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THE MOORS

By Jen Silverman

The Lab
Theatre

Fueling the Arts and the Audience



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

PILOT
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CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

presents

THE MOORS

BY JEN SILVERMAN

Directed by **Casey Sams**

Musical Director **Terry D. Alford**

Scenic/Projection Designer
Sophie Smrcka

Costume Designer
Alex Heder

Lighting Design
Mitch Wilson

Sound Designer/Composer
Amoirie Perteeet

Dramaturg
Emily Pope

Fight/Movement Director
Charles R. Miller

Stage Manager
Mayson Knipp

Artistic Director/Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

THE MOORS is presented by arrangement with Concord Theatricals
on behalf of Samuel French, Inc. www.concordtheatricals.com

Off-Broadway premiere produced by The Playwrights Realm
(Katherine Kovner, Artistic Director; Roberta Pereira, Producing Director) in January 2017
World Premiere produced by Yale Repertory Theatre, New Haven, Connecticut;
James Bundy, Artistic Director; Victoria Nolan, Managing Director



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*This project [is being][was] supported in whole or in part by federal award number 21.027
awarded to Knox County by the U.S. Department of the Treasury and the Arts & Culture Alliance.*

Cover photo: Emily Helton; by Shawn Poynter

THE CAST

Agatha - **Catherine Blevins**

Huldey - **Molly Brennan**

Emilie - **Ella Trisler**

Marjory / Mallory - **Jasmine R. Handy**

The Mastiff - **Jackson Ahern**

The Moor-hen - **Abigail McCarter**

UNDERSTUDIES

Agatha - **Brooke Premo**

Huldey - **Whitney Priest**

Emilie - **McKenzie Jordan**

Marjory / Mallory - **Mia Eller**

The Mastiff - **Wyatt Skillen**

The Moor-hen - **Jenna Mitchell**

RUN TIME:

About 109 minutes with no intermission

ADVISORIES:

Recommended for mature audiences.

Contains theatrical fog, sexual themes and violence.

After the show, please take a moment to fill out a brief 5-minute survey

tiny.utk.edu/cbtsurvey about your experiences at ***The Moors***.

Your feedback helps us better know our audiences, offer more programming
and increases funding opportunities for the CBT.

Thank you in advance!

THE PLAYWRIGHT



JEN SILVERMAN

is a New York-based playwright, novelist and screenwriter. Jen's plays include *Spain*; *Collective Rage: A Play in 5 Betties*; *The Moors*; *The Roommate*; *Witch* and *Highway Patrol*. They have been produced off-Broadway, regionally across the US, and internationally in Australia, the UK, the Czech Republic, Switzerland and Spain. Jen is the author of the debut novel *We Play Ourselves* and the story collection *The Island Dwellers*; Jen's next novel is forthcoming from Random House in 2024. Jen wrote *The Miranda Obsession* as a narrative podcast for Audible, starring Rachel Brosnahan. Jen is a three-time MacDowell Fellow and a member of New Dramatists. Honors include the Yale Drama Series Award and fellowships from the New York Foundation for the Arts, the Lower Manhattan Cultural Council, the National Endowment for the Arts and the Guggenheim. Jen also writes for TV and film.

FROM THE DIRECTOR

Welcome to the Lab Theatre!

Just like in other labs across campus, our Lab is where the theatre department both trains students and experiments with new ideas. The Lab Theatre is where you will see UT student actors take on big, challenging, dynamic characters. The Lab is where you might see a future household name take on their first major role, so you can say, "I saw them when..."

The Moors, by Jen Silverman, is a perfect Lab play. It challenges the students to find both the darkest and the funniest aspects of humanity. It asks them to explore the works of the Brontës and the gothic side of Victorian literature as well as the Manic Pixie Dream Girl trope. It requires them to sing and fight and hone their comic timing - and perhaps transform into a dog.

It also gives the audience great things to talk about after they're done laughing. Do you know people like Huldey or Agatha? Have you seen relationships like the one between the Mastiff and the Moor Hen? What would you write in your diary if you lived in an isolated mansion on the bleak and barren moors? *The Moors* asks, what would you do to feel seen, or heard, or cherished? What wouldn't you do?

Thanks for joining us in The Lab. We hope you have a great time, and that you come back to see more of our experiments!

~ Casey Sams

UNIQUE ORIGINS OF THE MOORS

Dear Reader,

It is unlikely that the events which you are about to witness have ever happened in real life. Maids do not often switch personalities at the drop of a hat and dogs and moor hens are certainly not known to carry on conversations. This play, however, would not exist without the very real letters of Charlotte Brontë.

Our playwright, Jen Silverman, spent months reading Charlotte's passionate letters before coincidentally heading to a week-long writing residency. She could have written about anything, but Charlotte's words were so strong, so beautiful, so influential that she couldn't seem to write about anything else. The play you are seeing today is quite different from that first draft, but the traces of Charlotte and her family are still undeniably woven into the fabric of the play.

You might notice throughout the play some of the characters have a need to be famous, heard, independent, or simply known and loved. Each of these desires present themselves time and time again in Charlotte's letters, many of which we still have today thanks to Ellen Nussey, Charlotte's closest companion, whom history has deemed a "close friend".

There is no way to determine what exactly Charlotte Brontë's life was like. Who's to say she did not have a philosophic talking mastiff? Thankfully, this play is not about historical accuracy. Instead, reader, allow yourself to be immersed in a genre-bending combination of absurdity and gothic literature, and please, listen to our characters - they do so love to be heard.

~ **Emily Pope**

THE ACTORS



JACKSON AHERN
(The Mastiff) Jackson is a junior in the Theatre program. His last role was Gaston in Tennessee Valley Players *Beauty and the Beast*. His last Clarence Brown

appearance was as Chuck in *She Kills Monsters*. He is excited for what the future brings. He would like to thank his many mentors in life that have brought him to be who he is today.



CATHERINE BLEVINS
(Agatha) is a senior at UT who transferred from Pellissippi State after earning an AFA in Performance. Catherine was most

recently seen as Frank Goodman in CBT's spring production of *Men on Boats*. Other recent credits include *The Wolves* (River and Rail), *Love and Information*, *Sappho at the Edge of the Abyss*, *Popcorn at the Odessa*, and *The Musical Comedy Murders of 1940* (Pellissippi State), and *Death of a Salesman* (Theatre Knoxville Downtown).



MOLLY BRENNAN
(Huldey) Molly is very excited to be in her first Clarence Brown Theatre production. She is an undergraduate Theatre major, and co- Vice President

of the campus long-form improv team, ISP. She'd like to thank her family,

friends, and teachers for supporting her. She'd also like to thank Jen Silverman, and the entire cast and crew for their beautiful work, support, and dedication to create such a thought-provoking show. She hopes you enjoy the show!



MIA ELLER
(Understudy / Marjory, Mallory) Mia is a freshman at the University of Tennessee, Knoxville, majoring in Theatre with an acting

concentration, and she is beyond excited to be taking part in her first Clarence Brown Theatre production! She began acting in 2020, and past shows she's enjoyed taking part in include *Play On!* (Polly), *The Sound of Music* (Sister Berthe), and *Mamma Mia!* (Rosie). She would like to extend her gratitude to director Casey Sams, who gave her the incredible opportunity to act in the Lab, and her family, who have never stopped encouraging her to pursue acting. She hopes you enjoy the show!



JASMINE R. HANDY
(Marjory / Mallory) Jasmine is thrilled and immensely thankful to be back in the Clarence Brown Lab Theatre. Originally from

Atlanta, Georgia, she is seeking to complete her Bachelor of Arts Degree in Theatre with an Acting Concentration. Her previous training includes attending the New York Conservatory for Dramatic Arts and

THE ACTORS

Kennesaw State University's College of the Arts. This will be her fourth show at the University of Tennessee Department of Theatre. Previous CBT credits include *Blood at the Root* (Raylynn); *Adaptive Radiation* (Olivia); and *Men on Boats* (John Wesley Powell). She would like to extend special thanks to her loved ones for their unwavering support and Casey Sams for the wonderful opportunity.



McKENZIE JORDAN (Understudy / Emilie) McKenzie is a sophomore at the University of Tennessee. She is studying Theatre and Political Science.

She is excited to be part of such a special show. She would like to thank her family and instructors for their constant support.



ABIGAIL McCARTER (The Moor-hen) is a student in the UT Theatre and Psychology Departments. She was last seen as Toria in *Blood at*

the Root. While she acted throughout high school, this will be her second production with the Clarence Brown Theatre. She would like to thank Casey Sams for the amazing opportunity. She would also like to thank her parents, especially her mom, for supporting her through the late rehearsals and early mornings.



JENNA MITCHELL (Understudy / The Moor-hen) is so incredibly excited to be a part of this wild and entrancing show. She is a double major at UT in Theatre (acting) and Art

(2D). Jenna's previous work with CBT includes wardrobe crew for *Murder on The Orient Express* and Assistant Stage Manager and Female Steve U/S for *Adaptive Radiation*. Jenna has been acting since the age of six and has loved getting to grow and develop with the theatre program here at UT. Enjoy the show!



BROOKE PREMO (Understudy / Agatha) Brooke is thrilled to be a part of *The Moors!* She has been in multiple productions including Donna (*Mamma Mia!*),

Joanne (*Rent*), Ilse (*Spring Awakening*), and Dot (*Sunday in the Park with George*). Brooke would like to thank the talented cast and directors for making this an astonishing experience. Also, to her friends and family for their love and support.

THE ACTORS



WHITNEY PRIEST
(Understudy /
Huldey) Whitney is a
sophomore at UT this
year and is thrilled to
be making her CBT
debut in this year's
production of *The
Moors*. She comes

from the Appalachians but has had a wonderful time exploring the fog of the English Moors. Whitney has previously been involved in All Campus Theatre's *Musical Theatre Revue* and is majoring in Anthropology with a concentration in Forensics. She would like to thank her mother for all of her endless support, and introduction into this beautiful world of theatre.



ELLA TRISLER
(Emilie) is a senior
at the University of
Tennessee, Knoxville.
She studies Theatre,
with a concentration
in Acting, and she is
thrilled to be back
on the Lab stage!

Most recently, she played Hall in *Men on Boats* at the Lab Theatre. Some of her favorite roles so far include Mayella Ewell in *To Kill A Mockingbird* and Louisa Von Trapp in *The Sound of Music*. This summer, Ella studied acting for six weeks in New York City with NYU's own Atlantic Acting School through their Summer Intensive.



WYATT SKILLEN
(Understudy
/ *The Mastiff*)
Wyatt is thrilled
to understudy as a
part of his first show
with the Clarence
Brown Theatre!

He is currently a
sophomore at UT as an Theatre major.
Previously, Wyatt has been a part of
ACT's *Twelfth Night* and the annual
Musical Theatre Revue. He would like
to thank his family, friends, and all
those close to him for supporting
his aspirations.



The Arts & Culture Alliance thanks the Clarence Brown Theatre for participating in Penny Performances, giving every child in Knox County, (including home and private-schooled student,) an opportunity to attend arts and culture events/activities at the maximum cost of ONE PENNY when accompanied by an adult (during the 2023/2024 academic school year).

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THE ARTISTS



CASEY SAMS
(Director) Casey teaches movement for actors, musical theatre, and serves as the Associate Chair for the Theatre department. She regularly directs

and choreographs for the CBT, and has served as Intimacy Choreographer for the CBT, River and Rail Theatre Company, First Take Productions, and Cincinnati Playhouse in the Park. She has had the great good fortune to work as a choreographer or director at such theaters as Cincinnati Playhouse in the Park, PlayMakers Repertory Theatre, The Roundhouse Theatre, St. Louis Repertory Theatre, Virginia Stage Company, Vermont Stage, The Utah Shakespearian Festival, Great River Shakespeare Festival, North Carolina Stage, and Knoxville Opera, among others. Her Undergraduate and Graduate degrees are from Penn State, she is a Certified Laban Movement Analyst from the Laban / Bartenieff Institute of Movement Studies in New York, and she is a member of the inaugural class of Education Advocates with Theatrical Intimacy Educators.



TERRY D. ALFORD
(Musical Director) is a Distinguished Lecturer in Theatre and teaches Musical Theatre Performance and Honor's Introduction to the Theatre and

Acting. Prior to joining the UT faculty Mr. Alford held the positions of Director of Musical Theatre at The University of

Tulsa, and Director of Musical Theatre at The University of Wisconsin at Stevens Point. He has worked professionally as a performer, director, musical director, and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Omaha Playhouse, Augusta Barn, Fireside Theatre, Light Opera of Oklahoma, and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. He is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Terry is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs.



SOPIE SMRCKA
(Scenic and Projection Designer) was born and raised in Colorado, and graduated from the University of Denver in 2022, with B.A.s in Theatre and Communications.

She is now an MFA candidate in Scenic Design at the University of Tennessee, Knoxville. This will be Sophie's second time designing in the Lab Theatre at the CBT. Previously, her work was seen in Men on Boats. Most recently her work was seen onstage in A Case for the Existence of God at River and Rail Theatre. More of her work can be found at @smrckadesigns on instagram. Enjoy the show!

THE ARTISTS



ALEX HEDER

(Costume Designer)
Alex is a second-year graduate student from Northern Utah. He has a BFA in costuming from Utah State University, and also has a robust

background in scenic and properties design. He designed the costumes for a film adaptation of Monteverdi's opera *L'incoronazione di Poppea* and the world premiere of an original opera based on the book *Uncovered* by Leah Lax. *The Moors* is his fifth realized design. Outside of theatre Alex spends most of his time attending conventions, renaissance fairs, participating in buhurt armored combat, and crafting related things. He is a certified blacksmith and a leather artisan among other things and his work can be viewed at www.alexheder.com



MITCH WILSON

(Lighting Designer)
Mitch is the current Lighting Design MFA candidate for the UT Theatre department. This is his second production as lighting designer in the Lab

theatre, and his 6th show over the past year. He has just started his third semester of graduate school, and will also be the lighting designer on *The Giver* next semester. He would like to thank his girlfriend Kiera and his family for their love and support.



AMOIRIE PERTEET

(Sound Designer and Composer) is originally from Chicago, Illinois and currently a second-year MFA candidate in Sound & Media Design. She

graduated from UT in 2022 with a BA in Music Production & Business. Over the summer, she was the assistant sound designer for *Romeo & Juliet* at the American Players Theatre. Recent and future credits with the Clarence Brown Theatre include: *Blood at the Root*, *Trouble in Mind*, *Hair*, and *Anon(ymous)*. She is excited that *The Moors* is her second ever sound design with the Clarence Brown Theatre. To keep up with her, you can find her on Instagram @amoirie.

EMILY POPE (Dramaturg) is a dramaturg, writer, and director based in Knoxville, TN. She is the Administrative Specialist for the Department of Theatre at the University of Tennessee. She studied dramaturgy and playwriting during her undergraduate career here at UT, where she wrote and produced a play, *Callaway*, for her senior thesis. This is Emily's first official dramaturgy credit with the Clarence Brown Theatre, and she is so honored to be part of such a great team.

THE ARTISTS



CHARLES R. MILLER (Fight / Movement Director) is a Professor and the Director of Theatre at Pellissippi State. He was the co-founder and Producing Artistic Director of the Smoky Mountain

Shakespeare Festival for eight years. He's worked as an actor or director at the Clarence Brown Theatre, American Stage, Asolo Theater, Porthouse Theatre, and the Idaho Shakespeare Festival. He's worked as teacher, voice coach and fight choreographer for our MFA program and the Clarence Brown. He is an Associate Teacher of Fitzmaurice Voicework®. He's been recognized as an Actor/Combatant by the Society of American Fight Directors and has done the fight choreography for over two dozen shows. He holds an MFA from Southern Methodist University and a BFA from the University of Idaho.



MAYSON KNIPP (Stage Manager) is so excited to be doing her first show in the Lab Theatre. She is a junior at UT, and is getting a BA in Theatre. Previous credits at the Clarence Brown

Theatre include *The Curious Incident of the Dog in the Night-Time* (Deck Crew), *Always...Patsy Cline* (Assistant Stage Manager), *Murder on the Orient Express* (Assistant Stage Manager), and *Hair* (Assistant Stage Manager). She has also worked at the Darkhorse Theatre on *Assassins* (Assistant Stage Manager). She would like to thank Patrick Lanczki for being a wonderful mentor and teaching her how to be a successful stage

manager. She would also like to thank her family for believing in her every step of the way. Finally, she would like to give a special thank you to her little sister, and best friend for pushing her to follow her passion for theatre.



KENNETH MARTIN (Department Head, Artistic Director) Ken comes from the University of Missouri, at Kansas City, where he was the Patricia McIlrath Endowed Professor

and Chair of the Theatre Division. His 26-year career in academia also included nearly 18 years serving as chair of the theater departments of Coastal Carolina University in South Carolina and Ashland University in Ohio. Tremendously successful as an administrator at both institutions, Martin navigated curricular revisions and development, managed resources effectively and efficiently, created innovative collaborations, cultivated significant enrollment growth, and forged international partnerships. A member of United Scenic Artists, his designs have been seen at theatres across the country including Kansas City Repertory Theatre, Florida Repertory Theatre, New Theatre, Ohio Light Opera, Cleveland Ensemble Theatre, Ocean State Theatre and many others. He has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College, and The Ohio State University. Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festival, as a consultant for several regional theaters

THE ARTISTS

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 arrived in Knoxville in 1989 as an MFA candidate in acting and was hired in May of 1993 as the company manager, then promoted to managing director in 1995. And for his brief foray downtown, Tom has been in this chair, blissfully, ever since. Tom is and has been very active within the UTK community, having served as Exempt Staff Council chair for many years, co-chair of the LGBT Commission, a member of the Diversity Council and many other UTK organizations. Cervone is a long-time board member of the WordPlayers and continues to evangelize on behalf of the art and culture community locally and nationally. Tom received the Chancellor's Citation for Outstanding Service to the University in 2010. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was selected as the Class Representative of the Leadership

Knoxville class of 2011, the best class ever. Cervone was inducted into his undergraduate alma mater's class of 2015 Wall of Honor and was appointed by the Governor of WV in 2021 to serve as a member of the Board of Trustees of WLU.



SUSAN L. McMILLAN

(Production Manager)
Susan L. McMILLAN (Production Manager) is in her tenth 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!

PRODUCTION CREW

MANAGEMENT

Assistant Director and Voice Coach

Rachel Darden

Assistant Director

Cearan Costello

Assistant Stage Manager

Belle Holmes

COSTUMES

Wardrobe Supervisor

Amber Williams

Assistant Wardrobe Supervisor

Dottie Haller

Wardrobe Crew

Destinee Vess

SCENERY

Deck Crew

Emmy Sinclair

LIGHTING

Assistant Lighting Designer

Kayla Moore

Light Board Operator/Electrician

Samuel McRary

Spot Operator

Emmy Sinclair

SOUND

Sound Board Operator

Skye Reid

PROJECTIONS

Projection Operator

Christian Pence

SWING CREW

Gideon Rainey

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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 - **Elizabeth Aaron,**

Amber Williams, Ellen Bebb

and **Laura Clift**

Costume Assistants - **Alex Heder,**

Kaelyn Williams, Lily Arnwine

Laura Asmussen and

Victoria Kahnle

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Lead Electrician - **Jon Mohrman**

Lighting Assistant - **Caroline Bradley**

SCENERY

Technical Director - **Jason Fogarty**

Assistant Technical Director -

George Hairston

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

Scene Shop Assistants - **Justice Morris,**

Elaina Przybyszewski,

Sophie Smrcka, Becca Stockhaus

and **Didi Vermillion**

Scenic Charge Artist - **Isabel Isaac**

Scenic Artist - **Michaela Lochen**

PROPERTIES

Props Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Prop Assistants - **Katie DePriest**

and **Monica Gardiner**

SOUND

Sound and Video Manager - **Chris Walters**

Sound Assistants - **Allison Bucher**

and **Amoirie Perteet**

22
NOV

21
DEC

Charles Dickens'

A CHRISTMAS CAROL

Adapted by Edward Morgan and Joseph Hanreddy; Music by John Tanner

Photo: Jed Diamond; by Shawn Poynter

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Kenton Yeager Lighting Design,
Head of Graduate Studies

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Jed Diamond Acting

Gina Di Salvo Theatre History and Dramaturgy

Joe Payne Sound and Media Design

Christopher Pickart Scenic Design

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Head of Acting

Shinnerrie Jackson Acting

Katie Lupica Directing, Associate Department Head

Lauren T. Roark Costume Design, Head of Design

Neno Russell Costume Technology

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David Brian Alley Senior Lecturer in Acting,
Head of Undergraduate Studies

Terry D. Alford Distinguished Lecturer
in Music Theatre

Steve Sherman Acting

David Crawford Voice

Laura Beth Wells Acting

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Theatre, English Department
Allen C. Carroll Chair of Teaching

Stanton B. Garner, Jr. Professor of English
and Theatre, Chair, Department
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Professor Emeritus

Kate Buckley Directing Professor Emeritus

Marianne Custer Costume Design
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Carol Mayo Jenkins Acting Company Emeritus

Calvin MacLean Department Head,
CBT Artistic Director, Professor Emeritus

John Sipes Acting, Directing & Movement
Professor Emeritus

Terry Weber Acting, Voice Professor Emeritus

GRADUATE STUDENTS

CLASS OF 2025

Allison Bucher, Sound and Media Design

Alex Heder, Costume Design

Michaela Lochen, Scenic Design

Amoirie Perteet, Sound and Media Design

Sophie Smrcka, Scenic Design

Kaelyn Williams, Costume Design

Mitch Wilson, Lighting Design

CLASS OF 2026

Grace Belt, Acting

Gabriela Bulka, Acting

Yashashvi Choudhary, Acting

Clay Cooper, Acting

Denzel Dejournette, Acting

Deepika Jayan, Acting

Andante Petit-Homme, Acting

Sammy Pontello, Acting

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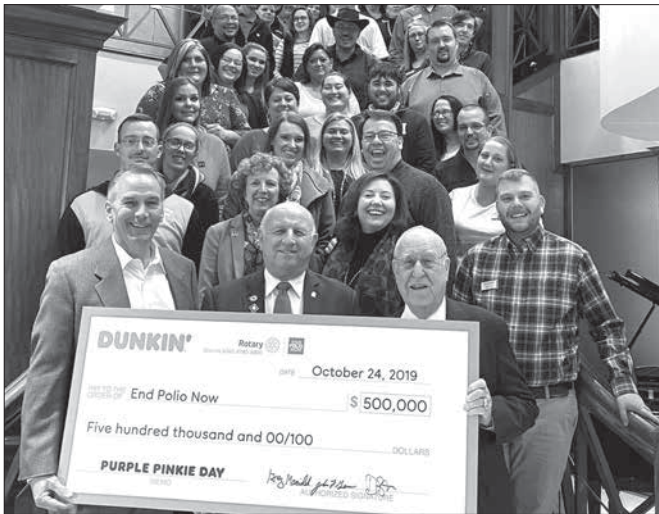
Come and visit a Rotary Club of Knoxville meeting. We meet every Tuesday at noon at the Crowne Plaza Hotel, where we hear great speakers and enjoy social networking and camaraderie. Founded in 1915, we are Knoxville's oldest and largest service club, with around 150 members and always looking for more. The club is apolitical and secular, welcoming members from all communities. Each year our club:

Awards \$20,000 college scholarships

Recognizes two Knox County teachers with \$500 awards and \$250 gift certificates

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CLARENCE BROWN THEATRE
SOCIETY

MEMBERSHIP INFORMATION

The CBT Society has come a ways since its early days. What hasn't changed though is the vital investment CBT Society members provide for the Clarence Brown Theatre's programs and activities, year after year.

**Become a member today and make a difference in the
next generation of theatre artists!**



2023/2024 LEVELS & BENEFITS

Artists Circle (\$2,500+)

Benefits listed below, plus:

- Dinner with Producing Artistic Director
- One private viewing for two from the Stage Manager booth for select CBT shows
(Excludes Opening Nights; must be requested two weeks in advance.)

Producer Circle (\$1,000 - \$2,499)

Benefits listed below, plus:

- Invitation to the annual Donor Appreciation Party
- Reserved Seating for Lab Theatre shows (first come, first served)
- CBT will donate up to 10 tickets to a non-profit organization of your choice, upon request *(Must be requested two weeks in advance; subject to availability.)*

Director Circle (\$750 - \$999)

Benefits listed below, plus:

- VIP Parking* (first come, first served)
- One personalized behind-the-scenes tour during the 2023/2024 Season
(Must be requested two week in advance; subject to availability)

Rising Star (\$500 - \$749)

Benefits listed below, plus:

- CBT Society umbrella
- Set of six complimentary vouchers for a free beverage during the 2023/2024 Season
(Alcohol not included)
- Pair of complimentary vouchers for a performance during the 2023/2024 Season

Leading Player (\$250 - \$499)

- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to Season Opening Celebration (tentatively scheduled for fall 2023)
- Invitation to the annual NYC Theatre Trip (tentatively scheduled for spring 2024)
- Invitation to first read-throughs and design presentations *(Subject to availability)*

**All levels are fully tax deductible. **Benefits are subject to change, cancellation, and/or may be moved to virtual if needed.*



For more information, please contact please contact us at
CBTSociety@utk.edu or call Shelly Payne at **(865) 974-5654**.

CBT WAYS TO GIVE

Looking for a way to support the CBT? Whether online, by mail, over the phone, or carrier pigeon (just kidding on that last one, unless you can make it work!), the impact is the same, helping support the Clarence Brown Theatre into the next 50 years of professional theatre. A complete list of CBT's established scholarships, endowments, and general funds are listed below.

ONLINE { clarencebrowntheatre.com/donate-now

MAIL { Checks, made payable to **University of Tennessee**, can be mailed to: { Clarence Brown Theatre
Attn: Development
206 McClung Tower
Knoxville, TN 37996

(Unless otherwise stated, donations received via mail will go towards our general Theatre Enrichment Fund.)

PHONE { Provide your credit card information via phone by calling our Development liaison at **(865) 974-5654**.

CBT FUNDS

CBT Artists Endowment

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Scholarship Endowment

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SOCIETY

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MARIAN BROWN'S CIRCLE MEMBERSHIPS

(\$100) includes the following benefits:

- Personal scripts of *The Moors*, *The Giver*, & *Anon(ymous)*
- New Marian Brown's Circle tote
- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to attend the Literary Lunches (lunch provided)
- Invitation to attend Page2Stage events
- One guest pass (to be used for one Literary Lunch)

LITERARY LUNCHES (included in membership):

- ***The Moors*** | Sat. October 28th, 12pm-2pm
- ***The Giver*** | Sat. February 24th, 12pm-2pm
- ***Anon(ymous)*** | Sat. March 30th, 12pm-2pm

PAGE2STAGE EVENTS

- **Murder at the Southern Depot**
Saturday, September 2nd - Downtown Knoxville (*additional \$25 event fee*)
Hour-long walking tour with local historian Laura Still featuring history and legends about Knoxville's Southern Railway Station and surrounding areas.
- **New Play Staged Reading**
Saturday, November 11th - LAB Theatre
Join Artistic Director Ken Martin for an exclusive staged reading of the new play *Delilah* by Joe Sutton in consideration for a future CBT season!
- **Broadway Drag Brunch**
Saturday, April 20th - CBT Lobby (*additional \$25 event fee*)
Put on your Kinky Boots for this not-to-be-missed brunch featuring Knoxville's finest drag artists performing your favorite Broadway numbers!
One word: FABULOUS!



For more information, please contact us at
Marian_Brown_Circle@utk.edu or call David Ratliff at
(865) 974-8287.

CLARENCE BROWN THEATRE

Thank you to our most generous 2023/2024 Season supporters.



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Mildred Haines and William Elijah Morris Lecture Endowment Fund



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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 from July 2023. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu

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CITY OF KNOXVILLE

City of Knoxville - Knoxville's roots run deep and strong.

The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelops the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!



**Knox County
Tourism Consortium**

The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining with 24 arts and culture organizations who deliver more than 4,000 tourism geared events and activities. The visitors the consortium attracts to Knox County bring millions of dollars into the county as they patronize local restaurants, shops, vendors, and hotels. Pre-pandemic, the consortium attracted visitors from all fifty states and international visitors from more than 80 countries to Knox County, bringing nearly \$18 million into the county with them. Visitors from surrounding East Tennessee counties have added more than \$16 million. The consortium supports

\$12 million in jobs and pays \$18 million more to local vendors.



Knox County is a county in the U.S. state of Tennessee. As of the 2010 census, the population is 432,226. Its county seat and largest city is Knoxville. The county is at the geographical center of the Great Valley of East Tennessee. Near the heart of the county is the origin of the Tennessee River at the union of the Holston and French Broad Rivers. Knox County was created on June 11, 1792 by Governor William Blount from parts of Greene and Hawkins counties, and has the distinction of being one of only eight counties created during territorial administration. It is one of nine United States counties named for

American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.

2023/2024

CORPORATE, FOUNDATION & GRANT PROFILES



The Department of the Treasury is the executive agency responsible for promoting economic prosperity and ensuring the financial security of the United States. The Department is responsible for a wide range of activities such as advising the President on economic and financial issues, encouraging sustainable economic growth, and fostering improved governance in financial institutions. The Department of the Treasury operates and maintains systems that are critical to the nation's financial infrastructure, such as the production of coin and currency, the disbursement of payments to the American public, revenue collection, and the borrowing of funds necessary to run the federal government. The Department works with other federal agencies, foreign governments, and international financial institutions to encourage global economic growth, raise standards of living, and to the extent possible, predict and prevent economic and financial crises. The Treasury Department also performs a critical and far-reaching role in enhancing national security by implementing economic sanctions against foreign threats to the U.S., identifying and targeting the financial support networks of national security threats, and improving the safeguards of our financial systems.

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.



The 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.



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.



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