

The Lab
Theatre

The Miraculous Journey of Edward Tulane

From the book by Kate DiCamillo
Adapted by Dwayne Hartford

OCT 1 - 18

Directed by
Casey Sams



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



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CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

presents

The Miraculous Journey of Edward Tulane

From the book by Kate DiCamillo

Adapted by Dwayne Hartford

Director **Casey Sams**

Scenic Designer
Arianna “Skye” Reid

Costume Designer
Amelia Strahan

Lighting Designer
DJ Cook

Sound and
Projection Designer
Chance Beck

Props Designer
Rachel Winenger

Voice and Text Director
Keith Allen Davis, Jr .

Music Coordinator
Terry D. Alford

Stage Manager
Erica Zacharias

Artistic Director/Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

The Miraculous Journey of Edward Tulane was originally commissioned,
developed and produced at Childsplay in Tempe, Ariz.
David P. Saar, artistic director; Steve Martin, managing director.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.



FROM THE DIRECTOR



Casey Sams

If you are reading this, it means you were once a child. Maybe it was yesterday, a few years ago, or many decades past, but whenever it was, you are part of the audience that Theatre for Young Audiences is created to serve.

When we hear that a play is intended for young audiences, we might worry that will mean the story will be childish or that the plot will be overly simple or that the actors will talk down to the audience. Nothing could be farther from the truth. *The Miraculous Journey of Edward Tulane*, like all good theatre, is a play about big issues like love and loss, life and death. We often think about these issues as adult issues, but

kids experience them, too.

TYA isn't only for kids. It is also for kids. It is theatre for kids, the adults that bring those kids to the theatre, and anyone who was once a kid. That this story of Edward Tulane is told in a way that speaks to children means it can speak to all of us.

If you are reading this, I hope you and your inner child find fun and delight in our play!



L to R front cast in rehearsal: Ava "Raine" Jensen, Maddison Goerg, and Jackson Neilson; back: Mia Eller and Hayden Springer

THE CAST

MADDISON GOERG

The Traveler (Pellegrina, Society Lady, Lolly, Watchman,
Old Lady, Lucius Clark, Marlene)

HAYDEN SPRINGER

The Musician (Edward)

MIA ELLER

Woman (Abilene, Nellie, Lucy the Dog, Star 1,
Sarah Ruth, Old Doll, Shopper)

JACKSON NEILSON

Man 1 (Abilene's Father, Amos, Lawrence, Bull, Star 2, Neal)

AVA "RAINE" JENSEN

Man 2 (Martin, Margory, Jack, Hobos, Doll, Bryce)

RUN TIME:

85 minutes with no intermission

After the show, please take a moment to fill out a brief 5-minute survey tiny.utk.edu/cbtsurvey about your experiences at ***The Miraculous Journey of Edward Tulane***. Your feedback helps us better know our audiences, offer more programming, and increases funding opportunities for the CBT. Thank you in advance!



ABOUT THE AUTHOR



Photo by: Catherine Smith

Kate DiCamillo's writing journey has truly been a remarkable one. She grew up in Florida and moved to Minnesota in her 20s, where homesickness and bitter winter led her to write. Since then, the best-selling author has explored settings as varied as a medieval castle, a magician's theatre and the bustling streets of Memphis, while continuing to enjoy great success. So matter where her books are set their themes of hope and belief amid impossible circumstances and their messages of shared humanity and connectedness have resonated with readers of all ages around the world. Born in Philadelphia but raised in the south, DiCamillo now lives in Minneapolis.

ABOUT THE PLAYWRIGHT



Photo by: Tim Trumble

Dwayne Hartford is the artistic director at Childsplay in Tempe, Ariz., where all of his plays for young audiences have premiered. Hartford has had six plays published by Dramatic Publishing. *Eric and Elliot* won the 2005 AATE Distinguished Play Award. *The Imaginators* was produced and aired on KAET TV, the Phoenix PBS affiliate. His adaptation of *A Tale of Two Cities* was part of New York University's New Plays for Young Audiences Workshop and has been performed at Seattle Children's Theatre; People's Light and Theatre in Malvern, Penn.; and Wheelock Family Theatre in Boston. *The Bully Pulpit* is included in the anthology *The Bully Plays* and is being produced in schools and communities around the country. His other published plays include *The Color of Stars*

and *The Miraculous Journey of Edward Tulane*, which has been professionally produced all over the country, including Imagination Stage in Bethesda, Md.; Dallas Children's Theater; Chicago Children's Theatre; and South Coast Repertory in Costa Mesa, Calif. Hartford lives in Phoenix with his dog, Henry. He is originally from Maine and received his bachelor's in fine arts from the Boston Conservatory.



Photo: Sammy Pontello and Cast/Ensemble; by LeAnna Jacobson

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DEPARTMENT OF THEATRE

MFA IN ACTING
MFA IN DESIGN
BA IN THEATRE

KENNETH MARTIN
*Artistic Director,
Department Head*

TOM CERVONE
Managing Director

865-974-6011
theatre.utk.edu

THE ACTORS



MIA ELLER

Woman (Pellegrina, Society Lady, Lolly, Watchman, Old Lady, Lucius Clark, Marlene) is a senior at UTK with a double major in Theatre

and History. This is her third show with the Clarence Brown Theatre — you may have also seen her in *The Moors* (u/s Marjory) or *Failure: A Love Story* (Nelly Fail). She would like to thank her friends, family, and professors for giving her every opportunity to grow in her craft, and she would like to give a special thanks to Casey Sams for trusting her to help bring a third show come to life. This is a very special story for Mia, and she cannot wait to share it with you!



MADDISON GOERG

The Traveler (Abilene, Nellie, Lucy the Dog, Star 1, Sarah Ruth, Doll, Old Doll, Shopper) is ecstatic to be back on stage,

this show being her first within the Lab Theatre! Recent stage credits include *A Christmas Carol* (Fan) and *Museum* (Françoise, Ada, Lillian). Maddi is beyond excited to share the wonderful tale of *Edward Tulane* and hopes you enjoy it as much as she does being in it. She gives a big thank you to Casey Sams for taking a chance on her! Read more books and love one another!



AVA "RAINE" JENSEN

Man 2 (Martin, Margory, Jack, Hobos, Bryce) is so excited to be a part of a second CBT production after being a part

of *Inherit the Wind* (Howard). Enjoy the show!



JACKSON NEILSON

Man 1 (Abilene's Father, Amos, Lawrence, Bull, Star 2, Neal) is currently enrolled as a senior here at UT as a Theatre major

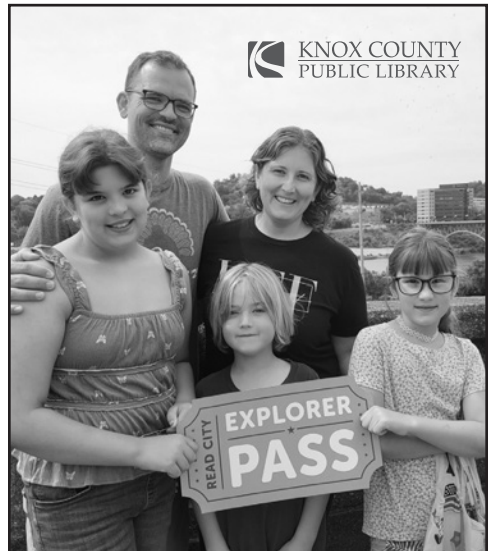
with a concentration in Acting, and a minor in Musical Theatre. Prior credits include *Cabaret* (Ensemble, Onstage Accordion Player), *A Christmas Carol* (Young Scrooge, Topper, Peter Cratchit, Twyce), *Inherit The Wind* (Puppeteer), *The Play That Goes Wrong* (Cornley Crew, U/S Dennis), and *Sweeney Todd: The Demon Barber of Fleet Street* (Sweeney Todd).



HAYDEN SPRINGER

The Musician (Edward) is a junior at the University of Tennessee and is grateful and excited to be working alongside many

talented and dedicated artists in *Edward Tulane*! This is Hayden's debut show at the Clarence Brown Lab Theatre; although he has worked on numerous productions as a light board and spotlight operator and electrician. Hayden would like to thank all those who helped him along the way including friends, family, and mentors in the Theatre Department here at UT. Go Vols!



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THE ARTISTS



CASEY SAMS

(Director) Casey is a Professor and Associate Department Head for UT Theatre and a member of the Clarence Brown Company. She has directed and/

or choreographed 30+ productions for the CBT, including *Sense and Sensibility*, *Failure: A Love Story*, *Peter and the Starcatcher*, *A Year with Frog and Toad*, *The Who's Tommy*, and *The Moors*. Regional credits include The Guthrie Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, Virginia Stage Company, PlayMakers Repertory, Vermont Stage, Utah Shakespeare Festival, Great River Shakespeare Festival, and North Carolina Stage, among others. Her Undergraduate and Graduate degrees are both from Penn State, she is a Certified Laban Movement Analyst from the Laban/Bartenieff Institute of Movement Studies, and is an Education Advocate with Theatrical Intimacy Educators.



ARIANNA "SKYE" REID

(Scenic Designer) is a Scenic Designer based in Central Florida. She is graduating with a bachelor's in Theatre Technology and Design with a minor

in Art from the University of Tennessee – Knoxville. Recently, she Scenic and Props designed *Little Women* at River & Rail Theatre. She has also worked as a Props Artisan in several productions

at the Clarence Brown Theatre, as well as a scenic artist and technician for the theme park, Busch Gardens, and for several other theaters in the TN area. She believes that immersive storytelling, bringing impossible worlds to life, through scenic design can inspire joy, hope, and a belief that the impossible can become possible through art, science, and community coming together to make magic a reality. Because that hope is what art did for her, she wants her designs to inspire the same for others. While currently participating in an internship at Walt Disney World, she is so excited to have gotten to be a part of bringing the whimsical but also grounded world of *Edward Tulane* to life and can't wait for you to see the show! [Learn more here.](#)



AMELIA STRAHAN

(Costume Designer)

Amelia is a first-year Costume Design MFA student at the University of Tennessee. She spent the past decade

working as a freelance designer and technician in Milwaukee, Wisconsin. Her designs graced the stage at many Milwaukee theatres including Summit Players Theatre, Vanguard Milwaukee, Next Act Theatre, Florentine Opera Company, Marquette University, and Milwaukee Repertory Theater. For the past two seasons she served as Assistant Costume Director at Milwaukee Repertory Theater. Amelia's work as a designer is driven by her passion for storytelling and the belief that a strong designer is a well-rounded theatre artist.

THE ARTISTS

When not in the theater, Amelia can be found exploring local coffee shops, thrifting for vintage treasures, or shopping for vegetables (that will inevitably rot in her fridge) at the farmer's market. View her work at ameliastrahan.com or on Instagram @a.k.strahan



DALLAS J. (DJ) COOK

(Lighting Designer) is a first-year Lighting Design MFA student at the University of Tennessee, Knoxville. Originally from North Carolina, he

received a Bachelor of Arts from the University of North Carolina at Charlotte. Previous design credits include *Hairspray* (Matthews Playhouse), *Much Ado About Nothing* (The Naples Players), *Rent* (The Naples Players Academy of Dramatic Arts), *Cats* (The Naples Players Academy of Dramatic Arts), and *Measure for Measure* (UNC Charlotte). He is excited to join the Clarence Brown Theatre family! You can view more of his work at www.djcooklighting.com or on Instagram @djcooklighting



CHANCE BECK

(Sound and Projection Designer) is a third-year Sound & Media Design Graduate Student at UT. *The Miraculous Journey of Edward Tulane* is their fourth show here at

the Clarence Brown Theatre. Chance has previously worked on *You Can't Take It With You*, *The Harvest*, and *Failure: A Love Story* here at the Clarence Brown Theatre

and with the local Tennessee theatre company River & Rail on *It's A Wonderful Life*. They come from the University of Southern Mississippi, where they achieved their BFA in Theatre Design & Technology. They are beyond excited to bring this beautiful show to life and have greatly enjoyed the collaborative process with the other incredible artists on this production.



RACHEL WINENGER

(Props Designer) is thrilled to be Props Director for *The Miraculous Journey of Edward Tulane* at the Clarence Brown Lab Theatre. She

recently completed a BA in Theatre at the University of Tennessee after completing an Associates of Arts degree at Pellissippi State. Some of her favorite shows she's been a part of include recent productions at the Clarence Brown Theatre, such as *Sense and Sensibility* (SM), *Play That Goes Wrong* (ASM), *Knoxville* (ASM), and *Kinky Boots* (Props). Upcoming works include props directing for the Clarence Brown Lab Theatre's production of *Indoor Cats*. She is so grateful to be a part of such a wonderful creative team and theatrical community.

THE ARTISTS



KEITH ALLEN DAVIS, JR.

(Voice and Text Director) is an actor, writer, musician, and director from Meridian, Mississippi. He is currently pursuing his MFA in Acting at

the University of Tennessee, Knoxville, and earned his Bachelor of Arts in Theatre Performance from Alabama State University. His stage credits include Leland in *Blues for an Alabama Sky* at Alabama State University; Tim Allgood in *Noises Off* and Professor Bhaer/Knight in *Little Women* at New Stage Theatre; and Fish in *The Royale* and Philpot/Grimgrind in *A Christmas Carol* at Clarence Brown Theatre. In addition to performing, Keith wrote for and co-directed Montgomery, Alabama's presentation of *The Walk* (Little Amal), the worldwide public art festival, in 2023. Follow his acting and music on Instagram: @keithallendavisjr and @thebabyboykeith.

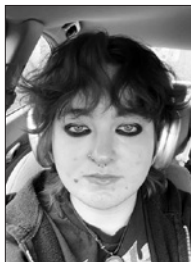


TERRY D. ALFORD

(Music Coordinator) is excited to be celebrating his 21th 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 25th 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



ERICA ZACHARIAS

(Stage Manager) is a fourth-year Theatre major at UT and the Stage Manager for The Miraculous Journey of Edward

Tulane. Previous work

at the Clarence Brown include ASM roles on *You Can't Take It With You*, *Cabaret*, *Sense and Sensibility*, *Failure: A Love Story*, and more! She would like to thank her family and especially her mom for being the best friend and supporter she could ever ask for. This is a beautiful story about learning to love and Erica

THE ARTISTS

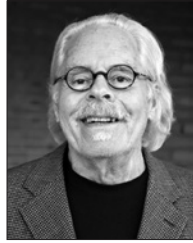
dedicates this show to everyone who has loved and supported her through the years. She hopes you enjoy this story as much as she enjoyed bringing it to life!



KENNETH MARTIN

(Artistic Director/
Department Head)
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 theatre 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 thirteenth
year 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. 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 the Kennedy Center.

Susan graduated from Oregon State University with 2 Bachelor of Science Degrees (Biochemistry/Biophysics and Biology), and a Minor in Theatre Arts. She is incredibly grateful for all the opportunities and adventures along the way, her amazing colleagues, the love and support of her family and friends, and for Molly (woof)! Her work continues to be dedicated to her forever missed and beloved mother. And as Jim Edmondson always said – love is the bridge.

CLYDE'S

By Lynn Nottage

OCT 28 – NOV 15



Directed by Katie Lupica

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Shimmerie Jackson; photo by Shawn Poynter

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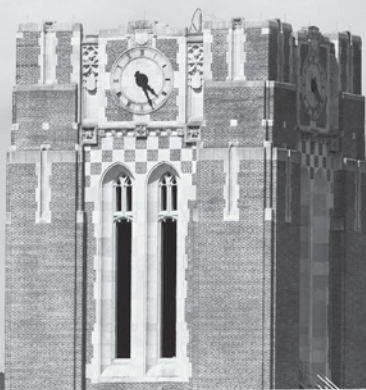


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Wardrobe Supervisor -
Amber Williams
Assistant Wardrobe Supervisor -
Anna "Sopha" Owens
Wardrobe - **Alyssa Sarria**
Wardrobe/Bunny Swing -
Jaylon Carey

SCENERY

Assistant Scenic Designer -
Kristen Martino
Deck/Bunny Wrangler -
Joshua Rodriquez
Deck - **Wyatt Petelle**

LIGHTING

Assistant Lighting Designer -
Diego Parra
Light Board Operator/Electrician -
Jazz Needham

SOUND/PROJECTIONS

Sound Assistant -
Ellie Roberts-Wolford
Projections Assistant - **Ethan Swatzell**
Sound/Projections Operator -
Ava Grace Edmondson

CREW SWING

Swing Crew -
Elizabeth Perry

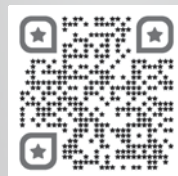
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Q&A WITH COSTUME DESIGNER **AMELIA STRAHAN** CLASS OF '29

What made you want to go into Costume Design?

I came to costume design through a love of theatre and sewing. In high school, I acted in the school plays and took sewing classes—I even made my own prom dress! When I got to college and discovered that I could blend my two interests, it all clicked into place.



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

The script suggests that the play's events begin in the mid-1920s and carry us forward, likely ending in the mid-late 1940s. The book that the play is based on includes almost no details of the year. Our team chose to set our production slightly earlier—mid-1910s through early 1940s—because that period better matched our interpretation of the play. Time period greatly impacts costume design, because fashion changes so frequently and it is a signal to audiences of when we are in time. My challenge in this play was to choose costumes that could move through all the time periods of the play. I designed some pieces to be clear indicators of a certain time period, such as Society Lady's hat or Marlene the Waitress' apron. While other pieces are more vague and therefore translate better from period to period, like Man's railroad stripe suit.

What makes *The Miraculous Journey of Edward Tulane* costuming unique?

The most unique thing about the costuming is obviously the rabbit costumes. I've never designed clothes on such a small scale! Most of the fabrics and notions we as costumers work with have to be larger than life in order to be seen from the back of a large theatre, so finding such small options was tricky. He certainly turned out cute as a button though!

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

This is my first show as a Graduate student! The process has been full of learning curves and exciting new things. I've never had the support of a full professional costume shop before, so it has been amazing having talented artists bring my designs to life. On the flip side, I am having to learn to relinquish some control since I am used to doing everything myself. Overall, it has been a great first design experience at UTK.

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

It may be the obvious answer, but of course it is the rabbit costumes! The rabbit rental package came with all of Edward's outfits, but a few did not fit the world of our production. I was thrilled to get to design two new outfits for Edward! The shop built his first look with the green velvet jacket, as well as his blue pinstripe suit. They are both so adorable, but the green one is my favorite, especially because the Musician has a matching outfit!

What do you hope audiences will take away from this production?

My hope is that audiences leave the theatre feeling hopeful and with more appreciation for the people who touch their lives.

Anything else you would like to add?

There is a repeating motif throughout Edward's story which has been carried into the designs. Keep your eyes peeled for stars in the actor's costumes, and Edward's!

PRODUCTION STAFF

ADMINISTRATION

Artistic Director/Department Head -

Kenneth Martin

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Associate Artistic Director - **Katie Lupica**

Marketing & Communications Director -

Mindy Cooper

Business Manager - **Le Anna Jacobson**

Financial Associate - **Kass Parish**

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Grants, Education, and Outreach Manager -

Hana Sherman

Tours/Workshops - **Neno Russell**

INTERN

Kayla Moore

PRODUCTION

Production Manager - **Susan L. McMillan**

Production Stage Manager - **Patrick Lanczki**

COSTUMES

Costume Shop Manager - **Melissa Caldwell-Weddig**

Cutter/Draper - **Kyle Andrew Schellinger**

Costumers - **Elizabeth Aaron, Amber Williams**

and **Laura Clift**

Costume Assistants - **Tori Niemiec, Matthew Carl,**

Malin Sender and Amelia Strahan

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Lead Electrician - **Jon Mohrman**

Lighting Assistants - **Miguel J. Santiago, Dylan Tillery,**

DJ Cook, Brek Dodson and Josh Rodriguez

SCENERY

Technical Director - **Jason Fogarty**

Assistant Technical Director - **George Hairston**

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

Scene Shop Assistants - **Leilane Bertunes, Ellie Cornett,**

Olivia Layman, Alondra Castro, Elias Bostic

and **Ismael Salazar**

Scene Shop Overhire - **Nikki Gericke**

Scenic Charge Artist - **Isabel Isaac**

Scenic Artist - **Melena Scott and Nikki Gericke**

PROPERTIES

Properties Shop Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

SOUND

Sound and Video Manager - **Chris Walters**

Sound Assistants - **Chance Beck, Elisabeth Dupuy,**

Kat Trinke and Zixia Li

CONCESSIONS

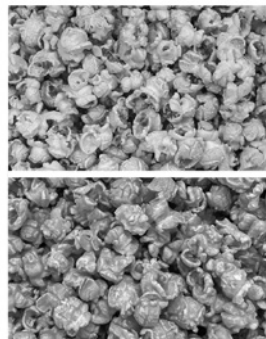
COOKIES



Chocolate Chip Cookies \$5
classic recipe! — pack of 2

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shortbread cookies with lemon icing — pack of 3

POPCORN



Movie Theatre \$5
Extra buttery and deliciously salty popcorn

Cheddar \$5
Rich and delicious cheddar cheese coated popcorn

SNACKS

Chips \$2

Candy \$2

MERCHANDISE

Tumbler \$5
cold beverages only

Travel Mug \$7
cold and hot beverages

DRINKS



Soft Drinks \$2

Bottled Water \$2

Coffee regular | decaf \$2

Only beverages with lids are permitted inside the auditorium.

CLARENCE BROWN THEATRE
AT THE UNIVERSITY OF TENNESSEE

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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:

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LORT

League of Resident Theatres

The University of Tennessee, Knoxville is one of just a handful of universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum.

Founded in 1974, the Clarence Brown Theatre Company is one of the older companies in the LORT system and has a distinguished history of hosting artists of national stature.

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

COMPANY MEMBERS:

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Tom Cervone - *Managing Director*

Elizabeth Aaron

Terry D. Alford

David Brian Alley

Jeb Burris

Sarah Burton

Melissa Caldwell-Weddig

Vickie Carter

Mindy Cooper

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Every gift, big or small, makes an impact on our students, our faculty and staff, the Clarence Brown Theatre, and the arts in this community. No matter the fund, we wanted to say thank you to our supporters. Contributions listed below are through August 2026. 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 CBT'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!

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

YOU CAN STILL HELP!

The renovated spaces in the adjoining building at 612 S. Gay Street are now open. We are thrilled to improve the patron experience and enhance our nonprofit mission with this expansion.

However, we still need your help to meet our fundraising goal.

If every Broadway subscriber donated today, this expansion would be fully funded.

tennesseetheatre.com/612

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CLARENCE BROWN THEATRE

3	Venues - Clarence Brown Theatre, The Jenny Boyd Theatre, The Lab Theatre
8	Productions/200+ Performances Sept - May
18	Faculty
24	Graduate Students
30	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 *2025-2026 Patrons per year*

24,800+	Patrons Attending
5,000+	Students from 50+ schools
2,240	Season Subscribers
75%	Live in Knoxville

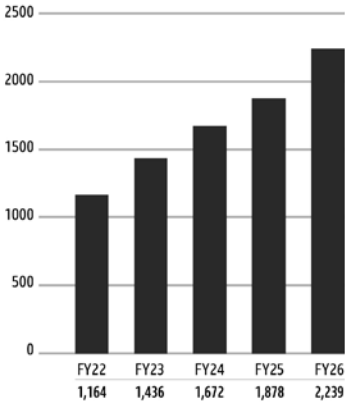
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14,000	Facebook
4,788	Instagram

2025-2026 Attendees by County



CBT Season Subscriptions



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Photos L to R: Ace Buckner and McKinley Merritt in *Sense and Sensibility*; Kim Morgan Dean in *Cabaret*; and Yashashvi Choudhary and Clay Cooper in *You Can't Take It With You*; photo by LeAnna Jacobson



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.

CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

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STAFF LIAISON:

Shelly Payne

2026/2027

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.



At **Pilot**, our purpose is to show people they matter at every turn as the leading energy and experience provider people rely on to fuel their journeys. Founded in 1958 and headquartered in Knoxville, Tennessee, Pilot is a wholly owned subsidiary of Berkshire Hathaway Inc. and employs approximately 30,000 team members. As North America's largest network of travel centers, Pilot has more than 900 locations in 43 states and five Canadian provinces, serving an average of 1.2 million guests per day. Through its corporate giving initiative, Miles of Good, Pilot is dedicated to driving meaningful change in the communities it serves through charitable giving, volunteerism and community partnerships. Together, we work to make our communities better places to work, play and live. For more information, visit PilotCompany.com.



The Women's Suffrage Museum - Events & Cultural Center is a project of the Suffrage Coalition, a 501(c)(3) nonprofit organization dedicated to locating, preserving and celebrating the history of the women's suffrage movement. Located in downtown south Gay Street in Knoxville, Tennessee - the state whose ratification of the 19th Amendment made women's suffrage the law of the land - the museum will become the world's largest institution dedicated to women's suffrage. The approximately 30,000 -square-foot museum will feature immersive exhibitions, educational programming, research opportunities and community gathering spaces designed to preserve the stories of the women who transformed American democracy while inspiring future generations of civic leaders.

2026/2027

CORPORATE, FOUNDATION & GRANT PROFILES



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. 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.



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!

Mildred Haines and William Elijah Morris Lecture Endowment Fund

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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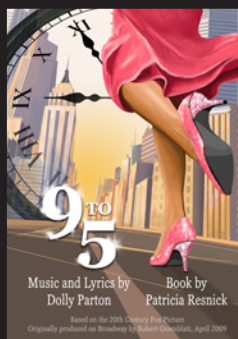
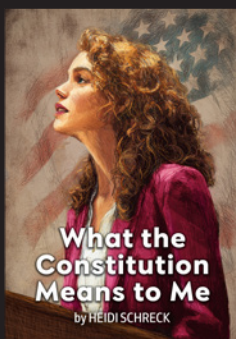
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