



# *A Christmas Carol*

By Charles Dickens

Adapted by Kate Buckley

**NOVEMBER 23 - DECEMBER 18**

CBT MAINSTAGE

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presents

## A Christmas Carol

By Charles Dickens

Adapted by Kate Buckley

Directed by **Amelia Peterson**

Musical Director **Terry D. Alford**

Scenic Designer  
**Katherine Stepanek**

Costume Designer  
**Lauren T. Roark** ♦

Lighting Designer  
**Travis Gaboda**

Sound Designer  
**Mike Ponder**

Projection Designer  
**DJ Pike**

Choreographer  
**Casey Sams**

Voice, Text and Dialect Coach  
**Katie Cunningham**

Production Stage Manager  
**Patrick Lanczki** \*

Stage Manager  
**Rachel Jarnagin** \*

Artistic Director/Department Head  
**Kenneth Martin**

Managing Director  
**Tom Cervone**

Production Manager  
**Susan L. McMillan**

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



*This project [is being][was] supported in whole or in part by federal award number 21.027 awarded to Knox County by the U.S. Department of the Treasury and the Arts & Culture Alliance.*



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

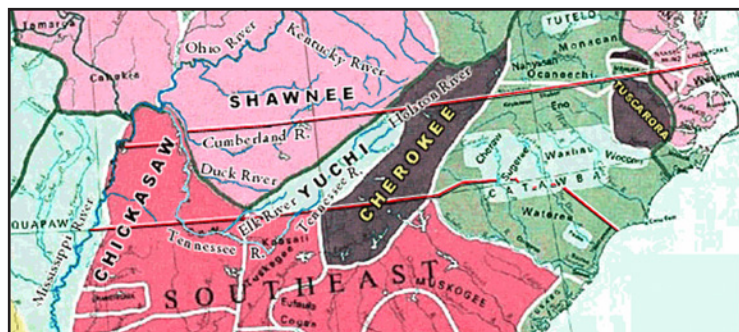


\* The stage manager appears through the courtesy of **Actors' Equity Association**,  
the Union of Professional Actors and Stage Managers in the United States.

Cover Photo: David Brian  
Alley by Elizabeth Aaron



## The Aboriginal People of Tennessee and Surrounding Areas



A Detail map (section) Taken From:  
Early American Indian Tribes, Cultural Areas, and Linguistic Stocks  
by  
William C. Sturtevant  
Smithsonian Institution  
1966

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

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



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

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

Detailed information on our DEI initiatives can be found here:

<https://theatre.utk.edu/diversity-inclusion/>

**David Brian Alley \*** .....Scrooge, Ensemble  
**Guthrie Butler** ..... Caroler, Young Ebenezer, Ebenezer, Topper, Ensemble  
**Joseph Coram** .....Fred, Dick Wilkins, Peter Cratchit, Undertaker, Ensemble  
**Gregory Crane \*** .....Marley, Mr. Fezziwig, Young Marley, Ensemble  
**Rachel Darden \*** ..... Mrs. Cratchit, Miss Ortle, Ghost of Christmas Future, Ensemble  
**Kage Oakley Harrold** .....Tree Seller, Albert, Charles, Ensemble  
**Golden Littlejohn** ..... Tiny Tim, School Child, Party Child, Ignorance, Ensemble  
**Natalya MacDonald-Risner** .....Young Beggar, Fan, Belinda, Want, Turkey Child, Ensemble  
**Amberlin McCormick \*** .....Caroler, Belle, Agatha, Laundress, Caroline, Ensemble  
**Michael Najman \*** .....Bob Cratchit, Schoolmaster, Archie, Joe, Ensemble  
**Penny Peterson** ..... Tiny Tim, School Child, Party Child, Ignorance, Ensemble  
**Christine Sage \*** ..... Baker, Ghost of Christmas Past, Martha, Catherine, Mrs. Dilber, Ensemble  
**Laura Beth Wells \*** ..... Caroler, Mrs. Fezziwig, Ghost of Christmas Present, Ensemble

## UNDERSTUDIES

**Jed Diamond \*** ..... Scrooge, Marley, Mr. Fezziwig, Ensemble  
**Livi Fenech** .....Baker, Ghost of Christmas Past, Martha, Catherine, Mrs. Dilber,  
Carolers, Belle, Agatha, Laundress, Caroline, Ensemble  
**Tyler Glover** .....Bob Cratchit, Schoolmaster, Archie, Joe, Tree Seller, Young Marley,  
Albert, Charles, Ensemble  
**Sarah Hazlehurst** ..... Caroler, Mrs. Fezziwig, Miss Ortle, Mrs. Cratchit,  
Ghost of Christmas Future, Ensemble  
**Jacob Leon** .....Carolers, Young Ebenezer, Ebenezer, Topper, Fred, Dick Wilkins,  
Peter Cratchit, Undertaker, Ensemble  
**Madison M. Mansouri** .....Ghost of Christmas Present, Young Beggar, Fan,  
Belinda, Ignorance, Turkey Child, Ensemble

This production has one 15-minute intermission  
and employs the use of theatrical haze.

After the show, please take a moment to fill out a brief 5-minute survey [tiny.utk.edu/cbtsurvey](https://tiny.utk.edu/cbtsurvey) about your experiences at **A Christmas Carol**. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**

# About Charles Dickens

English writer and social critic, Charles Dickens created some of the world's best-known fictional characters. Regarded by many as the greatest novelist of the Victorian era, his works enjoyed unprecedented popularity during his lifetime and, by the 20th century, he was recognized as a literary genius.

## Did you know?

Born in Portsmouth, Charles Dickens had to leave school to work in a factory when his father was incarcerated in a debtor's prison. Charles, only 12-years-old, boarded with a family friend in Camden Town.

To pay for his board and to help his family, he worked ten-hour days at a Blacking Warehouse, earning six shillings (\$23.50 USD) a week pasting labels on pots of boot blacking.

***He later wrote that he wondered, "how I could have been so easily cast away at such an age."***

The strenuous and harsh conditions made a lasting impression and became the foundation of his interest in labor/socio-economic reform for the working class, poor and became the major themes of his work.

***"The warehouse was a tumble-down old house, abutting of course on the river, and literally overrun with rats. Its wainscoted rooms, and its rotten floors and staircase, and the old grey rats swarming down in the cellars, and the sound of their squeaking and scuffling coming up the stairs. The dirt and decay of the place, rise up visibly before me, as if I were there again." ~ Dickens***

After his mother died and left him money to pay off the creditors, Charles' father was released from prison and went to live with family members. However, Charles' own mother would not support her young boy's removal from the boot blacking warehouse.

***"I never afterwards forgot, I never shall forget, I never can forget, that my mother left me there." ~ Dickens***

Eventually, Charles was sent to Wellington House Academy where much of the desultory teaching, poor discipline punctuated by the headmaster's sadistic brutality,



Charles Dickens  
by Margaret Gillies

seedy ushers and general run-down atmosphere, are embodied in *David Copperfield*.

Charles then worked as a junior clerk in a law office. A theater buff, he went to theaters obsessively, claiming that for at least three years, he went to the theater every day!

At 20, he set out on his career as a writer, working as a political journalist, and travelled across Britain to cover election campaigns. In 1836, he accepted the editor's position at Bentley's Miscellany. He also finished the last installments of *The Pickwick Papers*, and began writing the first installments of *Oliver Twist*.

Becoming disillusioned in England, Charles spent a month in America giving lectures and questioning international copyright laws.

Returning to England in 1843, he began work on *A Christmas Carol*. The seeds for the story were planted during a trip to Manchester when he witnessed the conditions of the manufacturing workers there. This caused Dickens to "strike a sledge-hammer blow" for the poor.

He later wrote that, as the tale unfolded, he "wept and laughed, and wept again" as he "walked about the black streets of London 16 or 20 miles many a night when all sober folks had gone to bed."

Charles Dickens wrote *A Christmas Carol* in six weeks. Published on December 19, the first edition sold out by Christmas Eve. By the end of 1844, 13 editions had been released. In 1849, he began public readings of the story, which proved so successful he undertook 127 further performances until 1870, the year of his death. *A Christmas Carol* has never been out of print and has been translated into several languages. The story has been adapted many times for film, stage, opera and other media.



Our Housekeeping Illustration by  
Hablot Knight Browne from the  
First Edition of *David Copperfield*



The Cratchit family Illustration  
by John Leech from the  
First Edition of *A Christmas Carol*



# From the Director

We all know Dickens' beloved story of *A Christmas Carol*: miserly old man has a ghostly encounter and turns his life around. Who doesn't love a good redemption story? This year, however, in the wake of a pandemic, an increasingly shaky democracy, and a global recession driven by corporate greed, I find it especially challenging to believe in Scrooge's story. Dickens knew what he was doing when he wrote a Christmas story centered on an anti-hero. He knew that his audience, beat down by the inhumane working conditions of the industrial revolution, would also have a hard time placing their hope in someone like Scrooge.

What I discovered in my journey with *A Christmas Carol* this year is that this Dickensian community's joy is not at the mercy of Scrooge, it never was. The love and hope that we encounter in *A Christmas Carol* is alive and well all around Scrooge, in spite of him. In this community, we find an invitation, mercifully extended to Scrooge, to participate in that communal good. This discovery transformed my approach to staging this year's production of *A Christmas Carol*. I became curious about the role that the ensemble plays. To me, the ensemble represents the community of people who never stopped believing in the malleability of the human heart. They find joy in the darkest of places; yes, they know that the world needs to be changed, but they invite Scrooge to be a part of that change for his own sake. You see, from Dickens' perspective, the character suffering most deeply in this story is Scrooge himself. Instead of letting Scrooge slip away into a lonely oblivion, the characters in Dickens' story give him one last chance; and the great miracle is that *he takes it*.

My prayer for this Christmas season is that we can give each other the gift of believing in the goodness of our neighbor again, especially the one we find most miserly.

~ Amelia Peterson

# the Actors



**DAVID BRIAN ALLEY**  
(Scrooge, Ensemble)

David reprises his role as Ebenezer Scrooge in this year's production of *A Christmas Carol*, a role he first played last season.

He appeared earlier this season as Colonel Arbuthnot in *Murder on the Orient Express*, and last season as Ed in *The Curious Incident of the Dog in the Night-Time*. David first became a CBT Company member in the Fall of 2000, performing in *The Woman in Black*, and has appeared in over 55 CBT productions including *Hamlet*; *The Madwoman of Chaillot*; *King Charles III*; *The Santaland Diaries*; *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's a Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; 'ART'; *The Rainmaker*; and *The Glass Menagerie* among others. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film: David recently finished filming a Feature-Length film, *Angel of Light*, that was shot and produced here in Knoxville. He has also appeared in *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; and *The Sleep Seeker*. TV: *Women of the Movement* (ABC); *Snapped*; *Fatal Attraction*; *Storm of Suspicion*; *Vengeance*; *Unsolved Mysteries*; and *It's A Miracle*. Proud member of Actors' Equity Association and SAG-AFTRA. [davidbrianalley.com](http://davidbrianalley.com) He is married to his beautiful wife, Jill; is father to his favorite "productions" of all-time, Devin and Caroline; and is a proud, beaming step-father to Abby and Ethan!



**GUTHRIE BUTLER**

(Caroler, Young Ebenezer, Ebenezer, Topper, Ensemble) Guthrie is so excited to be working on another CBT production. He is a Theatre major at the University and

is finishing his final semester here after four and a half years. He is grateful to be working with so many wonderful performers and he hopes you enjoy the show!

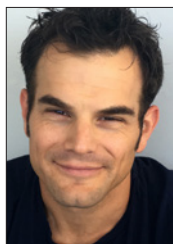


**JOSEPH CORAM**

(Fred, Dick Wilkins, Peter Cratchit, Undertaker, Ensemble) is the son of Melissa and Jeremiah Coram and is a Sophomore at UT. This will be his debut

performance at the Clarence Brown Theatre. He has participated in many different shows at the Knoxville Children's Theatre, the most recent of which was *The Little Mermaid*. He is enjoying his Sophomore year at UT and is very excited to make his debut in this performance of *A Christmas Carol*. He would like to thank his parents for supporting him and pushing him to be the best that he can be, Coke Morgan for being an amazing vocal coach, Elizabeth Williams for being a fabulous instructor and director, Charlotte Chrimes for being the best twin ever, and Dennis Perkins for being his acting and directing mentor for many years.

# the Actors



## GREGORY CRANE

(Marley, Mr. Fezziwig, Young Marley, Ensemble)

Gregory is thrilled to make his CBT debut with this wonderful group of artists. A recent California transplant, his

favorite theatre credits include: Stanley in *A Streetcar Named Desire*, Zach in *A Chorus Line*, Valentine in *Two Gentlemen of Verona*, Tom in *The Glass Menagerie*, Sidney in *Deathtrap*, and Otto in *The Diary of Anne Frank*. He is the creator of *Love, 10* a solo play about Tennessee Williams. Gregory earned a BFA from Playwrights' Horizons Theatre School at New York University. Dedicated to Mom and to Ted.



## RACHEL DARDEN

(Mrs. Cratchit, Miss Ortle, Ghost of Christmas Future, Ensemble)

Rachel grew up on the western slope of Colorado – a place that more resembles Mars

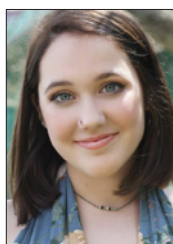
than anything John Denver sang about. She earned a Bachelor's degree in Musical Theatre from Colorado Mesa University before beginning a decade long journey away from, then back to acting (there was a yurt, questionable hair choices, and a lot of pie). She is currently in her final year of MFA training. During her time at UTK, she has had the opportunity to play such roles as Agnes in *She Kills Monster*, Greta in *Murder on the Orient Express*, and will be seen as Judy in this spring's production of *Trouble in Mind*. Upon graduation she plans to pursue her craft in Washington, D.C.



## JED DIAMOND

(Understudy - Scrooge, Marley, Mr. Fezziwig, Ensemble) has been Head of Acting at the University of Tennessee, Knoxville since 2005. The UT MFA in Acting

program has been ranked among the top-25 programs in the U.S., U.K., and Australia for the past five years, reaching #8 in 2020. Jed has appeared in many roles at the CBT, most recently in *Murder on the Orient Express*. He has also acted at Wheelhouse Theatre Co; The New York Shakespeare Festival; Roundabout Theatre; The Acting Company; Signature Theatre; Arena Stage; Syracuse Stage; etc. Prior to UT, he was founding faculty of the New York Shakespeare Festival Shakespeare Lab and of the Actors Center. He taught at NYU Tisch School of the Arts; Stella Adler Studio; Playwright's Horizons Theatre School; Fordham University, etc. He is an AmSAT\* certified teacher of the Alexander Technique, trained in New York and London. He has taught as a guest artist at Yale School of Drama, Chautauqua Theatre Company, Playmaker's Repertory Theatre, and Great River Shakespeare Festival, etc. He has an MFA from the NYU Graduate Acting Program. \*American Society of the Alexander Technique



## LIVI FENECH

(Understudy - Baker, Ghost of Christmas Past, Martha, Catherine, Mrs. Dilber, Caroler, Belle, Agatha, Laundress, Caroline, Ensemble)

Livi is a Knoxville based actor and senior at UT. This spring she will graduate with her bachelors in Theatre

# the Actors

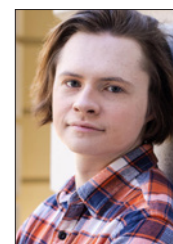
and Communication Studies. Most recently, she performed in a series of new works with First Take Co. Other credits include Clarence Brown Theatre, Tennessee Stage, The WordPlayers. Love always to her mom, Tiffany, for sharing her love of theatre.



## TYLER GLOVER

(Understudy - Bob Cratchit, Schoolmaster, Archie, Joe, Tree Seller, Young Marley, Albert, Charles, Ensemble) is a second-year undergrad student at UTK and is

very excited to be a part of this year's production of *A Christmas Carol*. You may have seen him in this year's production of *Murder on the Orient Express* (Waiter/Steward) at the Clarence Brown Theatre, *Twelfth Night* (Sir Tobi Belch) from All Campus Theatre, and *Hello Dolly* (waiter) from The Wordplayers. He is currently working to get a Cinema Studies and English degree, while also minoring in Secondary Education and Theatre.



## KAGE OAKLEY HARROLD

(Tree Seller, Albert, Charles, Ensemble)

A recent transfer to Knoxville, Kage is a classically trained vocalist with extensive performance experience from Shakespeare to Sondheim. Some of their favorites past roles include Demetrius in *A Midsummer Night's Dream*, Katurian in *The Pillowman*, and Cosmo in *Singin' in the Rain!* They are thrilled to be involved in their first show at the Clarence Brown Theatre with this truly incredible cast and crew. When they are not performing, you can most likely find Kage

reading a mystery novel, writing poetry, or studying with their cat Luna. Kage would like to thank the entire cast and crew for welcoming them into this production with open arms, as well as their wonderful family and friends for always supporting them in whatever they do, no matter how crazy.



## SARAH HAZLEHURST

(Understudy - Caroler, Mrs. Fezziwig, Miss Ortle, Mrs. Cratchit, Ghost of Christmas Future, Ensemble) is a junior here at the University majoring in Theatre with an acting

concentration. Sarah is 20 years old and from Jackson, Tennessee. She is thrilled at the opportunity to understudy this show and has had a wonderful time doing so. Sarah will be making her first appearance in the lab theatre as Hawkins in *Men On Boats* next semester.



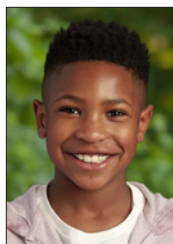
## JACOB LEON

(Understudy - Caroler, Young Ebenezer, Ebenezer, Topper, Fred, Dick Wilkins, Peter Cratchit, Undertaker, Ensemble) is a Freshman at UTK majoring in Theatre.

He is very excited to get to work on a production at the Clarence Brown Theatre for the very first time and to learn from all of the incredibly talented people working there. He has been involved in theatre since high school and has fallen in love with how accepting and kind the community is. He would like to thank his family and friends for always supporting him, and especially his mom for being his hero and his biggest inspiration.



# the Actors



## **GOLDEN LITTLEJOHN**

(Tiny Tim, School Child, Party Child, Ignorance, Ensemble) Golden is grateful to perform in his first CBT production. He is a 3rd grade Honors Program student at

Beaumont Magnet Academy and wants to thank Mrs. Taylor, his theater teacher, for sharing this opportunity with him. Golden enjoys singing in the choir at Foster Chapel Baptist Church, competing with his EYF swim team, volunteering for Burlington Food Pantry, Mobile Meals, and Keep Knoxville Beautiful, and immersing himself in drawing activities. Golden has a strong village that runs deep. He extends love and thanks to each member of his village and everyone who came to support him and this production.

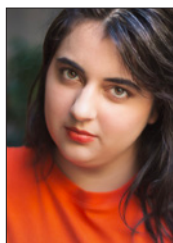


## **NATALYA MacDONALD-RISNER**

(Young Beggar, Fan, Belinda, Want, Turkey Child, Ensemble) is excited to return to the stage at the Clarence

Brown Theatre after a 5 year pause to pursue film and commercial acting! She made her debut at CBT in 2017 as Tiny Tim. She studied acting at Acting Up in Atlanta and is a current vocal student at Maryville Music Academy. She has been featured in many print and television commercial projects, including Dollywood, Pink Jeep Tours, and Yamaha Watercraft. She has also been the lead and featured talent in numerous films. Currently, she has been working on songs in the studio, hoping to release an album in the near future. Natalya is an 8th grade student

at Samuel Everett School of Innovation. She would like to thank CBT for this opportunity, and her family and friends for their continued support.



## **MADISON M. MANSOURI**

(Understudy - Ghost of Christmas Present, Young Beggar, Fan, Belinda, Ignorance, Turkey Child, Ensemble) is thrilled to be working

on *A Christmas Carol*. She is currently pursuing a degree in English and Theatre, and serves on All Campus Theatre as the Marketing Director. Madison is grateful for this opportunity, and would like thank to her parents, brother, and friends who have supported her.



## **AMBERLIN McCORMICK**

(Caroler, Belle, Agatha, Laundress, Caroline, Ensemble) She is a fourth-year MFA Acting candidate at the University of Tennessee,

Knoxville. Her credits include: Viola in *Twelfth Night* (National Black Theatre Festival), *Eurydice in Eurydice* (Warehouse Performing Arts Center) and Avigail in *The Unusual Tale of Mary and Joseph* (River and Rail Theatre). Amberlin would like to thank her wonderful instructors, family, and classmates!



## **MICHAEL NAJMAN**

(Bob Cratchit, Schoolmaster, Archie, Joe, Ensemble) Born and raised in Queens, NY, Michael moved to Knoxville to attend UTK's MFA in Acting

program, and expects to graduate in 2023. His most recent roles include Hector MacQueen in *Agatha Christie's Murder on the Orient Express*, Reverend Peters/Station Policeman in *The Curious Incident of the Dog in the Night-Time* and Greg in *A Kid Like Jake*, and additionally voice coaching *She Kills Monsters*. Watch him play Dungeons and Dragons with his actor friends Sunday nights at 6:30pm at [www.twitch.tv/magicpodcasters](http://www.twitch.tv/magicpodcasters)



## **PENNY PETERSON**

(Tiny Tim, School Child, Party Child, Ignorance, Ensemble) is a 2nd Grader at Beaumont Magnet Academy in Knoxville. This is her first time on stage at the

Clarence Brown Theatre, and she is having so much fun! Penny loves to read adventure books and play pretend with her friends. When she grows up she wants to be a scientist who figures out whether or not magic is real. Penny is grateful for all of the people in her life who love her and dream big with her.



## **CHRISTINE SAGE**

(Baker, Ghost of Christmas Past, Martha, Catherine, Mrs. Dilber, Ensemble) is honored to be back in the theatre with you all, sharing a piece of timeless

storytelling. At the CBT you've seen her in *Agatha Christie's Murder on the Orient Express*, *She Kills Monsters*, *The Curious Incident of the Dog in the Night-Time*, *Blithe Spirit* and *A Christmas Carol*. She comes from Los Angeles, where she won an Ovation Award for blending Shakespeare and circus. She'd like to give a special thanks to Blake for making the holidays merry.



## **LAURA BETH WELLS**

(Caroler, Mrs. Fezziwig, Ghost of Christmas Present, Ensemble) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). CBT credits: Patsy Cline

in *Always...Patsy Cline*, Mrs. Bradman in *Blithe Spirit*, Mrs. Dilber/Mrs. Fezziwig in *A Christmas Carol*. Other regional theatre highlights: Heather in *Gideon's Knot* (Bridge Street Theatre), Mrs. Walker in *The Who's Tommy* (CT Rep), Kafka/The Waitress in *All in the Timing* (Hangar Theatre), Sally Bowles in *Cabaret* (Arts Center of Coastal Carolina). Teaching Artist: UTK, Maryville College, Pellissippi State, Knoxville Children's Theatre, SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton. Laura Beth received her BA in Theatre from UTK and her MFA in Acting from Kent State University. Sing Out, Louise!

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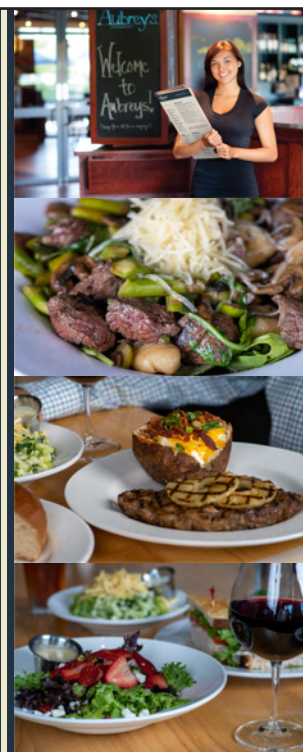
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# the Artists



## AMELIA PETERSON

(Director) began her directing career as a teenager at Bearden High School under the wing of Knoxville legend, Leann Dickson, who would often pull Amelia offstage to

ask her opinion about staging and visual storytelling. Local directing credits include *Every Brilliant Thing* (River & Rail Theatre Co.), and *The Unusual Tale of Mary & Joseph's Baby* (River & Rail Theatre Co. – 2016, 2017, 2018). New York City: *Morbid Poetry* at the Incubator Arts Project; *Long, Long Ago* with Firebone Theatre Company; *Apt 3E* Director's Lab Series with Molly Murphy. *Washington, DC*: Kennedy Center's Page to Stage Festival; Inkwell Theatre's Showcase Reading Series. Film credits include *Ghostlight* (co-director), and *Whipoorwill* (screenwriter). Amelia is a co-founder of River & Rail Theatre Company, a mother to three awesome kids, and a partner to her favorite person, Joshua Peterson. She wants to thank Casey Sams, Kate Buckley and the incredible creators at the Clarence Brown Theatre for taking a chance on her.



## TERRY D. ALFORD

(Musical Director) Terry is a Distinguished Lecturer in Theatre and teaches Musical Theatre Performance and Honor's Introduction to the Theatre and Acting. Prior

to joining the UT faculty Mr. Alford held the positions of Director of Musical Theatre at The University of Tulsa, and Director of Musical Theatre at The University of Wisconsin at Stevens Point. He has worked

professionally as a performer, director, musical director, and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Omaha Playhouse, Augusta Barn, Fireside Theatre, Light Opera of Oklahoma, 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. He is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Terry is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs.

## KATHERINE STEPANEK

(Scenic Designer) Katherine, a native of St. Louis, is thrilled to be designing another show with the Clarence Brown Theatre. Previous work includes: *Blithe Spirit*, *Exit, Pursued by A Bear*, *Million Dollar Quartet*, as well as *Detroit '67*. Outside productions have included both scenic and lighting design work for Highlands Playhouse (Highlands, NC), Shawnee Theatre (Bloomfield, IN), the Clarice Smith Dance Theatre (College Park, MD), the Summit Theatre Group (Kansas City, MO), and the Jack Aldrich Theater (Sandusky, OH). Katherine has also worked in the art department for various films, including *Marvel's Avengers: Endgame* and *Avengers: Infinity War*. She received her graduate degree in Scenic Design from the University of Tennessee.

# the Artists



## LAUREN T. ROARK

(Costume Designer) is the head of graduate Costume Design in the Department of Theatre at the University of Tennessee. She has previously designed

*King Charles III*, *Million Dollar Quartet*, *A Christmas Carol* (2021), and *Always...Patsy Cline* at the Clarence Brown Theatre. Select regional credits include Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, Kansas City Repertory Theatre, Great Lakes Theatre, Arkansas Repertory Theatre, and the Tony Award winning Utah Shakespeare Festival and Cincinnati Playhouse in the Park. Her work has been featured in the United States Institute for Theatre Technology's Young Designers' Forum Exhibition and she was awarded the Barbizon Award for Theatrical Design Excellence. Lauren has worked in costume shops spanning three continents, including Brazil and Hong Kong. She holds an MFA in Costume Design and Technology from the University of Missouri-Kansas City and is a proud member of United Scenic Artists, Local 829. To learn more, visit [www.laurentroark.com](http://www.laurentroark.com)

## TRAVIS GABODA

(Lighting Designer) is a native of Stevens Point, WI. However, he is proud to call Knoxville his home. Design credits: Clarence Brown Theatre (*It's A Wonderful Life: A Live Radio Play*, *The Santaland Diaries* and *A Christmas Carol*); Cumberland County Playhouse (*Oklahoma!* and *Steel Magnolias*), Timber Lake Playhouse (*CATS*, *Anything Goes*, *HAIR*, and *Voices in the Dark*), and a series of Dance compilations at Austin East High School. Travis served as the resident Master Electrician for the CBT and

has moved into the position of Electrics Shop Manager. He is a proud alumnus of the University of Wisconsin-Stevens Point, where he received his BFA in Theatre Design. He would also like to thank his wife Sarah and sons Taylor and Nathan for their constant understanding and love.



## MIKE PONDER

(Sound Designer) was an early disciple of the home studio boom and the revolution in computer and MIDI based production in the

80's, dabbling in music recording, writing and commercial jingles in Boston before returning to Knoxville to buy a house with a small studio space in the basement. For over 24 years, Mike has been Sound Engineer and Sound Designer for UT Theatre and the Clarence Brown Theatres, designing, engineering and even composing for many of the theatre's productions over the years. Some standout productions have been the American production of the Hungarian movement-only play, *Oozstanc* (US title: *Dance in Time*), with the creator and director Laszlo Marton as well as playing live music and sound effects "poolside" for *Metamorphoses*; Other stand-outs include, for The North Carolina Stage Company (Asheville), *Hedwig & the Angry Inch* and Lee Blessing's *Chesapeake* with its composed dog oriented bass. Mike keeps a small project studio in West Knoxville.



## DJ PIKE

(Projection Designer) is originally from Clinton, Utah, where he earned his BA in Theatre at Weber State University in Ogden, UT. DJ is now a third-year graduate

candidate at The University of Tennessee in Knoxville, earning his MFA in Scenic and Projection Design. Recent scenic designs include *Murder on the Orient Express*, *She Kills Monsters*, *The Winter's Tale*, *The Revolutionists*, *Everyman*, and *Sunday in the Park with George*. Recent projection designs include *Murder on the Orient Express*, *A Christmas Carol*, *The Magic Flute* for UT Opera, and *Sunday in the Park with George*. You can explore more of his work at [djpik.com](http://djpik.com).



## CASEY SAMS

(Choreographer) Casey teaches movement for actors, musical theatre, and serves as the Associate Chair for the theatre department. She regularly directs and choreographs for the CBT,

and has served as Intimacy Choreographer for the CBT, River and Rail Theatre Company, First Take Productions, and Cincinnati Playhouse in the Park. She has had the great good fortune to work as a choreographer or director at such theaters as Cincinnati Playhouse in the Park, PlayMakers Repertory Theatre, The Roundhouse Theatre, St. Louis Repertory Theatre, Virginia Stage Company, Vermont Stage, The Utah Shakespearean Festival, Great River Shakespeare Festival, North Carolina Stage, and Knoxville Opera, among others. Her Undergraduate and Graduate degrees are from Penn State, she is a Certified Laban Movement Analyst from

the Laban/Bartenieff Institute of Movement Studies in New York, and she is a member of the inaugural class of Education Advocates with Theatrical Intimacy Educators.



## KATIE CUNNINGHAM

(Voice, Text, and Dialect Coach) has been acting at Clarence Brown Theatre since 2013 and teaching at UTK since 2018. Recent voice, text, and dialect coaching includes Nashville

Rep; River & Rail Theatre; Southwest Shakespeare Company; and many productions at Clarence Brown Theatre. Her work has been published in the *Voice and Speech Review*, *The Conversation*, and the *International Dialects of English Archive*. She is a Certified Teacher of Knight-Thompson Speechwork and has extensive experience in Miller Voice Method and Fitzmaurice Voicework. In addition to an M.F.A. in acting from Florida State University/Asolo Conservatory for Actor Training and a B.A. in dramatic art & political science from the University of North Carolina at Chapel Hill, she holds a graduate certificate in vocology from the Department of Speech and Hearing Science at Lamar University. She is a proud member of Actors' Equity Association, SAG-AFTRA, VASTA, and PAVA (Pan-American Vocology Association).



## PATRICK LANCZKI

(Production Stage Manager) is thrilled to be back for his ninth season at the CBT and his seventh as Production Stage Manager. His regional stage management

credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off-Broadway productions. As an actor, starting at age 16, he has appeared in numerous national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. Patrick has been a proud member of the Actors' Equity Association since 1984 and dedicates his work on this production, as always, to his late father Alex. AHFOL to Katie, my best friend, favorite actress, and wife.

## RACHEL JARNAGIN (Stage Manager)

Rachel, from Knoxville, TN, has been working in the arts and entertainment industry for 7+ years in various professions ranging from Stage Management to Technical Direction to Event Management and Coordination. She found her calling for stage management in her undergraduate studies at Maryville College in Maryville, TN but has enjoyed broadening her experiences outside of live theatre. Rachel is currently the Assistant Events Coordinator with World's Fair Park Events but her other credits include Touring Stage Manager for ArtsPower Inc., Stage Manager for Busch Gardens Williamsburg, and Assistant Technical Director for the Clayton Center for the Arts. Rachel is incredibly honored to return to Clarence Brown

Theatre and assist with their production of *A Christmas Carol* this year.



## KENNETH MARTIN

(Department Head, Artistic Director) Ken comes from the University of Missouri, at Kansas City, where he was the Patricia McIlrath Endowed Professor and Chair of the Theatre

Division. His 26-year career in academia also included nearly 18 years serving as chair of the theater departments of Coastal Carolina University in South Carolina and Ashland University in Ohio. Tremendously successful as an administrator at both institutions, Martin navigated curricular revisions and development, managed resources effectively and efficiently, created innovative collaborations, cultivated significant enrollment growth, and forged international partnerships. A member of United Scenic Artists, his designs have been seen at theatres across the country including Kansas City Repertory Theatre, Florida Repertory Theatre, New Theatre, Ohio Light Opera, Cleveland Ensemble Theatre, Ocean State Theatre and many others. He has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College, and The Ohio State University. Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festival, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, Educational Theatre Association and the Southeastern Theatre Conference.



# the Artists



## **TOM CERVONE**

(Managing Director) has dedicated most of his professional career (and life) advocating for and working in the best interests of the arts and culture industry, 25 years (and counting) serving

proudly as the managing director for the Clarence Brown Theatre/Department of Theatre at UTK. He previously served as the first executive director of the Historic Tennessee Theatre Foundation and the executive director for Dogwood Arts. Cervone spent many years on the board of the Arts and Cultural Alliance of Greater Knoxville, and currently serves on the boards of the WordPlayers, the Knoxville Children's Theatre, Department of Theatre and recently appointed to the Board of Governors of West Liberty University. Cervone remains active within the UTK community as a member of the Exempt Staff Council and Chancellor's Commission for LGBTQ people. He received the Chancellor's Citation for Outstanding Service to the University in 2010. He is a longtime member of the Actors' Equity Association. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and an MFA (1993) and MBA (2010) from UTK. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011. Cervone is a member of his undergraduate alma mater's class of 2015 Alumni Wall of Honor.



## **SUSAN L. McMILLAN**

(Production Manager) is in her ninth year as Production Manager at CBT and UT Department of Theatre. In addition, she teaches Stage Management. Prior, Susan was

the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science and music (B.S. degrees in Biochemistry and Biology from Oregon State University), Susan found her passion in theatre. She is incredibly grateful for the opportunities and adventures, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends.

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Every Friday inside the News Sentinel and all the time at [www.knoxville.com](http://www.knoxville.com)

# Production Crew

## **MANAGEMENT**

Assistant Director

**Madison M. Mansouri**

Assistant Stage Management

**Courtney Morris**

Young Performers Supervisor

**Catherine York**

Fire Watch

**Bailee Bosclair**

**Katie Stepanek**

## **COSTUMES**

Assistant Costume Designer

**Kaelyn Williams**

Wardrobe Supervisor

**Elizabeth Aaron**

Assistant Wardrobe Supervisor

**Blake Julian**

Wardrobe Crew

**Caleb Baty**

**Kieran Byrd**

**Keeley Wade**

**Hogan Wayland**

## **SCENERY**

Deck AV

**Sarah Wahrmond**

Deck Crew

**Ellary Hutsell**

**Cameron Skillen**

## **LIGHTING**

Assistant Lighting Designer

**Mitch Wilson**

Production Electrician

**Kayla Moore**

Light Board Operator

**Phyllis Belanger**

Spot Operators

**Jacob Cottrell**

**Tyler Sivels**

## **SOUND**

Sound Board Operator

**Keiry Tenorio-Vargas**

## **PROJECTIONS**

Projection Operator

**Belle Holmes**

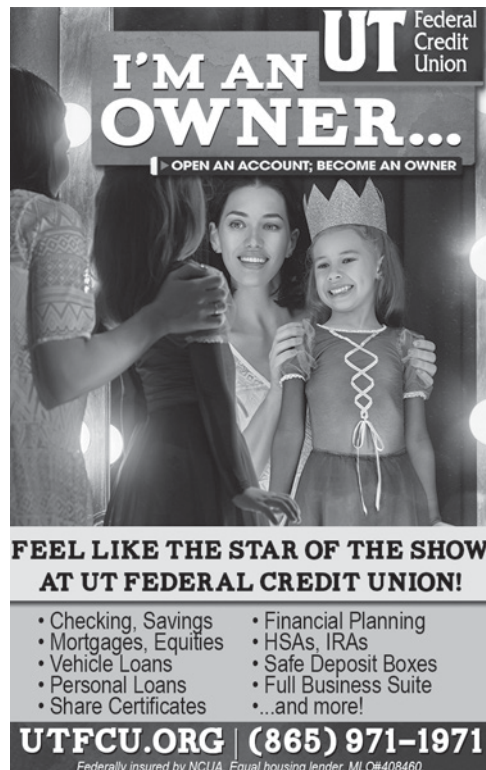
## **SWING CREW**

**Kell Kell**

**Graham Schrober**

## **SPECIAL THANKS**

**Emily Adams**



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# Production Staff

## **ADMINISTRATION**

Artistic Director/Department Head -

**Kenneth Martin**

Managing Director - **Tom Cervone**

Business Manager - **Tara Halstead**

Accounting Specialist - **Le Anna Jacobson**

Administrative Specialist - **Bee Caruthers**

Marketing & Communications Director -

**Robin Conklin**

General Manager - **Vickie Carter**

IT Specialist - **Mark Spurlock**

Graphic Designer - **Julie Anna Summers**

## **PATRON SERVICES**

Manager of Ticketing and Sales

**Sarah Burton**

Box Office Manager - **Callie Bacon**

Lead House Manager - **David Ratliff**

Patron Service Associates - **Faridat Akindede,**

**George Bull, Desirea Burke, Julie Carter,**

**Jordan Gatton-Bumpus, Kidist Girmai,**

**Diamond Leonard, Emma Massengill,**

**Jordan McCready, Faith McManus,**

**Anderson McNeil, Ariella Mingo,**

**Whitney Priest, Brana Shankle,**

**Ariyana Shaw, Emmy Sinclair,**

**Savannah Smith, Lillian Snead,**

**Justin Spinella, Emily Stone, Jenna Tiger,**

**Jacob Toran and Avalon Trunzo**

## **ENGAGEMENT/DEVELOPMENT**

External Relations Manager - **Shelly Payne**

Grants, Education, and Outreach Manager

**Hana Sherman**

Tours, Workshops - **David Brian Alley**

Summer Acting Workshops,

Actor Talk Backs - **Terry D. Alford**

## **PRODUCTION**

Production Manager - **Susan L. McMillan**

Rental Coordinator/Assistant Production

Manager - **Phyllis Belanger**

Production Stage Manager - **Patrick Lanczki**

## **COSTUMES**

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

Cutter/Draper - **Kyle Andrew Schellinger**

Costumers - **Amber Williams, Elizabeth Aaron,**

**Ellen Bebb, and Laura Clift**

Costume Assistants - **M.J. Hromek, Alex Heder,**

**and Kaelyn Williams**

Costume Maintenance Crew - **Chase Miller**

**and Catherine Blevins**

Wig Design - **Siobian Jones**

## **ELECTRICS**

Electrics Shop Manager - **Travis Gaboda**

Lead Electrician - **Jon Mohrman**

Lighting Assistants - **Lisa Bernard, Liv Jin,**

**Rachel Clift, Kaylin Gess, and Mitch Wilson**

## **SCENERY**

Technical Director - **Jason Fogarty**

Assistant Technical Director - **George Hairston**

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

Scene Shop Assistants - **DJ Pike and**

**Michaela Lochen**

Scenic Charge Artist - **Jillie Eves**

Scenic Painter - **Michaela Lochen**

Painter - **Laura Clift**

## **PROPERTIES**

Props Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Prop Assistants - **Graham Brewer,**

**Monica Gardiner, Sophie Smrcka, and**

**Katie Stepanek**

## **SOUND**

Sound Supervisor - **Mike Ponder**

Sound Assistants - **Allison Bucher**

**and Amoirie Pertee**



# Theatre Faculty

## PROFESSORS

**Kenneth Martin** Department Head,  
CBT Artistic Director  
**Casey Sams** Movement & Musical Theatre,  
Associate Department Head  
**Kenton Yeager** Lighting Design,  
Head of Graduate Studies

## ASSOCIATE PROFESSORS

**Jed Diamond** Acting  
**Joe Payne** Sound and Media Design  
**Christopher Pickart** Scenic Design

## ASSISTANT PROFESSORS

**Kathryn Cunningham** Voice and Speech  
**Gina Di Salvo** Theatre History  
and Dramaturgy  
**Shinnerrie Jackson** Acting  
**Lauren T. Roark** Costume Design  
**Neno Russell** Costume Technology

## LECTURERS

**David Brian Alley** Senior Lecturer in Acting,  
Head of Undergraduate Studies  
**Terry D. Alford** Distinguished Lecturer  
in Music Theatre  
**Tracy Copeland Halter** Acting  
**Steve Sherman** Acting  
**Laura Beth Wells** Acting  
**Katy Wolfe** Voice

## ARTISTS IN RESIDENCE

**Carol Mayo Jenkins** Acting

## ADJUNCT FACULTY

**Misty Anderson** Professor of English and  
Theatre, English Department  
Allen C. Carroll Chair of Teaching  
**Stanton B. Garner, Jr.** Professor of English  
and Theatre, Chair, Department  
of English

## EMERITUS

**Bill Black** Costume Design & Technology  
Professor Emeritus  
**Kate Buckley** Directing Professor Emeritus  
**Marianne Custer** Costume Design  
Professor Emeritus  
**Calvin MacLean** Department Head,  
CBT Artistic Director, Professor Emeritus  
**John Sipes** Acting, Directing & Movement  
Professor Emeritus  
**Terry Weber** Acting, Voice Professor Emeritus

# In Loving Memory

## BRANDON GIBSON

June 8, 1986 - November 16, 2022

Brandon Gibson, artist, friend,  
and CBT/UTK Theatres  
company member; actor,  
singer, VOICE of Audrey II, as well  
as luminous, enthusiastic, and most  
charming box office employee.  
There are no words to adequately  
reflect the enormity of this loss to  
our community and, frankly, to the  
world. But, if you've got a moment  
or two or, two thousand, take a  
scroll through Facebook and one  
will immediately understand the  
incredible void we are all feeling, a  
collective sob, a hollow and empty  
space now exists wherever Brandon  
stood. Thank you, Brandon, for  
reminding us, moment to moment,  
day to day, and so forth, there is  
still lots of good in this universe.  
God Speed... "and may flights of  
angels sing thee to thy rest."



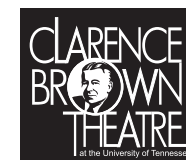
Tom Cervone on behalf of all of us  
here at the CBT...

Brand Gibson as Ghost of Christmas Present in  
*A Christmas Carol*, 2007; by Emily Strickland

# Graduate Students

**Connor Blackwood** - Sound and Media Design  
**Davion T. Brown** - Acting  
**Allison Bucher** - Sound and Media Design  
**Rachel Darden** - Acting  
**Alex Heder** - Costume Design  
**Kaylin Gess** - Lighting Design  
**M.J. Hromek** - Costume Design  
**Michaela Lochen** - Scenic Design

**Amberlin McCormick** - Acting  
**Josh J. Mullady** - Lighting Design  
**Michael Najman** - Acting  
**DJ Pike** - Scenic and Digital Media Design  
**Christine Sage** - Acting  
**Sophie Smrcka** - Scenic Design  
**Kaelyn Williams** - Costume Design  
**Mitch Wilson** - Lighting Design





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at the University of Tennessee®

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**Margie Nichols**, Immediate Past Chair

**Steve Drevik**, At-Large

**Alexander Waters**, At-Large

Jennifer Banner

Larry Brakebill

Will Brewer

Amy Caponetti

Lisa Carroll

Jeff Cheek

Brooks Clark

Katharine Pearson Criss

Leann Dickson

Steve Drevik

Danielle Ely

Pamela Given

Amy Morris Hess

Julie Howard

Erica Lyon

Maureen Dunn McBride

Margie Nichols

John North

Sara Phillips

Vladimir Protopopescu

Lee Riedinger

CortneyJo Sandidge

Susan Sgarlat

Pedro Tomás

Alice Torbett

Bob Trigiano

Robin Turner

Terry Tyler

Georgiana Vines

Alexander Waters

Donna Wertz

Melanie Wood

Wendy Wortham

### **Emeritus**

Charlie Brakebill\*

Joe De Fiore

Susan Ferris

Townes Lavidge Osborn

Jan Simek

### **Ex Officio**

Tom Cervone

Kenneth Martin

Holly Jackson-Sullivan

Stephanie Wall

\* Deceased





## MEMBERSHIP INFORMATION

The CBT Society has come a ways since its early days. What hasn't changed though is the vital investment CBT Society members provide for the Clarence Brown Theatre's programs and activities, year after year.

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## 2022/2023 SEASON - LEVELS AND BENEFITS

### ARTISTS CIRCLE (\$2,500+)

Benefits listed below, plus:

- ★ Dinner with new Producing Artistic Director
- ★ One private viewing for two from the Stage Manager booth for select MainStage shows (*excludes Opening Nights; must be requested two weeks in advance.*)

### PRODUCER CIRCLE (\$1,000 – \$2,499)

Benefits listed below, plus:

- ★ Invitation to the annual Donor Appreciation Party
- ★ Reserved Seating for Lab Theatre shows (first come, first served)
- ★ CBT will donate up to 10 tickets to a non-profit organization of your choice, upon request (*excludes Opening Nights; subject to availability; must be requested two weeks in advance.*)

### DIRECTOR CIRCLE (\$750 – \$999)

Benefits listed below, plus:

- ★ VIP Parking\* (first come, first served)
- ★ One personalized behind-the-scenes tour during the 2022/2023 Season (must be requested two week in advance; subject to availability)

### RISING STAR (\$500 – \$749)

Benefits listed below, plus:

- ★ CBT Society tumbler with unlimited refills for the 2022/2023 Season\*
- ★ Pair of complimentary vouchers for a performance during the 2022/2023 Season\* (*excludes Opening Nights*)

### LEADING PLAYER (\$250 – \$499)

- ★ Listing on the CBT website, and in all the virtual season programs
- ★ Invitation to Season Opening Celebration (*tentatively scheduled for fall 2022*)
- ★ Invitation to the annual NYC Theatre Trip (*tentatively scheduled for spring 2023*)
- ★ Invitation to first read-throughs and design presentations

*\*All levels are fully tax deductible.*

*\*\*\* Benefits are subject to change, cancellation, and/or may be moved to virtual if needed. CDC and University of Tennessee guidelines will be adhered. \*\*\**

Clarence Brown Theatre

# SOCIETY

For additional information or to join, please contact us at

[CBTSociety@utk.edu](mailto:CBTSociety@utk.edu)

## ARTISTS CIRCLE

Pamela and James Given  
Michael Higdon  
The Lederer Family  
Theresa Lee and Jacob Love  
Mrs. Townes Lavidge Osborn  
Linda and Terry Tyler

## PRODUCER CIRCLE

Jennifer Banner  
Larry and Jeanie Brakebill  
Sandra and Peter Campbell  
Lisa Carroll  
Dr. Jimmy and Ileen Cheek  
Steve Drevik  
Susan and Kent Farris  
Drs. Joe and Jayne De Fiore  
Drs. Nancy Duckles  
and Cameron Sears  
Steve Drevik and  
Le Ann Rogers  
Dr. Jeffrey and  
Virginia Eberting  
Vickie Ellis and Joe Hoagland  
Prof. Amy Morris Hess  
John and Susan Hoffman  
Julie Howard and  
Ted Flickinger  
Susan and Jerry Kornegay

Robert and Brenda Madigan  
Maureen Dunn McBride  
and Neil McBride  
Mr. Arthur G. Mitchell  
Margie Nichols and John Gill  
Linda B. Norris  
Hei Park  
Meredith Peccolo  
and James Vaughan  
Susan Sgarlat  
Patricia Roux-Sharp  
Jan and Mary Ann Simek  
Donna Solod  
Donald Thorne  
Alice Torbett  
Nancy Voith  
and Kenneth Stark  
Donna and Terry Wertz  
Wendy and Dale Wortham

## DIRECTOR CIRCLE

Donna and Randall Riggs  
Brooks and Karen Clark

## RISING STAR

Jeff and Laura Allen  
Myrwood Besozzi  
Will and Rebecca Brewer  
Mr. John L. Butler, Sr.

Tara Halstead  
Dr. Jeffrey D. Kovac  
Dr. Samantha Murphy  
and Mr. Justin Roby  
Sheena McCall  
Sarah Phillips

## LEADING PLAYER

Anne G. Armstrong  
Amy Caponetti  
Leann and James Dickson  
Dr. Stuart B. Elston  
Cynthia Gibson  
Lyle and Trish Irish  
Michael and Nancy Lofaro  
John D. North  
Vladimir Protopopescu  
CortneyJo and  
Calvin Sandidge  
Robert Trigiano  
Georgiana Vines  
Alexander Oaks Waters



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New this year, we will have one membership level which will include all the literary lunches. Look for the return of Page2Stage Events in the future.

### **MARIAN BROWN'S CIRCLE MEMBERSHIP (\$100) includes the following benefits:**

- Personal scripts of four plays (Agatha Christie's *Murder on the Orient Express*, *Adaptive Radiation*, *Trouble in Mind*, and *Men on Boats*)
- Marian Brown's Circle tote and journal
- Listing on the CBT website, and in the CBT MainStage & Lab Theatre virtual programs
- Invitation to attend the Literary Lunches (lunch provided)
- Invitation to attend Page2Stage events (for additional cost – currently on pause for the 2022/2023 Season)
- One guest pass (to be used for one Literary Lunch)



*"An excellent way to advance your understanding and enjoyment of the Clarence Brown Theatre experience. I highly recommend becoming a part of this circle."*

*~ MBC Member*

For questions about your MBC membership or benefits, please contact us at [Marian\\_Brown\\_Circle@utk.edu](mailto:Marian_Brown_Circle@utk.edu) or call Hana Sherman at (865) 974-7160.

**clarencelbrowntheatre.com/mbc**

\*\*\*Benefits are subject to change, cancellation, and/or may be moved to virtual if needed. CDC and University of Tennessee guidelines will be adhered to\*\*\*

# CBT Ways to Give

Looking for a way to support the CBT? Whether online, by mail, over the phone, or carrier pigeon (just kidding on that last one, unless you can make it work!), the impact is the same, helping support the Clarence Brown Theatre into the next 50 years of professional theatre. A complete list of CBT's established scholarships, endowments, and general funds are listed below.

**Online** { [clarencebrowntheatre.com/donate-now](https://clarencebrowntheatre.com/donate-now)

**By Mail** { Checks, made payable to **University of Tennessee**, can be mailed to: { Clarence Brown Theatre  
Attn: Development  
206 McClung Tower  
Knoxville, TN 37996

(Unless otherwise stated, donations received via mail will go towards our general Theatre Enrichment Fund.)

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

For more ways to give, including UT Payroll, Corporate matching gifts, and planned giving, please visit [clarencebrowntheatre.com/ways-to-give](https://clarencebrowntheatre.com/ways-to-give)

## CBT Funds

CBT Artists Endowment  
CBTS Scholarship Fund  
Charles F. Brakebill  
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Every gift, big or small, makes an impact on our students, our faculty and staff, the Clarence Brown Theatre, and the arts in this community. No matter the fund, we wanted to say **thank you** to our supporters. Contributions listed below are from July through October 2022. For corrections to your acknowledgement name, please contact Shelly Payne at [shellypayne@utk.edu](mailto:shellypayne@utk.edu)

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## 2022/2023

### CORPORATE, FOUNDATION & GRANT PROFILES



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**City of Knoxville** - Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelops 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!



#### 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.



**The Department of the Treasury** is the executive agency responsible for promoting economic prosperity and ensuring the financial security of the United States. The Department is responsible for a wide range of activities such as advising the President on economic and financial issues, encouraging sustainable economic growth, and fostering improved governance in financial institutions. The Department of the Treasury operates and maintains systems that are critical to the nation's financial infrastructure, such as the production of coin and currency, the disbursement of payments to the American public, revenue collection, and the borrowing of funds necessary to run the federal government. The Department works with other federal agencies, foreign governments, and international financial institutions to encourage global economic growth, raise standards of living, and to the extent possible, predict and prevent economic and financial crises. The Treasury Department also performs a critical and far-reaching role in enhancing national security by implementing economic sanctions against foreign threats to the U.S., identifying and targeting the financial support networks of national security threats, and improving the safeguards of our financial systems.

## 2022/2023

### CORPORATE, FOUNDATION & GRANT PROFILES

**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.



**Knox County** is a county in the U.S. state of Tennessee. As of the 2010 census, the population is 432,226. Its county seat and largest city is Knoxville. The county is at the geographical center of the Great Valley of East Tennessee. Near the heart of the county is the origin of the Tennessee River at the union of the Holston and French Broad Rivers. Knox County was created on June 11, 1792 by Governor William Blount from parts of Greene and Hawkins counties, and has the distinction of being one of only eight counties created during territorial administration. It is one of nine United States counties named for American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.



**The Shubert Foundation, Inc.**, was established in 1945 by Lee and J.J. Shubert, in memory of their brother Sam and is dedicated to sustaining and advancing the live performing arts in the United States, with a particular emphasis on theatre and a secondary focus on dance. They are the nation's largest funder dedicated to unrestricted funding of not-for-profit theatres, dance companies, professional theatre training programs and related service agencies. The Shubert Foundation is especially interested in providing support to professional resident theatre and dance companies that develop and produce new American work.



The **Tennessee Arts Commission**, was created in 1967 by the Tennessee General Assembly with the special mandate to stimulate and encourage the presentation of the visual, literary, music and performing arts and to encourage public interest in the cultural heritage of Tennessee. TN Arts Commission Governing Policies can be found here. The mission of the Tennessee Arts Commission is to cultivate the arts for the benefit of all Tennesseans and their communities. Our vision is a Tennessee where the arts inspire, connect and enhance everyday lives. The Commission is supported by in part by the National Endowment for the Arts.



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