THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A Play by SIMON STEPHENS
Based on the Novel by MARK HADDON

FEBRUARY 2-20, 2022
CBT MAINSTAGE
THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME was first presented by the National Theatre, London at the Cottesloe Theatre on August 2nd 2012 and transferred to the Gielgud Theatre, West End, London on March 12th 2013. The Play opened in the USA at the Ethel Barrymore Theatre on October 5th 2014. This Play is presented by kind permission of Warner Bros. Entertainment.

We acknowledge that we live, work, and create art on the traditional lands of the Tsalagi peoples (now the Eastern Band of Cherokee Indians, Cherokee Nation of Oklahoma, and the United Keetoowah Band of Cherokee Indians) and the Tsoyaha peoples (Yuchi and Muscogee Creek).

We are indebted to these indigenous peoples for their stewardship, both past and present, of this beautiful land.

We recognize and value diversity in all forms, including age, ethnicity, family structure, gender identity, national origin, race religion, spirituality, sexual orientation, socioeconomic background, and veteran status.

We believe inclusivity and diversity in our workplace should reflect the increasing multicultural and global society in which we live. We seek to foster excellent creative research, scholarship and professional practice by creating a welcoming environment, ethical recruitment practices, and a diverse student body who will have lives of awareness and understanding through their creative research, teaching, practicing and advocating for others in a diverse world.

Detailed information on our DEI initiatives can be found here: https://theatre.utk.edu/diversity-inclusion/

As the Clarence Brown Theatre works to become a welcoming place for all, we would like to make our audiences of all backgrounds and abilities feel comfortable to be themselves in our spaces. As this play also highlights the very different ways that we all experience the world, we ask for understanding and grace as we especially welcome community members with Intellectual and Developmental Disabilities, many of whom may experience the world similarly to our protagonist. Please be aware that there may be increased movement in the audience, occasional loud reactions, and talking during the play. Thank you for making theatre a place where we can all gather and celebrate life together.

This production contains adult language and content as well as some moments of sensory intensity, use of theatrical smoke/haze, amplified sound and lighting effects, and projections with fast moving images. Advised for ages 13+

This production is 2 hours in length and has one intermission.

After the show, please take a moment to fill out a brief 5-minute survey https://tiny.utk.edu/cbtsurvey about your experiences at The Curious Incident of the Dog in the Night-Time. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!
I would have found it difficult writing this a year ago. I’d talked about The Curious Incident of the Dog in the Night-Time so much since its publication that most of my memories of writing the novel had been over-written by my memories of talking about writing the novel. I could see how it might affect a reader, but I’d lost the ability to experience those feelings directly. Whenever anyone asked me about the novel my answers felt less and less reliable and I felt less and less comfortable giving them.

Over the years my agent, my publisher and I had regular inquiries about theatrical rights to the novel. It seemed impossible to me that such a radically first-person novel set entirely in the head of a single character could be translated into a radically third-person medium without doing it irreparable damage, but we were worn slowly down by the sheer volume of requests. Gradually we moved from thinking a stage version was a preposterous idea, to wondering if it might be possible, to being intrigued as to how someone might be able to do it. So, instead of waiting to be asked by the right person, we decided to ask the right person. I knew that playwright Simon Stephens would be a joy to work with; I loved his writing, and I was fairly confident that his bleak nihilism and fascination with random violence would steer him round the obvious pitfall of sentimentality.

When Simon, the designer Bunny Christie, and Scott Graham and Steven Hoggett from the physical theatre company Frantic Assembly all started working on the project I had two outrageously high hopes: first that they would use the novel to create a great piece of theatre, and second, more selfishly, that they would make Curious Incident new again – that I would sit in the stalls on press night and feel as if I was seeing it for the first time.

Astonishingly, they did both things. They have also made me aware of certain aspects of the book which had slipped out of focus over the years. The novel really is not much more than scaffolding. So little is described. We never get to see what anyone looks like, not even Christopher. Our only clues to the thoughts and feelings of other characters are the few words of theirs which Christopher records. Readers fill these gaps so automatically they often don’t notice them. It is into these spaces that Simon and Marianne were able to launch themselves.

I say repeatedly that the novel is not about disability but about dif f erence, and I think this becomes even clearer on stage. Because we are no longer stuck in Christopher’s head, we get to see the other characters unmediated, and from this point of view it seems obvious that what Christopher terms his “behavioral dif f iculties” are not personal attributes but a function of his relationships with other people, and that responsibility for them is always shared.

The play reminded me, too, that stories about outsiders have always been attractive to writers, partly because they offer us a clearer view of ourselves from the margins to which we have pushed them. It’s certainly true of Curious Incident that, while it is a book about Christopher’s own experience, it is equally a book about families, math, maps, astronomy, travel, order, chaos, violence, dogs and the geometry of Battenberg cake – in short, about all of us...

..One final thing of which the play reminded me, and of which I hope audiences are reminded. I insist that the novel is about dif f erence not disability not just because I want to keep it out of the “issue novel” ghetto, though I do, but because Christopher’s world is not one defined by constriction and deficit. His need for the comfort of routine is a need many of us share, and his insulation from other people’s feelings is something we could all enjoy from time to time. More than this, however, the book can be exuberant because Christopher’s mind can be equally exuberant. He may never travel further than London, he may never know another human being intimately, but when he looks up at the stars, he sees things of overpowering beauty to which many of us will remain forever blind.

Mark Haddon is the author of the bestselling novels The Red House and A Spot of Bother. His novel The Curious Incident of the Dog in the Night-Time won the Whitbread Book of the Year Award and the Los Angeles Times Book Prize for First Fiction and is the basis for the Tony Award-winning play. He is the author of a collection of poetry, The Talking Horse and the Sad Girl and the Village Under the Sea, has written and illustrated numerous children’s books, and has won awards for both his radio dramas and his television screenplays. He teaches creative writing for the Arvon Foundation and lives in Oxford, England.
From the Director

Mark Haddon, the author of *The Curious Incident of the Dog in the Night-Time*, says this story is about difference, not disability. The difference between Christopher Boone, a singular very special person and the society with which he interacts. Christopher, the young hero of the play, offers us a unique view of the world; a view that is often surprising and unexpected; at times full of wonder and beauty; at times fractured, strange and agonizing; and at times heart-breaking. Christopher is extraordinary, and his point of view provides us with an opportunity to reflect upon ourselves and to re-evaluate our customary way of moving through the world and relating to others. We can learn through Christopher’s difference to maybe loosen our hold on what we think life must be and broaden our view of what it might be.

We live in a time in which the acceptance of difference is strained. The so-called culture wars have created rifts in our society, rifts that are ever deepened by a demonizing of the other and a retreating into rival, tribal ideologies. If we ever needed a story to help us accept the other, this is the time.

The *Curious Incident of the Dog in the Night-Time* asks us to examine our own attitudes towards difference and the other, and to recognize the value of empathy and compassion.

Perhaps our young hero can lead us to a new place of acceptance, where we see all our fellow humans as equals, where we embrace our differences, where we live with empathy, kindness and compassion for all, and where we celebrate our common humanity.

I hope our play can do that in some small way.

John Sipes

Simon Stephens has written many plays that have been translated into more than 30 languages and produced all over the world. He is a professor of playwriting at Manchester Metropolitan University, an associate playwright at the Royal Court Theatre, the artistic associate at the Lyric Hammersmith in London, and the Steep Associate Playwright at Steep Theatre in Chicago.

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.

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DAVID BRIAN ALLEY
(Ed) David was most recently seen as Scrooge in this season’s production of A Christmas Carol. David first became a CBT Company member in the Fall of 2000, performing in The Woman in Black, and has appeared in numerous CBT productions including Hamlet; The Madwoman of Chaillot; King Charles III; The Santaland Diaries; The 39 Steps; The Trip to Bountiful; Noises Off; Kiss Me, Kate; Fuddy Meers; It’s a Wonderful Life: A Live Radio Play; Moonlight and Magnolias; The Merry Wives of Windsor; Amadeus; Copenhagen; Major Barbara; A Flea in Her Ear; Stones in His Pockets; ’ART; The Rainmaker; and The Glass Menagerie among others. Regional: Playmaker’s Repertory; The Mark Taper Forum; Hollywood Actors’ Theatre; The IO Theatre Chicago; and Chicago TheatreWorks. Film: Light from Light; Something, Anything; Prison Break; The Heart is Deceitful; It’s A Miracle; The Trip to Bountiful; Fuddy Meers; The Santaland Diaries; and Unsolved Mysteries; and It’s A Miracle. David’s absolute favorite role is as a father to his two incredible children, Devin and Caroline. He is a Proud member of Actors’ Equity Association and SAG-AFTRA. davidbrianalley.com

JASON EDWARD COOK
(Christopher) Previously at CBT: Boy (Peter) in Peter and the Starcatcher. Of Broadway: Drop Dead Perfect, The Underclassman & With Glee. Regional: How the Grinch Stole Christmas (Young Max, Old Globe); Big River (Huck, PlayMakers Rep, INDIAN WEEK Best Lead Performance); Brave New World (Bernard, NCStage); Pope, An Epic Musical! (NYMF Outstanding Individual Performance); Edith Can Shoot Things and Hit Them (B Street); Academy (NYMF, Maltz Jupiter); High School Musical 2 (North Carolina Theatre); Hello, Dolly! (The Wick & Arkansas Rep); Oliver (White Plains PAC); A Little Night Music (Henrik), Beauty and the Beast & Grand Hotel (Maine State Music Theatre); The Producers (Leo Bloom), All Shook Up & Chicago (Surflight); National Tour of Stephen Schwartz’ Captain Louie. Film: Hits (Sundance 2014) and Rising Stars.

KATIE CUNNINGHAM
( Judy) has been acting at Clarence Brown Theatre since 2013 and teaching at UTK since 2018. She joined the full-time faculty in 2020 as an Assistant Professor. As an actor, she has appeared on a host of stages in New York and across the country as well as film and television. Previous CBT stage roles include: Noises Off (Brooke/ Vicki); Spamalot (Lady of the Lake); The 39 Steps (Annabellia/Pamela/Margaret); Outside Mullingar (Rosemary); and Bilite Spirit (Elvira) among many. Other stage credits include Utah Shakespeare Festival (Lady Macbeth, Emilia, and Maria among others); the Resident Acting Company (NYC); TACT/ The Actors’ Company Theatre (NYC); NY International Fringe Festival; multiple seasons at Asolo Rep; and a long list of regional theaters across the country. Her writing and research have been published in the Voice and Speech Review, The Conversation, and the International Dialects of English Archive. Katie is a Certified Teacher of Knight-Thompson Speechwork and a trained vocologist, having completed a graduate certificate in vocology from the Department of Speech and Hearing Science at Lamar University. She also holds an M.F.A. in acting from Florida State University/Asolo Conservatory for Actor Training and a B.A. from the University of North Carolina at Chapel Hill. She is a proud member of Actors’ Equity Association since 2010, SAG-AFTRA, VASTA, and PAVA (Pan-American Vocology Association).

JED DIAMOND
(Roger Shears/Duty Duty Sergeant/Mr. Wise/Man Behind Counter/Drunken One) has been Head of Acting at the University of Tennessee, Knoxville since 2005. In 2020 the UT MFA in Acting program was ranked #8 among the top-25 programs in the U.S., U.K., and Australia. Jed has appeared in roles at the CBT; Wheelhouse Theatre Co.; New York Shakespeare Festival; Roundabout Theatre; The Acting Company; Signature Theatre; Arena Stage; Syracuse Stage; etc. Prior to UT, he worked in New York City as a teacher and actor for 18 years, where he was founding faculty of the Actors Center and the New York Shakespeare Festival Shakespeare Lab. He also taught at NYU Tisch School of the Arts; The Stella Adler Studio; Playwright’s Horizons Theatre School; Fordham University, etc.

NANCY DUCKLES
(Mrs. Shears/Mrs. Gascoyne/Woman on Train/Shopkeeper) Nancy, a Knoxville resident for almost 27 years, is happy to be back on the Clarence Brown Theatre stage, where she was previously seen in A Christmas Carol, A Streetcar Named Desire, Our Country’s Good, The Miracle Worker, Three Sisters, and King Charles III. She has performed throughout Knoxville with the WordPlayers (Shadowlands, The Secret Garden), the Actors Co-op (Absurd Person Singular), and Flying Anvil Theatre (A Doll’s House, Part 2 and Love, Loss and What I Wore), as well as in Morristown, TN with Encore Theatrical Company (Peter Pan, Hairspray, Folliés). Nancy has, through her own DuckEars Theatre Company, produced and acted in The Heidi Chronicles, Wit, and Rabbit Hole. Nancy is a retired anesthesiologist and previously served on the CBT Advisory Board, but her most cherished roles are wife to Cameron and mother of Connor, Aidan and Delaney.

He is an AmSAT* certified teacher of the Alexander Technique, trained in New York and London. He is resident faculty at the summer Chautauqua Theatre Company and has taught as a guest artist at Yale School of Drama, Playmaker’s Repertory Theatre, Great River Shakespeare Festival, and the Oregon Shakespeare Festival. He has an MFA from the NYU Graduate Acting Program. *American Society of the Alexander Technique
SHINNERRIE JACKSON
(Siobhan) earned her Bachelors of Music at Oberlin Conservatory and her MFA at the University of Tennessee. She can be seen in 30 Rock and in Whit Stillman’s Damsels in Distress. Previous theatre productions include A Night with Janis Joplin (tour), Vanya and Sonia and Masha and Spike (Cincinnati Playhouse), and Ain’t I A Woman: a one woman show about the heroines of African American history.

CAROL MAYO JENKINS
(Mrs. Alexander/Posh Woman) At CBT: The Glass Menagerie, The Road To Mecca, Trojan Women, The Dresser (with J ohn Cullum), Arsenic and Old Lace, Major Barbara, All My Sons, The Music Man, Moonlight and Magnolias, Fuddy Meers, 4000 Miles, The Trip To Bountiful, Outside Mullingar, The Crucible, The Madwoman of Chaillot, Blithe Spirit, among many others. Television: Fame (NBC); Another World (NBC); The Garden (CBC); MacBeth (PBS); Happy Endings (NBC); Matlock, Head room, and Nightingales, among others. Broadway: The Three Sisters, Philadelphia Here I Come, Oedipus Rex (with J ohn Cullum); There’s One In Every Marriage, First Monday In October (with Henry Fonda); and The Suicide (with Derek Jacobi). Of - Broadway: Zinia (Drama Desk nomination); Moliere In Spite Of Himself, The Lady’s Not For Burning, Little Eyolf, and The Old Ones. Regional Theatre: MacBeth, Twelfth Night, The Tempe st, Hamlet, Othello, King Lear, Much Ado About Nothing, A Midsummer’s Night Dream, Cymbeline, Love’s Labour’s Lost, As You Like It, The Sea Gull, A Doll’s House, Long Day’s Journey Into Night, Pygmalion, Les Liaisons Dangereuse, Who’s Afraid Of Virginia Woolf (directed by Edward Albee); Death Of A Salesman, Amy’s View, The Retreat from Moscow, Otherwise Engaged (with Dick Cavett); Present Laughter (with Louis J ourdan); Collected Stories, Enchanted April, among many others.

BRADY MOLDRUP
(Policeman/Mr. Thompson/Drunk Two/ Man with Socks/London Policeman) Brady is from Knoxville, loves the sunsphere, sells Legos, taught theatre at Bearden High School last year likes to pretend he’s an NYC bike messenger when he rides and is a big J eopardy fan. His second favorite movie is Hook. He is a UT grad and is pumped to be back upon the CBT stage. Love to Chloe.

MICHAEL NAJMAN
(Reverend Peters/ Uncle Terry/Station Policeman/Station Guard) Born and raised in Queens, NY, he is now an MFA Graduate Acting student at UTK. He last appeared in Director Kate Buckleys’ A Christmas Carol, and Director J ohn Sipes’ production of Hamlet in the Carousel Theatre. Recently, Michael has been pursuing voice acting as a way to further his training and career. Watch him play Dungeons and Dragons with his acting friends every Sunday night at 6:30 pm on www.twitch.tv/MagicPodCasters!

LORT
League of Resident Theatres

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

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

Interim Artistic Director: Kate Buckley
Interim Department Head: Casey Sams
Managing Director: Tom Cervone

David Brian Alley
Katie Cunningham
J ed Diamond
Gina Di Salvo
Tracy Copeland Halter
Shinnerrie J ackson
Carol Mayo J enkins
Patrick Lanczki
Joe Payne
Christopher Pickart
Mike Ponder
Lauren T. Roark
Neno Russell
Terry D. Alford
J ohn Sipes
Kenton Yeager
Katy Wolfe
JOHN SIPES
(Director) John is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, he was a Director and the Resident Movement Director for the Oregon Shakespeare Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons and served as the Festival’s Artistic Director for five seasons. Directing credits include productions at the Clarence Brown Theatre, the Oregon Shakespeare Festival, the Milwaukee Rep, Shakespeare Santa Cruz, the Illinois Shakespeare Festival, and others.

CHRISTOPHER PICKART
(Scenic Designer) Chris was a freelance designer located in New York City for many years and a professor at Washington University in St. Louis before coming to the UT in 2005. He has designed numerous Off Broadway shows including the critically acclaimed End of the World Party at the 47th Street Theatre, and Always...Patsy Cline at the Variety Arts Theatre. Other Off-Broadway shows include the long running Perfect Crime, The Bench, Between Daylight and Booneville, Washington Heights, Savage in Limbo, and Independence by Lee Blessing. Chris has designed the NY premieres of Hidden in this Picture and What is this Thing, by Emmy Award winning writer/director Aaron Sorkin. He has also designed the world premiere of Heaven and the Homeboy, directed by Tony Award winning director/choreographer George Faison. Regionally, Chris has designed over 150 shows at theatres across the country. Recent designs include productions at the Tony Award winning Utah Shakespearean Festival, the Tony Award winning Children’s Theatre in Minneapolis, Arden Theatre in Philadelphia, Repertory Theatre of St. Louis, Great Lakes Theatre Festival in Cleveland, Shakespeare Festival of St. Louis, City Theatre in Pittsburgh, Virginia Stage Company, Olney Theatre Centre in DC, Coast Playhouse in Los Angeles; among many others. In 1997-1999 Chris was the recipient of the prestigious National Endowment for the Arts’ Theatre Communications Group’s Young Designers’ Fellowship. Chris has been nominated in the Outstanding Scenic Design category twice for the Barrymore Awards in Philadelphia and twice for the Kevin Kline Awards in St. Louis.

KYLE SCHELLINGER
(Costume Designer) is a costume maker and designer based in Knoxville, Tennessee. Since 2008, he has been the safari draper at the Clarence Brown Theatre at the University of Tennessee where he has patterned the costumes for over 80 productions and designed the costumes for various plays such as Moonlight and Magnolias, Our Country’s Good, Outside Mullingar, and Alabama Story. His costume design work has been seen at Great River Shakespeare Festival (Great Expectations, Macbeth, The Daily News, Pericles), Utah Shakespeare Festival (Othello, Hamlet), Actor’s Theatre of Indiana (Alabama Story), Lexington Children’s Theatre (The Little Mermaid, Flat Stanley), and Arizona Theatre Company (Titus Andronicus, Candide, How to Succeed in Business Without Really Trying, Scenes from an Execution) among others. He has presented his half scale historical construction work at the Southeastern Theatre Conference and shared his expertise with students at several universities around the United States. Kyle holds a B.A in Theatre from Truman State University and an M.F.A. in Costume Design from the University of Arizona.

KENTON YEAGER
(Lighting Designer) Kenton 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 owner and creator of Yeagerlabs, a classroom theater system used in teaching theatre (yeagerlabs.com). 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 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 Designer and Composer) runs the Sound and Media Design MFA program for the Department of Theatre. He has designed sound, projections, and/or composed music for more than 250 professional productions throughout the United States, including twenty seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Playhouse in the Park, Round House Theatre and Imagination Stage (Bethesda, MD), Marble City Opera, ten years at Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), and others. Joe is a member of United Scenic Artists USA Local 829, and the Theatre Sound Designers and Composers Association, and is the Commissioner of the United States Institute for Theatre Technology Digital Media Commission.
PHILIP THOMPSON (Dialect Coach) is an alum of UCI’s MFA Acting program. He returned to the faculty in 2001 after several years at the Ohio State University where served as the head of the MFA in Acting program. At UCI he has served as head of the MFA program in Acting and head of Voice and Speech. In 2002, Phil co-founded Knight-Thompson Speechwork with mentor Dudley Knight. KTS has more than 50 certified teachers teaching this method in training programs across the country, and increasingly, around the world. Phil works as a voice and dialect coach for professional and university productions. Since 1999 he has worked as a resident voice and text coach for the Utah Shakespearean Festival. He has coached at South Coast Repertory, Pasadena Playhouse, Opera Pacific, Madison Rep, WeatherVane Playhouse, Alabama Shakespeare Festival and numerous productions at the Cincinnati Playhouse in the Park. He was one of the first master teachers of Fitzmaurice Voicework, and has taught in numerous teacher training workshops of ered by the Fitzmaurice Institute. Phil served as President of the Voice and Speech Trainers Association (VASTA) and on the board of the University Regional Theatre Association (U/RTA).

TATE THOMPSON (Projection Designer) is from Parkersburg, West Virginia and earned his BA in Theatre at Fairmont State University in Fairmont, WV. Tate is the 2nd Year Sound & Media MFA Candidate and this is his first season at CBT. Most recently he designed the music for Kate Buckley’s 2021 A Christmas Carol. This spring he will be designing The Curious Incident of the Dog in the Night-Time (projections) and She Kills Monsters (sound). He will also be the assistant sound designer and mixer for Always... Patsy Cline. Tate is a member of the Theatrical Sound Designers and Composers Association.

PATRICK LANCZKI (Production Stage Manager) is thrilled to be back for his eighth season at the CBT and his sixth as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor, starting at age 16, he has appeared in numerous national and international tours, including seven tours of Jesus Christ Superstar, television, movies and voiceovers. A special thanks to my stage management team Topaz and Livi for all of their hard work on this production. Patrick has been a proud member of the Actors’ Equity Association since 1994 and dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend, favorite actress, and wife.

TOPAZ COOKS (Assistant Stage Manager) is an AEA Stage Manager currently based in San Diego. Originally from Minneapolis, Topaz was the Production Manager / Production Stage Manager of the Duluth Playhouse from 2016-2018 while overseeing the renovations and reopening of the historic NorShor Theater. Select credits include productions with: The Old Globe, La Jolla Playhouse, Utah Shakespeare Festival, The Children’s Theatre Company, Theatre Latté Da, Lyric Opera of the North, The Public Theatre of Minnesota, Artistry Theatre, and Walking Shadow Theater Company. She received her BFA in Theatre from the University of Minnesota, Duluth, and her MFA in Stage Management from UC San Diego.

KATE BUCKLEY (Interim Artistic Director) Ms. Buckley is a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston Illinois. She has been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad, most notably at Charles University in Prague and Yale University. She has been an adjunct faculty member at Barat College, Roosevelt University, DePaul University and Northwestern University. She received four Best Director nominations from the Joseph Jefferson Committee, her productions have won four consecutive Joseph Jefferson Awards for Best Ensemble and she has won two After Dark Awards for Outstanding Direction. In 2006 she received a Distinguished Alumni Award from Aurora University and a Creative Research Award from the University of TN.

CASEY SAMS (Interim Department Head) is the Interim Department Head and a Professor of Theatre specializing in movement. She teaches movement, acting, period dance and musical theatre to both undergraduate and graduate students. She received her undergraduate and graduate degrees from Penn State and completed the Certification in Laban Movement Analysis at the Laban/ Bartenieff Institute for Movement Studies. Prior to arriving in Tennessee, Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a Director, Choreographer, Movement Coach, and Intimacy Choreographer at theatres across the country including The Clarence Brown Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, Milwaukee Repertory, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company. She is also a certified meditation instructor with The American Meditation Society and Koru Mindfulness.
TOM CERVONE
(Managing Director)
has dedicated most of his professional career (and life) advocating for and working in the best interests of the arts and culture industry, 25 years (and counting) serving proudly as the managing director for the Clarence Brown Theatre/Department of Theatre at UTK. He previously served as the first executive director of the Historic Tennessee Theatre Foundation and the executive director for Dogwood Arts. Cervone spent many years on the board of the Arts and Cultural Alliance of Greater Knoxville, and currently serves on the boards of the WordPlayers, the Knoxville Children’s Theatre, Department of Theatre and recently appointed to the Board of Governors of West Liberty University. Cervone remains active within the UTK community as a member of the Exempt Staff Council and Chancellor’s Commission for LGBTQ people. He received the Chancellor’s Citation for Outstanding Service to the University in 2010. He is a longtime member of the Actors’ Equity Association. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and an MFA (1993) and MBA (2010) from UTK. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Cervone is a member of his undergraduate alma mater’s class of 2015 Alumni Wall of Honor.

SUSAN L. McMILLAN
(Production Manager) is in her eighth year as Production Manager at 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 and music (B.S. degrees in Biochemistry and Biology from Oregon Stage University), Susan found her passion in theatre. She is incredibly grateful for the opportunities and adventures, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends.
Production Crew

MANAGEMENT
Stage Management Assistant
Olivia Fenech
Assistant Director
David Ratliff
Fire Watch
Katie Stepanek
Puppy Parent/Wrangler
Maridan Burgess

COSTUMES
Assistant Costume Designer
Sebastian VanHorn
Wardrobe Supervisor
Amber Williams
Assistant Wardrobe Supervisor
Graciela Estrada
Wardrobe Crew
Blake Julian
Linzy Monks
Zachary Parker

LIGHTING
Associate Lighting Designer
Kaylin Gess
Light Board Programmer
Josh Mullady
Production Electrician/Rail
Phyllis Belanger
Light Board Operator
Joseph Coram
Spot Operators
JP Enkema
Bella Griffis

SOUND
Assistant Sound Designer
Lucas Swinehart
Sound Board Operator
Paige Victorson

PROJECTIONS
Projections Operator
Maris Soland

SCENERY
Assistant Scenic Designer
Shea Snow
Deck Crew
Sarah Hazlehurst
Ellary Hutsell
Mayson Knipp
Lift Operator
Kyle L. Hooks

SWING CREW
Tamsin Keh
Kell Kell
Sebastian Van Horn
Sarah Wahrmund

SPECIAL THANKS
Behavior Specialist & Advisor
Shani Cutler
Consultant
LeeAnne Munsey
Community Outreach Advisor
Tracey Copeland-Halter
Abe Sipes

ADMINISTRATION
Interim Artistic Director - Kate Buckley
Interim Department Head - Casey Sams
Managing Director - Tom Cervone
Business Manager - Tara Halstead
Accounting Specialist - Sarah Odio
Administrative Specialist - Bee Caruthers
Marketing & Communications Director - Robin Conkin
General Manager - Shelly Payne
IT Specialist - Mark Spurlock
Graphic Designer - Julie Anna Summers

PATRON SERVICES
Manager of Ticketing and Sales - Sarah Burton
Box Office Manager - Callie Bacon
Lead House Manager - David Ratliff
Patron Service Associates - Faridat Akindele, Tyler Glover, Ora Linna-Hipp, Tucker Miller, Ariella Mingo, Amoirre Perette, Emily Pope, and Jenna Tiger

ENGAGEMENT/DEVELOPMENT
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Prop Assistants - Laura Clift, Kat Cooper Ellary Hutsell, Katie Stepanek, and Will Waring

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Assistant Sound Engineers - Tate Thompson and Lucas Swinehart

CBT Staff

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

COSTUMES
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Cutter/Draper - Kyle Andrew Schellinger
Draper - Neno Russell
Costumers - Elizabeth Aaron and Amber Williams
Costume Assistants - Max Hromek and Sebastian Van Horn

SCENERY
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Painter - Laura Clift

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

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Costume Shop Manager - Melissa Caldwell-Weddig
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Shani Cutler
Consultant
LeeAnne Munsey
Community Outreach Advisor
Tracey Copeland-Halter
Abe Sipes
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Interim Artistic Director and Professor, Directing
Katie Cunningham
Assistant Professor, Voice and Speech, and Acting
Jed Diamond
Associate Professor, Acting
Gina Di Salvo
Director of Graduate Studies and Assistant Professor, Theatre History and Dramaturgy
Shinnerrie Jackson
Assistant Professor, Acting
Joe Payne
Associate Professor, Sound and Media
Christopher Pickart
Associate Professor, Scene Design
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Assistant Professor, Costume Design
Neno Russell
Assistant Professor, Costume Technology
Casey Sams
Interim Department Head and Professor, Movement and Musical Theatre
John Sipes
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Kenton Yeager
Director of Undergraduate Studies and Professor, Lighting Design

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Tracy Copeland Halter
Lecturer, Acting
Steve Sherman
Lecturer, Acting
Laura Beth Wells
Lecturer, Acting
Katy Wolfe
Lecturer, Singing

Carol Mayo Jenkins
Artist-in-Residence, Acting
Misty G. Anderson
Professor of English and Theatre, English Department Allen C. Carroll Chair of Teaching, Adjunct Faculty
Stanton B. Garner, Jr.
Professor of English and Theatre, Chair, Department of English, Adjunct Faculty

GRADUATE Students

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Rachel Darden - Acting
Kaylin Gess - Lighting Design
Max Hromek - Costume Design
Peter Mayer Klepchick - Acting
Zachariah Lidstone - Acting
Amberlin McCormick - Acting
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Michael Najman - Acting
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- Joe De Fiore  
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- One private viewing for two from the Stage Manager booth for select show

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- Invitation to the annual Donor Appreciation Party (tentatively scheduled for March 29, 2022)
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- Reserved Seating+(any performance night for Carousel and Lab Theatre shows; first come, first served)

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- VIP Parking (excludes Opening Nights and Lab Theatre productions; first come, first served)*
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- One personalized behind-the-scenes tour during the 2021/2022 Season (must be requested one week in advance; subject to availability)

**Rising Star** ($500 – $749)

Benefits listed below, plus:
- Set of CBT postcards
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- $20 Voucher for Merchandise to be used during the 2021/2022 Season* (only for Rising Star level and above)

**Leading Player** ($250 – $499)

Benefits listed below, plus:
- Listing on the CBT website, and in the CBT MainStage & Carousel virtual programs
- Invitation to Spring Season Opening Celebration (tentatively scheduled for February 4, 2022)
- Invitations to first read-through and design presentations
- $10 Voucher for Merchandise card to be used during the 2021/2022 Season* (only for Leading Player level)

* This benefit affects tax deductibility.

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Online { clarencebrowntheatre.com/donate-now

By 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.)

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

Questions? Contact Amanda Middleton at amanda@utk.edu or (865) 974-5654.

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Many of you may not know, but it was Clarence Brown’s wife Marian who had a passion for the arts and helped encourage Clarence to invest in the theatre you see today. The Marian Brown’s Circle (MBC) is our way of honoring her legacy.

And we’re not your average book club. MBC members delve into the scripts seen on CBT stages with the director, actors, dramaturg, or sometimes, even the playwright! Between our Literary Lunches and Page2Stage events, there’s never a shortage of fun and engaging discussions as a Marian Brown’s Circle member.

**Membership Levels & Benefits**

- Personal scripts of four plays* (The Curious Incident of the Dog in the Night-Time, Blood at the Root, She Kills Monsters, and a special selected script by members)
- Marian Brown’s Circle tote and journal*
- Listing on the CBT website, and in the CBT MainStage & Carousel virtual programs

**AMBASSADORS ($200)**
- Invitation to attend four Literary Lunches and all four Page2Stage events, virtual or in-person as allowed
- Two Literary Lunch guest passes

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- Invitation to attend the four Literary Lunches, virtual or in-person as allowed
- One Literary Lunch guest pass

*This benefit affects tax deductibility.

***Benefits may be moved to virtual if needed. We will be following state, industry, and University safety guideline in the 2021/2022 season.

[clarencebrowntheatre.com/mbc](http://clarencebrowntheatre.com/mbc)
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The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance’s Knox County Tourism Consortium, joining with 25 other art and heritage non-profits to attract and entertain more than 13 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.

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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.

Tennessee Arts Commission, 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.

UT Diversity and Engagement Department is committed to supporting the creation of equitable and inclusive spaces for students, faculty, and staff, with a focus on removing structural barriers and fostering an atmosphere in which every member of the campus community matters and belongs. They work to advance access, accountability, an inclusive campus climate, and equity while combating racism, bias, and discrimination.

The Office of Community Engagement and Outreach (OCEO) supports the UT community in building and sustaining mutual, reciprocal community-university partnerships. OCEO connects UT with a diverse group of community partners; provides seed funding for new community engagement projects; hosts professional development workshops and networking events to foster interdisciplinary collaboration; and encourages student engagement through research, service, and experience learning.
Thank you to our most generous 2021/2022 Season supporters.

Bob & Margie Parrott
Liz & Wes Stowers

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