

CABARET

Book by JOE MASTEROFF

Based on the play by JOHN VAN DRUTEN and

Stories by CHRISTOPHER ISHERWOOD

Music by JOHN KANDER Lyrics by FRED EBB

FEB 11 - MAR 01

Directed by
Halena Kays ★



THE *Jenny Boyd* THEATRE



Photo: Ensemble in *Failure: A Love Story* by Yaela Marston

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AT THE UNIVERSITY OF TENNESSEE

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CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

presents

CABARET

Book by JOE MASTEROFF

Based on the play by JOHN VAN DRUTEN and

Stories by CHRISTOPHER ISHERWOOD

Music by JOHN KANDER Lyrics by FRED EBB

Directed by **Halena Kays** ★

Musical Director **Terry D. Alford**

Scenic Designer
Kristen Martino ♦

Costume Designer
Matthew Carl

Lighting Designer
Kenton Yeager ♦

Sound & Projection Designer
Joe Payne ♦

Choreographer
Tor Campbell ★

Voice and Text Director
Katie Cunningham

Stage Manager
Patrick Lanczki ★

Artistic Director, Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing recordings or streams in any medium, including the Internet.

Originally Co-directed and Choreographed by Rob Marshall
Originally Directed by Sam Mendes

Cabaret is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.concordtheatricals.com

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Directors and Choreographers Society, a national theatrical labor union.

★ The Director is a member of the Stage



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



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

Cover photo: Gabriela Bulka; by Shawn Poynter

FROM THE ARTISTIC DIRECTOR

To open The Jenny Boyd Theatre with *Cabaret* is to begin this new chapter with an act of listening.

Theatre, at its best, invites us to wear, for a moment, the shape of another life. We gather in a darkened room not simply to be entertained, but to practice empathy—to feel what another human being feels, to see the world through unfamiliar eyes, and to return to our own lives a little more awake than when we arrived. Storytelling is the bridge that makes that transformation possible.



Kenneth Martin

Cabaret reminds us how fragile that bridge can be. Set in a moment when laughter and music masked gathering shadows, the musical asks what happens when a society grows weary of imagining the lives of others. It is a joyous, dazzling, heartbreaking work—and a warning that indifference is never neutral. The characters on this stage long to be seen, to be loved, to be safe; their hopes are not so different from our own. To sit with them for an evening is to rehearse the essential human act of recognition, to discover how thin the wall truly is between “their story” and “ours.”

This new theatre exists for that purpose. The Jenny Boyd Theatre is more than brick and steel; it is a promise that stories will continue to matter here, that artists and audiences will meet face to face, breath to breath, to consider who we have been and who we might become. We stand on the shoulders of the artists who built this company before us, and we dedicate this space to the generations who will follow—students discovering their voices, professionals honing their craft, and neighbors seeking connection.

Thank you for being part of this beginning. May this room be a place where curiosity outpaces certainty, where stories open the heart, and where we leave having worn, if only for a little while, the shape of another life.

— **Kenneth Martin**

Artistic Director, Clarence Brown Theatre Company

THE CAST

Sally Bowles.....	Kim Morgan Dean*
Fräulein Kost.....	Gabriela Bulka
Ernst Ludwig / U/S Herr Schultz.....	Thomas Nash Tetterton
Clifford Bradshaw.....	Bryce Hagen
Rosie / U/S Fräulein Kost.....	Mia Inez Hayes
Ensemble/Onstage Accordion Player.....	Jackson Neilson
Master of Ceremonies (EMCEE).....	Sammy Pontello
Max, the club owner.....	Wyatt Skillen
Fritzie / U/S Sally Bowles.....	Kat Lee
Fräulein Schneider.....	Tricia Matthews*
Herr Schultz.....	John Cherry
Hans / Sailor 2 / U/S Ernst Ludwig.....	Gavin Hensley
Texas.....	Develyn Jayan
Bobby / Gorilla / U/S Master of Ceremonies (EMCEE).....	Robert Parker Jenkins
Lulu.....	Liz Dell'Orco
Herman / Sailor 3 / U/S Clifford Bradshaw.....	Tyler Monroe
Helga / U/S Fräulein Schneider.....	Grace VerStrate
Frenchie.....	Katie Thorpe
Victor / Bodyguard / U/S Max, the club owner.....	Donte Tolson
Kit Kat Swing.....	Katie Fleming
Kit Kat Swing.....	Truman May

RUN TIME:

2 hours and 10 minutes with one intermission

ADVISORIES:

Contains mature content, including strong sexuality, Nazi imagery, violence, drugs and alcohol, and domestic abuse.

This production contains strobe effect, and theatrical haze.



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

THE BAND

Musical Director.....	Terry D. Alford
Assistant Musical Director / Keyboard 1.....	Melony Dodson
Assistant Musical Director / Keyboard 2	Casey Maxwell
Reed 1	Sheryl Howard
Reed 2	Deidre Ford
Trumpet.....	Stuart Cox
Trumpet (<i>Alternating</i>).....	Tom Fox
Trombone.....	Dan Maxwell
Drums.....	J Miller
Bass (<i>Alternating</i>)	Vince Ilagan
Bass (<i>Alternating</i>)	Dave Peoples
Violin.....	Kim Barnes
Guitar/Banjo.....	Greg Horne



Kim Morgan Dean and the cast/ensemble in 'Cabaret' rehearsal.

DIRECTOR'S NOTE

Imagine you're on the precipice of fascism, that you might be part of the last vestiges of individual and artistic freedom. Imagine it was your job, day in and day out, to express the essential nature of human freedom, below ground, after dark - to revel in self-expression, glorious and messy, with a riot of color and surprise around every trick door and fun house mirror.



Halena Kays

Imagine you were in conversation with expressionists, Dadaists, futurists, nudists, and a few communists who were all hungry for color, disarray, and untrammelled expression. Imagine you are exploring all that is possible in 1930s Berlin: "A crucible of history brimming with a volatile mix of sex, art, and politics, laced with disillusionment and spiked with decadence." (*Berlin, City of Vice*, documentary)

Walter Gropius, one of the founders of the Bauhaus design movement, said, "We... non-winners who have nothing to lose... are perhaps the appointed precursors of the new world. For now, I perceive that I have found a way."

Non-winners. I'm drawn to these people. At a moment when being a winner means trouncing others, seeing the world in terms of who we can destroy next, and how to reward cruelty — a time when empathy and difference are portrayed as weak... I choose the non-winners every day. The weird, the joyful, the people who love who they love without reserve, and create art to share what might be beautiful in the odd and authentic fragility of being human.

Cabaret is inspired by Christopher Isherwood's book *Goodbye to Berlin*. In it, he describes all the characters you'll see on stage. We are humbled by Isherwood's poetic descriptions of a miraculous time. We are challenged to do this story justice while having the time of our lives sharing it with you. It has been a rare pleasure to build this world with some of the finest artists in the nation; the heart, spirit, and expertise each team member has brought inspire. I am endlessly grateful to this team that has made building our *Cabaret* world so joyful and healing.

Thank you for supporting live performance. Coming together to experience humanity in all its forms helps build a healthy, vibrant community. Thank you for sharing your time and presence with us today.

— **Halena**
Director of *Cabaret*

FROM PAGE TO STAGE

Cabaret, with music by John Kander, lyrics by Fred Ebb, and a book by Joe Masteroff, opened on Broadway on November 20, 1966, at the Broadhurst Theatre. The original production ran for nearly 1,200 performances across three Broadway venues, including the Broadhurst, Imperial, and Broadway Theatres, before closing on September 6, 1969. The musical was later adapted into the acclaimed 1972 film.

The stage musical has since been revised and revived several times. A Broadway revival opened in 1987, followed by a landmark 1998 production at Studio 54 that ran for 2,377 performances. *Cabaret* returned to Broadway once again in 2014 at Studio 54, as well as again in 2024 in the August Wilson Theatre, reaffirming its enduring cultural and theatrical impact.

Did You Know?



Christopher Isherwood in 1938

Christopher Isherwood's novel *Goodbye to Berlin* inspired the original 1966 Broadway musical *Cabaret*. The events depicted in the musical are derived from Isherwood's experiences while living in the Weimar Republic.

Published in 1945, *Goodbye to Berlin* draws from Isherwood's own experiences in pre-war Weimar Germany. The novel's semi-autobiographical narrator is a British writer who describes himself as an unbiased observer, quietly recording the extraordinary people and events unfolding around him.

The book famously opens with the line: "I am a camera with its shutter open, quite passive, recording, not thinking... Some day, all of this will have to be developed, carefully printed, fixed."

Isherwood portrays Berlin as "a city of self-indulgent pleasure," capturing both its vibrancy and its moral unease. The novel consists of six interconnected stories that paint a portrait of a society on the eve of Hitler's rise to power.

In 1951, Isherwood's work was adapted for the stage as *I Am a Camera*, written by John Van Druten. The play shifts focus to personal relationships during a time of upheaval,

placing less emphasis on politics of the time. Together, these works laid the foundation for the musical *Cabaret* we know today.

A Brief History of Cabaret

The word *cabaret* comes from the Picard or Walloon terms *camberete* or *cambret*, meaning a small room. First appearing in print in 1275, the term later came to describe an inexpensive inn or restaurant.

Modern cabaret is often traced to Le Chat Noir, which opened in Paris' Montmartre district in 1881. Audiences sat at tables, drank alcohol, and watched a variety of acts introduced by a Master of Ceremonies who interacted directly with patrons. This intimate and provocative format spread across Europe, influencing venues from St. Petersburg to Barcelona and London. And of course, Berlin.

Dancing on the Edge of Unrest

During the Weimar Republic (1918–1933), Germany became a hub of artistic experimentation and cultural change. The era produced groundbreaking work in science, art, music, and theatre. Nine German citizens received Nobel Prizes during this time, five of them Jewish scientists, reflecting the intellectual vibrancy of the time.

The “Golden Age of Weimar” (1924–1929) saw Cabarets flourish. They became spaces of bold expression, blending humor, music, dance, and satire. Performers openly explored themes of sex and politics, using wit and provocation to comment on society and those in power. For many, cabaret offered a sense of freedom previously unknown.

The Shadow of Fascism

As Adolf Hitler rose to power, that freedom began to vanish. Cabarets, once places of resistance and expression, were shut down or silenced. Many performers were arrested and sent to concentration camps, including Auschwitz, targeted for being Jewish, gay, or politically outspoken.

The musical *Cabaret* reflects the moments on the edge of this unrest, giving us a look inside the Kit Kat Klub as society teeters on the brink of catastrophe.

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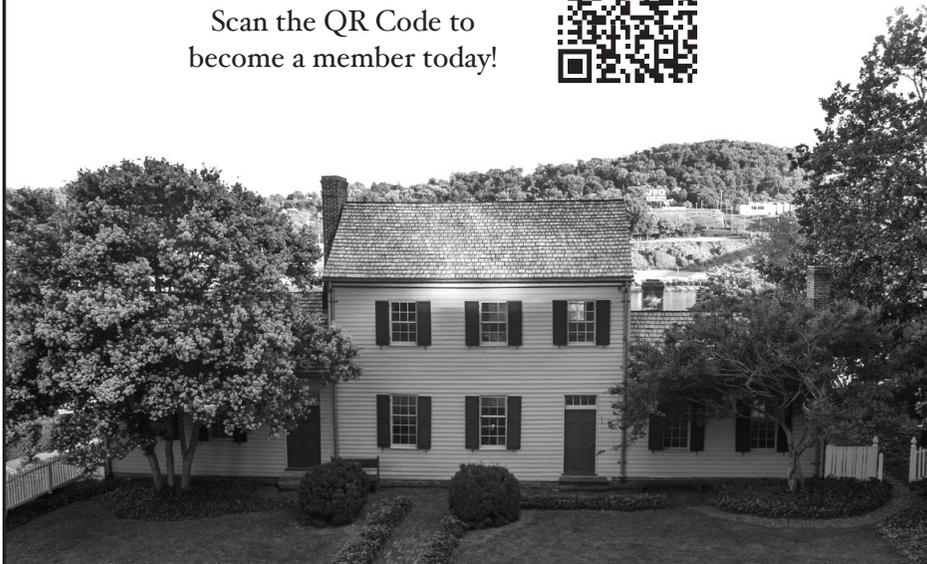


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Q&A WITH COSTUME DESIGNER **MATTHEW CARL**

What time period does *Cabaret* take place in? And how does this impact your process for creating costumes for the show?

Cabaret is set in 1929, entering into the 1930s before the start of World War II in Berlin, Germany. For this production, we are working with real places, times, and some characters being based off of real people. To shape the costumes for this world, I did a lot of research on the art, fashion, and historical events happening in Berlin during this time. I was able to take those findings and combine historically accurate pieces mixed with fantasy, fun, vaudeville-inspired clothes. I wanted the clothes to feel exciting with an element of decay to represent the dark emptiness as we get to the end of these characters' journey.



Matthew Carl

What makes *Cabaret* costuming unique compared to other productions we do?

Costumes are a part of the visual storytelling for our audience and a physical piece of storytelling for the actors to use as a tool to tell their character's story. *Cabaret* is a musical that requires a significant amount of dance. This causes a lot of planning to not only make the clothes look the way we want them to but also allow movement. Another unique element of costuming *Cabaret* is the distinction of the clothes of the two worlds. We have our club performers in unique performance clothes, and our people that live in the apartment in historically accurate clothing of the time period.

What has it been like working on this production as an MFA Graduate student?

Working on this production as an MFA Graduate student has been a dream. *Cabaret* is one of my favorites as I feel the story is timeless. How lucky am I to get to design one of my favorite shows for the first time and get to be a part of opening our new theatre on campus. We are a strong, talented creative team that I am so lucky to be a part of and learn from. The costumes must go through many talented hands before they make it on an actor. I am so grateful to be learning and working with the incredibly talented and dedicated staff in our CBT costumes shop. Their work on this massive show has brought my vision to life with every little detail.

Is there a favorite costume in the show? If so, why and what makes it special?

The musical is based off the book written by Christopher Isherwood, *Goodbye to Berlin*, which describes Sally's style as eccentric, and how she would go to different secondhand stores and combine all sorts of clothing pieces to make her own outfits. A cocoon coat was a popular evening jacket that was introduced in the early 1900s, so this wouldn't necessarily be the latest fashion choice for Sally to have. I knew I wanted this coat to feel like it was once an expensive, elegant piece of fashion that still remains beautiful. For me, this coat is Sally's favorite piece of clothing. She found it in a store and it has gone on all her many different adventures, and like Sally, it has seen a lot of life. We see the coat for the first time when she is outside Cliff's door and that relationship unfolds. We then see it disappear as the world around them starts to crumble and they go their separate ways. The coat is part of how the story moves forward for the audience.



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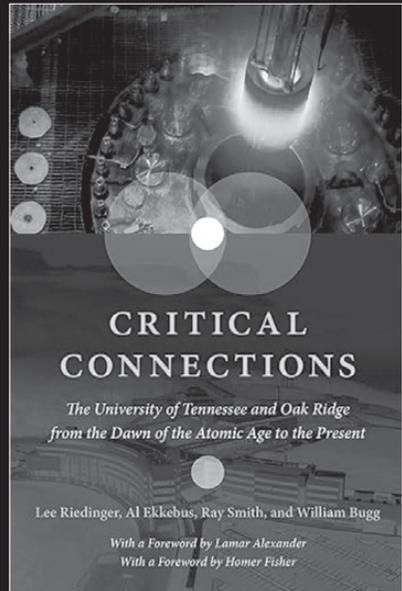
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CRITICAL CONNECTIONS

Critical Connections chronicles how Oak Ridge National Laboratory (ORNL), the Y-12 National Security Complex, and their partners became outstanding examples of the military-industrial-educational complex from the Cold War to the present day. At the beginning of the 1950s, Oak Ridge became a flourishing, less-secret city, and the authors show how, decade by decade, ORNL became the source of major breakthroughs in physics, biology, computing, and other fields—and how these achievements required ever-closer connections with UT.



THE ACTORS



GABRIELA "GABI" BULKA

(Fräulein Kost) is beyond thrilled to be part of *Cabaret* as the inaugural production at The Jenny Boyd Theatre. As a Polish native, she feels a responsibility

to both history and the future in telling this story. She is an MFA Acting candidate at the University of Tennessee, and her CBT credits include *Sense and Sensibility* (Mrs. Jennings), *The Play That Goes Wrong* (Sandra), *A Christmas Carol* (Mrs. Cratchit/Ghost of Christmas Past), *The Two Gentlemen of Verona* (Speed, Pantino, Thurio), and *Cry It Out* (Jessie). Deepest thanks and much love to her family and friends. Dla Mamy.



JOHN CHERRY

(Herr Schultz) is a local actor and director, a 1984 graduate of UT Theatre, and a retired Lieutenant Colonel from the U.S. Air Force. Since 2005, he has volunteered

as the Artistic Director for the Primary Players Children's Theatre Group in Blount County. He does have a day job as the Vice President of Community Leadership for Leadership Knoxville. Among his favorite roles: Prof. Harold Hill in *The Music Man*, Sidney Bruhl in *Deathtrap*, and Tateh in *Ragtime*. He lives in Maryville with his wife Melanie. Their daughter Alex works in L.A. for the Walt Disney Studios...proud papa.



KIM MORGAN DEAN

(Sally Bowles) is grateful to be at the Clarence Brown! Credits include: *Always... Patsy Cline*, *Wait Until Dark*, *Singin in the Rain* (Barter Theatre); *Next to Normal*, *Little*

Women, *To Kill A Mockingbird* (Greenbrier Valley Theatre); *Murder on the Links*, *Don't Dress for Dinner* (North Coast Rep & Laguna Playhouse); *Lucky Stiff*, *Beguiled Again*, *Ripcord*, *Moon Over Buffalo* (Florida Rep); *Yankee Tavern* (Florida Stage); and *Collected Stories* (Mosaic Theatre). Member of Barter Theatre's Resident Acting Company since 2018; member of AEA since 2007. Gratitude to TM for all things, and to YOU for supporting live theatre! For Harry. www.kimmorgandean.com



LIZ DELL'ORCO

(Lulu) is a freshman at the University of Tennessee studying Audiology & Speech Pathology, and she couldn't be more excited to share *Cabaret* with you. This is her

first production with the Clarence Brown Theatre Company, but she is not new to the stage. Performing since age seven, some of her favorite roles include Molly in *Annie Warbucks* (GCPA), Lucy in *Narnia* (YPC), Amanda Thrupp in *Matilda* (POTS), and Essie in *Parade* (POTS). She's thankful for the opportunity to be a part of this show and congratulates the entire cast and crew on their hard work to bring this show to life.

THE ACTORS



KATIE FLEMING

(Kit Kat Swing) is beyond thrilled to be a part of the *Cabaret* cast! You may recognize her from the most recent production of *A Christmas Carol* as Mary Cratchit, and sometimes

as Martha Cratchit. Katie has been dancing for as long as she can remember, and she is honored to be trusted in the role of a Kit Kat swing. She would like to thank her friends and family for their endless support of chasing her dreams!



BRUCE HAGEN

(Clifford Bradshaw) is a first year member of the UTK MFA Acting program, and is honored to be performing in *Cabaret*, the inaugural production of the new Jenny Boyd Theatre!

He recently made his CBT debut as Young Scrooge and Topper in *A Christmas Carol*. Previous regional credits: Hippodrome State Theatre and Florida Repertory Theatre. Bryce received his BFA in Acting from the University of Florida. Love to family and friends.



MIA INEZ HAYES

(Rosie / U/S *Fräulein Kost*) is welcoming you to join her in her last show with the Clarence Brown Theatre Company. A senior Theatre major, she is sadly saying au revoir

to Knoxville after this year but, you might have seen her in *Sense and Sensibility* (Mrs. Dashwood/Mrs. Ferras), *A Christmas Carol* (Miss Lucy '25, Mercy Miggot '24, Fan '23), *Kinky Boots* (Pat), in the ensemble of *Inherit*

the Wind or *The Play That Goes Wrong*. Auf Wiedersehen for now! IG:@mia.inez012



GAVIN HENSLEY

(Hans / Sailor 2 / U/S *Ernst Ludwig*) A sophomore Theatre major at UTK, Gavin is thrilled to be back on stage following a short break to pursue film projects. Most recently

he was Christmas Future/Barnaby in 2024's production of *A Christmas Carol*. Other favorite roles include Sebastian (*The Little Mermaid*), The Baker (*Into the Woods*), Finch (*Newsies*), Judge Turpin (*Sweeney Todd*), and Lumiere (*Beauty and the Beast Jr.* for the International Junior Theatre Festival). Hobbies include adventuring, thrifting, and writing. Big thanks to The Oak Ridge Playhouse and Broadway Center for the Arts for instilling a love of theatre since middle school. Love to family and friends and the wonderful cast and crew! Enjoy the show! www.gavin-hensley.com



DEVELYN JAYAN

(Texas) is a third-year MFA acting student here at UTK. She was previously seen on the Clarence Brown stage in *Sense and Sensibility* as Marianne, *Inherit the Wind* as Rachel, *Cry it*

Out as Lina and *A Christmas Carol* as Belle in '24 and the Ghost of Christmas Past in '23, among others. Develyn is an Indian classical dancer, a yogi and a martial artist. She is very excited to be in the very first show at The Jenny Boyd Theatre, playing a dancer; just like how she started her life on stage!

THE ACTORS



ROBERT PARKER JENKINS

(Bobby / Gorilla / U/S Master of Ceremonies (EMCEE))
Select regional credits: (Clarence Brown Theatre) John Dashwood, *Sense and*

Sensibility; Berger, *Hair*; Cootsey/Nick, *King Charles III*; Ted, *Peter and the Starcatcher*. (Street Theatre Company) Dr. Buttridge/ King of Hearts, *Alice by Heart*. (River & Rail Theatre) Harry Burn, *The Burn Vote*; Harry "Jazzbo" Heywood, *It's a Wonderful Life*; Roy/Pete/Mark/Bobby Jeremy, *Fun Home*; Leo Irving, *In the Next Room or The Vibrator Play*. His sincerest thanks to Halena, Terry, Tor, Katie, Patrick, the cast, crew, and creative team for their excellence and care in bringing this production to life. His love and gratitude to his family, dear friends, and brilliant partner.



KAT LEE

(Fritzie / U/S Sally Bowles) is overjoyed to be a part of the 2028 MFA Acting Cohort and this production of *Cabaret!* Kat's other credits include: 5 seasons at The Utah

Shakespeare Festival (most recently Celia in *As You Like It*), and Denver Center for Performing Arts, among other regional theaters around the country. Keep telling stories! www.iamkatlee.com



TRICIA MATTHEWS

(Fräulein Schneider) is excited to be here at Clarence Brown Theatre after 20 years in residence at Barter Theatre in Virginia. Favorites at Barter include Amanda

Wingfield (*Mary Poppins*), Sally McCoy, Carrie Watts (*Trip to Bountiful*), Donna (*Mamma Mia*), and Mother Superior (*Sister Act*). Tricia also had an extensive career in regional theatre including South Coast Rep, Asolo Theatre, Florida Stage, Arkansas Rep, Florida Studio, Seaside Music Theatre, Beef & Boards, Mill Mountain, Connecticut Rep and the Coconut Grove Playhouse in the world premiere of Jimmy Buffett's *Don't Stop the Carnival*. She is also a two-time bone marrow donor. Love to KMD.



TRUMAN MAY

(Kit Kat Swing) is thrilled for his debut performance with the Clarence Brown Theatre Company. He has recently performed with Houston High School (*Mean Girls*) and New

Day Children's Theatre (*Catch Me if You Can*). Other roles include Officer Lockstock (*Urinetown*), Spit (*Anything Goes*), and Conrade (*Much Ado About Nothing*). Off-stage, he is currently studying Nursing and Musical Theatre at the University of Tennessee. He would like to thank his friends and family, as well as the *Cabaret* production team for their support and wisdom.

THE ACTORS



TYLER MONROE

(Herman / Sailor 3 / U/S Clifford Bradshaw) is extremely excited to be returning to the Clarence Brown stage for their production of *Cabaret*. Tyler is a freshman Theatre major

and Musical Theatre minor enrolled at the University of Tennessee, Knoxville. Some of Tyler's favorite works of his include Seymour Krelborn in *Little Shop of Horrors*, Harold Hill in *The Music Man*, Tulsa in *Gypsy*, Sky Masterson in *Guys and Dolls*, Tom in *The Harvest*, and many more! Tyler hopes to one day achieve his dream of Broadway and Hollywood and is excited to be taking those steps with the Clarence Brown Theatre!



JACKSON NEILSON

(Ensemble/Onstage Accordion Player) is thrilled to be helping the CBT open the brand new Jenny Boyd Theatre with *Cabaret*! He is overjoyed to have the opportunity to play his

favorite instrument for one of his favorite musicals! He is currently enrolled as a junior here at UT as a Theatre major with a concentration in Acting, and a minor in Musical Theatre. Prior credits include *A Christmas Carol* (Young Scrooge, Topper, Peter Cratchit, Twyce), *Inherit The Wind* (Puppeteer), *The Play That Goes Wrong* (Cornley Crew, U/S Dennis), and *Sweeney Todd: The Demon Barber of Fleet Street* (Sweeney Todd).



SAMMY PONTELLO

(Master of Ceremonies (EMCEE)) is an actor, voice and dialect coach, and teaching artist based in Knoxville, Tennessee. Currently pursuing their MFA in Acting at the University

of Tennessee, they've worked regionally with Florida Studio Theatre, Orlando Shakes, Great River Shakespeare Festival, Texas Shakespeare Festival, and the Clarence Brown Theatre. Favorite previous roles include: Col. Brandon, *Sense & Sensibility*; Chris, *The Play That Goes Wrong*; Ebenezer Scrooge, *A Christmas Carol*; Man #1, U/S James Agee, *Knoxville* (CBT); Beadle Bamford, *Sweeney Todd* (TSF); Launce, *Two Gentlemen of Verona* (GRSF). IG: @sjpactor | sammypontello.com



WYATT SKILLEN

(Max, the club owner) is thrilled to be a part of *Cabaret* with the Clarence Brown Theatre Company, and to perform in the brand new Jenny Boyd Theatre! Previously,

Wyatt has been a part of CBT's *The Moors* and *A Christmas Carol*. This is his final show as a Theatre major at UTK, and he would like to thank all of his professors, peers, family, and friends for their unwavering support throughout the past four years.

THE ACTORS



THOMAS NASH TETTERTON

(Ernst Ludwig / U/S Herr Schultz) At the Clarence Brown Theatre: *A Christmas Carol*. Select Regional Credits: *Hamlet*; *Much Ado About Nothing*

(PlayMakers' Rep), *The Caine Mutiny Court Martial* (Judson Theatre Co.), *The Rainmaker*; *Silent Sky*, *The Life of Galileo* (Burning Coal Theater), *Romeo & Juliet*; *Cymbeline* (Virginia Shakespeare Festival), *Love's Labour's Lost*; *A Christmas Carol* (Annapolis Shakespeare), *Richard III* (Sweet Tea Shakespeare), *Inherit the Wind* (Compass Rose Theater). TV & Film: *Die Hart* (Roku.com), *Have A Nice Life* (avail. on Amazon). BFA in Acting from Shenandoah Conservatory. MFA in Acting candidate at the Clarence Brown Theatre/University of Tennessee, Knoxville. He sends his love to Galen and their two dogs - Offal & Guapo. www.tntetterton.com. @thomasntetterton



KATIE THORPE

(Frenchie) is excited to be making her debut with the CBT Company. Originally from Knoxville, TN, she is a recent graduate of East Tennessee University, where she earned a B.A.

in Theatre with a concentration in Musical Theatre and a minor in Dance. Collegiate credits include *Heathers* (Veronica Sawyer), *Cabaret* (Fraulein Kost/Fritzie), *The Wolves* (11), *James and the Giant Peach* (Sponge), and *Little Shop of Horrors* (Chiffon). Katie is grateful to her friends and family for their everlasting love and support, and to all involved in *Cabaret* for their hard work and artistry. IG: @katieethorpe



DONTE TOLSON

(Victor / Bodyguard / U/S Max, the club owner) is excited to be performing with the Clarence Brown Theatre Company once again this year. You may remember him as "Marcus" in last

year's *The Harvest* or the "feed store" guy in *Inherit the Wind*. Donte is a junior Theatre major with an Acting concentration and a minor in Musical Theatre. Donte is also an Air Force veteran and is grateful for his time serving his country. He would like to thank his friends and family for all their constant support and God for without him none of this is possible. Enjoy the show!



GRACE VERSTRATE,

(Helga / U/S Fräulein Schneider) a dancer, vocalist, and actress, is a fourth-year Theatre student at UT. She is thrilled to be joining the cast of *Cabaret*.

She was born and raised in Hendersonville, NC, where she attended Pat's School of Dance and Performing Arts and trained in Ballet, Tap, Jazz, Lyrical, Contemporary, and Hip Hop for 16 years. Grace has also routinely taught various acting and musical theatre camps with the NC State theatre, The Flat Rock Playhouse. She was part of the cast of the Playhouse's summer tradition, *Rootabaga Express!* The following summer, she performed in the *Summer Rock out Concert Series*, which toured the WNC area. Performance credits include Anne Steel (*Sense and Sensibility*), Laurey Williams (*Oklahoma!*), Dance Ensemble (*A Flat Rock Playhouse Christmas*), and Guest Performer (Disney World, Universal Studios, Carnival Cruise Lines).

THE ARTISTS



HALENA KAYS

(Director) is a founding member of the Chicago artistic collaborative, The Ruffians, an artistic affiliate of American Blues Theatre, a former member of the Big Apple Circus Clown Care

unit, past artistic director of The Hypocrites, former co-artistic curator for Theater on the Lake, and co-founder and former artistic director of Playmakers Lab. Halena is an Artistic Associate with the Neo-Futurists Chicago where she co-created and directed *Comfortable Shoes*, *Pop/Waits*, *44 Plays for 44 Presidents*, *Burning Bluebeard*, *Daredevils*, *Daredevils Hamlet*, *Fake Lake*, and *WILDCAT!* (Jeff nominated for Best Direction, Best New Work, and Best Actor). Selected Chicago directing credits: *Endgame*, *Ivywild*, *Six Characters in Search of an Author* (The Hypocrites); *The Magic Play* (The Goodman), *Lord of the Flies* (Steppenwolf); *How a Boy Falls* (Northlight Theatre); *Misery*, *On Clover Road* (American Blues Theater); *Mothers* (The Gift), *Feast* (part of a collaborative directing effort) with The Albany Park Theatre Project (The Goodman). Selected Regional: *Do You Feel Anger?* (Circle X, LA), *Shapeshifter* (Bard at the Gate with the McCarter Theatre Center), *The Magic Play* (The Olney Theater Center, The Actor's Theater of Louisville, Portland Center Stage, and Syracuse Stage), *Love Song* and *The Welkin* (Nashville Story Garden), and *Secretary* (Nashville Rep's Ingram New Works Festival). Halena has been nominated for Chicago Jefferson awards for Best Supporting Actress, Best Direction, Best New Work, and Best Production, named one of the top 50 "players" in Chicago theater by NewCity, is a recipient of the prestigious 3Arts Award, and received a signed letter from Mr. Rogers saying she was "special" in 1978. She is a UT-Austin and Northwestern

grad, a proud member of SDC, and Head of Directing at the University of Michigan.



TERRY D. ALFORD

(Musical Director) is excited to be celebrating his 20th year at the Clarence Brown Theatre. As well as being a director and musical director for CBT, Terry is also a Teaching

Professor in the Department of Theatre and teaches Musical Theatre Performance, Musical Theatre History, Honor's Introduction to the Theatre and Acting. Prior to joining the UT faculty, Mr. Alford held the position of Director of Musical Theatre at The Universities of Tulsa, and the University of Wisconsin 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, Knoxville Children's Theatre, Oak Ridge Playhouse, Foothills Players and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created scores for four original musicals and a variety of chamber and vocal music as well as incidental music for many CBT Productions. He is a member of the Clarence Brown Theatre Company and regularly directs and musically directs for the CBT. Favorite CBT directing credits include *Assassins*, *The Twenty Fifth Annual Putnam County Spelling Bee*, *South Pacific*, and *A Shanya Maidel*. Terry is the director of the CBT Summer Acting Workshop for High School Students and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs

THE ARTISTS



KRISTEN MARTINO (Scenic Designer) joins the faculty this year as the Assistant Professor of Scenic Design for University of Tennessee, Knoxville and a company member of the Clarence Brown Theatre. She is

honored to be making her CBT debut with this inaugural production on the Jenny Boyd Theatre stage. Kristen's design work has been showcased on stages across the country, including Gulfshore Playhouse, The Cape Playhouse, Shenandoah Summer Music Theatre, and Indiana University, where she earned her MFA in Scenic Design. Kristen spent several years as a freelance designer in Chicago, with her work featured at venues such as Drury Lane Theatre, The Goodman Theatre, and Porchlight Music Theatre. While in Chicago, she also spent time assisting prominent designers in the area, which gave her the opportunity to work on museum exhibits and theatrical productions internationally, including the 2020 West End production of *The Prince of Egypt*. Kristen was also part of the team selected to represent the United States by designing the USA's Emerging Artist Exhibit for the 2019 Prague Quadrennial. Kristen is the recipient of the 2022 USITT Rising Star Award and is a proud member of United Scenic Artists Local 829. www.kristenmartino.com @kristenmartino.design



MATTHEW CARL (Costume Designer) is an Orlando based costume designer. He is currently earning his masters in Costume Design at the University of Tennessee, Knoxville. Past design credits include

Dragons Love Tacos, *Luchadora!* (Orlando Family Stage); *Failure: A Love Story* (Clarence Brown Lab Theatre); *La Cage Aux Folles*,

The 25th Annual Putnam County Spelling Bee (Significant Productions). Select past associate design work *Beautiful The Carole King Musical*, *The Sound of Music*, *Beauty and the Beast* (The Paramount Theater); *Cinderella* (Drury Lane Oakbrook). Matthew has also been a shopper for Broadway costume shops, Parsons-Mears Ltd, and Pintler Costumes and Technology.



KENTON YEAGER (Lighting Designer) heads the Master's Program in Entertainment Lighting Design and Technology and is Head of Undergraduate Studies. Being busy over the past 40 years, Kenton has

designed or produced more than 700 events for the Corporate World, Theatre, Dance, Music, Weddings, Industrials, Festivals, and Tours both nationally and internationally. He is also the creator of Yeagerlabs, a classroom theater system used in teaching theatre. His theatre design credits include work for: Walnut Street Theatre, Cincinnati Playhouse in the Park, Milwaukee Rep, St Louis Rep, Arizona Theatre Company, Riverside Theatre, Pioneer Theatre, Round House Theatre, Folger Shakespeare, The Clarence Brown Theatre, Virginia Stage Co, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep, Great River Shakespeare Festival, Arkansas Rep, Theatre by the Sea, Pennsylvania Stage, National Shakespeare Co, Camden Shakespeare Co, The Flynn Theater for the Performing Arts, and American Music Theatre Festival. Kenton has designed corporate events for IBM, AIG International, The Olympic Ski Team, University of Tennessee, Vermont Fine Wine and Food Festival, and ESPN. Kenton has also designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches Charles Mingus Big Band, Ladysmith

THE ARTISTS

Black Mambazo, George Winston, Slide Hampton, Canadian Brass, Johnny Clegg, James Carter, Sweet Honey in the Rock and, Stephane Grappelli. As an educator, he has taught design master classes at more than 40 Universities, taught lighting design at Penn State, and was Chair/Artistic Director of Interlochen Arts Camps' Department of Theater. He has taught lighting workshops in Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, and Amsterdam.



JOE PAYNE

(Sound & Projection Designer) has designed sound, projections, and/or composed music for more than 250 professional productions throughout the United States, for

theatres including the Utah Shakespeare Festival, Weston Theatre (VT), Riverside Theatre (FL), Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Pioneer Theatre Company (SLC), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, and others. Favorites at the CBT include *Knoxville*, *Hamlet*, *Curious Incident of the Dog in the Night-Time*, multiple versions of *A Christmas Carol*, *Candide*, and *The 39 Steps*. Favorite projects elsewhere include *King Lear*, *Hand to God*, *Silent Sky*, and *The Bakkhai* (A Rock Musical). Joe is a member of United Scenic Artists USA Local 829 and the Theatrical Sound Designers and Composers Association.



TOR CAMPBELL

(Choreographer) is a Chicago-based director, choreographer, educator, and creative producer whose work lives at the intersection of storytelling, movement, and social

impact. He has directed, choreographed, and taught across the country in both academic and professional settings. His artistic practice centers activism, empathy, and collective healing, using theatre as a tool for connection and change. Tor holds an MFA in Stage Directing from Northwestern University.



KATIE CUNNINGHAM

(Voice and Text Director) has been acting at Clarence Brown Theatre since 2013 and teaching at UTK since 2018, joining the full-time faculty in 2020 with a specialty

in voice, speech, and dialects. Katie is an Assistant Professor of Theatre and Head of Acting. Her acting credits include *Lady Macbeth*, *Maria*, and *Emilia* among others at the Tony Award-winning Utah Shakespeare Festival, plus work with NYC companies (Resident Acting Company, TACT), Asolo Rep, and numerous regional theaters nationwide. As resident voice, text, and dialect coach at CBT, she has also coached for PlayMakers Repertory, Great River Shakespeare Festival, Nashville Rep, and Southwest Shakespeare Company among others. Her scholarly work appears in the *Journal of Voice*, *Voice and Speech Review*, *The Conversation*, and *IDEA*. She is a certified Knight-Thompson Speechwork teacher and PAVA Recognized Vocologist with an MFA from FSU/Asolo Conservatory

THE ARTISTS

and BA from UNC Chapel Hill. Member: AEA (since 2010), SAG-AFTRA, VASTA, and PAVA. For Patrick and Paddy, grá mo chroí. www.katiecunningham.com



PATRICK LANCZKI

(Production Stage Manager) is thrilled to be back for his 12th season at the CBT and his 10th 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. 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, and the newest member of our family: our son Paddy.



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 career in academia also included nearly 18 years serving as chair of the theater departments across the USA. Ken is also a scenic designer and member of United Scenic Artists, his designs have been seen at theatres across the country

including Kansas City Repertory Theatre, Florida Repertory Theatre, Skylight Music Theatre, The New Theatre, Ohio Light Opera, Cleveland Ensemble Theatre, Ocean State Theatre and many others. He has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College, and The Ohio State University. Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festival, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, Educational Theatre Association and the Southeastern Theatre Conference.



TOM CERVONE

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

the Historic Tennessee Theatre Foundation, but the CBT/UTK Theatre Department is Tom's administrative and artistic home. Cervone 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 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. Cervone was inducted into his undergraduate alma mater's class of 2015 Wall of Honor and was appointed by the Governor of WV in 2021 to serve as a member of the Board of Trustees of WLU.

THE ARTISTS



SUSAN L. MCMILLAN

(Production Manager) is in her twelfth 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.



REMEMBERING KATHARINE PEARSON CRISS

Today, we honor Katherine, a longtime board member and champion of the arts, who passed away last month. Her contributions to Clarence Brown Theatre and the Knoxville community made a lasting impact.

"May flights of angels
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Wardrobe Supervisor - **Laura Clift**
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Assistant Wardrobe Supervisor - **Vicky Kahnle**
and **Maddison Goerg**
Wardrobe Crew – **Dottie Haller, Sopha Owens,**
Maddison Goerg, Mandy Mae Kelly,
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SCENERY

Assistant Scenic Designer - **Leilane Bertunes**
Automation Operator - **Janie Brice**
Deck Crew – **Carolina Jones, Matthew Lookadoo,**
Jade Fulwider, Finn Learn-Houston,
Jeoy Bertani, James Burnett and Ethan Swatzell

LIGHTING

Assistant Lighting Designer - **Kayla Moore**
Associate Lighting Designer - **Miguel Santiago**
Light Board Operator - **Xander Ricks**
Production Electrician - **Diego Parra**
Spot Operators - **Hayden Springer**
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SOUND

Assistant Sound Designer/Mixer - **Elizabeth Dupuy**
Sound and Projections Operator - **Cora Parker**
Deck AV - **Rachel Clift**

CREW SWING

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SPECIAL THANKS

Paul Meier, Mila Stephan, Klaus Guber,
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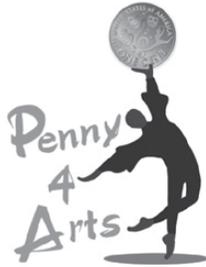
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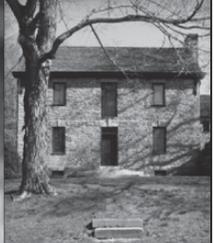
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Production Stage Manager - **Patrick Lanczki**

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Scenic Artist - **Alondra Barbosa**

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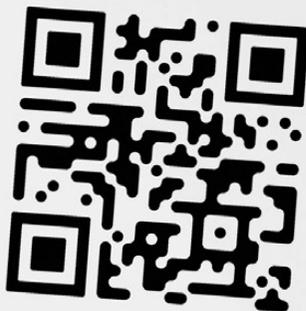
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ABOUT CLARENCE BROWN THEATRE



Celebrating more than 50 years of professional theatre!

DID YOU KNOW?

- 3** Venues - Clarence Brown Theatre, The Jenny Boyd Theatre, Lab Theatre

- 6** Productions/200+ Performance Sept - May

- 18** Faculty

- 22** Graduate Students

- 33** Staff

- 119** Undergraduate Students

- 225+** Artists Each Season

- 500+** Individual, Corporation, & Foundation Support

- 550** Seats in the Clarence Brown Theatre

- 240+** Seats in The Jenny Boyd Theatre

- 125** Seats in the Lab Theatre

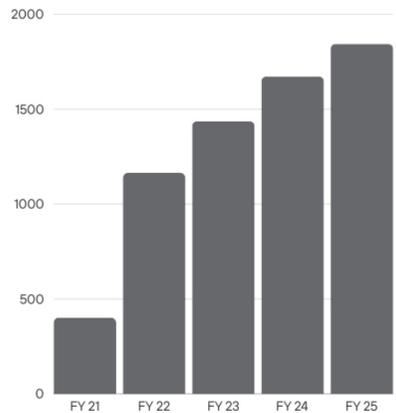
PATRONS / YEAR (2024 - 2025)

- 35,000+** Patrons Attending

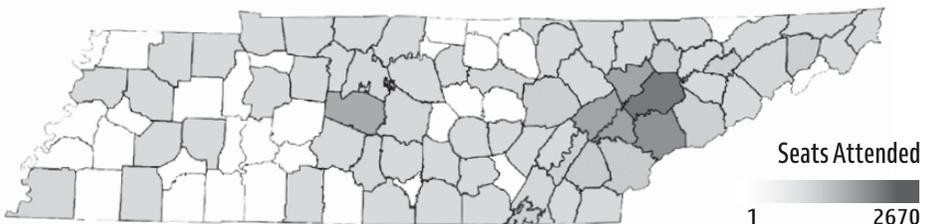
- 6,000+** Students from 50+ schools

- 2,700** Season Subscribers

- 75%** Live in Knoxville



2024-2025 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

CBT THANK YOU

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 December 2025. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu.

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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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2025/2026

CORPORATE, FOUNDATION & GRANT PROFILES



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.



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 in part by the National Endowment for the Arts.



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

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to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.



First Horizon Bank is proud to support The Clarence Brown Theatre. For more than 160 years, our associates have delivered trusted financial solutions to individuals, families, and businesses across the Southeast. At First Horizon, we value relationships built on integrity and personalized service, ensuring our clients' financial goals are met with care and expertise. With deep roots in our neighborhoods, we are committed to investing in the vibrant communities we serve—

including the creative spirit of theatre. Together, we strive to build a brighter future and inspire the talents that make our area unique. To learn more, visit firsthorizon.com.



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 **Mildred Haines and William Elijah Morris Lecture Endowment Fund** 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.

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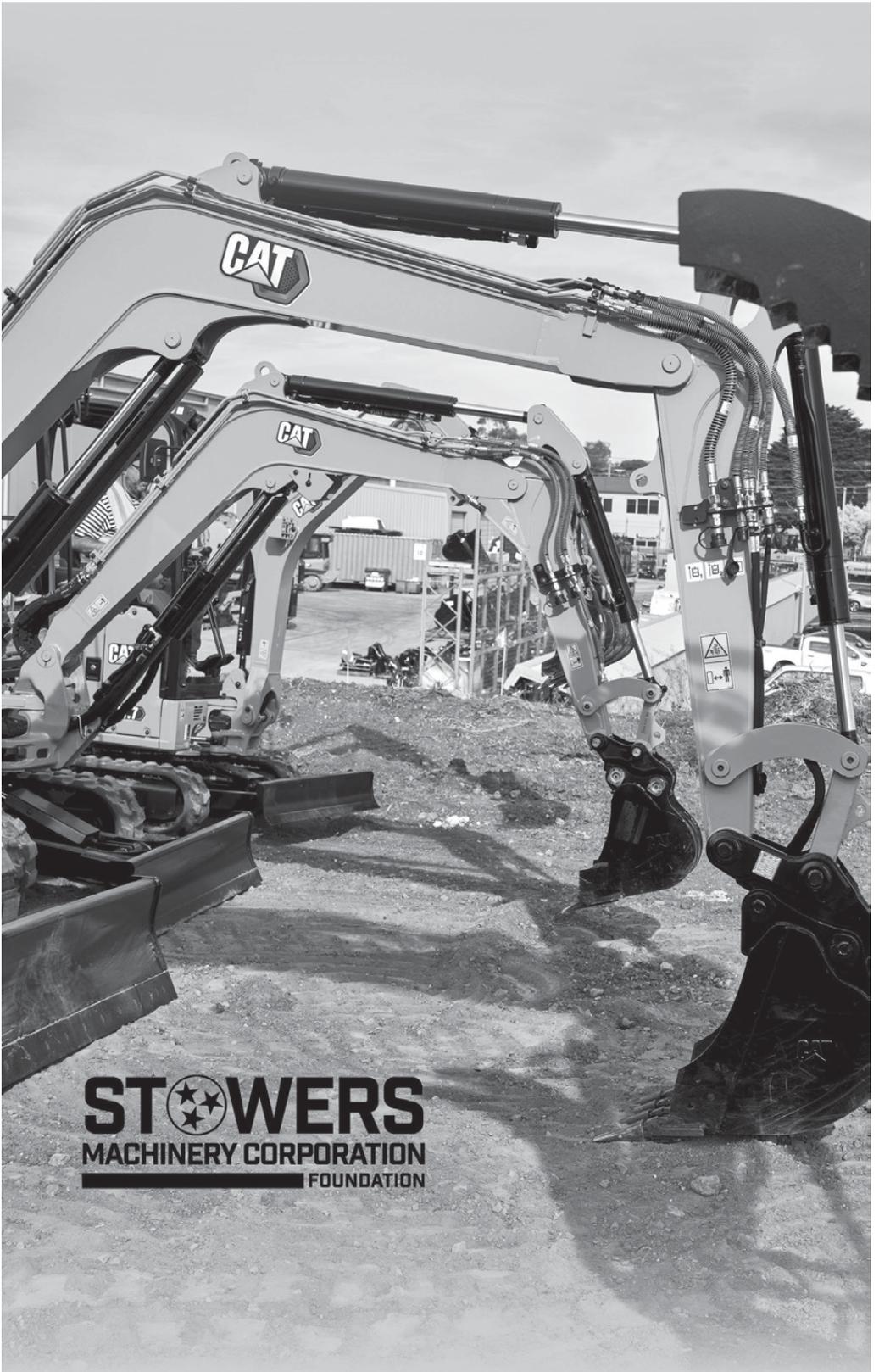


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Pilot Company is proud to support the Clarence Brown Theatre's mission to enrich local culture and guide the next generation of artists.



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ON STAGE THIS SPRING



THE ROYALE

By MARCO RAMIREZ

MAR 25 - APR 12

It's 1905 in the racially segregated world of boxing, and Jay "The Sport" Jackson, a handsome, tough, headstrong and undeniably great boxer, dreams of being the undisputed heavyweight champion of the world.

Inspired by the life and story of Jack Johnson, *The Royale*, by Marco Ramirez, is a drama of the psyche that follows Jay after a money-hungry boxing promoter sparks a plan for a historic fight of the century. Suddenly, his dream seems possible... but at what cost?

The Royale is a deep examination of society's relationship with history makers and the responsibilities they carry both inside and outside the ring.

THE *Jenny Boyd*
THEATRE



YOU CAN'T TAKE IT WITH YOU

A COMEDY IN THREE ACTS

By MOSS HART and GEORGE S. KAUFMAN

APR 15 - MAY 3

The Sycamore clan are a glorious collection of contented eccentrics with no regard for social norms. But when their daughter Alice falls for the straight-laced boss's son, the two worlds hilariously collide. Experience this heartwarming, madcap classic that reminds us to love boldly, embrace joy and live life on our own terms.

Considered one of the most popular and successful plays of modern times, the Tony Award-winning play *You Can't Take It With You*, written by George Kaufman and Moss Hart, is a celebration of individuality, love, and the belief that happiness cannot be measured by material wealth.

CLARENCE
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AT THE UNIVERSITY OF TENNESSEE





THE *Jenny Boyd* THEATRE

The Jenny Boyd Theatre immerses, inspires, and ignites the imagination. This state-of-the-art, intimate venue brings audiences closer than ever to the heart of live performance.

Thank you for being a part of this historic new chapter.

We couldn't have done it without you, and we are so excited to welcome you in.

