By CHARLES DICKENS
Adapted by EDWARD MORGAN
and JOSEPH HANREDDY

# CHRISTMAS CAROL



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# A CHRISTMAS CAROL

# by **CHARLES DICKENS**

## Adapted by EDWARD MORGAN and JOSEPH HANREDDY

Directed by Kathleen F. Conlin\*

Musical Director Terry Silver-Alford

Scenic Designer

**Kevin Depinet** \*

Costume Designer

Lighting Designer **John Horner** 

Bill Black \*

Projection Designer Joe Payne \*

Sound Designer **Mike Ponder** 

Choreographer **Casey Sams** 

Voice Coach **Abigail Langham**  **Production Stage Manager** Patrick Lanczki \*

Producing Artistic Director Calvin MacLean

Managing Director **David Bryant Byrd** 







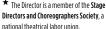














The Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



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



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CLARENCEBROWNTHEATRE.COM/GIFT



David Brian Alley* Marley, Old Joe	
Hallie Boring Fan, Ensemble	
Alice Bramblett Tiny Tim, Ensemble	
India Bramblett Remembrance, Ignorance, Ensem	ble
Joshua Cross Tiny Tim, Ensemble	
Ryan Cross Boy Scrooge, Smudge, Ensemble	
Jed Diamond* Ebenezer Scrooge	
Jeff Dickamore*Fred, Ensemble	
Miguel A. Faña Scadger, Ensemble	
Trevor Goble Twyce, Ensemble	
Brooklyn Halter Belinda Cratchit, Ensemble	
Emily HeltonLiza, Ensemble	
Connor Hess Young Scrooge, Mr. Topper,	
Businessman, Ensemble	
Annika Kallstrom Alice Cratchit, Ensemble	
Emily Kicklighter Mrs. Cratchit, Ensemble	
Alyssa Miller Martha Cratchit, Ensemble	
Jayne Morgan* Mrs. Fezziwig, Mrs. Dilber	
Charlotte Munson* Catherine, Ensemble	
Aaron Orlov*Mudd, Barnaby, Ensemble	
Madelyn Payne Mary Cratchit, Ensemble	
Roderick Peeples*Fezziwig, Christmas Present, Ense	mble
Lauren Pennline* Belle, Miss Lucy, Ensemble	
Carléne Pochette* Christmas Past, Madeline, Ensemb	ole
Ethan Graham Roeder Oatway, Sailor, Ensemble	
Geoffrey Scheer Bob Cratchit, Lighthouse, Fezziwi	g Guest
Sofia Silvan Forgiveness, Want, Ensemble	
Noah Skurtu Peter Cratchit, Ensemble	
Ben Terpstra Christmas Future, Ensemble	
<b>Donald Thorne</b>	semble
Jude Carl Vincent* Grimgrind, Philpot, Ensemble	

This production has one 15-minute intermission.



<sup>\*</sup> 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

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

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.

charlesdickenspage.com



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



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

# CHARLES DICKENS

Charles Dickens is much loved for his great contribution to classic English literature. He was the guintessential 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 shortlived because his father. inspiration for the character of Mr. Micawber in David Copperfield, was imprisoned for bad debt. The entire family, apart from Charles. was sent to Marshalsea along with their patriarch. Charles was



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,

Pickwick Papers, and from that point on there

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."

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

# A CHRISTMAS CAROL at the Clarence Brown Theatre

Since the inception of the Clarence Brown Theatre in 1974, there have been a total of 21 productions of A Christmas Carol. The first one did not appear until the 1979/1980 season. After that, the show did not appear again until 1985. The 1985 production began what would be an almost 10-year run of continuous productions. Throughout the early 2000s different "seasonally oriented" productions were tried in a desire to "mix things up" and offer variety to our audiences. And while many delightful shows were produced, our audiences expressed their strong desire to bring back A Christmas Carol. Beginning with the 2007/2008 season, a production of A Christmas Carol has run continuously to the present. Several different adaptations have been offered every few years to keep it fresh. Since 2007, we have offered four different adaptations. This season, we have decided to return to the wonderful adaptation by Edward Morgan and Joseph Hanreddy that originated

at the Milwaukee Repertory Theatre, that we produced here from 2007 to 2011. And while we are returning to this version of the script, the whole production has been reimagined. The sets, costumes, lights, sound and projections are all newly designed by a group of talented guest artists and faculty members. We're excited to offer a whole new vision to this year's production and feel certain that our audiences will fall in love with it all over again.

What can be deduced from over two decades of productions of A Christmas Carol is that our audiences treasure this holiday tradition. We have come to see this as our gift to our patrons and a wonderful way to celebrate the joys of the season.

Co-Coordinator for Outreach and Education

by Terry Silver-Alford Lecturer - Music Theatre:



# The Music of A CHRISTMAS CAROL

Throughout this and almost any production of A Christmas Carol, music often plays a significant role. This production has been generously peppered with a variety of traditional English Carols. Caroling as we know it today is really a product of the Victorian era when groups of people would get together and traverse through the streets and visit people's homes singing traditional songs of the season. In modern times. use of Christmas carols in television commercials and over sound systems at supermarkets and restaurants often usher in the season for their patrons. Groups of people do still get together and go door to door singing for friends and neighbors about the joys of the season. Most of the songs in our production are Victorian

Carols. "God Rest Ye Merry Gentlemen" is regularly associated with theatrical productions of A Christmas Carol. Additionally, carols such as "Wassail, Wassail!", "The Holly and the Ivy", the "Coventry Carol", "We Wish You a Merry Christmas" ("Bring us Some Figgy Pudding") and "Joy to the World" are beautifully woven through our production to help tell this touching and compelling story. The live singing is accompanied by beautifully orchestrated music giving the show a full and rich sound that strongly supports this transformative story. Undoubtedly, our patrons will leave the theatre singing, humming or whistling the memorable tunes from our production.

# From the DIRECTOR

Believe it or not, I had seen only two productions of A Christmas Carol before CBT's Artistic Director Cal MacLean invited me to stage a new production —and one of those featured my son's theatrical debut as Tiny Tim! I had always loved the story and read it nearly every year for my own seasonal reflection. As he did in all his novels, Charles Dickens captured the essence of spiritual and behavioral transformation amidst an unstinting accuracy of the portrayal of societal greed and selfishness. But in A Christmas Carol, he also created a beautifully calibrated celebration of human warmth; family strength; and universal desire for peace, civility, and generosity.

My weeks collaborating with these actors and months with this fantastic design team — have generated in me a profound inner peace. I have been witness to talent and skill informed by a splendid vulnerability to the story of Scrooge and the Cratchit family. May we all — this year especially — be bold in healing old wounds, recognizing human dignity, and extending a helping hand. Our future depends on it.

May God bless us, every one!





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 Bryant Byrd

> Terry Silver-Alford David Brian Alley Bill Black Kate Buckley Marianne Custer Jed Diamond Gina Di Salvo Carol Mayo Jenkins Abigail Langham Patrick Lanczki Joe Payne Christopher Pickart Mike Ponder Casey Sams John Sipes

> > Terry Weber Kenton Yeager Katy Wolfe



#### DAVID BRIAN ALLEY

(Marley/Old Joe) David is in his 17th season as a CBT Artist-In-Residence, having appeared in over 45 productions. He last appeared as Reverend John Hale in this season's The Crucible. Other favorite CBT productions include: Titus Andronicus, 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 Actor's Theatre; The ImprovOlympic Theatre: 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 father to his two fantastic kids. Devin and Caroline. He is a proud member of Actors' Equity Association and SAG-AFTRA.



#### HALLIE BORING

(Fan/Ensemble), native to Louisville, TN, is thrilled to be debuting in her first show at the Clarence Brown Theatre! Previous works at the Knoxville Children's Theater include Miss Minchin in A Little Princess and Madame Vernon in Snow White &

Rose Red. KJDS performances include Wendy in Peter Pan, Willy Wonka in Willy Wonka and the Chocolate Factory, and finally the Queen of Hearts in Alice in Wonderland. Currently, Hallie is an eighth grader at Marvville Junior High School. She would like to thank her Mom and Dad, her brother Camden, her extended family and friends for all their support. Thanks to the cast and crew for being so welcoming...have fun and enjoy the show!!



#### ALICE BRAMBLETT

(Tiny Tim/Ensemble) Alice is a native of Maryville, and is thrilled to be making her acting debut at the Clarence Brown Theatre. She has attended the On Your Toes summer acting camp with

Mary Beth Bonneville in Maryville, and has taken drama classes through the Blount Home Education Association (BHEA). She has studied ballet and tap at Van Metre School of Dance since 2012, and also enjoys playing the piano. Alice, a homeschooled second grader, is a part of Classical Conversations of Maryville. She is excited to share the stage with her older sister. India. Alice would like to thank the cast and crew for making her feel at home on the stage! Soli Deo Gloria!



#### INDIA BRAMBLETT

(Remembrance/Ignorance/ Ensemble) India, a Maryville native, is excited to perform with the Clarence Brown Theatre for the first time! She has performed with Primary Players at the Clayton Center in The Little Mermaid. Jr., and has

taken ballet and tap at Van Metre School of Dance since 2011. She has attended the On Your Toes summer acting camp with Mary Beth Bonneville in Maryville for two years, and has taken drama classes through the Blount Home Education Association (BHEA). India, a homeschooled fourth grader, is a part of Classical Conversations of Maryville. She wishes to thank her friends and family for all the support they have shown her. Many thanks also to the CBT for allowing her to be a part of such a wonderful show! Soli Deo Gloria!



#### **JOSHUA CROSS**

(Tiny Tim/Ensemble) Joshua was born in New Jersey and has lived in Knoxville for the past five years. He is excited to return to CBT's production of A Christmas Carol for a second time. Joshua has attended summer acting camp

at Knoxville Children's Theatre. He is currently in fifth grade at 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. Rvan. Joshua would like to thank his director, Kathleen Conlin, the cast, as well as his family and friends. God bless us, everyone!



#### RYAN CROSS

(Boy Ebenezer/Smudge/ Ensemble) Ryan was born in New Jersey and has lived in Knoxville for the past five years. He is excited to return to CBT's production of A Christmas Carol for a third time. Ryan is a sophomore 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 at Oak Ridge Playhouse as Sasha/Bottle Dancer in *Fiddler on the Roof*. 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!



#### **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, All the

Wav Home, Prior to UT, Mr. Diamond was based in New York, where he worked as an actor, teacher, and director for eighteen 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.



#### JEFF DICKAMORE

(Fred/Ensemble) A second-year MFA Acting candidate, Jeff was previously seen at the CBT as Thomas Putnam in The Crucible. Quintus in Titus Andronicus, Bob Cratchit in A Christmas Carol. and Carlson in Of Mice and Men. Prior to joining the MFA class of

2018. his favorite roles included Benedick in Much Ado About Nothing (Random Access Theatre, NYC), David in After the Dance (Co-Op Theatre East, NYC), Octave in Les Caprices de Marianne (Cours Florent, Paris), and Creon in Oedipus Rex (Experimental Theatre Co, Provo). Jeff and his wife, Aurora, both Brigham Young University grads, spent their first six months of marriage on a national tour of My Fair Lady and are now the proud parents of a little girl.



#### **MIGUEL A. FAÑA**

(Scadger/Ensemble) Miguel is a second-year MFA Acting candidate at UT. He is an immigrant American from Boston, MA who was born in Santo Domingo, Dominican Republic. After serving in the U.S. Army, he attended the

University of Massachusetts Boston where he double majored in Music and Theatre. Upon graduation, he toured with the Classical Repertory Company of Boston's New Repertory Theatre performing in Macbeth as Witch/Porter/Sevton, and in Of Mice and Men as Crooks. His roles at the CBT include John Willard in The Crucible, Commander William Harbison in South Pacific. and Martius Andronicus in Titus Andronicus. He is a proud member of SAG-AFTRA and would like to thank his mother. Yovanny Faña, for her support; his father, Miguel Faña Sr. for his love; and his little brother, Jean-Michael for his humor! A very special Thank You to the donors and staff who make this all possible! Enjoy the show!



#### TREVOR GOBLE

(Twyce/Ensemble) Trevor is a third year theatre undergrad student with a Business Administration Minor and he is excited to be returning to the CBT stage after previously being a member of the Ensemble in Titus Andronicus. Previous

credits include Chairman Cartwright from The Mystery of Edwin Drood, Nicely Nicely Johnson from Guys and Dolls, Lysander from A Midsummer Night's Dream, and Beadle Bamford from Sweeney Todd: the Demon Barber of Fleet Street at Christian Brothers High School in Memphis. Trevor would like to thank his family for their undying support and for all the people in the CBT program who make his theatre worth pursuing. Seventh time's the charm!



#### **BROOKLYN HALTER**

(Belinda Cratchit/Ensemble) Brooklyn is excited to be back at the Clarence Brown Theatre. She is a sixth grader at Alcoa Middle school. She was last seen in the role of Tiny Tim in Clarence Brown Theatre's 2014 production of

A Christmas Carol. Brooklyn loves dance, lacrosse. The Food Network and all things Harry Potter.



#### **EMILY HELTON**

(Liza/Ensemble) Emily Helton is a sophomore theatre major at UT. Previously you may have seen her in The Crucible (Carousel), Mr. Burns, A Post-Electric Play (Lab Theatre), or South Pacific (CBT mainstage). Emily hopes that her education at UT will prepare her

for a graduate degree in theatre so she can frame it on a wall and stare at it while she eats leftovers and emails theatre companies about the jobs they swore they would get back to her about. Emily would like to thank her parents for supporting her and her sister for being a doctor so they at least have one child to talk about. As always, particularly warm shout outs to Casey Sams, Carol Mayo Jenkins, Flatt, Ford, Malone, and her mother for being true educators and strong women. Emily wouldn't be here without you. Enjoy the show!



#### **CONNOR HESS**

(Young Scrooge/Mr. Topper/ Businessman) is a Knoxville native and is thrilled to be returning to the CBT mainstage one last time as an undergraduate. This is his fourth Clarence Brown production of A Christmas Carol and his second

time playing Young Scrooge. Other CBT credits include: Paul Bonin in *A Lesson Before Dying*, Seabee Richard West in South Pacific. Peter Cratchit/Dick Wilkins in A Christmas Carol. All Campus Theatre: Him in Homebound: A Play for Nobody. TV/Film: Young Mike in *Snapped: Killer Couples* and Alex in *The Lion*. Connor will graduate with his BA in Theatre and Psychology in May. Connor is an Equity Membership Candidate. He would like to thank his mom, dad, and brother for their undying support. Exodus 14:14



#### **ANNIKA KALLSTROM**

(Alice Cratchit/Ensemble), a native of Knoxville, is excited to make her debut at the Clarence Brown Theatre. She was most recently seen as "Violet Beauregarde" in the Knoxville Children's Theatre (KCT) production of *Charlie and* 

the Chocolate Factory. She also performed as "Teresa Lutz" and "Martha Mankowitz" in the KCT original Cinderella & Ebenezer. Annika is currently a 4th grader at Bonny Kate Elementary. She enjoys dance and competitive cheerleading. She would like to thank her music teacher. Mrs. Debbie Moore, for helping her prepare for this opportunity!



#### **EMILY KICKLIGHTER**

(Mrs. Cratchit/Ensemble) Emily is happy to return for her second year as Mrs. Cratchit in this holiday favorite. Also at the CBT: The Crucible (Ann Putnam/ Sarah Good) and South Pacific (Lead Nurse). After graduating from Northern KY University,

she joined the Apprentice Company at Actors Theatre of Louisville, and she is currently an MFA Acting candidate here at UT. At Actors: Caucasian Chalk Circle (Grusche), Uncle Sam's Satiric Spectacular (Lady Liberty), and Moot the Messenger (Soldier). In New York, she was a company member at the Flea Theatre for 3 years, performing in 'Twas the Night Before (Bat), Los Angeles (Veronica), and Offending the Audience. She'd like to thank her loving husband and family for their unending support.



#### **ALYSSA MILLER**

(Martha Cratchit/Ensemble) Alyssa, originally from Nashville, is thrilled to be taking on the Clarence Brown Theatre mainstage for a second time. She is currently a Theatre Major in her junior year at UT. You may have seen her last season in the

Clarence Brown Theatre's South Pacific. Other recent credits include: Bare: A Pop Opera, Footloose, Grease, and The Vagina Monologues. Alyssa also performs as a member of the Involuntary Sports Party Improv Team. She'd like to thank the cast, crew. Kathleen, and Keegan.



#### JAYNE MORGAN

(Mrs. Fezziwig/Mrs. Dilber) Jayne is a native of East Tennessee, born in Loudon and an alumna of UT Knoxville. In a long roller coaster of a career. she has lived and worked in LA. NYC and points in between appearing on stage and in film.

Favorite roles at CBT include Mama Williams in Hank Williams: Lost Highway, Maggie in Dancing at Lugnasa, Grandma Kurnitz in Lost in Yonkers among others. She is a teacher with the Acting Freedom studio and co-founder of Flying Anvil Theatre. You can catch her work in the films A Good Baby, Big Fish, Our Very Own and the soon to be released The Road Less Traveled.



#### **CHARLOTTE MUNSON**

(Catherine/Ensemble) Charlotte is a second year MFA Acting candidate at UTK. CBT credits: "Violet" in Violet, and "Nellie Forbush" in South Pacific. NYC: "Cinderella" in DISENCHANTED (original cast), "Wendy" in *Princes* Don't Live in Cyberland (UWS

Lounge), and "Sydney" in Hedge Fun (Producer's Club). Regional: "Lady of the Lake" in Spamalot (Saint Michael's Playhouse), "Christine" in Dirty Rotten Scoundrels (New London Barn), "Elvira" in Blithe Spirit (Cape May Stage), "Sophie" in Master Class (MTC), and "Juliet" in Romeo and Juliet (NE Shakespeare Ensemble), to name a few. Her play, Look at Me was nationally selected by the NHY Playwriting Festival and was produced at the Stella Adler theatre in LA. Last winter she starred in her own play, Dark Matter, at the Arthur Seelen Theatre in NYC. Emerson College, BFA Musical Theatre, www.charlottemunson.com



#### **AARON ORLOV**

(Mudd/Barnaby/Ensemble) Aaron hails from Queens, New York. He is a second year MFA Acting candidate at UT. CBT credits: The Crucible (Judge Hathorne), South Pacific (Professor), Titus Andronicus (Mutius). NYC credits: Dark Matter (Arthur

Seelen Theatre). Romeo and Juliet. Prelude to a Kiss. South Pacific, All's Well That Ends Well, Our House,

The Threepenny Opera (Queens College). Other: Twelfth Night (Theater Box). Aaron holds a B.A. in Drama and Theater from Queens College. He is also a proud graduate of The Funny School of Good Acting (Chris Bayes, Clown, Commedia dell'arte). Proud member of AEA.



#### **MADELYN PAYNE**

(Mary Cratchit/Ensemble) Maddy Grace is a Knoxville native who is ecstatic to be making her CBT debut. Her previous roles have been at Knoxville Children's Theater in productions including Annie. The Little Mermaid. Harriet the Spy, and Huckleberry Finn. She

is a fifth grader at River's Edge Christian Academy who enjoys singing and dancing. She would like to thank CBT for the opportunity and her family, especially her grandparents, for the support.



#### **RODERICK PEEPLES**

(Fezziwig/Christmas Present/ Ensemble) hails from Chicago. and most recently played Judge Danforth in The Crucible, and David Nathan Bright in The Open Hand last spring. Previously at CBT he was in *The* Threepenny Opera, Amadeus,

and played the title role in Life of Galileo. In Chicago: Many roles at Chicago Shakespeare, Goodman, Steppenwolf, Remy Bumppo, Victory Gardens, Famous Door, Court, and Next theatres. A Joseph Jefferson Award for Dealers Choice (Roadworks), and a Joseph Jefferson Citation for Orphans (CT20 Ensemble). Regional: Many shows with Utah Shakespeare Festival, Syracuse Stage, Madison Repertory, and Illinois Shakespeare Festival. Film: Robert Altman's *The Company*, Road to Perdition, Novocaine, The Hudsucker Proxv. TV: Prison Break. ER. Early Edition. and the Untouchables series (syndicated).



#### LAUREN PENNLINE

(Belle/Miss Lucy/Ensemble): Lauren, a second year MFA Acting candidate, last performed with the CBT as Abigail Williams in The Crucible. For the CBT: South Pacific, Titus Andronicus. A Christmas Carol, 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, Maximum Entertainment Prod.) 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.laurenpennline.com



#### CARLÉNE 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. She is excited to play her new role as the ghost of Christmas Past. Carlène was

recently seen in The Crucible ('16) as "Tituba", South Pacific ('16), A Lesson Before Dying ('16) as "Vivienne Baptiste." and A Christmas Carol ('15) as "Mrs. Dilber" at the Clarence Brown Theatre. She is a second year MFA Acting candidate at UT. Prior to that, Carlène has performed in many independent film and theatre productions in Philadelphia, including *Ruined*, *Under the Cherry* Tree, The Piano Lesson, The Last Days of Judas Iscariot, and By the Way, Meet Vera Stark. Carlène graduated from the University of Pennsylvania with a BA in Social Science. She has had a few producing credits that include music video projects, and a documentary about rebuilding Haiti and its educational system.



#### **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 first 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).



#### **GEOFFREY SCHEER**

(Bob Cratchit/Lighthouse/ Fezziwig Guest) - CBT debut!! NYC: Duke in The Great American Trailer Park Musical (New York Musical Theater Festival), Greg in *gregslist: the musical* (Prospect Theater Company), Moses in Runners in a Dream

(York Theater). Regional: The Winter's Tale (Leontes), King Lear (Albany), Marat/Sade (Marat), Waiting for Lefty (Joe), Company (Bobby). Playwriting: The Ex (published by Samuel French), On the Eighth Day... (notable review in the New York Times), Never Open the Mini-Bar (Manhattan Repertory Theater), Accept and Follow (The Kennedy Center). Graduate of The Boston Conservatory and the NYSF's Shakespeare Lab. Former member of AEA and AGVA.



#### **SOFIA SILVAN**

(Forgiveness/Want/Ensemble) Sofia is thrilled to be in this vear's production of A Christmas Carol at Clarence Brown Theatre. Previous credits at the CBT include Rogers and Hammerstein's South Pacific (Jerome). In her spare, time she

enjoys taking acting classes at The Knoxville Children's Theater, swimming and playing the drums. Sofia is currently a 4th grader at Northshore Elementary and would like to thank her family, teachers and Mr. Pratt for their love and support.



#### **NOAH SKURTU**

(Peter Cratchit/Ensemble) Noah Skurtu is a freshman Theatre major at the University of Tennessee. He is a Knoxville native and has been performing on stage since his freshman vear of high school. Noah is excited to make his debut

at the Clarence Brown Theatre. His favorite roles include Captain Hook in Peter Pan, Emmett Forrest in Legally Blonde The Musical, and Harold Hill in The Music Man. He has also performed in Fiddler on the Roof (Fyedka) and All Shook Up (ensemble) at Oak Ridge Playhouse, and in *Les Misérables* (Prouvaire) with Tennessee Valley Players. Noah wants to thank his family and friends for all of their support.



#### **BEN TERPSTRA**

(Christmas Future/Ensemble) Born and raised in Oak Ridge, Ben Terpstra is thrilled to be a part of his second 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 (Clarence Brown Theatre), and Prince Christopher in *Rogers and* Hammerstein's Cinderella (Oak Ridge Playhouse). Ben also is a founding member of VOLT, UT's premiere co-ed a cappella group. Special thanks to his parents Dan and Peggy for their constant support and to Gracie Belt for helping to co-author this bio.



#### **DONALD THORNE**

(Reverend/Businessman/Sailor/ Ensemble) is always happy to take part in CBT's A Christmas Carol (2007 - Fezziwig/ Grimgrind, 2008 - Scadger/ Ensemble, 2012 - Fezziwig, 2014 - Marley). Last seen in The Crucible at the Carousel

Theatre, Mr. Thorne has had many years (42 to be exact) of supporting/character roles on UT stages. Over the last few decades, he has also appeared in numerous local and regional commercials...and one movie, October Sky.



#### JUDE CARL VINCENT

(Philpot/Grimgrind/Ensemble), native of Brooklyn, New York is a second 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: Rodgers and Hammerstein's South Pacific ("Seabee Morton Wise/Ensemble"), A Lesson Before Dying ("Jefferson") and A Christmas Carol '15 ("Dick Wilkins", "Christmas Future") In Atlanta, Jude has performed in Outcry ("Emmett Till"), Rev. Joseph E. Lowery's 92nd Birthday Celebration In The Board Room, and in New York, he played the role of blind ("Thomas Franks") in Detroit Blues. Jude is also 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.

## THE ARTISTS

#### **KATHLEEN F. CONLIN**

(Director) Kathleen F. Conlin has enjoyed a multifaceted 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 Awardwinning 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. Most recently 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 Cosi 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. Her current work includes free-lance stage direction and ongoing research into director/designer collaboration, actor training and film.

#### **TERRY SILVER-ALFORD**

(Music Director) Terry is a member of the UT Theatre faculty and teaches Musical Theatre Performance. Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. CBT directing credits include: South Pacific, A Shayna Maidel, CTRL+ALT+DELETE, The 25th Annual Putnam County Spelling Bee, The Little Shop of Horrors, Guys and Dolls, Assassins, Tick, Tick, Boom, Parade, Recent Tragic Events and Into the Woods. CBT musical direction credits include: Violet, The Threepenny Opera (conductor), Monty Python's Spamalot, Kiss Me, Kate, The Music Man, Man of La Mancha, The Who's Tommy, A Christmas Carol, A Year with Frog and Toad and Big River.

# THE ARTISTS

#### **CASEY SAMS**

(Choreographer) In her regular life, Casey is Head of Undergraduate Studies in Theatre at UT, where she works in 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 Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, The Round House Theatre (DC), PlayMakers Rep (Chapel Hill), North Carolina Stage Company (Asheville), Virginia Stage Company (Norfolk), and Vermont Stage Company (Burlington). Casey has also written plays for young audiences which have been produced across the southeast. Her Undergraduate and Graduate degrees are both from Penn State, and she is a Certified Laban Movement Analyst from the Laban/Bartenieff Institute of Movement Studies in New York, Favorite projects include: Mr. Burns. A Post-Electric Play, The Who's Tommy, A Year with Frog and Toad, Underneath the Lintel, and Peter and the Starcatcher.

#### **KEVIN DEPINET**

(Scenic Designer) He 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) Bill Black 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) 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: 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) Joe teaches Sound and Media for the Department of Theatre. Previously at CBT, he has designed sound, projections, and/or composed music for The 39 Steps, Titus Andronicus, The Threepenny Opera, Monty Python's Spamalot, The Trip to Bountiful, A Christmas Carol, 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 16 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), Syracuse Stage, and others. Joe is an executive board member of TSDCA (Theatrical Sound Designers and Composers Association), and a member of United Scenic Artists local 829, the USITT Sound Commission, and OISTAT Sound Working Group.

# THE ARTISTS

#### **MIKE PONDER**

(Sound Designer) Mike has been a Sound Designer and Engineer for UT's Theatre program and the CBT professional company for over seventeen 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 George Tabori's The Brecht Files. More recently, Mike enjoyed making very odd music for Casey Sam's production of Dead Man's Cell Phone.

#### 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.

#### PATRICK LANCZKI

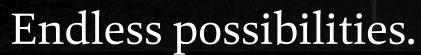
(Production Stage Manager) Patrick is thrilled to be back for his third season at CBT and his first as Production Stage Manager. His regional stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor he has appeared in multiple national and international tours, including seven tours of Jesus Christ Superstar, television, movies and voiceovers. 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) Cal is in his eleventh 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 and last season's The Open Hand. 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.

#### **DAVID BRYANT BYRD**

(Managing Director) Prior to joining the Clarence Brown Theatre in 2013, David held management positions at Westport Country Playhouse, American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/ Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and has been a grant panelist for the National Endowment for the Arts, Tennessee Arts Commission and United Way of Greater Knoxville. David has adjudicated numerous theatre productions for young artists and has made community engagement in the arts and diversity and inclusion among his greatest goals. He is a 2015 graduate of Introduction Knoxville and a 2016 Knoxville Business Journal 40 Under Forty Honoree.



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Deck Chief

Wes Smith

Deck Crew

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Gracie Belt,

Zachary O'Brien.

Alexandra Palazzo.

Kimberly Rosenbaum.

and Mick Woodward

Fly Crew

Ian Paul Messersmith

and Justin Wesley

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Jordan Vera

Production Electrician

**Courtney Morris** 

Light Board Operator

Maddie Poeta

**Spot Operators** 

Nikki Campbell

and Michaela Leib

#### SOUND

Sound Mixer/Board Operator

Jennifer Cox

Deck Audio/Wardrobe

Lane Litton

#### **PROJECTION**

**Projections Operator** 

Jacob Van Buer



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Costume Shop Manager - Melissa Caldwell-Weddig

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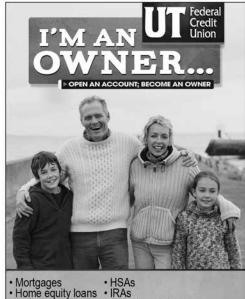
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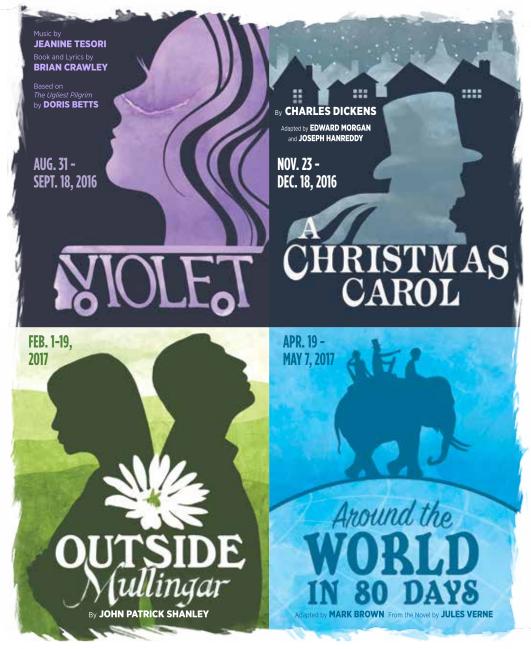






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Pay What You Wish Dates for our 2016/2017 Season:

**Violet -** August 31, 2016

The Crucible - September 28, 2016

This Is Our Youth - October 26, 2016

A Christmas Carol - November 23, 2016

Outside Mullingar - February 1, 2017

The Busy Body: A Comedy - February 22, 2017

**Top Girls - March 29, 2017** 

Around the World in 80 Days - April 19, 2017





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## CBT Family Feast Dates for our 2016/2017 Season:

A Christmas Carol - December 6, 2016

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In 2008, we began our *Faith, Hope, and Love* program to reach underserved audiences by inviting members of the community to attend *A Christmas Carol* free of charge. Some of the groups have included the Autism Society of East Tennessee, KARM, Helen Ross McNabb Center, the Boys and Girls Club, and Agape, among many others.

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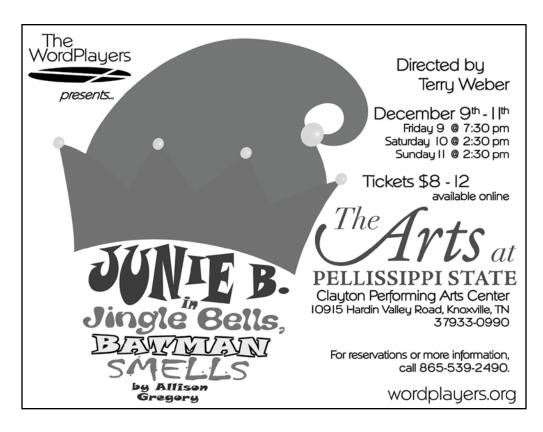
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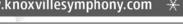


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An award established by Dr. & Mrs. Brent A. Soper and Dr. & Mrs. Gordon K. Soper honoring Paul L. Soper, given to outstanding faculty members biennially.

#### Liz Stowers Theatre Scholarship Endowment in Design

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#### Carl Vines, Jr. Award Established by Georgiana Vines honoring Carl Vines, Jr., this award is given alternately to outstanding Department of English and Department of Theatre students.

#### James Gray Walls, Jr. Scholarship Endowment

Established with generous support.

#### **CBT Legacy Gifts**

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With a little planning, you can leave your legacy by including a gift to Clarence Brown Theatre in your overall estate or financial plans. Learn the different gift options available to you at giftplanning.utk.edu or call the Office of Gift Planning at 865-974-2370.

For corrections to your acknowledgement name, please contact Amanda Middleton at <a href="mailto:amiddle5@utk.edu">amiddle5@utk.edu</a> or call (865) 974-5654.

# **Did You Know?**

#### The Clarence Brown Theatre

by Jack Neely

Clarence Brown, who grew up a mill superintendent's son in North Knoxville, was a remarkable student, graduating from UT at age 20 with two degrees, both in engineering. It's unlikely any classmate guessed in 1910 that he would become a movie director — the occupation hardly existed in America, and at UT, Brown was considered something of a technical nerd. But he caught a bug and made some connections. and by the mid-1920s. Clarence Brown was one of the most successful directors in Hollywood, known for his technical artistry. He's credited with "discovering" college graduation photo Greta Garbo, and directed some of the early films of Clark Gable and Joan Crawford.

Brown was elderly, long retired and all but forgotten when UT President Andv Holt and administrators Ed Boling and Charlie Brakebill contacted Brown about a legacy on campus. Brown liked the idea, and donated millions for a stateof-the-art facility to be known as Clarence Brown Theatre. It was one of the biggest gifts in UT history.

To design it, UT hired Bruce McCarty, the Knoxville architect who had been causing a

stir with his modernist designs since the 1950s. His innovative design included an acoustically refined 500-plus seat main stage and an intimate Lab Theatre, suited for theatrical

> experimentation. The design won the American Institute of Architects Honor Award for the Gulf States Region.

> > It opened in 1970 with a gala event including 80-year-old Clarence Brown himself.

Several major actors have performed on its stage. Familiar Hollywood actor Anthony Quayle (before he was knighted) was actor and director in residence at the CBT for a couple of seasons in the mid-1970s. His production of *MacBeth*, created for the Clarence Brown Theatre (and co-starring his fellow British film actor Jack Gwillim), took to the road for a tour of the South.

It wasn't all cheers. One production from the theater's first season was Shakespeare's Othello,

> which cast a prominent white actor as the Northern African moor. Such a casting was not unusual then or now, but in the student activist era. close on the heels of the civil-rights era, it was a flashpoint, and its opening night was disrupted by demonstrators. Some productions went on with armed police guard, with a reported 44 officers looking on.

The musical burlesque Sugar Babies actually debuted at Clarence Brown, when producer



Clarence Brown

(left to right) Clarence Brown with Clark Gable and Joan Crawford on production "Chained"



(left to right) Andy Holt, Architect Bruce McCarty, Clarence Brown, Ed Boling, and Paul Soper with the model.

Ralph Allen, who conceived it, was CBT's artistic director. By the time it hit Broadway in 1979, Mickey Rooney and Ann Miller were playing the lead roles.

Other guest stars at the CBT include Dame Judith Anderson and Australian actress Zoe Caldwell in a CBT production of *Medea*. Remarkably, that one production connects Hitchcock's 1940 classic, *Rebecca*, in which Anderson plays a major character, and the 2011 film *Extremely Loud and Incredibly Close*, in which Caldwell plays a major character. *Medea* went on to a Broadway run, earning a Tony for Anderson, as well as a Kennedy Center performance which was filmed and broadcast on national television.

Major Broadway actress Mary Martin originated the role of Maria in *Sound of Music*, though a generation grew up knowing her as TV's Peter

Pan. She performed opposite Quayle in the new play, *Do You Turn Somersaults?*, which made it to Broadway for a brief run in 1978.

Several immortals have visited its stage to speak to audiences. In May, 1980, playwright Tennessee Williams came to the CBT to



Anthony Quayle in Rip Van Winkle, 1976

a Brown bills, bu toward a prolif



Dale Dickey in Sweeney Todd, 2012

speak to the media, in an extended visit to UT, his father's alma mater.

British novelist Christopher Isherwood spoke there in February, 1979. The following month, CBT debuted a new dramatic version of Isherwood's 1967 novel, *A Meeting By the River*, which dealt with issues of homosexuality. The CBT's play starred several notable actors, including 88-year-old Sam Jaffe, who by then had been familiar in motion pictures like *Lost Horizon* for more than 40 years. *Meeting* also had a brief Broadway run.

Broadway legend Joshua Logan's 1976 take on *Rip Van Winkle*, starring Quayle, went on to a Kennedy Center performance.

All along, Clarence Brown was hatching its own stars. The mid-'70s witnessed a charismatic local performer named David Keith. He'd go on to co-star in the movie An Officer and a Gentleman. By 1978, a young woman was occasionally appearing as an extra. Within a short time, Dale Dickey was topping Clarence

Brown bills, building credits that would lead her toward a prolific television career and a major

role in Oscar-nominated Winter's Bone. Dickey has lived most of her adulthood in Los Angeles, but repeatedly returns for interesting projects at Clarence Brown. She may be the only actor who has played the same role in two Clarence Brown productions 29 years apart; in two productions of Sweeney Todd, in 1983 and 2012, Dickey was Mrs. Lovett.)

# Support Us

#### **CBT Artists Endowment**

Donations to the CBT Artists Endowment enable us to invite theatre professionals from across the globe right to our stages and



Grant Goodman in *The Crucible*, 2016 by Brynn Yeager

classrooms. And not just professional actors you see on stage, but professional designers, directors, and stage managers that work behind the scenes with our undergraduate and graduate students, enhancing the training of their artistic career paths in live theatre.

#### **Theatre Enrichment Fund**

You may not know that only 26% of our costs, including costumes, lighting, scenery and actor salaries, is covered by ticket sales. Donations to the Theatre Enrichment Fund ensure our ticket prices remain reasonable and accessible for all. Your support directly benefits our ongoing operational needs so



Rogers and Hammerstein's South Pacific, 2016; Scenic Design by Jack Magaw; photo by Brynn Yeager

we can continue to make your theatre-going experience an unforgettable one.

#### **CBTS Scholarship Fund**

From the bright-eyed freshman declaring a major in theatre to the seasoned actor taking their final bow on stage before graduating, donations to the CBTS Scholarship Fund have supported these promising

students over the years. Honing their craft, whether in the costume or scene shops or on the stage, this scholarship has afforded



Benjamin Pratt

many students the opportunity to focus on their training rather than juggling a part-time job with their studies.

#### For more infromation visit our website: clarencebrowntheatre.com/donate

The Arts & Culture Alliance thanks the Clarence Brown
Theatre for participating in Penny
Performances, giving every child in Knox County, including homeschooled 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 2015/2016 academic school year.



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# Alumni Spotlight

**We are very proud of our Alumni.** Graduates of the University of Tennessee Department of Theatre are at work in prestigious theaters, universities, and industry-leading organizations throughout the region, country, and world.

#### **MARY PINGREE**

MFA Scenic Design, Class of 2011 Assistant Art Director – *Nashville*, ABC-TV, *The Bold and the Beautiful* – ABC-TV



Mary has been working on the television show *Nashville* since Season 1, starting as the Art Dept. Assistant and working her way up to Art Dept. Coordinator, which she has been doing since Season 3.

"It's been a really amazing experience for me and I've learned a ton about design for TV/film. Throughout the seasons we've had a handful of different Art Directors and Production Designers cycle through the production, all of whom I got to work with very closely teaching me so much about the fast pace and design tricks of the trade/industry," she said. "Honestly, I've really had a leg up thanks to the skill set I developed in the master's program at UT, even making it possible for me to take on freelance work during the breaks ranging from graphic design, set design and even photography."

Most recently, she was hired to do some freelance drafting for an independent feature called *All Saints* shooting this past fall. Ultimately, her goal is to climb the Art Dept. ladder to Art Director and then Production Designer of scripted TV series.



#### **CONRAD RICAMORA** | MFA Acting, Class of 2012

Conrad has a recurring role on *How to Get Away with Murder*. Theatre Alumni Conrad Ricamora received the Human Rights Campaign's Visibility Award, August 2016. The Visibility Award honored Conrad for his talent and for being outspoken on his identity in Public life. Conrad portrays an openly gay Asian-American on

ABC's *How to Get Away with Murder* in Los Angeles. But he expressed pride at the opportunity to represent and advocate "for gay men, for gay men of color and for HIV-positive people."

# Accessibility

We are dedicated to making the magic on our stages accessible to everyone. Below is a list of the accessibility services we offer. Additional accommodations can be made with at least 30 days notice.



**AUTOMATIC DOORS:** Powered doors are located on the South (Left) side of the Main Lobby at both the main entrance and at the disability access level for the CBT.



**ACCESSIBLE RESTROOMS:** Accessible restrooms are located in the main lobby of the Clarence Brown Theatre.



**ACCESSIBLE SEATING:** The CBT, Carousel, and Lab Theatres all feature wheelchair accessible seating. If you require accessible seating, call the Box Office **(865) 974-5161** and a ticket clerk will be happy to discuss our available options. If you would like additional assistance once at the theatre, please

contact the House Manager (865) 974-8287 at least 24 hours in advance.

Based on your individual needs and preferences, you may also elect to transfer to a theatre seat from a walker, wheelchair, or scooter. Due to fire codes, unoccupied walkers, wheelchairs, and scooters will be stored in the lobby by our House staff and can be returned to you by an usher at any time.



**OPEN CAPTIONING** is a text display of all of the words and sounds heard during a production — very similar to closed captioning on your TV. Whether

you just miss a single word or you have hearing loss too severe to benefit from the use of assistive listening devices, Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge. Open Captioning will be available on the third Sunday matinee for each of our 2016/2017 productions.



David Kortemeier and Katy Wolfe in A Christmas Carol.

Please contact the Box Office for additional information at (865) 974-5161.

#### Supported in part by:







# Accessibility



#### **ASSISTIVE LISTENING DEVICES:**

The CBT Assistive Listening System features both headset-style and induction-loop Assistive Listening

Devices (ALDs). ALDs are available on a first-come, first-served basis, free of charge. 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.





images courtesy of Listen Technologies



**DEAF NIGHT AT THE THEATRE:** This season we will offer two Deaf Nights at the Theatre:

- A Christmas Carol Sunday, December 4, 2016 at 7:30pm
- Around the World in 80 Days, Wednesday, April 26, 2017 at 7:30pm.

A pre-show Family Feast also will be provided for Around the World in 80 Days beginning at 6pm. 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. More than a dozen interpreters are stationed throughout the facility and two teams interpret the production. To order single tickets in the interpreted section seating, contact the Box Office



Interpreters from UT's Center on Deafness at Deaf Night at the Theatre.

(865) 974-5161 or email housemanager@utk.edu as this is not available online.

Sign interpreting also is available by request for all productions produced by the CBT. To request interpreting, please call the Box Office (865) 974-8287 or email box\_office@utk.edu at least 30 days before the performance you would like to attend. Requests with less than 30 days' notice may not be accommodated due to interpreter availability.

Visit clarencebrowntheatre.com/access to learn more.

## 2016/2017 Corporate, Foundation & Grant Profiles



Schaad Companies is a privately held real estate company owned by members of the John H. Schaad, Jr. family. Immigrating to East Tennessee from Switzerland in the late 1800's, the Schaads have been part of the Knoxville business community for more than a century and have embraced innovation as a means of sustaining their businesses. Since 2007, Schaad Companies has been an enthusiastic and loyal supporter of Clarence Brown Theatre's Mainstage productions. Schaad Companies believes the arts fuel creativity, stir the imagination, spur innovation, and move the world forward. The Clarence Brown Theatre offers the kind of work Schaad Companies wants to be associated with, work of the highest quality that brings sustained creative value to our community.

## Pilot. FLYING

Headquartered in Knoxville, Tenn., Pilot Flying J's mission is to make life better for America's drivers. With more than 650 locations nationwide, Pilot Flying J is the largest retail operator of travel centers in North America. At Pilot Flying J we believe it is essential to give back to the community. Our founder, Mr. James A. Haslam II, established our philanthropic spirit when he started the company in 1958. Our employees all take part in giving their time, talents and efforts to various organizations throughout the year. Together we work to make our communities better places to work, play and live. Visit www.pilotflyingj.com for more information.



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.

# 2016/2017 Corporate, Foundation & Grant Profiles

# Knox County Tourism Consortium



The Clarence Brown Theatre is a proud member of the Arts & Culture Alliance's Knox County Tourism Consortium, joining with 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.



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!



The Scripps Howard Foundation answers the call to help others by providing grants to nonprofit organizations, building strong communities and improve the quality of life. They provide support of sound educational programs, strong families, vital social services, enriching arts and culture, and inclusive civic affairs. The Foundation makes community grants solely in the markets where The E.W. Scripps Company does business. "We do well by doing good." This was a common statement from Charles E. Scripps, one of the founders of the Scripps Howard Foundation and long-time board chairman of The E.W. Scripps Company. Whether it was company or Foundation business, his point was simple. When we enrich the lives of others, our own lives are enriched. The Foundation had humble beginnings and flourished over time to serve more than 1.5 million people by identifying and supporting life-changing community programs and empowering journalists who inform and engage all of us through their outstanding investigations, storytelling and communications. Our work is possible thanks to the generosity of the Scripps and Howard families, The E.W. Scripps Company, Scripps employees and retirees, and others.



# FUTURE VOLS

# DO YOU KNOW A FUTURE VOLUNTEER?

Do you know a high school or college transfer student the University of Tennessee should contact with admissions information? Is your daughter, cousin, nephew, or neighbor a good fit for UT? If so, we want to introduce them to our great university.

Please let us know about them at **futurevols.utk.edu** and we will contact them with admissions information.





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