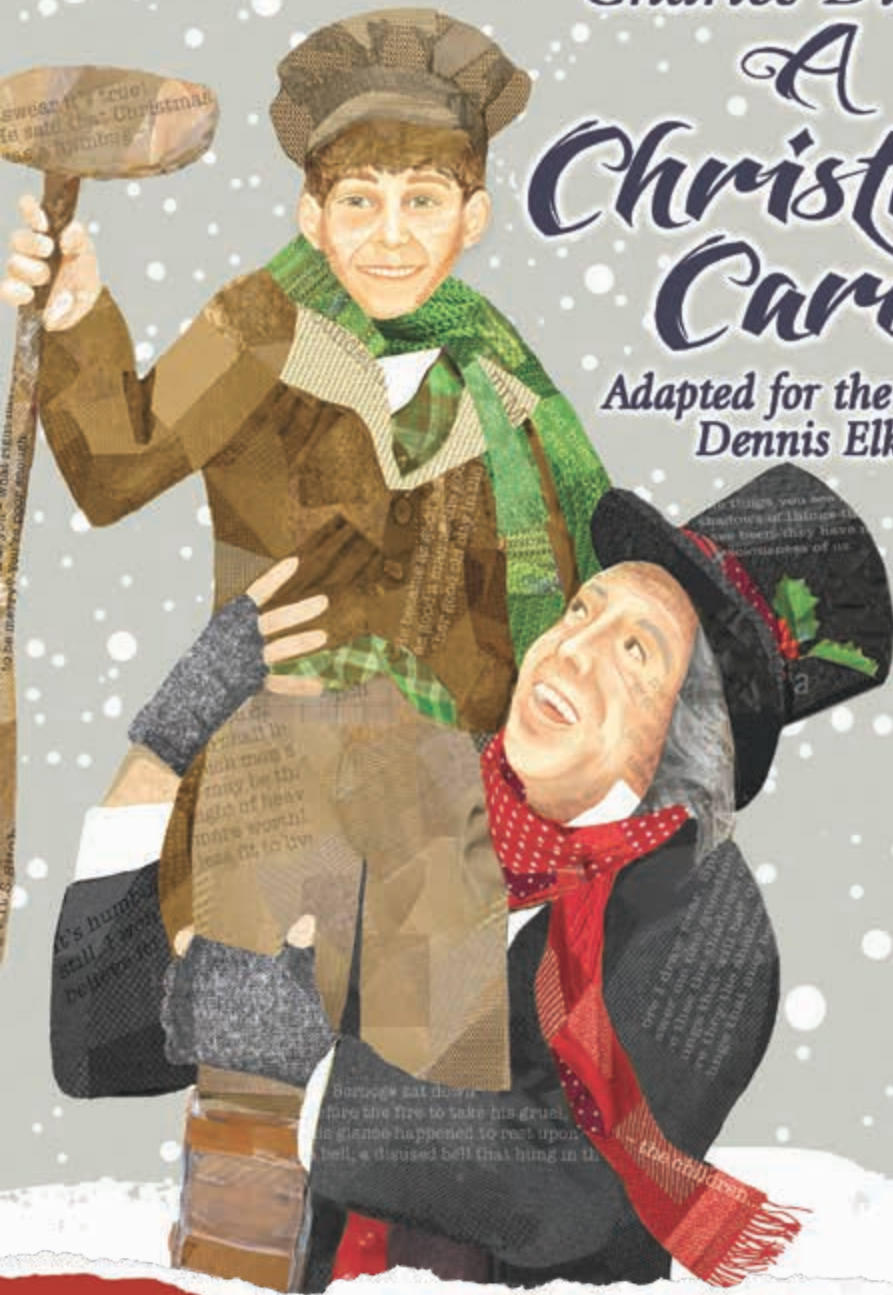


Charles Dickens' *A Christmas Carol*

Adapted for the stage by
Dennis Elkins



November 26 - December 21, 2014

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Charles Dickens'

A Christmas Carol

Adapted for the stage by

Dennis Elkins

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Musical Director and Arranger **Rachel Schlafer-Parton**

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the Cast

in alphabetical order

David Brian Alley *	Bob Cratchit/Ensemble
Devin Alley	Tiny Tim/Ensemble
Gracie Belt	Belinda Cratchit/Musician/Ensemble
Jaden Lily Branson	Young Fan/Ensemble
Isabella Coyne	Polly/Ensemble
Ryan Cross	Boy Ebenezer/Turkey Boy/Ensemble
Melissa David	Alice, Fred's Wife/Ensemble
Andrew Drake	Hobbs the Merchant/Ensemble
Neil Friedman *	Fezziwig/Ol' Joe/Musician/Ensemble
Nichol Friedman	Charlie/Ensemble
Brian Gligor *	Nephew Fred/Ensemble
Brooklyn Halter	Tiny Tim/Ensemble
Connor Hess	Peter Cratchit/Ensemble
Hannah Jones	Jenny/Ensemble
Ted Kitterman	Musician/Ensemble
David Kortemeier *	Ebenezer Scrooge
Kyle Maxwell	Christmas Present/Ensemble
Lindsay Nance	Belle/Ensemble
Ellen Nikbakht	Martha Cratchit/Ensemble
Erin O'Leary *	Mrs. Fezziwig/Mrs. Kendal/Ensemble
Joshua Peterson	Carlisle the Merchant/Musician/Ensemble
Benjamin Pratt	Dick Wilkins/Ensemble
Preston Alexander Raymer	Young Ebenezer/Ensemble
Cynthia Anne Roser	Christmas Past/Ensemble
Rachel Schlafer-Parton	Musician/Ensemble
Donald Thorne	Jacob Marley/Ensemble
Katy Wolfe Zahn *	Elizabeth Cratchit/Ensemble

the Players

Rachel Schlafer-Parton	Cello, Celtic Harp, Flutes, Penny Whistles
Ted Kitterman	Violin
Gracie Belt	Viola
Neil Friedman	Guitar
Joshua Peterson	Guitar



* The actors appear through the courtesy of **Actor's Equity Association**, the Union of Professional Actors and Stage Managers in the United States.

This production has one 15 minute intermission.

A Christmas Carol

Dickens' cherished little Christmas story, the best loved and most read of all of his books, began life as the result of the author's desperate need of money. In the fall of 1843, Dickens and his wife Kate were expecting their fifth child. Requests for money from his family, a large mortgage on his Devonshire Terrace home, and lagging sales from the monthly installments of *Martin Chuzzlewit*, had left Dickens seriously short of cash.



Marley's Ghost — Illustration by John Leech, 1843;
Scanned image and text by Philip V. Allingham.

The seeds for the story that became *A Christmas Carol* were planted in Dickens' mind during a trip to Manchester to deliver a speech in support of the Athenaeum, which provided adult education for the manufacturing workers there. Thoughts of education as a remedy for crime and poverty, along with scenes he had recently witnessed at the Field Lane Ragged School, caused Dickens to resolve to "strike a sledge hammer blow" for the poor.

As the idea for the story took shape and the writing began in earnest, Dickens became engrossed in the book. He wrote that as the tale unfolded he "wept and laughed, and wept again" and that he 'walked about the black streets of London fifteen or twenty miles many a night when all sober folks had gone to bed."

At odds with his publishers, Dickens paid for the production cost of the book himself and insisted on a lavish design that included a gold-stamped cover and four hand-colored etchings. He also set the price at 5 shillings so that the book would be affordable to nearly everyone.

The book was published during the week before Christmas 1843 and was an instant sensation but, due to the high production costs, Dickens' earning from the sales were lower than expected. In addition to the disappointing profit from the book, Dickens was enraged that the work was instantly the victim of pirated editions.



Mr. Fezziwig's Ball — Illustration by John Leech, 1843;
Scanned image and text by Philip V. Allingham



Scrooge Extinguishes the First of The Three Spirits
Illustration by John Leech, 1843;
Scanned image and text by Philip V. Allingham



The Second of The Three Spirits" or "Scrooge's Third Visitor – Illustration by John Leech, 1843;
Scanned image and text by Philip V. Allingham

Copyright laws in England were often loosely enforced and a complete lack of international copyright law had been Dickens' theme during his trip to America the year before. He ended up spending more money fighting pirated editions of the book than he was making from the book itself.

Despite these early financial difficulties, Dickens' Christmas tale of human redemption has endured beyond even Dickens' own vivid imagination. It was a favorite during Dickens' public readings of his works late in his lifetime and is known today primarily due to the dozens of film versions and dramatizations which continue to be produced every year. ❄️



The Last of the Spirits – Illustration by John Leech, 1843; Scanned image and text by Philip V. Allingham

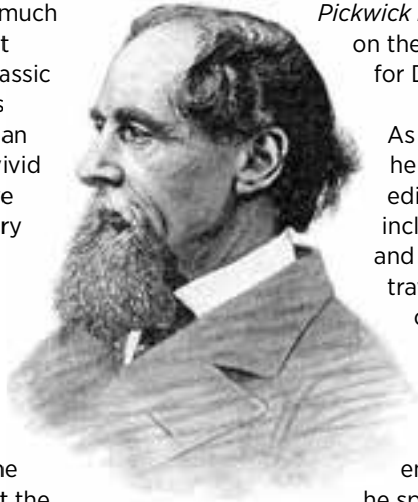
Sources:
charlesdickenspage.com/christmas.html
victorianweb.org/art/illustration/carol/1.html;
[/2.html](#); [/4.html](#); [/5.html](#); [/7.html](#)

Charles Dickens

Charles Dickens is much loved for his great contribution to classic English literature. He was the quintessential Victorian author. His epic stories, vivid characters and exhaustive depiction of contemporary life are unforgettable.

His own story is one of rags to riches. He was born in Portsmouth on February 7, 1812, to John and Elizabeth Dickens. The good fortune of being sent to school at the age of nine was short-lived because his father, inspiration for the character of Mr Micawber in *David Copperfield*, was imprisoned for bad debt. The entire family, apart from Charles, were sent to Marshalsea along with their patriarch. Charles was sent to work in Warren's blacking factory and endured appalling conditions as well as loneliness and despair. After three years he was returned to school, but the experience was never forgotten and became fictionalised in two of his better-known novels *David Copperfield* and *Great Expectations*.

Like many others, he began his literary career as a journalist. His own father became a reporter and Charles began with the journals *The Mirror of Parliament* and *The True Sun*. Then in 1833 he became parliamentary journalist for *The Morning Chronicle*. With new contacts in the press he was able to publish a series of sketches under the pseudonym 'Boz'. In April 1836, he married Catherine Hogarth, daughter of George Hogarth who edited *Sketches by Boz*. Within the same month came the publication of the highly successful



Pickwick Papers, and from that point on there was no looking back for Dickens.

As well as a huge list of novels, he published autobiographies, edited weekly periodicals including *Household Words* and *All Year Round*, wrote travel books and administered charitable organizations.

He was also a theatre enthusiast, wrote plays and performed before Queen Victoria in 1851. His energy was inexhaustible and he spent much time abroad - for example lecturing against slavery in the United States and touring Italy with companions Augustus Egg and Wilkie Collins, a contemporary writer who inspired Dickens' final unfinished novel *The Mystery of Edwin Drood*.

On June 8, 1870, Dickens suffered another stroke at his home after a full day's work on *Edwin Drood*, he never regained consciousness. He was laid to rest in the Poets' Corner of Westminster Abbey. A printed epitaph circulated at the time of the funeral reads: "To the Memory of Charles Dickens (England's most popular author) who died at his residence, Higham, near Rochester, Kent, June 9, 1870, aged 58 years. He was a sympathizer with the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world." ❧

Sources:
bbc.co.uk/history/historic_figures/dickens_charles.shtml;
en.wikipedia.org/wiki/Charles_Dickens

Director's Note

There is something magical about the theatre that is difficult to articulate. Perhaps it's the fact that when all the elements of good storytelling come together, we lose ourselves in the moment of the play and are transported away from our daily responsibilities and interruptions (*something that is harder for me to do as I get older*). But when it happens, I find myself a kid again, just like I do when Christmas rolls around each year. The excitement of the decorations, music, parties, and time with family and friends brings a sense of comfort and joy to the end of another year. Traditions connect us in the present moment to significant and special memories of our past.

A Christmas Carol is part of that tradition. Throughout the years, I've experienced countless versions of *A Christmas Carol*. I've seen Alastair Sim, Bill Murray, George C. Scott, Jim Carey, and even Kermit the Frog portray Scrooge in movies. I've seen small cast and large casts bring the story to life on stage. I've even seen dancing ghosts in kick lines offer up a flashy musical spin. Needless to say, it's easy to gloss over when we think of yet another production of *A Christmas Carol*. So why bother...we all know it, right?

When we began work on this new version, we challenged ourselves to see the world of Ebenezer Scrooge from new eyes and simply tell the story. No matter how many times we hear this story, it still remains the most powerful tale of transformation. At the heart of *A Christmas Carol* is a man whose life must change...or else. Whether we're willing to admit it or not, there's a little bit of Scrooge in each of us. Despite our good intentions, we race through our busy year, often losing sight of the

important things in life - time with our loved ones, gratitude for our many gifts, and charity to help those in need.

And that's the magic of *A Christmas Carol*. We revisit the story each and every year, and there waits Scrooge, Marley and Cratchit - still reminding us of our responsibility to humankind. It reaffirms that Christmas time is "a good time, a kind, forgiving, charitable, pleasant time when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow passengers to the grave, and not another race of creatures bound on other journeys." That's why we tell this story over and over again.

It has been a joy to return to the Clarence Brown Theatre and work on this production. May this story rekindle the innocence and hope of that child in each of us.

Micah-Shane Brewer



the Actors



DAVID BRIAN ALLEY

(Bob Cratchit/Ensemble)
David is in his 15th season as a CBT Artist-in-Residence. He appeared last season in *Noises Off*, *A Christmas Carol*, and *The Trip to Bountiful*. Favorite CBT productions include *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*, *Metamorphoses*, *ART*, *The Rainmaker*, and *The Glass Menagerie*. Regional: The Mark Taper Forum; Playmaker's Repertory; Hollywood Actor's Theatre; The ImprovOlympic Theatre; and Chicago TheatreWorks. Film and TV: *Something, Anything*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *The Sleep Seeker*; *Unsolved Mysteries*; and *It's A Miracle*. He is a proud member of Actor's Equity Association and Screen Actors Guild. David is excited to share the stage for the first time with his son, Devin.



DEVIN ALLEY

(Tiny Tim/Ensemble) Devin is excited to be working on his first CBT production in *A Christmas Carol*. He has appeared in the locally produced independent films *Something, Anything* and *Up the River*. Devin is a second

grade student at Sacred Heart Cathedral School, where he has also attended the SHCS Summer Acting Camp for the past two years. He enjoys playing soccer. Devin dedicates his performance to his sister, Caroline.



GRACIE BELT

(Belinda Cratchit/Musician/Ensemble) Gracie, a native of Johnson City, TN, is overjoyed to make her CBT debut. She was seen most recently on stage in the *1940s USO Show* at the Jonesborough Repertory Theatre (Jonesborough, TN).

Additionally, she was the featured fiddle player in Niswonger Performing Arts Center's *One Singular Sensation* (Greeneville, TN). Gracie is a sophomore in music at UT. Special thanks goes to her family for their support and inspiration.



JADEN LILY BRANSON

(Young Fan/Ensemble) Jaden, a Knoxville resident, has been in the Knoxville theatre world since age six. Now a seventh grader at River's Edge Academy, Jaden is excited to be working with Clarence Brown Theatre. She has previously worked in

Les Misérables at Cumberland County Playhouse, and at Oak Ridge Playhouse and The Wordplayers in a variety of shows such as Gladys Herdman in *The Best Christmas Pageant Ever*. She calls Knoxville Children's Theatre home where she has been in over a dozen shows including Amy in *Little Women*, Templeton in *Charlotte's Web*, Pippi in *Pippi Longstocking*, and Lucy in C.S. Lewis' *Prince Caspian*.



ISABELLA COYNE

(Polly Cratchit/Want/Ensemble) Isabella is thrilled to be joining the cast in this year's production of *A Christmas Carol*. A native of Knoxville, this is her second year performing with the CBT. She has studied with Katie Alley of

Knox Catholic (Knoxville), Jay Apking of the Bijou Theatre (Knoxville), Jeni Lamm of The WordPlayers (Knoxville), as well as Meghan Donovan (Knoxville). She recently joined the Oak Ridge's Children's Choir Sound Company. Her video credits include *Great American Child*. Isabella would like to thank her director, Micha-Shane Brewer, the cast, her family and friends, and God for His awesome blessings.



RYAN CROSS

(Boy Ebenezer/Turkey Boy/Ensemble) Ryan was born in New Jersey and has lived in Knoxville for the past three years. He is excited to be making his CBT debut. He is currently in eighth grade at Christian Academy of Knoxville.

Some of his previous roles at Knoxville Children's Theatre include Jonas in *The Giver*, Sir Kay in *Knights of Camelot - Quest for the Grail*, Shang in *Mulan*, and Kitch in *Heidi and the King*. He wishes to thank his family and friends, as well as CBT for giving him this opportunity. Special thanks to Zach Allen and Dennis Perkins at Knoxville Children's Theatre.

the Actors



MELISSA DAVID

(Alice, Fred's Wife/Ensemble) Merry Christmas Y'all! Melissa is a San Francisco native who is joining UTK for her second year as an MFA Acting Graduate Candidate. She was recently seen as Audrey Williams in *Hank Williams: Lost Highway*,

Maureen in *Rent* and Alice in *Closer*. She received her Bachelor's from California State University, Fullerton. She would like to thank her Godparents and family for all their support. Go Vols!



ANDREW DRAKE

(Hobbs the Merchant/ Ensemble) Andrew, originally from Huntsville, Alabama, is a second year graduate student at the University of Tennessee. He graduated from Western Carolina University with a BFA in Theatre. He would like to

thank God first and foremost for allowing him to pursue his passion everyday, and family for their love and support. He was last seen in *The Miracle Worker*, *Rent*, *Our Country's Good* (Clarence Brown Theatre) and in Sarasota, Florida in WBTT production of August Wilson's *Jitney*.



NEIL FRIEDMAN

(Fezziwig/Ol' Joe/Musician/ Ensemble) Neil is an Artist-in-Residence at the Clarence Brown Theatre. CBT credits include: *The Miracle Worker*; *Monty Python's Spamalot*; *The Trip to Bountiful*; *Our Country's Good*; *On the Razzle*; *Kiss Me*,

Kate; *Fuddy Meers*; *It's A Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Music Man*; *The Merry Wives of Windsor*; *Man of La Mancha*; *Charley's Aunt*; *Born Yesterday*; and *A Christmas Carol*. Chicago area credits include: The Court Theatre, Steppenwolf, Chicago Shakespeare, Goodman Theatre, Marriott Lincolnshire, and The Peninsula Players. Regional credits include: Flat Rock Playhouse, NC; Utah Shakespeare Festival; Capitol Repertory, NY; The New Victory Theatre, NY; Coconut Grove Playhouse, FL; Children's Theatre Company of Minneapolis; Austria's Vienna English Theatre. Neil is a proud recipient of Chicago's Joseph Jefferson Awards.



NICHOL FRIEDMAN

(Charlie/Beggar Boy/ Ignorance/Ensemble) is excited to return to Clarence Brown Theatre's production of *A Christmas Carol* for a third time, having played Tiny Tim in both the 2010 and 2013 productions. Last year, Nichol was delighted

to be a part of the Knoxville Children's Theatre production of *Little Women*. A 7th Grader at Vine Middle Magnet School, Nichol is also a devoted student of Martial Arts - currently studying at Wah Lum Kung Fu. Nichol is happy to be a part of the CBT family and to call Knoxville his home.



BRIAN GLIGOR

(Nephew Fred/Ensemble) Brian is an MFA candidate studying acting at the University of Tennessee. Last season he played Sir Galahad in *Monty Python's Spamalot* and Tim in *Noises Off* at the Clarence Brown Theatre, and

also directed *RENT* in the Lab Theater. He grew up in New Jersey and has lived and worked in New York City for the last decade, touring nationally and internationally as Mark in *RENT*, and starring in regional productions from coast to coast with shows such as *Altar Boyz*, *The Full Monty* and *Jesus Christ Superstar*. His film and television credits include *All My Children*, *Guiding Light*, *One Life To Live* and several independent features. Brian is a proud member of Actors' Equity and SAG-AFTRA. Happy Holidays!



BROOKLYN HALTER

(Tiny Tim/Ensemble) Brooklyn is from Knoxville, TN. She is in the fourth grade and likes to go horseback riding, reading, playing, and sleeping. She has four sisters and one brother. Brooklyn is excited about her debut at the Clarence Brown

Theatre. However, she is not the only Halter that has been seen at the CBT. She is the third Halter to be on the stage. Her Mom, Tracey Copeland Halter recently seen in *The Miracle Worker*, and her Dad, James Halter seen in *The Odd Couple*.

the Actors



CONNOR HESS

(Peter Cratchit/Ensemble) is a Knoxville native and is thrilled to be returning to the CBT stage in the cast of *A Christmas Carol* after a five-year hiatus. Recently, you may have seen Connor in *Homebound: A Play for*

Nobody as Him and *Much Ado About Nothing* as Conrade/Friar Francis with All Campus Theatre. Connor would like to thank the amazing cast and crew for making this an incredible experience, his family for their love and support, and God for blessing him with the opportunities and talents that he has. Connor is a sophomore pursuing a bachelor's degree in theatre.



HANNAH JONES

(Jenny/Ensemble) is very excited to be returning to the cast of *A Christmas Carol*. She is a Knoxville native, graduating from Maryville High School, and a junior Theatre major at UT. In recent years, she has performed with

the Foothills Community Players in the ensemble for *Fiddler on the Roof*, with UT as Martha Cratchitt in *A Christmas Carol*, and this past summer with the New Stroke Ensemble as Carly in *Reasons to be Pretty*. Hannah would like to thank her patient and loving family and friends for all they have done, are doing, and will do in the future for her, and most of all, her gracious God, for his multitude of blessings and opportunities. Merry Christmas to all!



TED KITTERMAN

(Musician/Ensemble) Ted, a UT alumnus, hails from Chicago, IL. He has worked regionally in Tennessee with the Roxy Regional Theatre (Clarksville) and the Great River Shakespeare Festival (Winona, MN), and on campus

has acted, directed, built sets, designed sound effects, and been a producer for many shows as a student. With the CBT, he has been seen in the

productions of *Man of La Mancha*, *Amadeus*, *The Music Man*, *25th Annual Putnam County Spelling Bee*, and *Dead Man's Cell Phone*, and three incarnations of *A Christmas Carol*. You can find his website at www.tedkittermanactor.com.



DAVID KORTEMEIER

(Ebenezer Scrooge) CBT credits include: King Arthur in *Monty Python's Spamalot*, Lloyd Dallas in *Noises Off*, Judge Turpin in *Sweeney Todd*, Ben Hecht in *Moonlight and Magnolias*, Harold Hill in *The Music Man*, Cervantes/

Don Quixote in *Man of La Mancha*, Creon in *Oedipus the King*, and Don Homenides de Histangua in *A Flea in Her Ear*. Other regional work includes principal roles at The Repertory Theatre of St. Louis, the Great Lakes Theatre Festival in Cleveland, Drury Lane Theatre and Fox Valley Repertory in Chicago, Indiana Festival Theatre in Bloomington, IN and in 13 seasons with the Illinois Shakespeare Festival in Bloomington, IL. David holds the MFA in Acting from the University of Louisville and is a proud member of Actors' Equity Association and SAG-AFTRA.



KYLE MAXWELL

(Christmas Present/Ensemble) Kyle Maxwell is a second-year MFA Acting candidate at the University of Tennessee. His previous credits at the CBT include Jemmie Campbell/John Arcsott in *Our Country's Good*. He is originally from

Worcester, Massachusetts. He attended Worcester State College where he was a two-time Kennedy Center Irene Ryan Award nominee, graduating in 2009 with a bachelors degree in History. He would like to thank his family and loved ones for their unending support. He will next be appearing at the CBT as Puck in *A Midsummer Night's Dream*.

the Actors



LINDSAY NANCE

(Belle/Ensemble) Originally from Winnipeg, Manitoba, Lindsay is excited to be a second year MFA acting candidate. Past CBT credits, Kate Keller in *The Miracle Worker* and Cynthia in *WRENS*. Other selected credits

include, GoShakes Theatre: *Romeo and Juliet*; New World Arts: *The Sign in Sidney Brustein's Window*, *Ismene*, *The Real Thing*; Bridgework Theatre: *Night and Day/Ease the Squeeze* (Goshen, IN). Circle Theatre: *BOY*; About Face Theatre: *The Home Project*; Thunder & Lightning Ensemble: *Jack Goes Boating*; WildClaw Theatre: *Legion* (Chicago). Film credits include: *Halfway Home*, *Expiation*, *The Midnight Show*, *Decktechs* and *Creepers*. Lindsay received a BA in theatre from Goshen College.



ELLEN NIKBAKHT

(Martha Cratchit/Ensemble), a freshman at UTK and a proud Memphis native, is thrilled to make her Clarence Brown Theatre debut. Favorite productions include *Les Misérables* and *Anne Frank* (Playhouse on the Square),

Fiddler on the Roof and *A Christmas Carol* (Theatre Memphis). Other shows include *Sweeney Todd* (Mrs. Lovett), *Guys and Dolls* (Adelaide), and *The Mystery of Edwin Drood* (Rosa Bud). Much love to mom, dad, and the cast and crew. Merry Christmas!



ERIN O'LEARY

(Mrs. Fezziwig/Mrs. Kendal/Ensemble) is most recently from Brooklyn, NY and is happy to be in Knoxville working with everyone at the Clarence Brown Theatre, again. Prior performances at the CBT include *Metamorphoses*,

Trojan Women, *Anna Karenina*, *As You Like It* and *A Christmas Carol*. She has also performed at the Barrow Group (NYC), the Present Company (NYC), Playhouse 91 (NYC), FringeNYC, New Jersey Repertory (Long Branch), and toured with Le Bourgeois Gentilhomme (U.S. national) and to

the Magdalena Festival (Brisbane, Australia). She also worked for the Public Theater (NYC) teaching Shakespeare to children and at several NYC public schools. She is a member of Actors' Equity and has an MFA from the University of Tennessee.



JOSHUA PETERSON

(Carlisle the Merchant/Musician/Ensemble) Joshua is thrilled to be making his Clarence Brown Theatre debut. He and his wife, Amelia, recently moved to Knoxville from New York City where they ran a small

theatre company together. Joshua received his MFA in Acting from Southern Methodist University in Dallas. He also holds a BA in Theatre from Oklahoma Baptist University. His regional acting credits include *Measure for Measure* and *Much Ado About Nothing* (Lake Tahoe Shakespeare Festival), *House and Garden* (Theatre Three), *Our Lady of 121st Street* (Kitchen Dog Theatre) and *Tape* (Dallas Theatre Center), among others. Joshua is the proud new father to Penelope Adelaide, who daily brings him unspeakable joy.



BENJAMIN PRATT

(Dick Wilkins/Ensemble) is honored to be making his CBT main stage debut after spending the summer studying at the Circle On the Square Theatre on Broadway. Favorite roles include *Sweeney Todd* (Judge Turpin); *The*

Crucible (John Proctor); *You Can't Take It With You* (Ed Carmichael); *The Odd Couple* (Murray); and *Seussical* (The Cat in the Hat). He would like to thank his family for supporting him in his performance ventures and his friends for being his family away from home.

the Actors



PRESTON ALEXANDER RAYMER

(Young Ebenezer/Ensemble) is proud to be making his Clarence Brown Theatre debut. Originally from Nashville, Preston is a sophomore at the University of Tennessee, double majoring in both Theatre and

Communication Studies. He would like to thank his family (Jerry, Teri, and Peyton) for their constant love and support, as well as the cast, crew, and design team for all of their hard work. Enjoy the show! Merry Christmas! – Luke 2:14



CYNTHIA ANNE ROSER

(Christmas Past/Ensemble) Anne is originally from Stafford, VA. At the CBT, she has played the Waitress in *Hank Williams: Lost Highway*, Dawn in *WRENS* and Mary Brenham in *Our Country's Good*. Anne graduated with a BA in performance from

Santa Fe University of Art and Design. At SFUAD her favorite roles were Honey in *Who's Afraid of Virginia Woolf* and Gwendolyn in *The Odd Couple*. In NYC, she played Viola in *Twelfth Night* (Flea Theatre) and Ophelia in Queens Shakespeare's production of *Hamlet*. Anne has been on film in the Bollywood production *Kurbaan*.



DONALD THORNE

(Jacob Marley/Ensemble), after acting in only his underwear in *Sordid Lives* and then discussing uncomfortable topics using questionable language in *The Irish Curse* (both at Theater Knoxville Downtown), Donald is very happy to be back on

the Clarence Brown stage in a more family friendly production. Some recent past plays at UT: *On The Razzle*, *Merry Wives of Windsor*, *Kiss Me, Kate*, *The Life of Galileo*, *Loves Labour's Lost*, *Arsenic and Old Lace*, *To Kill A Mockingbird*, and *The Rainmaker*. Working with Mr. Micah-Shane Brewer and this talented cast has been a great experience. Donald has been fortunate enough to perform in approximately 30 shows on UT stages since 1974.



KATY WOLFE ZAHN

(Elizabeth Cratchit/Ensemble) Katy Wolfe Zahn has appeared extensively in both opera and musical theater. CBT credits: Mrs. Walker in *The Who's Tommy*, Aldonza in *Man of La Mancha*, *Amadeus*, *Woyzeck*, Marian in *The Music Man*,

Moderator in *The 25th Annual Putnam County Spelling Bee*, Kate in *Kiss Me, Kate*, the Beggar Woman in *Sweeney Todd* and Ghost of Christmas Past in *A Christmas Carol*. Other favorite roles include Sally in *Cabaret*, and Desiree in *Little Night Music*. She frequently performs as a soloist with the Knoxville Symphony, Oak Ridge Symphony and Symphony of the Mountains. Ms. Wolfe Zahn holds degrees from Belmont University and UT. She serves as the voice teacher for the UT MFA students. She is the choral conductor/choreographer for Sound Company, an energetic children's choir based in Oak Ridge. Ms. Wolfe Zahn is a proud member of Actors' Equity Association.

the Artists



MICAH-SHANE BREWER

(Director) Micah-Shane is thrilled to be back at the Clarence Brown Theatre. A recent graduate of the MFA acting program, Micah-Shane's CBT stage credits include *Monty Python's Spamalot* (Sir Robin), *A Christmas*

Carol (Bob Cratchit), *Sweeney Todd* (Tobias), *Our Country's Good*, *On The Razzle*, *Kiss Me, Kate*, *It's A Wonderful Life: A Live Radio Play*, and *The Trip to Bountiful*. Other acting credits include *Sunday in the Park with George* (George), *The Full Monty* (Malcolm), *Cabaret* (Emcee), *Cats* (Munkustrap), *Our Town* (Stage Manager), and *Three Days of Rain* (Walker/Ned). Since moving to New York in May, he was in the Transport Group's production of *The Music Man*, and performed for an event honoring Jerry Mitchell. Before coming to grad school, Micah-Shane worked as a director in the region. He was the Founding Artistic Director of Encore Theatrical Company. Some of his directing credits include *Les Misérables*, *Hairspray*, *Noises Off*, *Chicago*, *Inherit the Wind*, *The Sound of Music*, *Company*, *Absurd Person Singular*, *Urinetown*, *The Secret Garden*, *Death of a Salesman*, *Into the Woods*, *Assassins*, *A Streetcar Named Desire*, *The Laramie Project*, *Dinner with Friends*, *Proof*, and *Jesus Christ Superstar*, to name a few. Micah-Shane has produced concerts with artists like Sutton Foster, Donna McKechnie, Stephanie J. Block, Liz Callaway, Marin Mazzie and Jason Danieley. He has written for *The Sondheim Review*.



RACHEL SCHLAFER-PARTON

(Musical Director and Arranger) A multi-instrumentalist, Rachel is best known, perhaps, for her performance on the syringe on Garrison Keillor's *A Prairie Home Companion*. She has performed at such venues

as the National Gallery of Art, Strathmore Music Center, Bonnaroo, and the Bluebird Café. Locally she has performed with Farr Horizons, Knoxville Early Music Project, InterAct Children's Theatre for the Deaf, Hudson K, and The Band of Humans.

In addition to being a musician/music director for the last two productions of *A Christmas Carol*, she also played and directed music for *The Story of Opal*. Previously, she was involved with student productions of *The Merchant of Venice* and *A Midsummer Night's Dream* (Puck). Rachel is a certified sign language interpreter and has often interpreted for productions at the Clarence Brown Theatre. In her other life, she occasionally levitates as a magician's assistant.

CHRISTOPHER PICKART

(Scenic Designer) Christopher Pickart has designed numerous shows Off-Broadway including *The End of the World Party*, *Always... Patsy Cline*, *Perfect Crime*, *The Bench*, *Between Daylight and Booneville*, *Washington Heights*, *Savage in Limbo*, and *Independence*. Chris has also designed shows for the Tony Award winning director/choreographer George Faison and the Emmy Award winning writer/director Aaron Sorkin. Regionally, he has designed over 150 productions at theatres including the Tony Award winning Utah Shakespeare Festival and Children's Theatre in Minneapolis, the Arden Theatre in Philadelphia, the City Theatre in Pittsburgh, the Repertory Theatre of St. Louis, the Shakespeare Festival of St. Louis, the Coast Playhouse in Los Angeles, Virginia Stage Company, the Olney Theatre Centre in Washington, DC. In 1999, Chris received the Young Designer's Fellowship from the National Endowment for the Arts and the Theatre Communications Group. Chris has been nominated twice for a Barrymore award (Best Scenic Design in Philadelphia), and twice for a Kevin Kline Award (Best Scenic Design in St. Louis); which he won in 2006.

the Artists

BILL BLACK

(Costume Designer) Bill Black has been designing, teaching and directing the production of costumes for the Clarence Brown Theatre and the University of Tennessee for more than 35 years. An active professional costume designer, his work is frequently seen around the country at theaters such as Alabama Shakespeare Festival, Cincinnati Playhouse in the Park, Denver Center Theatre Company, Milwaukee Repertory Theatre, Pioneer Theatre Company, PlayMakers Repertory Company, Skylight Opera Theatre, Roundhouse Theatre, and for 23 seasons at the Tony Award winning Utah Shakespeare Festival where he is the senior designer. Professor Black is Associate Head of the Department of Theatre and has held both the Paul Soper Professorship and the James R. Cox Professorship. He is a two-time winner of the John F. Kennedy medallion for his work with the American College Theatre Festival and a member of United Scenic Artists, Local 829.

JOHN HORNER

(Lighting Designer) Mr. Horner is pleased to be rejoining his Clarence Brown Family for *A Christmas Carol*. John served as the Lighting Supervisor and Resident Lighting designer for the CBT from 1985-2012. He is now exploring new opportunities as a freelance designer. Recent designs for the CBT include *The Trip to Bountiful*, *Kiss Me, Kate*, *Amadeus*, and *A Streetcar Named Desire*. Mr. Horner is the Resident Lighting Designer for the Knoxville Opera Company where he has designed over 30 productions including *La Traviata*, *Otello*, and *The Tales of Hoffmann*. Other recent credits include *The Nutcracker* and *Peter Pan* for the Appalachian Ballet Company, The Knoxville Symphony Orchestra's Clayton Holiday Concert, and *Gee's Bend* for the Arkansas Repertory Theatre.

JOE PAYNE

(Sound & Projection/Media Designer) Joe teaches Sound and Digital Media for the Department of Theatre. Previously at CBT, he has designed sound, projections, and/or composed music for *Monty Python's Spamalot*, *The Trip to Bountiful*, *Sweeney Todd*, *Kiss Me, Kate*, *Fuddy Meers*, *The Merry Wives of Windsor*, and *The Who's Tommy*. Joe has designed more than 150 productions in theatres throughout the country, including fifteen seasons at the Utah Shakespeare Festival,

Cincinnati Playhouse in the Park, Round House Theatre (Bethesda, MD), 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 local 829, the USITT Sound Commission, and OISTAT Sound Working Group.

CASEY SAMS

(Choreographer) In her regular life, Casey is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and Acting. Along with the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as The Round House Theatre (DC), The Utah Shakespeare Festival, PlayMakers Rep (Chapel Hill), North Carolina Stage Company (Asheville), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include *The Who's Tommy*, *A Year with Frog and Toad*, *Underneath the Lintel*, and *A Wrinkle in Time*.

ABIGAIL LANGHAM

(Voice Coach) Abigail trained as an actor at the Royal Conservatoire of Scotland (BA Acting) and on the Postgraduate Musical Theatre course at the Royal Academy of Music, London (PG Dip RAM). Abigail trained as a Voice/Dialect Coach at the Royal Central School of Speech and Drama, London and holds an MA in Voice Studies, she is also in the final stages of training to become a Certified Master Teacher of Estill Voice Craft™. Additionally she holds an MA in Learning and Teaching in Higher Education (LTHE) from Liverpool John Moores University. Abigail was Head of Voice at the Liverpool Institute for Performing Arts (LIPA) for four years and has taught the fundamentals of voice production, including work on text, at some of the UK's leading drama schools including the Mountview Academy of Theatre Arts, the Birmingham School of Acting and ALRA. Abigail is also a Voice and Dialect Associate for the Old Vic Theatre, London and the Shaw Festival Theatre in Canada.

the Artists

DEYA S. FRIEDMAN

(Stage Manager) Deya joined the CBT staff in 2008 after 20 years as a professional stage manager in the Chicago and Midwest theater communities. A founding member of Chicago Shakespeare Theatre, Chicago credits include productions at the Goodman Theatre, the Court Theatre, Northlight Theatre, Steppenwolf Theatre, the Marriott's Lincolnshire Theatre, Teatro Vista, and the Auditorium Theater Council's Ovation! Series. Regional credits include productions at the Children's Theatre Company of Minneapolis and ten summer seasons at Peninsula Players in Door County, Wisconsin. Ms. Friedman is married to fellow Company member Neil Friedman and is the proud mother of Naama and Nichol.

CALVIN MacLEAN

(Producing Artistic Director) Cal is the Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include *A Flea in Her Ear*, *The Life of Galileo*, *The Secret Rapture*, *A Streetcar Named Desire* (with Dale Dickey), *Amadeus* (with the Knoxville Symphony Orchestra), *Kiss Me, Kate*, *Sweeney Todd* (with the Knoxville Symphony Orchestra and Dale Dickey), and *Our Country's Good*. Previously Head of Directing at Illinois State University, Cal was also the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions – mostly at the Famous Door Theatre – earned several prestigious Joseph Jefferson Awards for Outstanding Production and Outstanding Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including the Michael Maggio Award for Outstanding Direction of a Play. Cal is the President of the University/Resident Theatre Association, and a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

DAVID B. BYRD

(Managing Director) David is celebrating his 2nd Season as CBT's Managing Director. Previously the Director of Marketing at Westport Country Playhouse, David has also held management positions at the American Dance Festival at Duke University (Director of Marketing), Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro. David serves on the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee.



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. Four of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

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

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

COMPANY MEMBERS

Producing Artistic Director: Calvin MacLean

Managing Director: David B. Byrd

Terry Silver-Alford
David Brian Alley
Bill Black
Kate Buckley
Marianne Custer
Jed Diamond
Deya S. Friedman
Neil Friedman
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Preston Alexander Raymer**

Production Assistant - **Jackson Burnett**

Young Performer Supervisor - **Casie Morell**

COSTUMES

Wardrobe Supervisor - **Jessica Hill**

Assistant Wardrobe Supervisor -

Caleb Cook

Wardrobe Crew - **Nancy Cannon,**

Sarah Compton, Jonathan Shoemaker,

William Young

Wardrobe Makeup - **Cat Wilkinson**

SCENERY

Deck Crew - **Trevor Goble,**

Jonathan Wood, Catherine Verdera

Fly Crew - **Jackson Burnett, Sara Oldford**

Motors Op - **Wes Smith**

LIGHTING

Production Electrician - **Alex Dearmin**

Light Board Operator - **Holly Montgomery**

Spot Operator - **Scott Serro, Sean Sterling**

SOUND

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Deck AV - **William Young**

Rehearsal Accompanist - **Naama Friedman**

PROJECTION

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Marketing & Communications Director -

Robin Conklin

Production Stage Manager - **Deya Friedman**

General Management Associate - **Shelly Payne**

IT Specialist - **Charles Edmondson**

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Administrative Specialist - **Charlotte Holland**

External Relations Associate -

Amanda Middleton

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David Brian Alley

Acting Workshops, Talkback Discussions -

Terry Silver-Alford

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Cutter/Draper - **Kyle Andrew Schellinger**

Costumers - **Elizabeth Aaron, Mari DeCuir,**

Amber Williams

Costume Assistants - **Victor Bercher,**

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Liv McConnell, Joscelyne Oktabetz,

Robert Pickens, Amanda Roberts,

Matthew Serago, Jonathan Shoemaker,

Olivia Trees, Poua Yang

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Master Electrician - **Jon Mohrman**

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Kenneth Foster, Kristen Geisler,

Tannis Kapell, Christine Osborne

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Assistant Technical Director/Scene Shop

Manager - **Don Conard**

Carpenters - **Kevin Scruggs, Wes Smith,**

Jerry D. Winkle

Assistant Carpenters - **Caley Lane,**

Katie Myers, Justin Relyea, Tyrel Prentiss

Scenic Charge Artist - **Jillie Eves**

Paint Assistant - **Nevena Prodanovic**

PROPERTIES

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Lead Properties Artisan - **Sarah Gaboda**

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House Sound Engineer - **Mike Ponder**



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Deaf Night at the Theatre This season we will offer three Deaf Nights at the Theatre – *The Miracle Worker* (Tues., October 14, 2014), *A Christmas Carol* (Tues., December 9, 2014), and *A Midsummer Night's Dream* (Tues., March 3, 2015). These special events are produced through a partnership with UT's Center on Deafness and are designed to be fully accessible for members of the Deaf community with over a dozen interpreters stationed throughout the facility and two teams interpreting the production. Patrons ordering single tickets who need interpreted section seating should contact the Box Office **(865) 974.5161** as this is not available online. Visit clarencebrowntheatre.com/access to learn more.



Assistive Listening Devices CBT Assistive Listening System feature both headset-style and induction-loop Assistive Listening Devices (ALDs). ALDs are available on a first-come, first-serve basis free of charge to assist those who may need just a little boost in volume. For the Mainstage and Carousel, ALDs are available at the Concessions Stand. In the Lab Theatre, ALDs may be obtained from the Box Office in the Lab Lobby. Visit clarencebrowntheatre.com/access to learn more.



The CBT is proud to welcome military personnel, spouses, children and veterans to our theatre. Discounted tickets are available to active-duty military and immediate families, as well as returning veterans for our CBT Mainstage and Carousel Theatre productions. Contact the Box Office at **(865) 974.5161** for tickets and identify yourself as a Blue Star Theatre participant. This offer is based on availability and cannot be combined with other offers. Visit clarencebrowntheatre.com/blue-star-theatre to learn more.



Each year, several of the CBT's productions include Season for Youth performances scheduled during the regular school-day. Available at reduced rates for school groups, these performances engage and expose youth to the wonder of live theatre and help inspire and build the next generation of theatre goers! Visit clarencebrowntheatre.com/SFY to learn more.



For more than a decade, the CBT's Summer Acting Workshops have offered high school students intensive training in acting technique, voice, movement, improvisation, and musical theatre. The popular program now offers two weeks of training in each of our two summer sessions. Visit clarencebrowntheatre.com/acting-workshops to learn more.



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Bill Black

Associate Head & Professor, Costume Design

Kate Buckley

Associate Professor, Directing

Marianne Custer

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Jed Diamond

Head, Acting & Associate Professor, Acting

Abigail Langham

Assistant Professor, Voice Production

Joe Payne

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Christopher Pickart

Associate Professor, Scene Design

Casey Sams

Head, Undergraduate Studies
& Associate Professor, Movement

John Sipes

Associate Professor, Directing & Movement

Klaus van den Berg

Associate Professor, Theatre History
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Terry Weber

Head, Graduate Studies and
Professor, Acting/Voice

Kenton Yeager

Associate Professor, Lighting Design

Terry Silver-Alford

Senior Lecturer, Music Theatre

Katy Wolfe Zahn

Lecturer, Voice

David Brian Alley

Artist-in-Residence

Jillie Eves

Artist-in-Residence

Neil Friedman

Artist-in-Residence

Carol Mayo Jenkins

Artist-in-Residence

Misty G. Anderson

Professor of English, Adjunct Faculty

Stanton B. Garner, Jr.

Professor of English, Adjunct Faculty

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Victor Bercher – Costume Design

Josafath Reynoso Calvillo – Scenic Design

Melissa David – Acting

Maranda DeBusk - Lighting Design

Andrew Drake – Acting

Kenneth Foster – Lighting Design

Kristen Geisler – Lighting Design

Brian Gligor – Acting

Tannis Kapell - Lighting Design

Kyle Maxwell – Acting

Lindsay Nance – Acting

Joscelyne Oktabetz – Costume Design

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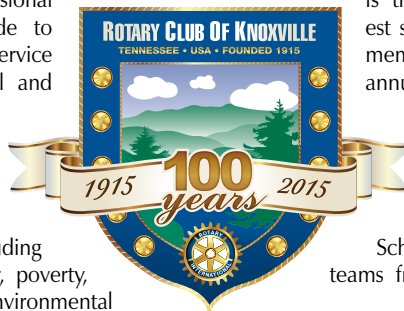
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To learn more about Rotary International, visit the organization's website: www.rotary.org



Founded in 1915, the Rotary Club of Knoxville is the city's oldest and largest service club with over 200 members. The club provides annual college scholarships for area students, supports community and international humanitarian service projects, sponsors Rotary International Scholars and hosts exchange teams from around the world.


Under the leadership of the founding president, David Chapman – for whom Chapman Hwy is named - the club's members worked for over a decade to help create The Great Smoky Mountains National Park, which was chartered by Congress in 1934. The club continues to support this treasured park.

With "Twin Rotary Clubs" in Hungary and South Africa the Knoxville club has collaborated on a variety of joint humanitarian projects in both countries and additional projects, programs, and support are underway Zimbabwe, India, and Thailand.

To encourage better understanding in the world among young people, the Rotary Club of Knoxville supports two Interact Clubs (at Webb School of Knoxville and Knoxville Catholic HS), the Rotaract Club at UT and a Knoxville community Rotaract Club for young professionals.

Because the arts are a critical component of a well rounded education, the Rotary Club of Knoxville provides annual Arts Education Outreach Grants to the Clarence Brown Theatre, Knoxville Symphony Orchestra, Knoxville Opera and Knoxville Museum of Art to enable underprivileged children to attend live performances, take classes, and to support arts education programs in Knox County.

The Rotary Club of Knoxville and the Rotary Foundation of Knoxville have a distinguished record of service and support in the community. To learn more, visit the club's website: www.knoxvillerotary.org



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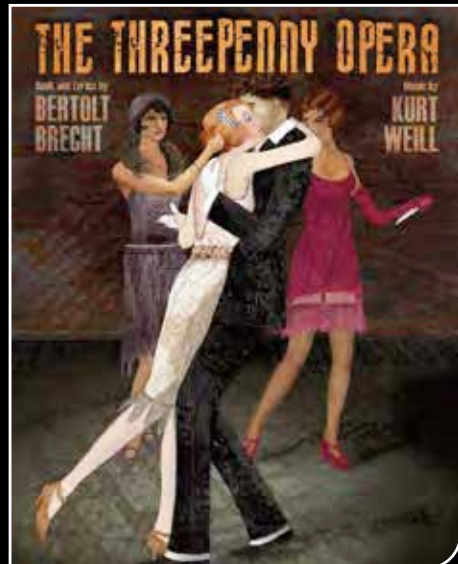
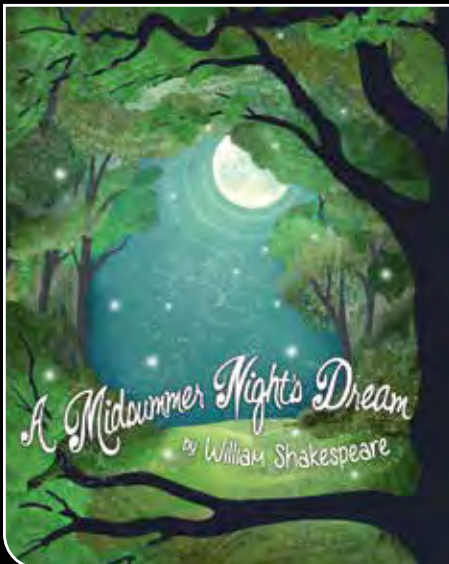
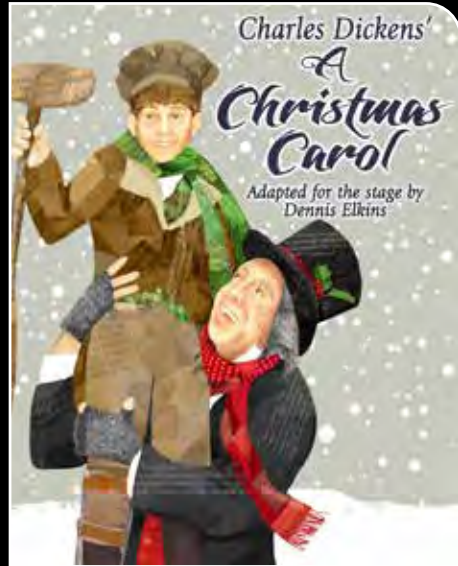
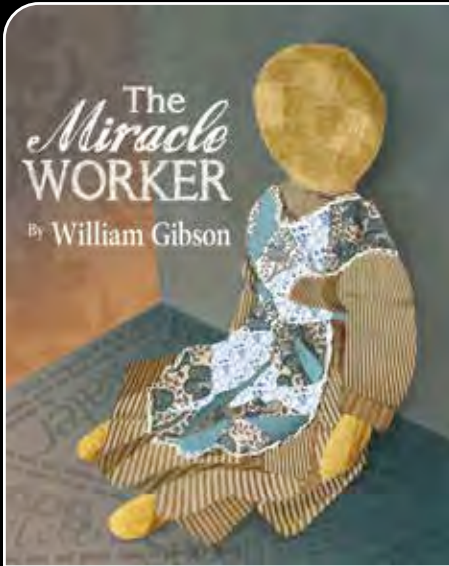
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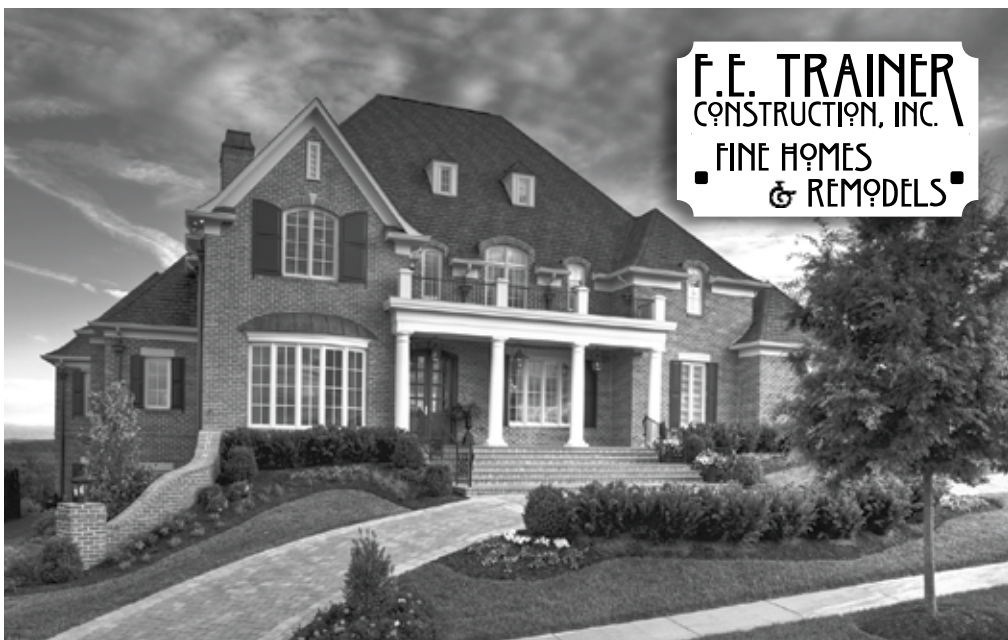
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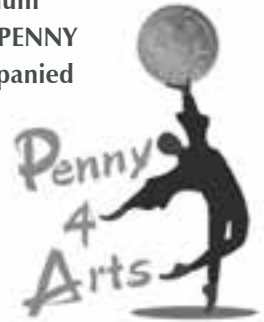
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The Arts & Culture Alliance thanks the Clarence Brown Theatre for participating in Penny Performances, giving every child in Knox County, including home-schooled and private-schooled students, an opportunity to attend arts and culture events/activities at the maximum cost of ONE PENNY when accompanied by an adult during the 2014-2015 academic school year.



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2014-2015 Corporate, Foundation & Grant Profiles

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With a three-fold mission of healing, education and discovery, The University of Tennessee Medical Center holds a unique prominence in the area. As the region's only academic medical center, Magnet® recognized hospital and Level I Trauma Center, The University of Tennessee Medical Center serves as a major referral center for East Tennessee, Southeast Kentucky and Western North Carolina. Comprised of six Centers of Excellence, the 581-bed hospital also is home of the region's only dedicated Heart Hospital, only adult and pediatric transplant center, the region's comprehensive stroke center, houses the region's only private-room neonatal intensive care unit and serves as a regional perinatal center. To learn more about the medical center and how we strive to meet the unique needs of every patient, please visit us online at www.utmedicalcenter.org.



UT Federal Credit Union, chartered in 1969, was formed by faculty and staff of the University of Tennessee, Knoxville. UTFCU was founded on the philosophy that a credit union is a financial cooperative owned by members who share a common interest such as work, education or association.

Today, the membership has expanded to make eligible those who live, work, worship, attend school, or regularly conduct business in Knox, Anderson, Blount, Loudon, or Union counties. The heart of a credit union is its membership and as such seeks to encourage savings, provide members with access to lower cost loans and support the financial well-being of its members. There are five locations in Knox County, two in the Knox County schools of West High and Hardin Valley Academy run by students with UTFCU staff as part of their business curriculum, and two full service branches in the west Tennessee cities of Martin and Memphis. Additionally, members can access their accounts at more than 30,000 surcharge free ATMs and 6,000 branches across the country that are part of a co-operative network.

ROTARY CLUB OF KNOXVILLE

Since 2010, the Rotary Club of Knoxville has provided over \$75,000 in Arts Education Grants to the Knoxville Opera, Knoxville Museum of

Art, Knoxville Symphony, and UT's Clarence Brown Theatre because all children, especially lower income children, need arts enrichment.

During this same period, the club has awarded over \$120,000 in college scholarships, sponsored a variety of international exchange programs and projects, scholarships, and humanitarian programs in Hungary, South Africa, India, Thailand, and Zimbabwe.

In 2015, the Rotary Club of Knoxville will celebrate its centennial and its rich history of serving and supporting the Knoxville community in many ways, from ongoing literacy programs and environmental projects to annual Knox County school renovations. As past UT President Andy Holt was fond of noting, "Rotarians excel in promoting goodwill and better understanding in the world." Holt served as the 1970-71 president of the Rotary Club of Knoxville.

Knox County Tourism Consortium

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 1.3 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.



When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs,

the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to expand through the years to ensure that the citizens of Tennessee have access to, and the opportunity to participate in the arts. These activities give Tennessee citizens a better quality of life, provide our children with a more complete education and attract tourists to our state.



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!

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Katie Cunningham and the Laker Girls
in Monty Python's *Spamalot*, 2014;
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