

Charles Dickens'

A Christmas Carol

Adapted by Edward Morgan and Joseph Hanreddy

NOVEMBER 22 - DECEMBER 17, 2017

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by Charles Dickens

Adapted by Edward Morgan and Joseph Hanreddy

Directed by **Kathleen F. Conlin**★

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Kevin Depinet ♦

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

From the Director

Remembrance and Forgiveness. Ignorance and Want. Those four concepts continually circle my thoughts as I prepare for this production of *A Christmas Carol* and reconsider the impact of Charles Dickens's classic novel. His Victorian world—so similar to our own—contained the hollows of despair for a remarkable number of his countrymen. Poverty, homelessness and hunger disenfranchised children and adults as they scrambled for a few crumbs of human warmth and decency. Not content to simply contrast this cultural underbelly to Victorian middle-class comfort, Dickens ingeniously chose to tell of the transformation of one man whose own heart mirrors that disenfranchisement from generosity and mercy.

But, wait, as Scrooge says: “We’re not finished.”

I don’t think this story is simple, melodramatic, feel-good pabulum for the masses. By concentrating on a unique moment in time—the nightmarish dreamscape that presents the chained Marley and his promise of three Spirits embodying past, present and future--Dickens uncompromisingly depicts the emotional struggle of Scrooge’s heart and soul. Perhaps we in the 21st century understand that even

more profoundly than Dickens’s own audience. We know that hitting rock bottom whether in loneliness, despair, or the dark night of the soul is when we truly can begin to transform who we are. Personal change does not result from a superficial checklist of steps, or an entertaining podcast of inspiration, or a trendy recitation of mantras. It happens when we acknowledge our realities, forgive our transgressions, and accept the buoyancy of human connection. Needing others—not using others—is key.

Even as we strive in this production to provide Spectacle and Joy—even Abundance—we also carry into and out of it a tiny penetrating reminder that our truths lie deep inside. The swaddling of a baby, the warmth of family dinner, the genuine wave of friendship in the street add up to human mercy and joy.

I wish us all a tiny opening each day into the depths of our own hearts.

God Bless Us Everyone!

Kathleen F. Conlin



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The Cast

David Brian Alley*	Marley, Old Joe
Collin Andrews	Bob Cratchit, Ensemble
Brady Craddock	Boy Scrooge, Ensemble
Joshua Cross	Smudge, Ensemble
Ryan Cross	Peter Cratchit, Dick Wilkins, Ensemble
Jed Diamond*	Ebenezer Scrooge
Irelyn Easterling	Remembrance, Ignorance, Ensemble
Winter Easterling	Belinda Cratchit, Ensemble
Edgar Eguia	Reverend, Ensemble
Miguel A. Faña*	Scadger, Ensemble
Brian Gligor*	Fred, Ensemble
Trevor Goble	Twyce, Ensemble
Brooklyn Halter	Mary Cratchit, Ensemble
Connor Hess	Young Scrooge, Mr. Topper, Ensemble
Annika Kallstrom	Alice Cratchit, Ensemble
Peter Kevoian*	Fezziwig, Christmas Present, Ensemble
Emily Kicklighter*	Mrs. Cratchit, Ensemble
Natalya MacDonald-Risner	Tiny Tim, Ensemble
Charlotte Munson*	Catherine, Ensemble
Brenda Orellana	Martha Cratchit, Ensemble
Aaron Orlov*	Mudd, Barnaby, Ensemble
Levi Payne	Tiny Tim, Ensemble
Madelyn Payne	Fan, Ensemble
Lauren Pennline*	Belle, Miss Lucy, Ensemble
Carlène Pochette*	Christmas Past, Madeline, Ensemble
Ethan Graham Roeder	Oatway, Sailor, Ensemble
Sofia Silvan	Forgiveness, Want, Ensemble
Ben Terpstra	Christmas Future, Ensemble
Aleah Vassell	Liza, Ensemble
Jude Carl Vincent*	Grimgrind, Philpot, Ensemble
Laura Beth Wells*	Mrs. Dilber, Mrs. Fezziwig, Ensemble

This production has one 15-minute intermission.



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

A Christmas Carol

by **Gina Di Salvo**

Charles Dickens published *A Christmas Carol in Prose, Being a Ghost-Story of Christmas* during the holiday season of 1843. Soon after, the novella transformed into theatre. Multiple dramatic adaptations appeared the following year and *A Christmas Carol* has remained a core part of the English and American theatrical experience ever since. Dickens, who worked primarily as a journalist and fiction writer, also wrote six plays and once considered a career as an actor. It is, perhaps, unsurprising then that the novella's title and format blurs the distinction between performance and book reading. Despite the fact that *A Christmas Carol in Prose* seems to describe something impossible – a carol, after all, is sung and it should be rhyming – Dickens divided the novella into five staves rather than chapters, thereby suggesting that this story provides the building blocks for holiday music and the traditions contained within them.

As a play, *A Christmas Carol* preserves some forgotten performance traditions of the nineteenth century. The average Victorian family did not see plays in the grand theatres of the West End, the London equivalent of New York's Broadway. Instead, they enjoyed a variety of entertainments at local musical halls, lecture halls, and town halls. In fact, Dickens's first public reading of *A Christmas Carol* occurred not in London but at the Birmingham Town Hall. There, in December of 1853, Dickens read his book in front of 2,000 listeners, although "read" is probably the wrong word. The writer proved himself an excellent dramatic interpreter and continued to entertain packed houses with Marley, Scrooge, and the Cratchit family until just before his death in 1870. Although the physical book was always with him at these "readings," it remained closed sometimes and the author became his own solo play of

A Christmas Carol. At other nineteenth-century venues, audiences enjoyed Harlequinades and, eventually, Christmas Pantomimes (which continue in England to this day). These popular entertainments mixed together a variety of character types, music, and dancing, and featured a spectacular transformation episode overseen by a magical fairy. Although the plot of *A Christmas Carol* differs from the clowning scenarios of the Harlequinade and the *Jack and the Beanstalk*-type stories of the Pantomime, this play puts forth supernatural apparitions and an almost miraculous transformation at the end.

The story of Scrooge's transformation relies heavily on the theatricality of the Christmas season. Despite the oft-cited criticism of theatre as unrealistic because people don't actually break out into song-and-dance in real life, this is exactly the sort of thing that happens in homes, workplaces, and churches throughout December. The episodes of Christmas Past and Christmas Present in this production, which are woven together by an abundance of carols, form a series of tiny morality plays for both us and for Scrooge. As he begins the tour of his life and deeds, Scrooge demands of the Ghost of Christmas Past, "What is the point in digging up these long forgotten days?" Only through watching acts of generous virtue and miserly vice does he regret and reform. But this transformation is not just about repentance. There is an infectious joy that conquers the cranky humbugs and connects the past of Fezziwig's song-and-dance Christmas parties to the present of the Cratchit children rehearsing a small nativity play. It's the same joy that might cause you, too, to join in and sing a Christmas carol.

The Actors



DAVID BRIAN ALLEY

(Marley, Old Joe) In his 18th season as a CBT Artist-In-Residence, David last appeared in the 2017-2018 season opener as Smee in *Peter and the Starcatcher*.

Audiences may recall seeing

him last season in *Around the World in 80 Days* as Detective Fix, *A Christmas Carol* as Marley/Old Joe, and as Reverend John Hale in *The Crucible*. Other favorite CBT productions include: *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*; *Metamorphoses*; *ART*; *The Rainmaker*; and *The Glass Menagerie*. Regional: The Mark Taper Forum; Playmaker's Repertory; Hollywood Actors' Theatre; The iO Theatre, Chicago; and Chicago TheatreWorks. Film and TV: *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *The Sleep Seeker*; *Unsolved Mysteries*; and *It's a Miracle*. David's favorite role is as a father to his two incredible kids, Devin and Caroline. He is a proud member of Actors' Equity Association and SAG-AFTRA.



COLLIN ANDREWS

(Bob Cratchit, Ensemble)

A first-year MFA Acting candidate, Collin is thrilled to be making his CBT debut as Bob Cratchit in this year's production of *A Christmas Carol*. He is originally from

Orange County, California and received a BFA in Acting at Cal State Fullerton. Some of his previous credits include Sebastian in *Twelfth Night*, Phillip Lombard in *And Then There Were None*, Claudio in *Much ado About Nothing*, Tom in *Five Flights*, Effing in *Moonchildren*, and LaFew in *All's Well That Ends Well*.



BRADY CRADDOCK

(Boy Scrooge, Ensemble) is a freshman at the University of Tennessee, originally from Union City, Tennessee. He grew up performing in community theatre productions, with roles such as Lumiere in *Beauty*

and the Beast and Don Lockwood in *Singin' in the Rain*, but this is his first experience with CBT. He is extremely excited and grateful to be part of the *A Christmas Carol* cast.



JOSHUA CROSS

(Smudge, Ensemble) is excited to return to CBT's production of *A Christmas Carol* for a third year. He is currently in sixth grade at the Christian Academy of Knoxville. He loves to play chess and runs cross

country. He is excited to share the stage again this year with his brother, Ryan. Joshua wishes to first thank God for His many blessings. He would also like to thank Kathleen, the cast and crew, as well as his family and friends. Merry Christmas!



RYAN CROSS

(Peter Cratchit, Dick Wilkins, Ensemble) is excited to return to CBT's production of *A Christmas Carol* for a fourth year. Ryan is a junior at Christian Academy of Knoxville where he runs cross country

and is a member of the Spirit of Praise Ensemble. He also likes to sail and play the clarinet. He has performed at the Knoxville Children's Theatre where some of his favorite roles include Jonas in *The Giver* and Sir Kay in *Knights of Camelot-Quest for the Grail*. He has also performed in *Fiddler on the Roof* (Sasha/Bottle Dancer) at Oak Ridge Playhouse and *Mary Poppins* (Park Keeper) at CAK. Ryan was selected to attend the 2017 Tennessee Governor's School for the Arts in Theatre/Performance. He wishes to first thank God for His many blessings, his family and friends for their love and support, as well as CBT for giving him this opportunity. Merry Christmas!

The Actors



JED DIAMOND

(Ebenezer Scrooge)

Mr. Diamond is Head of Acting at UT. At the CBT, roles in: *Of Mice and Men*, *A Shayna Maidel*, *Noises Off*, *On the Razzle*, *A Christmas Carol*, *Woyzeck*, *Oedipus the King*, *A Streetcar*

Named Desire, *Life of Galileo*, *Born Yesterday*, and *All the Way Home*. Prior to UT, Mr. Diamond was based in New York, where he worked as an actor, teacher, and director for 18 years. He was founding faculty of the Actors Center and the Shakespeare Lab at the New York Shakespeare Festival. He taught at NYU, Stella Adler Studio, Playwrights Horizons Theatre School, Fordham University, and privately. As an actor, Mr. Diamond worked at the Roundabout Theatre, Signature Theatre, NY Shakespeare Festival, the Joseph Papp Public Theatre, Arena Stage, with the Acting Company and Syracuse Stage Company. It is always a great privilege to portray Ebenezer Scrooge.



IRELYN EASTERLING

(Remembrance, Ignorance, Ensemble) is a fifth grader at Middlesettlements Elementary in Louisville, TN. She is thrilled to be performing at the Clarence Brown Theatre for the first time with such an amazing cast and crew!

Special thanks to director, Kathleen Conlin, for this incredible opportunity. She was last seen in the Primary Players production of *The Little Mermaid* in Maryville. Irelyn loves acting, singing, soccer, and writing. She is most content though, in the company of her cats and a good book. Irelyn is excited to be sharing the stage with her little sister, Winter. She would like to thank Mary Beth Bonneville and all her friends and family for their overwhelming support. "Joy to the world, the Lord is come!"



WINTER EASTERLING

(Belinda Cratchit, Ensemble) is delighted to be making her acting debut at the Clarence Brown Theatre. She would like to give a special thanks to director, Kathleen Conlin, for this magical experience.

She has thoroughly enjoyed performing with her older sister, Irelyn, and the rest of the incredible cast and crew. Winter is in second grade at Middlesettlements Elementary in Louisville, TN. She loves dancing, singing, gymnastics, art, bunnies, and anything that sparkles! Winter would like to say thank you to Tracy Halter and her many friends and family members who have so enthusiastically supported her. "Gloria in excelsis Deo!"



EDGAR EGUIA

(Reverend, Ensemble) is a first-year MFA Acting candidate making his CBT debut. Coming to Knoxville by way of NYC, previous credits include: *She Kills Monsters*, *Job* (The Flea

Theater); *Goliath* (Poetic Theater Productions); *The Bad and The Better*; and *The Cheaters Club* (The Amoralists). Many thanks to christopher oscar Peña. If not for him he literally wouldn't be here.



MIGUEL A. FAÑA

(Scadger, Ensemble) is grateful to be back for his third season as an MFA Acting candidate at the University of Tennessee! He is an immigrant American from Boston, MA who was born in Santo

Domingo, Dominican Republic. He graduated from the University of Massachusetts Boston with a double major in Music and Theatre. His roles at the Clarence Brown Theatre include "Solyony" in *Three Sisters*; "Commander William Harbison" in *South Pacific*; "Martius Andronicus" in *Titus Andronicus*; and "John Willard" in *The Crucible*. Regional productions include *Macbeth*, *Of Mice and Men*, and *Romeo and Juliet*. He is a proud member of AEA and SAG-AFTRA. He would like to thank his mother, Yovanny Faña, for her support

The Actors

and Sue Osborne for supporting her; his father, Miguel J. Faña Sr. for his love; and his little brother, Jean-Michael Faña, for his humor! Thank you to my father and brother for their military service, respectively. Feliz Navidad!



BRIAN GLIGOR

(Fred, Ensemble) Based in New York City, Brian is returning to the Clarence Brown as an Artist-In-Residence this semester while also teaching Graduate Movement for Actors at the University of

Tennessee. Clarence Brown Theatre credits include: *Three Sisters*; *South Pacific*; *The 39 Steps*; *Titus Andronicus*; *The Threepenny Opera*; *A Midsummer Night's Dream*; *A Christmas Carol*; *Monty Python's Spamalot*; and *Noises Off*. He also produced and performed the one-man-show *I Am My Own Wife* at the CBT's Carousel Theatre in 2015. Other theater credits include the National and Japan tours of *RENT*, and regional productions of *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 received his Master's degree from UTK in 2016. He is a proud member of Actors' Equity and SAG-AFTRA. www.BrianGligor.com



TREVOR GOBLE

(Twyce, Ensemble) is delighted to reprise the role of Twyce for his senior and final year at UT. His other onstage credits include: Lysander (*A Midsummer Night's Dream*); Chairman Cartwright (*The*

Mystery of Edwin Drood); Patrick O'Reilly (*The Musical Comedy Murders of 1940*); Nicely Nicely Johnson (*Guys and Dolls*); Martin Vanderhof (*You Can't Take it With You*); Beadle Bamford (*Sweeney Todd*); Murray (*The Odd Couple*); and Judge Danforth (*The Crucible*). He cannot thank his family enough for supporting his passion and allowing him to spend four consecutive years working on *A Christmas Carol*.



BROOKLYN HALTER

(Mary Cratchit, Ensemble) is happy to be joining the *Christmas Carol* cast for the fourth time. Her first production was in 2014 when she played Tiny Tim. Brooklyn loves to dance, sing, and make

DIY crafts. Brooklyn also is on the Lacrosse Team at Alcoa Middle school. Brooklyn has two sisters and a brother.



CONNOR HESS

(Young Scrooge, Mr. Topper, Ensemble) is a recent graduate from UT and a Knoxville native. He is so excited and honored to be returning for his fifth *Christmas Carol* here at the CBT. His other CBT credits

include Paul Bonin, *A Lesson Before Dying*, and Seabee Richard West, *South Pacific*. He also was in the ACT World premiere production of *Homebound: A Play for Nobody* as Him. He would like to thank Mom, Dad, Logan, and Hannah for their love and support. Exodus 14:14.



ANNIKA KALLSTROM

(Alice Cratchit, Ensemble), a native of Knoxville, is thrilled to be returning to Clarence Browne Theatre and the role of Alice Cratchit. She was most recently seen as Maid Marian in the Knoxville

Children's Theatre (KCT) production of *The Island of Dr. Libris*. Additional KCT credits include Violet Beauregarde in *Charlie and the Chocolate Factory*, and Teresa Lutz and Martha Mankowitz in *Cinderella & Ebenezer*. Annika is currently a fifth grader at Bonny Kate Elementary. In addition to theatre, she enjoys reading, dance, and singing. She would like to thank her voice teacher, Blayne Ziegenfuss, for pushing her to sing with the accompaniment, and her music teacher, Mrs. Debbie Moore for all of her love and support!

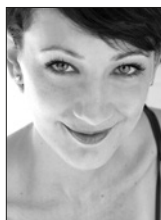
The Actors



PETER KEVOIAN

(Fezziwig, Christmas Present, Ensemble) is pleased to return to the roles of Christmas Present and Mr. Fezziwig! Theatrical credits include: Broadway: "Monsieur Reyer," *The Phantom of the Opera*

(Original Broadway Cast); *Zorba* (Revival Cast). National Tours: "Tateh" in *Ragtime* (Chicago Company); "The Wizard" in *Wicked* (Chicago Company); "Myron"/"Manfred" in *Sunset Blvd.* (Original Canadian Cast); *Les Misérables* (Los Angeles Company); "Herod" in *Jesus Christ Superstar* (National Tour); and "Gus"/"Growltiger" in *Cats* (Los Angeles Company). Television credits include: recurring roles on *LA Law*, *All My Children* and *The Guardian*. Others include: *McMillan*, *Cheers*, *Matlock*, *Doogie Howser MD*, *Becker* and *ER*. Proud Actors' Equity member since 1973. For John and Jean!



EMILY KICKLIGHTER

(Mrs. Cratchit, Ensemble) is delighted to reprise the role of Mrs. Cratchit for the third year in a row here at the Clarence Brown Theatre. Also at the CBT: *South Pacific* (Lead Nurse); *The Crucible* (Ann Putnam/

Sarah Good); *The Busy Body* (Patch); *Around the World in 80 Days* (Aouda); and most recently *Three Sisters* (Olga). She was a company member (or Bat) at The Flea Theatre in New York where she worked with American Theatre giants like Sigourney Weaver, Christopher Durang, and Adam Rapp. She also enjoyed a season of personally assisting Tim Robbins while studying with The Actors Gang in LA, and the Apprenticeship at Actors Theatre of Louisville enabled her to work with Universes, Siti Company, Theatre de Jeune Lune, and the incomparable Michael Friedman (may he rest in peace). She's grateful to be completing her MFA at UTK this Spring, which she never could have done without the love and support of her family and husband. She's also grateful to the community here in Knoxville...lovelier audiences cannot be found and she counts herself lucky to have performed for you!



NATALYA

MacDONALD-RISNER

(Tiny Tim, Ensemble) moved to Maryville 5 years ago, and is excited to be making her acting debut at the Clarence Brown Theatre. She has attended Blount

County's Performing Arts and Drama summer camps, and also taken acting classes from Tracey Copeland Halter. Although this is her first role in a production, Natalya has been performing for family and friends since she could talk! She is currently a third grader at Carpenters Elementary School and enjoys singing, competitive running, and wrestling. She would like to thank CBT for this opportunity, and her family and friends for their continued support.



CHARLOTTE MUNSON

(Catherine, Miggot, Ensemble) is a third-year MFA Acting candidate at UTK. CBT: Violet in *Violet*, Nellie Forbush in *South Pacific*; Miranda in *The Busy Body*; Ensemble in *Around the*

World in 80 Days; and Natasha in *Three Sisters*. Regional: Elvira in *Blithe Spirit* (Cape May Stage); Lady of the Lake in *Spamalot* (Saint Michael's Playhouse); Christine in *Dirty Rotten Scoundrels* (New London Playhouse); Sophie in *Master Class* (Musical Theatre of CT); and Juliet in *Romeo & Juliet* (NE Shakespeare Ensemble), to name a few. Charlotte will fully produce and star in her play *Dark Matter* directed by John Sipes this spring in LA, thanks to the 2017 Thomas Fellowship. Graduate of Emerson College, BFA Musical Theatre. Thanks to Kathleen Conlin for a beautiful production. www.charlottemunson.com

The Actors



BRENDA ORELLANA

(Martha Cratchit, Ensemble)
is elated to have her first debut in *A Christmas Carol* at the Clarence Brown Theatre. Originally from Los Angeles, California, Brenda is a first-year MFA Acting

candidate at UT. She holds her B.A. in Theatre Acting and Performance from California State University, Long Beach. Her theatre credits include: "W" in *Lungs*; "Vera/Evil Tina" in *She Kills Monsters*; "Flamingo" in *Bird in the Hand*; "Jo" in *Boom!* (California Repertory Theatre); "Ruth/Mrs Trotsky" in *All In The Timing* (The Sherry Theatre in Hollywood); "Carol/Lilian" in *Museum*; "Diana/Lucille" in *The American Clock*; and "Mrs Squires" in *The Music Man* (Citrus Little Theatre). Her devised work includes *In The Telling*, *Over the Midnight Moon* (Cal Rep) and *Romeo and Juliet Zombie High* (The Sierra Madre Playhouse). She'd like to thank her family, her partner and her mentors for their unending support and to all the Knoxville Community for coming to support the theatre arts. Feliz Navidad!



AARON ORLOV

(Mudd, Barnaby, Ensemble)
is a third-year MFA Acting candidate at UT. He is originally from Queens, NY. CBT credits: *Peter and the Starcatcher* (Slank/Hawking Clam); *Around the World in 80*

Days (Passepartout); *The Busy Body: A Comedy* (Whisper); *A Christmas Carol* (Mudd/Barnaby); *The Crucible* (Judge Hathorne); Rodgers and Hammerstein's *South Pacific* (Professor); and *Titus Andronicus* (Mutius). NYC credits: *The Threepenny Opera*; *Our House*; *All's Well That Ends Well*; *South Pacific*; *Prelude to a Kiss*; and *Romeo and Juliet* (Queens College). Other: *Twelfth Night* (Theatre Box). Aaron holds a B.A. in Drama and Theatre from Queens College. He is also a proud graduate of The Funny School of Good Acting (Chris Bayes, Clown, Commedia). Proud member of AEA.



LEVI PAYNE

(Tiny Tim, Ensemble)
is making his stage debut in this year's production of *A Christmas Carol*. He has been practicing for this role since last Christmas, when he asked for crutches. He is

a first grader at Green Magnet Academy. Levi enjoys biking, roller blading, and playing with his best friend Brody. He would like to thank his big sister, Maddy Grace, for all of her instruction and encouragement through the years... thanks, Teacher.

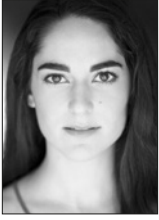


MADELYN PAYNE

(Fan, Ensemble) is ecstatic to be joining the cast of *A Christmas Carol* for a second year. After making her stage debut as the flirtatious Susan Wilkes in *Huckleberry Finn* at Knoxville Children's

Theater, she has performed eight roles onstage. She recently began working behind the scenes in costuming and stage management with the encouragement of KCT's Zack Allen. Maddy Grace is a sixth grader at Vine Middle Magnet School, and enjoys singing, dancing, and talking to her friends. She would like to thank Ms. Kathleen and Mr. Patrick for this incomparable experience.

The Actors



LAUREN PENNLINE

(Belle, Miss Lucy, Ensemble), a third-year MFA Acting candidate, last performed with the CBT as Irina Sergeyevna in *Three Sisters*. With the CBT: *Around the World in Eighty Days*; *The Busy Body*:

A Comedy; *A Christmas Carol*; *The Crucible*; *South Pacific*; *Titus Andronicus*; *The Who's Tommy*; *Love's Labour's Lost*; *The Marriage of Bette and Boo*; *Guys and Dolls*; *The Life of Galileo*; Anouilh's *Antigone*. Off Broadway/National Tour: *Ivy and Bean the Musical* (Atlantic Theater Company). Off-Off Broadway: *The Thirteenth Commandment* (Libra Theater Company, NY Innovative Theater Award for Featured Actress); *Henry IV Parts One and Two*, *Much Ado About Nothing* (Smith Street Stage, NY Innovative Theater Award for Ensemble and Revival); *Twelfth Night* (Riverside Theater); *Trojan Women* (NY Stage and Film). Training: University of Tennessee, British American Drama Academy. Proud member of Actors' Equity. www.laurenepennline.com



CARLÈNE POCHETTE

(Christmas Past, Madeline, Ensemble), originally from the French Saint Martin Island in the West Indies, is thrilled to return to the Clarence Brown Theatre for *A Christmas Carol*. Currently a third-year MFA

Acting candidate at UT, Carlène last performed at the Clarence Brown Theatre in *Three Sisters* as Masha, *Around the World in 80 Days* as various characters, *The Busy Body: A Comedy* as Scentwell, *A Lesson Before Dying* as Vivienne Baptiste, *A Christmas Carol* as Ghost of Christmas Past, *The Crucible* as Tituba, and *South Pacific*. Prior to that, she has performed in many independent film and theatre productions in Philadelphia that include: *Ruined* (Stagecrafters Theatre), *VI Degrees* (Adrienne Theatre), *Voicelless* (C3 Studios), *The Piano Lesson* (Steel River Playhouse), *By the Way, Meet Vera Stark* (Silver Stage Company) and *The Last Days of Judas Iscariot*. Carlène holds a B.A. from the University of Pennsylvania and is a proud union member of AEA. www.carlenepochette.com



ETHAN GRAHAM

ROEDER (Oatway, Sailor, Ensemble) a recent graduate of the University of Tennessee, is happy to be joining the family of *A Christmas Carol* for the second time! CBT credits:

Mr. Burns: A Post Electric-Play (Gibson, Mr. Burns); *South Pacific*; *The Threepenny Opera*; *Monty Python's Spamalot*; *Titus Andronicus*; and *CTRL+ALT+DELETE*. Regional: *Coriolanus* (Coriolanus) and *Julius Caesar* (Antony u/s) at the Great River Shakespeare Festival. Local: *All Shook Up* (Oak Ridge Playhouse); *Godspell* (Church Street UMC Master Arts); *bare*, *RENT*, and *Spring Awakening* (SEAT).



SOFIA SILVAN

(Forgiveness, Want, Ensemble) is excited to be returning to CBT's production of *A Christmas Carol* for a second year. In her spare time, Sofia enjoys swimming and playing the drums. She is currently a

fifth grader at Northshore Elementary and would like to thank her family, friends and teachers for their love and support.



BEN TERPSTRA

(Fezziwig Guest, Christmas Future, Ensemble) is thrilled to be a part of his fourth CBT production! He is a Theatre major at the University of Tennessee and is grateful for the experiences and

opportunities he has been afforded here. Previous roles include: Billy in *The Idiot Box* (All Campus Theatre); Perchik in *Fiddler on the Roof* (Oak Ridge Playhouse); Lt. Buzz Adams in *South Pacific*; Christmas Future in *A Christmas Carol*; and Orderly in *Three Sisters* (Clarence Brown Theatre). Ben also is a founding member of VOLT, UT's premiere co-ed a cappella group. Special thanks to Dan, Peggy, and always, Gracie.

The Actors



ALEAH VASSELL

(Liza, Ensemble) is a Canadian born to Jamaican parents who raised her in Tennessee. She is a first-year MFA Acting candidate who is excited to make her debut at the Clarence Brown Theatre!

Her most recent theatre credits include Deloris in *Sister Act* (Charleston Stage Theatre) and Judy Haynes in *White Christmas* (Charleston Stage Theatre). She dedicates her performances to her family.



JUDE CARL VINCENT

(Philpot, Grimgrind, Ensemble), native of Brooklyn, New York is a third-year MFA Acting candidate at UT. He attended Clark Atlanta University in Atlanta, Georgia where he received a BA in

Public Relations Management. His Clarence Brown Theatre credits include: *Peter and the Starcatcher* (Gremplin/ Fighting Prawn); *Around The World in 80 Days* (Ensemble); *The Busy Body* (Charles); *A Christmas Carol '16* (Philpot, Grimgrind); *Rodgers and Hammerstein's South Pacific* (Seabee Morton Wise/Ensemble); *A Lesson Before Dying* (Jefferson); and *A Christmas Carol '15* (Dick Wilkins, Christmas Future). Atlanta credits: *Outcry* (Emmett Till), *Rev. Joseph E. Lowery's 92nd Birthday Celebration In The Board Room*, and in New York, he played the role of (Thomas Franks) in *Detroit Blues*. Jude also is the New York State Forensic Champion in Varsity Oral Interpretation, and has done a National Voiceover Commercial for Pepsi Maxx. He is a proud member of the Actors' Equity Association.



LAURA BETH WELLS

(Mrs. Dilber, Mrs. Fezziwig, Ensemble), a Knoxville native and UTK Theatre Department alum, is proud to be returning to the Clarence Brown stage in *A Christmas Carol*. Broadway: Emily Osborn in

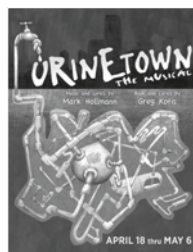
Spiderman: Turn Off The Dark (original cast). Regional Theatre: Heather in *Gideon's Knot* (Bridge Street Theatre), Mrs. Walker in *The Who's Tommy* (CT Rep), Sally Bowles in *Cabaret* (Arts Center of Coastal Carolina), Gwendolyn Pigeon in *The Odd Couple* (Ivoryton Playhouse), and more. As a teaching artist, Laura Beth has taught theatre students of all ages across the country, from the San Francisco Shakespeare Festival to Cornell University, and currently teaches acting classes at the Knoxville Children's Theatre. Laura Beth received her MFA in Acting from Kent State University and lives in Knoxville with her husband, David, and their five-year-old daughter, Lily. Proud member of AEA.



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The Artists

KATHLEEN F. CONLIN

(Director) has enjoyed a multi-faceted career as professional stage director, casting director, associate artistic director, university administrator and award-winning professor. She served for twenty-two seasons as Associate Artistic Director and Casting Director for the Tony Award-winning Utah Shakespeare Festival where she also directed Shakespearean and other classic plays, contemporary plays, and a musical. Keenly interested in design and performance, her production of *The Tempest* with its emphasis on Leonardo da Vinci's pencil drawings as visual metaphor was featured as a major exhibit at Southern Utah's Braithwaite Gallery. Her production of *Richard III* explored medieval iconography and Mannerist painting techniques. Both productions relied on evocative original musical scores. She served as the Roe Green Guest Director for Kent State University with a production of *You Can't Take It With You*. She was guest director for Illinois Opera in productions at the Krannert Center of Verdi's *Falstaff*, Mozart's *Magic Flute*, and Mozart's *Così fan Tutti*. For Illinois Theatre, she staged a critically acclaimed production of *Much Ado About Nothing* which featured professional faculty, guest designers, and advanced students. She re-staged a production of McCraney's *The Brothers Size* featuring Illinois alums in a project which launched their Definition Theatre, a multi-ethnic professional theatre in Chicago. In her wide-ranging career, she has written a critically acclaimed video, *Performing Shakespeare*; served as President of both the National Association of Schools of Theatre and the National Theatre Conference; and won faculty awards at the University of Texas at Austin (teaching) and Cal State-Long Beach (meritorious service including teaching). She served as Board Member of the University/Resident Theatre Association and the Council of Fine Art Deans. At the University of Illinois, she served as both Dean of the College of Fine and Applied Arts and the Barnard Hewitt Professor of Theatre/Director in Residence. A member of the Society of Stage Directors and Choreographers, she has been installed as a Fellow of the American Theatre in ceremonies at the Kennedy Center. Combining work both in the professional theatre and in the academy, she has directed at Shakespeare festivals, Colony Theatre in LA, Peterborough Players, Michigan Repertory, Clarence Brown Theatre, Theatre South Carolina, and others. She has completed consultancies at the Iceland Academy of the Arts, the University of Alabama/Alabama Shakespeare

Festival, Florida State University/Asolo Theatre among others including service as co-chair with Paula Wagner (of Wagner/Cruise Productions) of the President's Advisory Committee for the Department of Drama at Carnegie Mellon University. A native of Ohio, Conlin has also served as Director of Theatre at Ohio University and Chair of Theatre at Ohio State University. She is currently the Frank B. Weeks Visiting Professor and Department Chair at Wesleyan University in Connecticut.

MELONY DODSON

(Music Director), originally from North Carolina, graduated magna cum laude from the University of Tennessee in 2008 with a master's degree in Collaborative Piano, concentrating on vocal coaching and musical direction. Currently, she is the host and producer of WUOT's Morning Concert on 91.9FM and is a staff accompanist at the University of Tennessee. Melony is excited and honored to music-direct one of her favorite holiday traditions: Charles Dickens' *A Christmas Carol*, a story that's important to hear now, more than ever. Previous CBT music-directing credits include: *Rodgers and Hammerstein's South Pacific*; *The 25th Annual Putnam County Spelling Bee* (2011); and a staged reading of Jason Robert Brown's *Parade* (2008).

CASEY SAMS

(Choreographer) Casey is Head of Undergraduate Studies in Theatre at UT, where she works in both the Graduate and Undergraduate programs teaching Movement and Acting. In addition to the CBT, she's had the great fortune to direct, choreograph or be the movement coach at such theatres as Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, The Round House Theatre (DC), The Utah Shakespearean Festival, PlayMakers Repertory Company (Chapel Hill), Virginia Stage Company (Norfolk), Knoxville Opera Company, and Vermont Stage Company (Burlington). Favorite projects include: *Top Girls*; *Mr. Burns*, *A Post-Electric Play*; *The Who's Tommy*; *A Year with Frog and Toad*; *Underneath the Lintel*; and *Peter and the Starcatcher*.

The Artists

KEVIN DEPINET

(Scenic Designer) has designed for The Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, McCarter Theatre Center, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children's Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, The Old Globe Theatre, Kirk Douglas Theatre, American Players Theatre, Indiana Repertory Theatre, and Mark Taper Forum. His Broadway credits include associate designer for *August: Osage County*, *The Motherf**ker with the Hat*, and *Of Mice and Men*. His national tour credits include *Camelot* and *Ragtime*. Mr. Depinet has also designed for the National Theatre in London, Discovery Channel, Netflix, 21st Century Fox, and Disney. KevinDepinetStudio.com.

BILL BLACK

(Costume Designer) has been designing, teaching and directing the production of costumes for the Clarence Brown Theatre and the University of Tennessee for 40 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 25 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) 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: *South Pacific*, *The Trip to Bountiful*, *Kiss Me, Kate*, and *Amadeus*. Mr. Horner is the Resident Lighting Designer for the Knoxville Opera Company where he has designed over 30 productions including *Mefistofele*, *Otello*, and *The Tales of Hoffmann*. Other

recent credits include: *Medea* and *The Consul* for UT Opera Theatre; *The Nutcracker* for The Appalachian Ballet Company; The Knoxville Symphony Orchestra's Clayton Holiday Concert; and *Gee's Bend* for the Arkansas Repertory Theatre.

JOE PAYNE

(Projection Designer) teaches Sound and Digital Media for the Department of Theatre. Favorites at CBT include sound, projections, and/or composed music for: *The Crucible*; *Titus Andronicus*; *The 39 Steps*; *The Threepenny Opera*; *Monty Python's Spamalot*; *A Christmas Carol*; *Sweeney Todd*; and *The Who's Tommy*. Joe has designed more than 200 productions in theatres throughout the country, including 17 seasons at the Utah Shakespeare Festival, Berkeley Repertory Theatre, 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), Syracuse Stage, and others. Joe is an executive board member of TSDCA (Theatrical Sound Designers and Composers Association), Commissioner for the USITT Digital Media Commission, and a member of United Scenic Artists local 829.

MIKE PONDER

(Sound Designer) is honored to design for this excellent *Christmas Carol* and very happy to work with Kathleen Conlin again. It really is a gem. Also, enough cannot be said of Jed Diamond's gift to us, both in the character and performance for the audience but also for the inspiration he is from the first read-thru sitting at a table. Mike has been a Sound Designer and Engineer for UT's Theatre program and CBT professional company for over eighteen years where he's worked with national and international directors including Liviu Ciulei, Paul Barnes, Henryk Baranowski, Frank Heinig, and Gerald Freedman. Some standout productions include: *Dance in Time* (the American debut of Laszlo Marton's epic told through movement); *Metamorphoses* (with Joe Haj); and the American debut of Tabori's *The Brecht Files*. More recently, he has been fortunate to design more for Casey Sams for *Top Girls*, as well as for some of the first shows at Jayne Morgan's new W. Knox theatre, Flying Anvil. Mike would like to thank the staff of the CBT. He'd also like to thank Joe Payne for sparking motivated students willing to dive in so deeply to theatre sound, it makes all the difference.

The Artists

ABIGAIL LANGHAM

(Voice Coach) 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.

PATRICK LANCZKI

(Production Stage Manager) is thrilled to be back for his fourth season at CBT and his second as Production Stage Manager. His regional stage management credits include: five years as resident stage manager at Asolo Repertory Theater; multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage; and several Off-Broadway productions. As an actor, he has appeared in multiple national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voice-overs. Patrick has been a proud member of AEA since 1984. Patrick dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend and wife.

CALVIN MacLEAN

(Producing Artistic Director) is in his twelfth year as 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), *Our Country's Good*, *The Threepenny Opera*, *The Open Hand* and last season's

The Crucible. Cal was 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 Joseph Jefferson Awards for Outstanding Production and Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal is the Past 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.

TOM CERVONE

(Managing Director) is pleased and honored to be back at the theatre following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community, serving as Exempt Staff Council chair for many years, LGBT Commission co-chair, Diversity Council member, and participated in many other organizations/initiatives. He was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom served on the Arts and Cultural Alliance of Greater Knoxville board for several years, and currently serves on the advisory boards of the College of Business at Maryville College, the WordPlayers, and the River and Rail Theatre Company. Most recently, he was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud and longtime member of the Actors' Equity Association. Tom holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Recently, he was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.



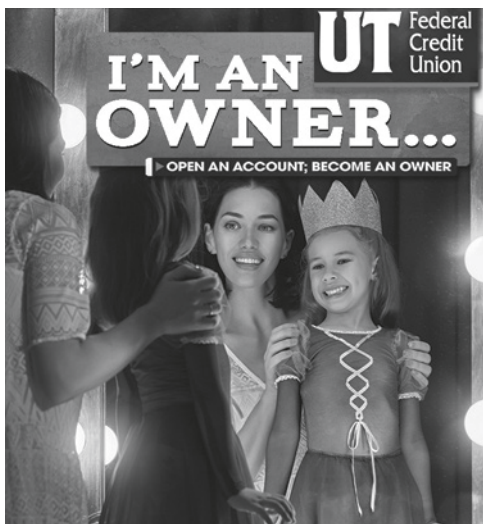
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Nevena Prodanovic

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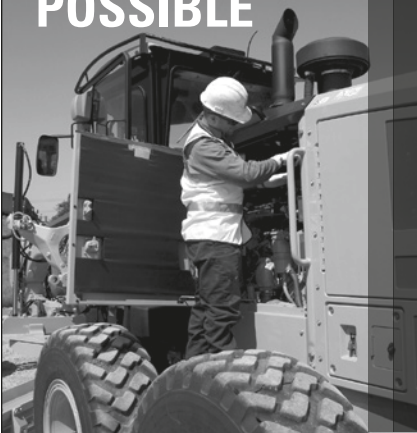
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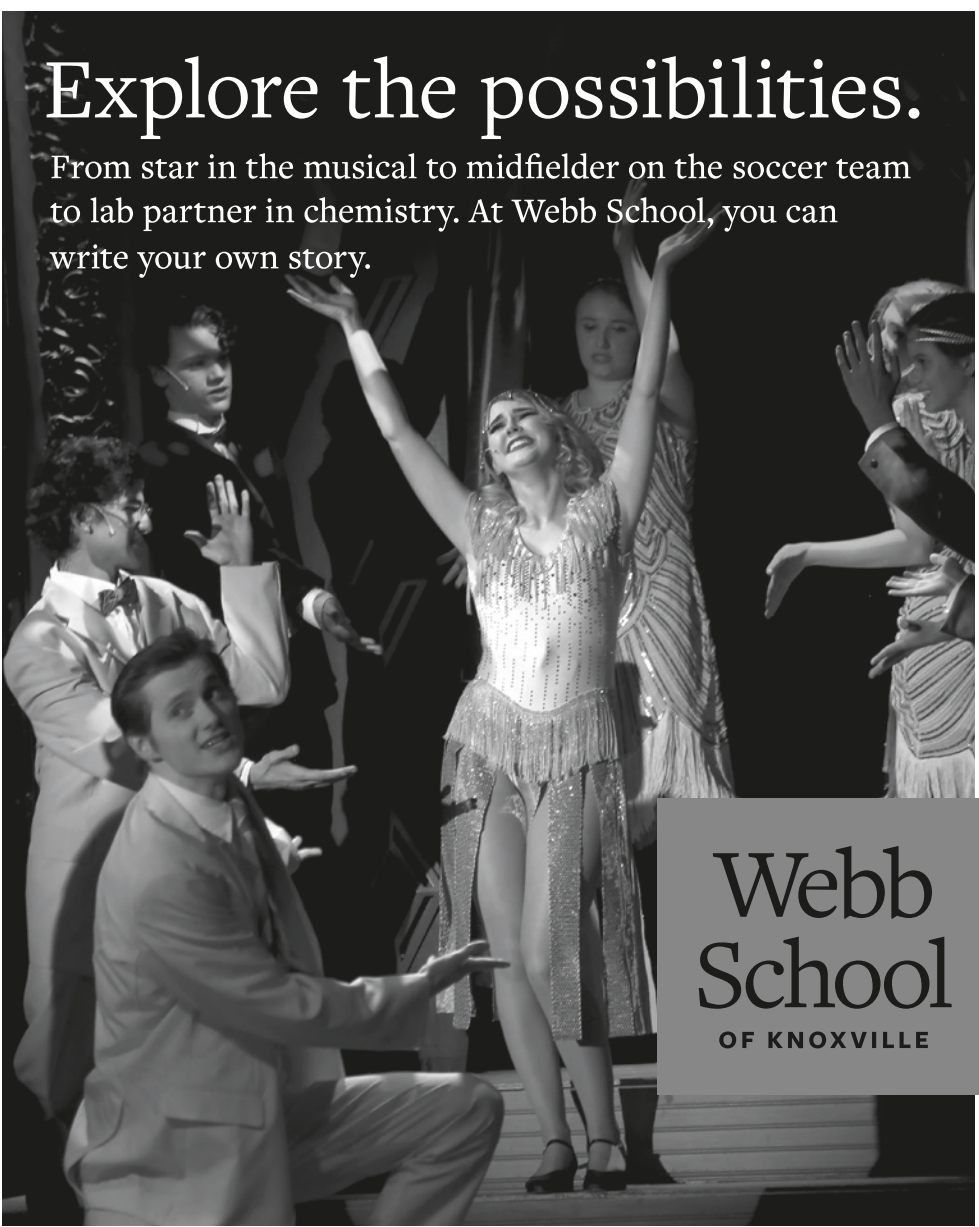
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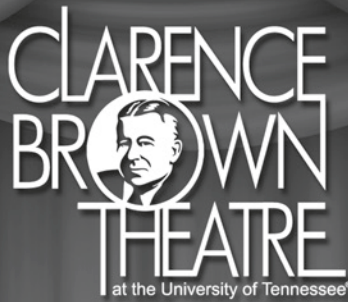


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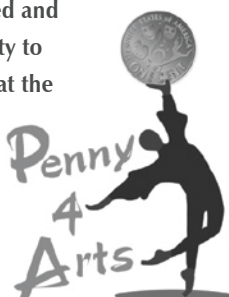
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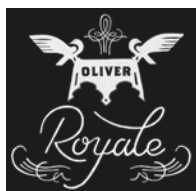
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Managed by the Arts & Culture Alliance of Greater Knoxville, the Arts & Heritage Fund raises money to support a wide range of arts organizations, historical sites, and cultural organizations throughout the area. The Arts & Heritage Fund

grants provide stable sources of financial support for the arts and heritage community; broaden access to high-quality arts and heritage experiences; and foster excellence in the local arts and heritage field and its administration.



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!

2017/2018 Corporate, Foundation & Grant *Profiles*

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Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.

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



Humanities Tennessee nurtures the mutual respect and understanding essential to community by enabling Tennesseans to examine and critically reflect upon the narratives, traditions, beliefs, and ideas — as expressed through the arts and letters — that define us as individuals and participants in community life. Founded in 1973, Humanities Tennessee is a 501(c)(3) organization dedicated to promoting lifelong learning, civil discourse, and an appreciation of history, diversity, and community among Tennesseans. Our statewide programs include the annual Southern Festival of Books: A Celebration of the Written WordSM, the Appalachian and Tennessee Young Writers' Workshops, a variety of History & Culture programs, Grants & Awards for teachers and community organizations, Chapter16.org, and many more.

Mildred Haines and William Elijah Morris Lecture Endowment Fund

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments

and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.



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.



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