literary Rights: Nicki Stoddart, United Agents LLP, London

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



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



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



Photo: Abigail McCarter in THE MOORS by Ella Marston

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# THE CAST

Tina .....	Laura Beth Wells *
Max / Cecil Haversham / Arthur .....	Steve Sherman *
Robert / Thomas Colley Moore .....	Denzel Dejournette *
Sandra / Florence Colley Moore .....	Gabriela Bulka *
Dennis / Perkins .....	David Brian Alley *
Chris / Inspector Carter .....	Sammy Pontello *
Joanna / C. Haversham .....	Yashashvi Choudhary *
Annie .....	Molly Brennan
CDS Stage Crew / US Tina .....	Izzy Monti-Chapple
CDS Stage Crew / US Max .....	Cole Clemmons
CDS Stage Crew / US Robert .....	Joseph Coram
CDS Stage Crew / US Sandra .....	Brooke Premo
CDS Stage Crew / US Dennis .....	Jackson Neilson
CDS Stage Crew / US Chris .....	Jacob Leon
CDS Stage Crew / US Joanna .....	Mia Inez Hayes
CDS Stage Crew / US Annie .....	Aliah Mahalati

## Run time:

2 hours with one intermission

## Advisories:

Includes rude humor, mild language, and brief simulated violence including gun shots and weapons (2 swords, a pistol and a shotgun).



\* 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](https://tiny.utk.edu/cbtsurvey) about your experiences at ***The Play That Goes Wrong***. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**



# ABOUT THE AUTHORS

JONATHAN SAYER, HENRY SHIELDS, and HENRY LEWIS

Jonathan, Henry, and Henry met while training at The London Academy of Music and Dramatic Art (LAMDA). All core members of Mischief Theatre, they had already worked in comedy together for several years before they started out as a writing team. The three's first piece was 'The Play That Goes Wrong' (winner – Best New Comedy – Olivier Awards and What's On Stage Awards). The show started out on the London and Edinburgh fringe before touring the UK and internationally and then returning to the West End in September 2014, where it is still running. It has been performed in over 20 other countries around the world. 'Peter Pan Goes Wrong' was the trio's second piece, opening in November 2014 for a UK tour before a hugely successful West End season in Christmas 2015. Henry, Henry, and Jonathan recently adapted the script of 'Peter Pan Goes Wrong' for the BBC, which was filmed with the original West End cast and broadcast to rave reviews on New Year's Eve. They were invited back to wreak more havoc at the BBC in 2017 with 'Christmas Carol Goes Wrong' on BBC1. 'The Comedy About a Bank Robbery' marks their third writing project as a trio and earned them another Olivier Nomination. @mischiefcomedy and mischieftheatre.co.uk

## LORT

League of Resident Theatres

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

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

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

### COMPANY MEMBERS

**Artistic Director, Department Head:**

Kenneth Martin

**Managing Director:**

Tom Cervone

#### Faculty:

Terry D. Alford

David Brian Alley

Jeb Burris

David Crawford

Katie Cunningham

Jed Diamond

Gina M. Di Salvo

Shinnerrie Jackson

Patrick Lanczki

Katie Lupica

Joe Payne

Lauren T. Roark

Neno Russell

Steve Sherman

Terry Weber

Laura Beth Wells

Kenton Yeager

# FROM THE DIRECTOR

The wonderful thing about *The Play That Goes Wrong* is that it's so relatable to audiences. Almost anyone who has attended an event, a wedding, or a birthday party, has witnessed something planned go horribly wrong. At my own wedding, my wife and I went to cut the cake, and as soon as we posed for a picture, the entire cake came tumbling down leaving us both covered in frosting. We were horrified, but we had a big laugh, as did everyone at the wedding. We still talk about this memory to this day. It made us laugh because it was so unexpected. People can't seem to get enough of watching "things go wrong".



Hunter Foster

*The Play That Goes Wrong* highlights an evening where a British community theatre known as the Cornley Drama Society attempts to put on H.K. Brideswell's *The Murder At Haversham Manor*. But the production is a bit beyond their means, resulting in a disastrous evening for their Players. As someone who has been actor, director and writer, many of these "disasters" hit very close to home. In 2014, I performed on Broadway in the musical, *The Bridges Of Madison County*, and in the first scene, I was preparing my family to go on a road trip to Indiana. I am singing a song called, "Home Before You know It" to my wife in the show, Kelli O'Hara. I am packing a cooler with food, chips and soda. The last thing I was supposed to do was to take out a bag of "ice" (they were plastic cubes) from the freezer. Low and behold, one night, someone forgot to tie the bag, so when I took it out, the little plastic cubes went everywhere, all over the stage. Kelli, myself, and the two actors playing our children spent the rest of the song trying to pick up over 100 cubes scattered across the stage. The audience knew it went wrong, and gave us a thunderous applause when we finally cleaned up all the ice.

Though there is much to laugh at in *The Play That Goes Wrong*, the most important thing is to tell a good story that makes sense for our actors and our audiences. In rehearsals, we approached it as we would approach any play, with discussions of each character, and their wants, needs and objectives. By this exploration we created backstories that weren't necessarily on the page, and that led us to fully flesh out how these characters would respond to the evening's misfortunes.

Most mishaps in life happen in front of small groups of people, but for the Cornley Drama Society, it's in front of a live audience. You, as a patron, are also an important character in this play, so don't be afraid to laugh, enjoy yourself and, when necessary, respond to our Players as they stumble their way through *The Murder At Haversham Manor*!

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# THE ACTORS



## DAVID BRIAN ALLEY

(Dennis/Perkins) is pleased to be a part of a production that's not *A Christmas Carol* or *Murder on the Orient Express* after two seasons of doing both! He was last seen on the CBT

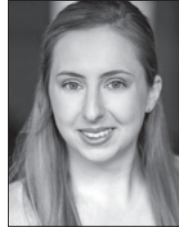
stage as Jacob Marley/Old Joe this season in the former. David has now appeared in 60+ CBT Productions. David recently appeared in a feature film shot in Knoxville, *Angel of Light*, which had its premiere at the SOHO International Film Festival this past September in New York. It also screened locally in November at Film Fest Knox, and in December at San Francisco's Another Hole in the Head Film Festival where it earned Best Drama honors. David is a proud member of Actors' Equity Association and SAG-AFTRA. He is married to his beautiful wife, Jill; is a dad to his favorite "productions" of all-time, Devin and Caroline; and he plays stepdad to fabulous Abby and Ethan Flowers! David dedicates this performance to long time friend Dennis Perkins. No, really. [davidbrianalley.com](http://davidbrianalley.com)



## MOLLY BRENNAN

(Annie) is thrilled to be a part of this production. A recent graduate of UT, she appeared as Brandi in *How to Defend Yourself*, and Hulley in *The Moors* at the CBT Lab Theatre. She

thanks her family, friends, and teachers for their infinite support and knowledge. She is grateful to this incredible cast and crew, and feels honored to work alongside such talented and dedicated individuals. She also gives thanks to Shields, Sayer, and Lewis for this hilarious play. She hopes you enjoy the show!



## GABRIELA "GABI" BULKA

(Sandra / Florence Colley Moore) is delighted to return to CBT's stage for this hilarious production! She was recently seen as The Ghost of Christmas

Past in *A Christmas Carol* on the CBT main stage and as Jessie in *Cry It Out* at The Lab Theatre. She is deeply grateful to her family, friends, cast and crew and the UT Theatre Department for their continuous support. A special thank you to our director, Hunter, for letting us PLAY. Enjoy the show!



## YASHASHVI CHOUDHARY

(Joanna / C. Haversham) 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: *A Christmas Carol* (Mrs. Cratchit), *Cry It Out* (Adrienne) and *The Giver* (Rosemary/Ensemble).



## COLE CLEMMONS

(CDS Stage Crew / US Max) is a first-year Economics student at the University of Tennessee, Knoxville. This will be his second production with the Clarence Brown

Theatre. Most recently, Cole played Phil / Juror / US Howard in *Inherit the Wind*, 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!

# THE ACTORS



## JOSEPH CORAM

(CDS Stage Crew / US Robert) is in his final semester here at UT and is very excited to be taking his final bow as an undergraduate student here at the Clarence Brown

Theatre with this show and this company of actors and crew members. For all four years of his college career, Joseph has participated in 16 different shows at the Clarence Brown, working as a Light Board operator and Programmer on some, performing in others, and even being an Assistant Lighting Designer for one. Each and every one of these shows and all of the people he has met and worked with have helped shape and mold the path that he plans to take as he leaves Knoxville after graduating, and he is excited to see what his future in Musical Theatre and Lighting Design will bring. He would like to thank his parents and little sister for helping push him to be the best he can be, his vocal coach, Coke Morgan, for helping him to keep his mechanism in tip top shape, Kenton Yeager for sharing the secrets of Lighting Design with him, Travis Gaboda for putting up with all of his antics, Kaylin Gess for sparking his love for lighting, and Jed Diamond for helping him to expand his acting abilities.



## DENZEL DEJOURNETTE

(Robert / Thomas Colley Moore) A man living out his wildest dreams through storytelling  
[www.denzeldejournette.com](http://www.denzeldejournette.com)



## MIA INEZ HAYES

(CDS Stage Crew / US Joanna) is so incredibly excited to be a member of the Cornley Drama Society in this production as her third show this season with the Clarence Brown.

Her previous credits include Fan (*A Christmas Carol* '23), Pat (*Kinky Boots*), Mercy Miggot (*A Christmas Carol* '24), and most recently a member of the ensemble in *Inherit the Wind*. Closing out her junior year at UTK, she's grateful for all the memories and hopes to make even more next year! IG: @mia.inez012



## JACOB LEON

(CDS Stage Crew / US Chris) is a junior studying Acting at UTK. In most recent CBT productions, he played in *A Christmas Carol* as Twyce and in *The Giver* as Asher. He's grateful for his

supportive friends and family, and he's absolutely stoked to be part of such an amazing show that hopefully only goes wrong in the intended ways!

# THE ACTORS



## ALIAH MAHALATI

(CDS Stage Crew / US Annie) is a senior at the University of Tennessee, graduating in May with degrees in Theatre and Political Science. She began working in theatre

in Knoxville in 2020, and has been in productions with 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 Tribe in *Hair*, #7 in *The Wolves*, Nasreen and Belen in *Anon(ymous)*, Sampson in *Romeo & Juliet*, Sally (performed U/S) in *Knoxville*, and the Radio Man in *Inherit the Wind*. *The Play That Goes Wrong* has been one of Aliah's dream shows for years, and she is so happy for the opportunity to work on this production with this director, cast, and crew. Aliah would like to thank her friends, professors, castmates, and crewmates for everything they have taught her and for all the wonderful experiences she has had with them over the past years. She hopes you enjoy the show!



## IZZY MONTI-CHAPPLE

(CDS Stage Crew / US Tina) is an undergraduate student at UT studying Journalism and Theatre. This is her first time being on stage at the CBT, and

she is beyond excited to perform. Off stage, Izzy can be found absorbed in a good book, dashing around campus to get to her next appointment, or working backstage on other main stage productions. Izzy would like to thank her Theatre teachers, parents, and friends for supporting her in pursuing her passion.



## JACKSON NEILSON

(CDS Stage Crew / US Dennis) is delighted to be in *The Play That Goes Wrong*! 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 *Inherit the Wind* (Organ grinder / Puppeteer / Reporter / Scientist), *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!



## SAMMY PONTELLO

(Chris / Inspector Carter) is an MFA Acting Candidate at UT and is thrilled to be returning to the Clarence Brown Theatre community.

Originally from Central

Florida, they've worked with Florida Studio Theatre and Orlando Shakes as an actor, teacher, and advocate of new plays, as well as at the Texas Shakespeare Festival as an actor and teaching artist. Previous CBT: Bob Cratchit, *A Christmas Carol*; Man #1, *Knoxville*; Richard Bailey/Paddington, *Kinky Boots*.  
IG: @sjpactor | sammypontello.com

# THE ACTORS



## BROOKE PREMO

(CDS Stage Crew / US Sandra) is thrilled to join the cast of *The Play That Goes Wrong!* She was recently seen in the CBT production of *Inherit the Wind*, *A Christmas Carol*,

and *Kinky Boots*. Brooke would like to thank Hunter Foster, the talented cast, and crew for making this an astonishing experience. Also, to her friends and family for their love and support.



## STEVE SHERMAN

(Max / Cecil Haversham / Arthur) is excited to tread the boards again in his thirteenth CBT production. He received his MFA at UTK (class of 2016) and is in his seventh year as a lecturer

in acting. Favorite CBT roles: Caleb in *The Whipping Man*, Patsy in *Spamalot!*, Leo in *4000 Miles*, George in *Of Mice and Men*, and Jack in *The Open Hand*. Others favorite roles include Felix in *The Odd Couple* and Robbie in *Bloomsday*. Steve has worked on camera in films and commercials including a worldwide comedic golf commercial for *American Century Investments* last year. As a standup and improviser, he has performed at *The Comedy Store*, *The Hollywood Improv* and *iO West*. An undergraduate of Western Washington University he was nationally recognized by The Kennedy Center for his play, *Brian and Joe*. Favorite role of all is Dad to Will and Ella! Thanks to God, Hana, Ken, Tom, Hunter, Patrick, and the cast and crew of PGW! [SteveMSherman.com](http://SteveMSherman.com)



## LAURA BETH WELLS

(Tina) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). CBT credits include Jessie in *Knoxville*, Trish in *Kinky Boots*, and Patsy Cline in *Always... Patsy Cline*. LB has

also been seen locally at River and Rail Theatre as Alison Bechdel in *Fun Home* and Annie in *In The Next Room*. Regional credits include: Asolo Rep Theatre, Bridge St Theatre, CT Rep, AZ Theatre Co, Hangar Theatre, NC Theatre. Teaching Artist/Directing credits include: UTK, Maryville College, TSC/Knoxville Shakespeare, Pellissippi State, Knoxville Children's Theatre, SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton. LB holds a BA in Theatre from UTK and an MFA in Acting from Kent State. Love you, Tiny Family, and Sing Out, Louise! For more info, go to [www.laurabethwells.com](http://www.laurabethwells.com) or follow on IG: @thelbwells

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# THE ARTISTS



## HUNTER FOSTER

(Director) Most recent directing credits include *A Little Night Music* starring Kathleen Turner and *Little Shop Of Horrors* starring Latrice Royale – both at the Ogunquit Playhouse. He

adapted, co-wrote and originally directed *Clue: On stage* which has become one of the most produced plays in the U.S. In 2018, he directed *The Other Josh Cohen* off-Broadway at the Westside Theatre in NYC, and was named “Director of the Year” by the *Wall Street Journal* for his productions of *42nd Street* at the Bucks County Playhouse, and *The Drowsy Chaperone* at the Goodspeed Opera House. He is an Artistic Associate at the Bucks County Playhouse where he has directed *The Bridges of Madison County* starring Kate Baldwin and *The Rocky Horror Show* starring Frankie Grande, *Grease*, *Noises Off*, *White Christmas*, *Clue*, *42nd Street*, *Guys & Dolls*, *Company*, *Ain't Misbehavin'*, *The Buddy Holly Story*, *National Pastime*, *Summer of '42*, *Million Dollar Quartet*, *Million Dollar Quartet Christmas* and *It's A Wonderful Life*. Other directing credits include: *The Drowsy Chaperone*, *A Christmas Story*, *A Connecticut Christmas Carol* (Goodspeed); *Million Dollar Quartet* (Paper Mill); *Once*, *Cabaret*, *My Fair Lady*, *The Foreigner*, *Clue*, *Million Dollar Quartet* (Cape Playhouse); *Jersey Boys*, *Rock of Ages*, *The Crossword Play*, *Our Town*, *Guys & Dolls*, *Give Em Hell Harry* (Theatre Aspen); *Clue* (Utah Shakespeare theatre); *Rent*, *God of Carnage* (Redhouse); *Grease* (North Carolina Theatre); *Spamalot* (Casa Manana); *The Other Josh Cohen* (Geva Theatre); *A Little Night Music*, *Parade* (ATG); *Into the Woods*, *Beauty and the Beast* (Western Carolina University); *Elf* (Northern Michigan University); and *Into The Woods* (Nazareth College); and he has directed over 25 productions around the country of *Million Dollar Quartet* for such esteemed theaters as Center Rep (Theatre Bay Award for Best Director), The Paper Mill Playhouse, Cincinnati Playhouse, Geva Theatre and St. Louis Rep. Graduate of the University of Michigan's Musical Theatre program.



## SOPHIE SMRCKA

(Scenic Designer) was born and raised in Colorado, and graduated from the University of Denver in 2022, with B.A.s in Theatre and Communications. This will be Sophie's final show as a

graduate student at the University of Tennessee. Previously her scenic designs have been seen in shows like *Anonymouse*, and *The Moors*. Most recently her work was seen in *Inherit the Wind*, as the projections and puppet designer. More of her work can be found at [smrckadesigns.com](http://smrckadesigns.com) or on Instagram @smrckadesigns. Enjoy the show!



## ALEX HEDER

(Costume Designer) is completing his third year as a Costume Design MFA candidate at UTK, where he will graduate in May 2025. Alex's work spans a range of productions, with

*The Play That Goes Wrong* being his seventh realized production. Outside of design he is also an accomplished costume technician with a list of skills ranging from millinery to blacksmithing. In the fall of 2025, Alex will begin his new role as the Costume Design and Technology Lecturer at the University of North Texas, where he will continue the proud traditions and skills that he learned here in Tennessee. His portfolio, both design and technology, can be viewed at [www.alexheder.com](http://www.alexheder.com)



## TODD WREN

(Lighting Designer) is the Associate Professor of Lighting Design and Technology for Florida State University School of Theatre. He is a working professional Lighting Designer and has

designed more than 300 productions across the country. In 2022, Todd designed the Off-Broadway production of *Mr. Parker*, a new play by Michael McKeever and directed by Joe Brancato, and *Breath*

# THE ARTISTS

and *Imagination*, directed by Geovany Jones, at The Penguin Repertory Theatre. Other New York City credits include *The Sabbath Girl* (59e59), *The Fall to Earth* (59e59), *A Dash of Rosemary* (Pantheon Theatre), *Harry and Pep* (Center Stage), and *SeXurity* (IRT). World premiere productions include *Stand by Your Man*, starring Grammy Award winner Jim Lauderdale and directed by Gabriel Barre; *Alice's Adventures in Wonderland*, conceived and choreographed by Chase Brock; and *Turned Funny*, directed by Fred Chappell. Todd Wren is a vested member of IATSE/United Scenic Artist #829 and an ETCP certified Entertainment Electrician. Todd serves on the United States Institute for Theatre Technology (USITT) Lighting Commission and is the Lighting Lab Coordinator for the Seattle 2024 convention.



**ALLISON BUCHER** (Sound Designer) is from New Orleans, Louisiana. She is currently finishing her third year as an MFA Candidate in Sound and Digital Media Design at the University of Tennessee, Knoxville and is

set to graduate in May 2025. She has previously earned a BFA in Theatre: Design and Technology from the University of Southern Mississippi. Recent sound design credits include *The Giver* and *Men on Boats* at the Clarence Brown Theatre; *The Burn Vote*, *A Case for the Existence of God*, and *Fun Home* at River and Rail Theatre Co. More of her work can be found at [www.allisonbucher.com](http://www.allisonbucher.com)



**JEB BURRIS** (Fight Director/Choreographer) 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.



## KATIE CUNNINGHAM

(Voice and Text Director) is an Assistant Professor of Theatre and Head of Acting at UTK. As an actor, she has appeared on a host of stages in New York and

across the country, including multiple seasons at Utah Shakespeare Festival; Asolo Rep; and many productions at Clarence Brown Theatre since 2013 (resident acting company, most recently as Mrs. Helen Hubbard in *Murder on the Orient Express*). Recent voice, text, and dialect coaching includes PlayMakers Rep; Great River Shakespeare Festival; and many productions at Clarence Brown Theatre as the resident Voice and Text Director. Katie is a Certified Teacher of Knight-Thompson Speechwork and a PAVA Recognized Vocologist. Her writing, expert commentary, and peer-reviewed research have been published in *The Journal of Voice*, *The Voice and Speech Review*, *The Conversation*, and *The Huffington Post*. MFA Acting, FSU/Asolo Conservatory for Actor Training; BA, UNC Chapel Hill. She is a proud member of Actors' Equity Association since 2010, SAG-AFTRA, VASTA, and PAVA. [www.katiecunningham.com](http://www.katiecunningham.com)

# THE ARTISTS



## **PATRICK LANCZKI**

(Production Stage Manager) is thrilled to be back for his tenth season at the CBT and his eighth as Production Stage Manager. His regional stage management credits include five years as resident

stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor, starting at age 16, he has appeared in numerous national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies, and voiceovers. A special thanks to my stage management team: Simone, Rachel, Gideon, Emily, Ada, Ben, and Maggie for all their hard work on this production. Patrick has been a proud member of the Actors' Equity Association since 1984 and dedicates his work on this production to his family. AHFOL to Katie, my best friend, favorite actress, and wife.



## **SADIE DESANTIS**

(Stage Manager) currently serves as the Assistant Professor of Stage and Production Management and Production Manager at Coastal Carolina. #GoChants! Before joining the faculty at

Coastal Carolina, she was the Director of Production and Head of the Stage Management MFA graduate program at the University of Missouri - Kansas City for 7 years. She serves as a freelance stage manager and has production experience in concerts, ballet, opera, musical theatre, outdoor production, and corporate galas. After attending the University of Pittsburgh-Johnstown where she obtained a BA in Theatre Arts and a minor in English Literature, she earned her MFA in Theatre Design and Technology (Stage Management) from the University of Missouri-Kansas City. She has worked for numerous companies. Ms. DeSantis was the production stage manager for a brand new production of *Thoroughly Modern Millie*

starring Anneliese van Der Pol in Fort Worth, Texas for the inaugural season of Prism Theatrics. In 2018, Ms. DeSantis co-founded Opera 180 in Kansas City. She is a member of the Stage Managers Association where she is the Regional Representative for the Carolinas Area. While working in the SMA, she was an interim Co-Regional Director for the Central Region. A Proud Member of Actors' Equity Association, Ms. DeSantis is part of several committees and was a delegate to the first National Convention.



## **KENNETH MARTIN**

(Artistic Director, Department Head) is a proud member of United Scenic Artists for over 30 years, and his scenic design work has been seen at theatres such as the Kansas City Rep, Florida Rep, The New

Theatre, Kansas City Actor's Theatre, Cleveland Ensemble, Ocean State Theatre and many others. His work in higher education spans four universities over 29 years.



## **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

# THE ARTISTS

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.



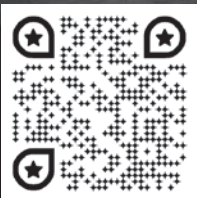
## SUSAN L. MCMILLAN

(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.

**JULY  
7-18**



2025

SUMMER  
CBT ACTING  
WORKSHOP



# PRODUCTION CREW

## MANAGEMENT

Assistant to the Director – **Cearan Costello**

Assistant Fight/Movement Director –

**Sam-Claire Bieber**

Fight Captains - **Denzel Dejournette**

and **Sammy Pontello**

Assistant Stage Managers – **Maggie Foster,**

**Ada Hermoso, Emily Hutton,**

**Simone Ladouceur, Benjamin Miller,**

**Gideon Rainey and Rachel Winenger**

Fire Watch - **Kayla Moore** and **Amelia Payne**

## COSTUMES

Assistant Costume Designer - **Laura Asmussen**

Wardrobe Supervisor - **Laura Clift**

Wardrobe Coordinator - **Amber Williams**

Assistant Wardrobe Supervisor – **Vicky Kanhle**

Wardrobe Crew – **Maddison Goerg,**

**McKenzie Jordan, Jenna Mitchell,**

**Grace VerStrate** and **Catherine York**

Wig Supervisor - **Riya Golden**

## SCENERY

Deck Crew – **Ella Mae Baker, Carolina Jones,**

**Joey Lopez, Zoey Schmid,**

**Orianna "Ori" Stephens,**

**Anna Swart** and **Xander Ricks**

Rail Operator – **James Burnett**

Magnet Operator - **Ella Margaret Jeske**

## LIGHTING

Assistant Lighting Designer - **Miguel Santiago**

Light Board Operator – **Rebecca Drake**

Deck Electrician - **Phyllis Belanger**

## SOUND

Sound Board Operator – **Jade Fulwider**

Sound Mixer - **Alexandra Dally**

Deck AV (A2) - **Lillian Bond** and **Janie Brice**

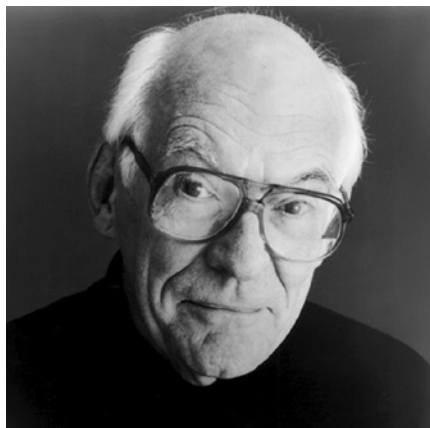
## CREW SWING

Board Operator – **Katie Flemming**

Rail and Deck – **Mia Gettings Eller**

Wardrobe Crew - **Dottie Ann Haller**

# *In Loving Memory*



In loving memory of the incredibly talented and inspirational **Bob Cothran**.

From 1972 to 1998, Cothran was a faculty member of the Theatre Department, where he taught scenic design, drawing, and scenic painting. He designed the sets for many department and Clarence Brown Theatre productions, most notably 'The Merchant of Venice', 'The Tax Collector', and the revolving set for 'A Christmas Carol'.

Throughout his career, he expressed himself through graphic design, printmaking, and mural painting. His lithographs are in the permanent collection of the Library of Congress, the Smithsonian Institution, the Ammon Carter Museum, UT, and other public and private collections.

**He was a wonderful artist, friend, and colleague, and he will be greatly missed.**



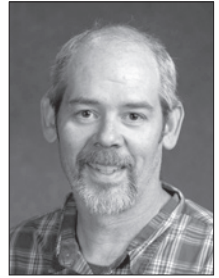
# Q&A WITH TECHNICAL DIRECTOR JASON FOGARTY

## 1. How many years have you been working in theatre?

I've been involved in theatre for 24 years. I started working professionally in 2004 at Meadow Brook Theatre in Oakland, Michigan.

## 2. What do you do as CBT's Technical Director?

I serve as a liaison between multiple groups, including designers, production staff, students, and ultimately the audience. My role is to bring scenic designs to life by ensuring they are practical, safe, and achievable within the given budget and time line. I work closely with undergraduate and graduate students, guiding them through the technical aspects of scenic construction. Sometimes, this means helping them realize their own designs; other times, it involves teaching them the principles of technical theatre — problem-solving, adapting designs for real-world execution, and working collaboratively in a production environment. My job bridges the gap between creative vision and physical reality, making sure that what's imagined can be safely and effectively built for the stage.



## 3. Why is working on this production different from other shows you have been a part of?

'The Play That Goes Wrong' is incredibly challenging because of all the technical tricks involved. There were a lot of unknowns going into the build that needed to be figured out. Fortunately, other technical theatre professionals have shared how they tackled similar problems, which made researching solutions easier. Some productions can be straightforward — just flats and platforms — but we always seek challenges, and this show almost has too many!

## 4. How does your work contribute to the storytelling? Can you give an example?

For this production, we have a platform that "goes wrong." To support the story that everything is falling apart, I had to engineer a way to safely drop actors in two separate movements from different heights. When the audience sees the floor break onstage, they will truly believe that the show is spiraling out of control.

## 5. Do you have a favorite farcical moment in this show?

I still laugh — and always will — at the moment when the actors get lost in the script and stumble round and round through several spit takes.

## 6. What has been the most rewarding part of working on this production?

I usually get to work closely with my better half (Christy Fogarty), who is the prop shop supervisor, but on this show, we've had even more opportunities to collaborate. It's been rewarding to support each other and problem-solve together throughout the production.

## 7. What do you hope audiences will take away?

I hope that our audience members leave the theatre smiling.

# CBT PRODUCTION STAFF

## ADMINISTRATION

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

## PATRON SERVICES

Manager of Ticketing and Sales -  
**Sarah Burton**  
Box Office Manager - **Brittany Spencer**  
House Manager / Assistant Box Office  
Manager - **Savannah Smith**  
Audience Experience Manager -  
**David Ratliff**  
Patron Service Associates -  
**George Bull, Desirea Burke,**  
**Payden Daniels, Tyler Duncan,**  
**Monica Gardiner, Tyler Glover, Max Jacob,**  
**Kevine Mahoro, Faith McManus,**  
**Breyana Meyer, Joseph Molitor,**  
**Shelby Perdue, Justin Spinella,**  
**Jalen Smith, Lillian Sneed,**  
**Sarah Wahrmond, Madison Wall,**  
**Hogan Wayland and Sierra Woodard**

## ENGAGEMENT/DEVELOPMENT

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

## PRODUCTION

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

## COSTUMES

Costume Shop Manager - **Melissa Caldwell-Weddig**  
Cutter/Draper - **Kyle Andrew Schellinger**  
Costumers - **Amber Williams, Elizabeth Aaron,**  
**Ellen Bebb and Laura Clift**  
Costume Assistants - **Alex Heder, Kaelyn Marie,**  
**Matthew Carl and Tori Niemiec**  
Wigs - **Siobian Jones of the Mighty Wig**  
Wig Assistants - **Riya Golden and Laura Asmussen**

## ELECTRICS

Electrics Shop Manager - **Travis Gaboda**  
Lead Electrician - **Jon Mohrman**  
Lighting Assistants - **Miguel Santiago, Dylan Tillery,**  
**Lisa Bernard, Amelia Payne, Rachel Clift, Kayla Moore,**  
**Josh Rodriguez and Joseph Coram**

## SCENERY

Technical Director - **Jason Fogarty**  
Intern Technical Director - **Elaina Przybyszewski**  
Assistant Technical Director - **George Hairston**  
Lead Carpenter - **Jerry D. Winkle**  
Senior Carpenter - **Kyle L. Hooks**  
Scene Shop Volunteers - **Olivia Layman**  
and **Karaley Carmichael**  
Scene Shop Assistants - **Baylee Seymore,**  
**Ava Longworth-Orr, Jeremiah Buckley,**  
**Ellie Roberts-Wolford and Justice Morris**  
Scenic Charge Artist - **Isabel Isaac**  
Scenic Artist - **Leilane Bertunes, Sophie Smrcka**  
and **Rachel Winengar**

## PROPERTIES

Props Supervisor/Props Designer - **Christy Fogarty**  
Assistant to the Props Designer - **Benjamin Miller**  
Lead Properties Artisan - **Sarah Gaboda**  
Properties Carpenter - **Becca Stockhaus**  
Properties Assistants - **Alondra Castro Barbosa,**  
**Kylie Cherry, Caroline Elliot, Michaela Lochen,**  
**Baylee Seymore and Quinn Tomlinson**

## SOUND

Sound and Video Manager - **Chris Walters**  
Sound Assistants - **Chance Beck, Allison Bucher,**  
**Elisabeth Dupuy and Amoirie Perteet**

# CONCESSIONS

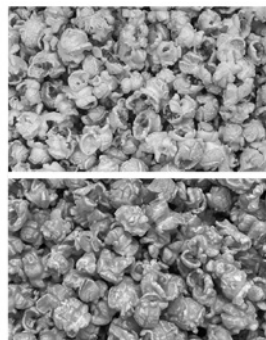
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cold beverages only

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## DRINKS



**Soft Drinks** \$2

**Bottled Water** \$2

**Coffee** regular | decaf \$2

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## BEHIND-THE-SCENES



Behind the Scenes in the Clarence Brown Theatre production shop where cast interacted with the moving platform for the first time during rehearsals in March.

## THANK YOU

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## CBT SOCIETY

**Join the Clarence Brown Theatre Society and Experience the Thrill of the Arts Like Never Before!**

Become part of an extraordinary circle of passionate theatre lovers and arts champions who make Knoxville's cultural scene shine! With a tax-deductible contribution of \$250 or more, you'll unlock VIP access to exhilarating events, exclusive behind-the-scenes adventures, and one-of-a-kind connections with fellow Arts enthusiasts.

Your generosity powers the breathtaking productions that light up our stages and fuel the artistic dreams of the next generation. This is more than membership, it's your backstage pass to the magic, creativity, and unforgettable experiences that make live theatre so spectacular.

Your support is more than a gift; it's a legacy. Don't just watch the magic — **be a part of it!**

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**Want a unique and exciting way to experience a deeper connection with the art you see on stages?** Join Marian Brown's Circle, where theatre lovers go beyond the audience and straight into the heart of the storytelling!

This isn't your ordinary book club. We dive into the scripts before they hit the stage, explore their themes, characters, and creative choices with directors, actors, dramaturgs, and sometimes even the playwrights themselves. Our Page2Stage events and Literary Lunches spark lively, thought-provoking discussions amongst great company, making every gathering an unforgettable experience.

If you love theatre and engaging conversation, this is the perfect way to deepen your understanding and appreciation for the productions you see on stage, while also supporting the CBT!

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Learn More







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# THE CORNLEY DRAMA SOCIETY PRESENTS



## CAST

INSPECTOR CARTER  
**CHRIS BEAN**

C. HAVERSHAM  
**JOANNA HARRIS**

THOMAS COLLEYMOORE  
**ROBERT GROVE**

PERKINS  
**DENNIS TYDE**

FLORENCE COLLEYMOORE  
**SANDRA WILKENS**

CECIL HAVERSHAM  
**MAX BENNETT**

ARTHUR THE GARDENER  
**MAX BENNETT**

---

## CREATIVE

---

PRODUCER  
**CHRIS BEAN**

DIRECTOR  
**CHRIS BEAN**

DESIGNER  
**CHRIS BEAN**

COSTUME DESIGNER  
**CHRIS BEAN**

PROP MAKER  
**CHRIS BEAN**

BOX OFFICE  
MANAGER  
**CHRIS BEAN**

PRESS & PR  
**CHRIS BEAN**

DRAMATURGY  
**CHRIS BEAN**

VOICE COACH  
**CHRIS BEAN**

DIALECT COACH  
**CHRIS BEAN**

FIGHT  
CHOREOGRAPHER  
**JOANNA HARRIS**

REHEARSAL ROLE  
'MR FITZROY'  
**CHRIS BEAN**

STAGE MANAGER  
**ANNIE TWILLOIL**

LIGHTING & SOUND  
OPERATOR -  
**TINA WATSON**

THIS PRODUCTION WAS MADE POSSIBLE BY THE BRITISH-AMERICAN CULTURAL EXCHANGE PROGRAM.

# A LETTER FROM THE PRESIDENT

Dear esteemed patrons,

Hello and welcome to *The Murder at Haversham Manor*. This is a tale of corruption, lust, and murder—nothing we, as a society, can relate to today, of course, but a beautiful piece of long-forgotten history, nonetheless.

When the Board first approached me with this title as a pitch for my directorial debut as Head of the Cornley University Drama Society, I must admit, I was intimidated. As rehearsals began, I was challenged. But now, as we open, I can safely say it might have all been worth it. I've lost a lot of sleep bringing this production to life. After seeing it, I hope you will, too.

They say directing is mostly about casting, and in my first season with Cornley, I found that to be so very true. I set out to assemble the best possible cast, starting, of course, with myself—charming, handsome, humble. Perfect for the lead role of Inspector Carter.

From there, the task became considerably more difficult. Thankfully, for the passionate role of Thomas Colleymoore, long-term collaborator Robert Grove was an obvious choice, thanks to his intense commitment to deep character work—and his equally intense workout regimen. We were also incredibly fortunate to secure Sandra Wilkinson as Florence, as we had already purchased a fake mustache for Joanna Harris as Charles Haversham and were well past the return window.

And for the roles of Cecil Haversham and Perkins? Well, the rest, as they say... doesn't bear mentioning.

After months of tireless effort and meticulous preparation, we are proud to present a theatrical piece that has already garnered glowing praise. Dr. Whitaker, esteemed head of Applied Mechanics at Cornley Polytechnic, called it "Certainly a choice." Meanwhile, Chief Inspector Dawson of the Cornley Neighborhood Watch described it as "Mildly concerning." With a full audience, we're confident this production will make an unforgettable impact—one way or another.

Sincerely,  
**CHRIS BEAN**

President of the Cornley University Drama Society and Director of  
*The Murder at the Haversham Manor*

**CHRIS BEAN**

(Inspector Carter & Director) is a twenty-time Tony and Olivier Award viewing director, actor, and choreographer, as well as the newly appointed head of the Drama Society. A proud

graduate of Cornley Polytechnic School for Arts and Agriculture's prestigious Theatre and Equestrian Studies program, Chris has worn many hats in this production—serving as director, choreographer, dialect coach, scenic charge, wig designer, and, of course, leading man. Past credits include *Hamlet* (Hamlet), *Murder on the Orient Express* (The Orient Express), and *Cat* (Grizabella).

**MAX BENNETT**

(Cecil Haversham) After delivering a dramatic reading of Elton John lyrics at his grandmum's assisted living facility, Max was declared destined for the stage. He

immediately auditioned for Chris and was honored when told, "You've got potential!" For his audition, Max proudly recited *Downton Abbey* Season 3, Episode 4—also known as *The Ugly Cry*—having already memorized the entire sixth season. When not gracing the stage, he enjoys playing croquet with his club, Wicket Smart!

**ROBERT GROVE**

(Thomas Colleymoore) is a founding member of the Cornley Drama Society and is immensely proud of its progress, especially after being named Head of Acting. He starred as James in

*James! Where's Your Peach?* and played Gentleman #1, #3, #6, and #7 in *Snow White and the Seven Tall Broad Gentlemen*—among far too many others to count! He dedicates this performance to his students and his many adoring fans.

**JOANNA HARRIS**

(C. Haversham) is a force to be reckoned with—far superior to her castmates, and she knows it! She's ready to steal the spotlight. After all, she can turn a stapler into haute couture. When not dazzling

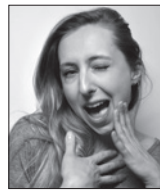
audiences with impeccable timing, she's strutting her stuff as a model—her career almost as accomplished as Chris Bean's. Her ultimate goal? To start her own

theatre company. Watch out, world—this star is on the rise! She is particularly proud of her roles as Aslan in *The Lion and the Wardrobe* and all insects in *James! Where's your Peach?*

**DENNIS TYDE**

(Perkins) is pleased to be making his theatrical debut and equally thrilled to be around actual human beings. As a retired widower, he spends most of his time with his 17 cats and

rose bushes. With no idea if he has any talent at all, Dennis has joined the cast in the spirit of adventure—or possibly confusion. He dedicates this performance to his therapist, who didn't say *not* to do it.

**SANDRA WILKINSON**

(Florence Colleymoore) is thrilled to make her Cornley Drama Society debut. She was poached from a famously rival community theater program

because, apparently, she has "that

face." Now, she's embracing her femme fatale era, so watch out—she might steal your heart. She has starred in too many shows to name, but her most esteemed role was Sibyl in *Private Lives*. She would like to thank Chris and her mom for their unwavering belief in her obviously natural talent.

**ANNIE TWILLOIL**

(Stage Manager) Once again, Annie is stage manager for the Cornley Drama Society, where chaos reigns and her sanity teeters. In addition to wrangling actors

(including, but not limited to, the actors' egos), she's also building the set and handling props. She thanks her life partner, Tina, for being the "T" to her "A" and for tolerating her endless backstage stories about the use of gaff tape.

**TINA WATSON**

(Lighting and Sound Operator), aka "Big T", has been a professional light and sound tech for over 20 years—yet somehow, working with the Cornley Drama Society has made that seem like a

poor life choice. She thanks Annie for the Indigo Girls CD box set, her endless support, and for always being the "A" to her "T".



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Pamela and James Given  
Townes Lavidge Osborn  
and Robert S. Marquis  
Hei Park  
Linda and Terry Tyler

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Connie L. Begovich  
Carol Beilharz  
and Myrwood Besozzi  
Larry and Jeanie Brakebill  
Peter and Sandra Campbell  
Bonnie Carroll  
Elizabeth Carroll  
Jimmy and Ileen Cheek  
Elizabeth Craig  
Nancy Duckles and  
Cameron Sears  
Jeffrey Eberting  
Vickie Ellis  
Susan Farris  
Howard Filston  
Drs. Joseph C.  
and Jayne C. De Fiore  
Stanton and Alison Garner  
Margie Nichols Gill  
and John Gill  
Rosemary Gilliam  
Amy Morris Hess  
John and Susan Hoffman

Julie Howard and  
Ted Flickinger  
Susan and Jerry Kornegay  
Drs. Theresa Lee Love  
and Jacob F. Love  
Erica Lyon and Dylan Jones  
Robert Madigan  
Maureen Dunn McBride  
and Neil G. McBride  
Martha McCampbell  
Arthur and Marsha Mitchell  
Linda Norris  
Dr. Lee Riedinger  
and Mary Zuhr  
Patricia Roux-Sharp  
Susan Sgarlat  
Sandra Stoutt  
Lynn Venafro  
Capt. Kenneth Stark  
and Nancy Voith  
Donna Wertz  
Wendy Wortham

## DIRECTORS CIRCLE

Sara Phillips  
Donna Riggs  
Jeffrey Smith

## RISING STAR

Misty Anderson  
Julia Bentley

John Bushore  
John Butler  
Leann Dickson  
Steve Drevik  
Lauren and  
Christopher Herbstritt  
Jeffrey Kovac  
Samantha Murphy  
Alexander Waters

## LEADING PLAYER

Jay and Sandra Aldrich  
Andrea Anderson  
Lauren Chiles  
Brooks and Karen Clark  
Joan Clevenger  
Michael Combs  
Danielle Ely  
Moiria Ely  
Tim Ezzell  
Tara Halstead  
Dennis Hayward  
Julie Lohnes  
Cal and Rebecca MacLean  
William Morrow  
John North  
Bonnie Ownley  
Linda Phillips  
Dave Snider  
Robert Trigliano  
Jessica Tucker  
Georgiana Vines

# ABOUT CLARENCE BROWN THEATRE



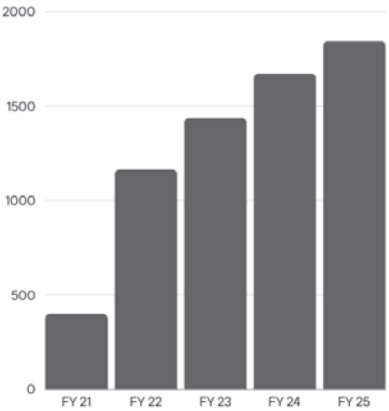
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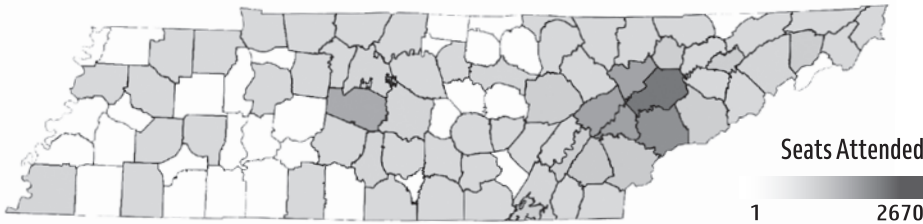
3	Venues - CBT Mainstage, Lab Theatre * Jenny Boyd Carousel Theatre - Fall 2025
7	Productions/200+ Performance Aug- May
16	Faculty
22	Graduate Students
35	Staff
100	Undergraduate Students
125	Seats in the Lab Theatre
225+	Artists Each Season
500+	Individual, Corporation, & Foundation Support
550	Seats 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

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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](mailto:shellypayne@utk.edu)

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# 2024/2025

## FOUNDATION & GRANT PROFILES



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.

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



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

**The Shubert Foundation, Inc.,** was established in 1945 by Lee



### **Knox County Tourism Consortium**

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

The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining



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

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**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](http://www.pilotflyingj.com) for more information.



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

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



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.

# CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

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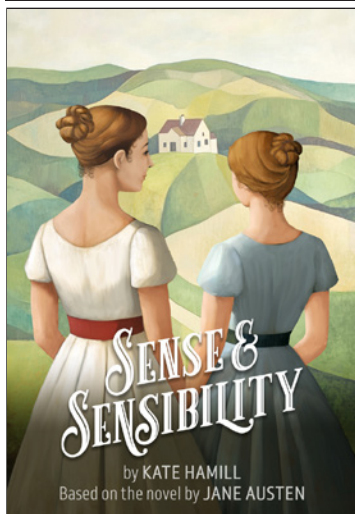
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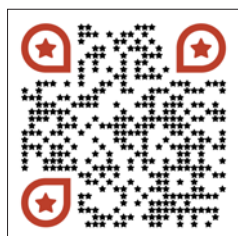
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