



Always... Patsy Cline

Created and originally directed by **TED SWINDLEY**

- based on a true story



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presents

Always... Patmy Cline

Created and originally directed by **TED SWINDLEY**

- based on a true story

Directed by **Terry D. Alford**

Musical Director **Rhonda Mayfield**

Scenic Designer
Libby Stadstad ♦

Costume Designer
Lauren T. Roark ♦

Lighting Designer
Helen Garcia-Alton

Sound Designer
Joe Payne ♦

Stage Manager
Patrick Lanczki *

Interim Artistic Director
Kate Buckley

Interim Department Head
Casey Sams

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

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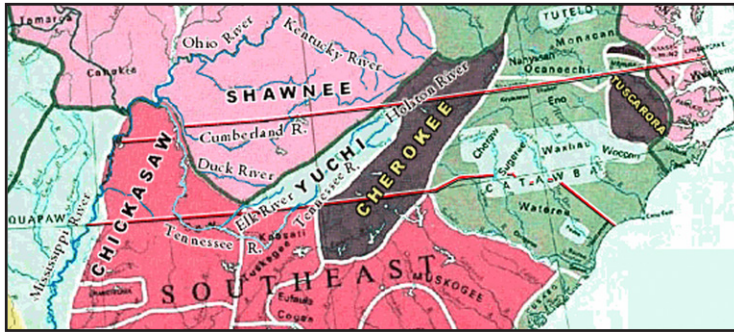


♦ The Designers in LORT Theatres are represented by
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* The stage manager appears through the courtesy of **Actors' Equity Association**,
the Union of Professional Actors and Stage Managers in the United States.

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/>

THE CAST

Laura Beth Wells * Patsy Cline

Deanna Surber * Louise Seger

THE BAND

Rhonda Mayfield Piano

J Miller Drums/Percussion

Greg Horne Pedal Steel Guitar

Barry Hannah Guitar

Dave Peeples Bass

Bethany Hankins Violin

Author: **Ted Swindley**

Author's Representative: **Joan Kovats**

Business Management: **Melanie Clark**

Original Music Director: **Vicki Masters**

Band and Vocal Orchestrations: **August Eriksmoen, Tony Migliore**

Legal Counsel: **Clair G. Burrill, Richard Garmise, Sawnie R. Aldredge**

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ORIGINAL CAST ALBUM AVAILABLE ON MCA.

For licensing information on *Always...Patsy Cline* and all Ted Swindley shows, visiting www.tedswindleyproductions.com or contact **Joan Kovats, (203) 978-0102.**

For merchandise, please visit www.alwayspatsycline.com

This production is 110 minutes and has one intermission.



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

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

MUSICAL NUMBERS

ACT ONE

HONKY TONK MERRY GO ROUND

Frank Simon/Stan Gardner, Sony/ATV Acuff Rose Music

BACK IN BABY'S ARMS

Bob Montgomery
Cherry Lane Music Publishing Co., Inc. (ASCAP)
And on behalf of Dimensional Songs of the Knoll (BMI)

ANYTIME

Herbert Happy Lawson, Unichappel Music, Inc. (BMI)

WALKIN' AFTER MIDNIGHT

Don Hecht/Alan Block, Sony/ATV Acuff Rose Music

I FALL TO PIECES

Hank Cochran/Harlan Howard, Sony/ATV Tree Publishing

IT WASN'T GOD WHO MADE HONKY TONK ANGELS

JD Miller, International Copyright Group, Inc.

COME ON IN AND MAKE YOURSELF AT HOME

V.F. "Pappy" Stewart, Sony/ATV Acuff Rose Music

YOUR CHEATIN' HEART

Hank Williams, Sr., Sony/ATV Acuff Rose Music

STUPID CUPID

Neil Sedaka/Howard Greenfield, Screen EMI Music Publishing

YOU BELONG TO ME

King/Price/Stewart, Ridgeway Music

SAN ANTONIO ROSE

Bob Wills, Bourne Co. (ASCAP)

LOVESICK BLUES

Irving Mills/C. Friend, Emi Music Publishing

—INTERMISSION—

MUSICAL NUMBERS

ACT TWO

SWEET DREAMS

Don Gibson, Sony/ATV Acuff Rose Music

SHE'S GOT YOU

Hank Cochran, Sony/ATV Tree Publishing

THREE CIGARETTES IN AN ASHTRAY

Eddie Miller/WS Stevenson, Sony/ATV Acuff Rose Music

CRAZY

Willie Nelson, Sony/ATV Tree Publishing

SEVEN LONELY DAYS

Earl Schuman/Walden Schuman/Marshall Brown, Music Sales, Corp.

IF I COULD SEE THE WORLD (THROUGH THE EYES OF A CHILD)

Sammy Masters/Richard Pope, MCA Publishing

JUST A CLOSER WALK

[Traditional]

BLUE MOON OF KENTUCKY

Bill Monroe, Integrated Copyright Group, Inc.

GOTTA LOTTA RHYTHM

Barbara Ann Vaughn/WS Stevenson, Sony/ATV Acuff Rose Music

SHAKE RATTLE AND ROLL

Charles Calhoun, Unichappel Music, Inc. (BMI) & MIJAC Music (BMI)

FADED LOVE

John Wills/Bob Wills, Chappell & Co. (ASCAP)

HOW GREAT THOU ART

[Traditional]

TRUE LOVE

Cole Porter, Chappell & Co. (ASCAP)

IF YOU'VE GOT LEAVIN' ON YOUR MIND

Wayne Walker/Webb Pierce, Polygram International

BILL BAILEY

[Traditional]

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PATSY CLINE

THE LADY, THE LEGEND

On September 8, 1932 a very special little girl entered this world. Her given name at birth would be Virginia Patterson Hensley. Many years later, the world would come to know her as County Music sensation - PATSY CLINE.

At a very early age, young Virginia was able to showcase her talent when her mother entered her into a tap dancing contest. Virginia not only won the hearts of the audience, she also won first prize at the contest! She then took an interest in singing and began performing with her mother in the local Baptist Church choir. At the age of 16, she decided to leave school in order to help financially support her family due to the fact that her father had since abandoned them. Virginia worked at Gaunt's Drug Store in Winchester, VA as a "soda jerk" in order to help provide a stable home for her Mother as well as her younger brother and sister.

One morning, Virginia eventually found her way to the local radio station WINC. She asked the Disc Jockey- "Joltin' Jim McCoy" if she could sing on his radio show. Jim agreed and she began singing regularly with his band, which often featured local talent. During the early days of Country Music, gingham and lace were pretty much the standard attire for "girl singers". Virginia had her own style and a body that you'd usually only see on a movie star. Her mother, Hilda Hensley, was a wonderful seamstress and would hand craft some of Virginia's most famous stage costumes. Virginia would design them herself and then show the sketches to her mother and Ms. Hensley would create western stage clothes that would rival Nudie's Rodeo Tailors in North Hollywood, CA.

In the early part of 1953, at the age of 20- she would also meet two very important men that would change her name and her career path. Virginia married Gerald Cline and also met a man named Bill Peer, who- for a short time, would become her manager. Bill decided "Virginia Hensley" was not really a "star" name. He took her mother's maiden name of "Patterson" and shortened it to "Patsy". He also decided in favor of her newly acquired married name and came up with the stage name that would forever be associated with one of the greatest female vocalists of all time - Patsy Cline.

The year 1957 contained many important milestones in Patsy's life. She would divorce husband Gerald Cline and also find the song that would help make her a household name. Patsy appeared on "Arthur Godfrey's Talent Scouts" on January 21, 1957. Against her own desire, she sang a song she considered "Nothin' but a little old pop song" and was asked to wear something other than her trademark western attire. The song, "Walkin' After Midnight" not only drove the audience wild, it also became her first big hit. It became a #2 Hit on the Country Music Charts and even became a #12 hit on the Popular Music Charts. After her tremendous win, she was also entitled to a one week appearance on Mr. Godfrey's show and was also invited back on several guest appearances. In the early spring of that year, Patsy would also meet the man that would become the love of her life...and future

husband, Charlie Dick. Very shortly after they met, Charlie was drafted into the U.S. Army in March of 1957. Eventually the two would marry in Winchester, VA in September of 1957.

During Charlie's time in the service, she performed occasionally at local events, while her time in the recording studio became minimal. Towards the end of summer in 1958, they welcomed their first child- daughter Julie. Once Charlie had completed his two year service in the U.S. Army, they moved to Nashville, where she was asked to join the world famous Grand Ole Opry in 1960.

After a brief hiatus from singing, Patsy headed into the studio to record another gem that would again become one of her signature songs entitled "I Fall To Pieces". As the weeks went on, this song climbed the charts and it looked like Patsy finally had another hit. More excitement came in January of 1961, when she and Charlie welcomed their second child- a son named Randy, into the family. As Patsy was enjoying Motherhood and the success of a chart climbing single, she and her brother were involved in a head on collision while driving to a local store. Patsy was thrown into the front windshield of the car and suffered severe damage to her forehead, arm and hip. While she recovered from her near death experience in the hospital, "I Fall To Pieces" hit #1 on the Country Music charts. Once she was able to perform again, she toured across the Nation with some of the top stars of the day. It was around this time she also began wearing wigs, some say to hide the scars from the accident but it is more likely that she wore them in order to make getting ready for her performances on the road a little easier. While wearing wigs, Patsy had the freedom to constantly change her look as well as not have to worry about finding a hairdresser in each and every town while on tour. She also changed the style of her dresses to suit her new found success with the "Nashville Sound". Gone were those gorgeous western dresses Patsy had worn earlier in her career. Her mother was no longer sitting in front of the sewing machine attaching leather fringe and felt steer heads on to her daughter's dresses. Instead, Ms. Hensley would lovingly create fine, hand sewn lace over silk dresses in several different designs and colors that would reflect Patsy's new style as well as showcase her hourglass figure. Patsy also stopped wearing her trademark cowboy boots and began wearing high heeled, sequined pumps.

1962 was a banner year for Patsy as more hits followed each time she entered the recording studio. Patsy Cline had come a long way from her first taste of fame after winning "Arthur Godfrey's Talent Scouts". By this time, she had recorded several hits such as- "Crazy, She's Got You, Heartaches, Strange, Imagine That, Leavin' On Your Mind, and So Wrong". Patsy won just about every major award at the 1962 DJ Convention, including "Star of the Year". She toured with Johnny Cash and George Jones; she played the Hollywood Bowl and Carnegie Hall. Patsy even headlined her own show in Fabulous Las Vegas Nevada in December of 1962. Patsy was finally living her dream.

On March 3, 1963 she played a benefit concert for a DJ that had lost his life and left behind a wife and children. Patsy along with several other members of the Grand Ole Opry performed in Kansas City at the Memorial Hall to a capacity crowd. However, not everyone that wanted to see the show got in. After noticing the large crowd still waiting, the idea for a second show that would again benefit the DJ's widow and family was presented. Patsy had a slight cold but agreed to a second show.

Patsy Cline - along with Opry Stars Cowboy Copas & Hawkshaw Hawkins flew back towards Nashville with Patsy's manager/pilot Randy Hughes on March 5, 1963...

They never made it home.

After her death, Patsy's recordings continued to sell and she still won major awards years after she passed. One of the greatest honors she would ever receive was her induction into the Country Music Hall of Fame - located in Nashville, Tennessee. She was the first female solo artist inducted into this elite group of stars.

The album "Patsy Cline's Greatest Hits" has sold over TEN MILLION copies and is listed in the 2005 edition of the Guinness Book of World Records. Patsy holds the honor of "Most weeks on the US charts for an album by a female artist of any genre in history." At the time, the album had spent a total of 722 weeks in the Billboard Music charts and during that period- the album held the No. 1 position for almost FIVE YEARS total! Among some of her recent achievements, Patsy has earned a special Grammy Award for "Lifetime Achievement" and was also ranked #1 by CMT in their countdown of 40 Greatest Women In Country Music History. She was also honored by the United States Postal Service with a stamp in her likeness. Patsy Cline also has the honor of having the #1 Jukebox Hit of all time for recording of "Crazy". She has a street named after her on the Universal Studios lot in California and even has her very own star on the world famous Hollywood Walk of Fame.

<https://tedswindleyproductions.com/album/always-patsy-cline/>

TED SWINDLEY

For over twenty-five years, Ted Swindley has directed and/or produced over 200 plays. He is nationally known for creating the hit musical ALWAYS...PATSY CLINE, which opened in New York in June, 1997, while continuing to play throughout the world. Some of his outstanding directorial credits include World Premieres, Classics and Musicals including PACIFIC OVERTURES, FOLLIES, and CAT ON A HOT TIN ROOF, and rotating repertory projects such as Thornton Wilder's OUR TOWN with THE SKIN OF OUR TEETH and DANGEROUS LIAISONS with THE IMPORTANCE OF BEING EARNEST.

Mr. Swindley was named to Esquire magazine's register of Americans for Outstanding Achievement in Arts and Letters and was featured in Southern Living magazine. He was the recipient of the Los Angeles Dramalogue Award for Outstanding Direction and nominated for the prestigious Los Angeles Critics Award for his work at the Pasadena Playhouse. He has been a member of the prestigious Writers and Directors Unit of New York's famed Actors Studio.



He has also guest directed for the Texas Shakespeare Festival, Duke University, San Diego Repertory, Red Barn Theatre, Flat Rock Playhouse, Denver Theatre Center, Virginia Stage, Barter Theatre, Mill Mountain Theatre, Ryman Auditorium, Actor's Studio, York Theatre, and Pasadena Playhouse, to name a few.

As Playwright and Director, Mr. Swindley created the hit musical ALWAYS...PATSY CLINE, which has been produced all over the world. Mr. Swindley has served as dramaturg on numerous new plays which had their premiere at Stages Repertory Theatre in Houston. Internationally, he has directed touring productions in the UK and Australia.

Mr. Swindley is the Founding Artistic Director of Stages Repertory Theatre, the second largest theatre in Houston, Texas. There he implemented such diverse programming as the Texas Playwrights' Festival, for which he won national recognition in 1986 from the Wall Street Journal and Backstage magazine. Jules Feiffer's CARNAL KNOWLEDGE had its World Premiere at STAGES. Although it had been originally written as a play, Mike Nichols produced and directed the film adaptation. However, the Feiffer play had never been produced until Swindley contacted Jules Feiffer. Both at STAGES and later at Pasadena Playhouse, Jules Feiffer was in residence working with Swindley each day. Feiffer said years later, "It was the best creative collaboration of my career."

Mr. Swindley's latest hit musical, THE HONKY TONK ANGELS and the sequel HONKY TONK ANGELS HOLIDAY SPECTACULAR are playing in theatres throughout the United States. Other shows by Mr. Swindley which had world premieres are STEP INTO MY PARLOR, BYE, BYE LOVE: THE EVERLY BROTHERS MUSICAL, SUMMER OF '66 and SWING STEP, which was nominated for the Dora Award (the Canadian equivalent of the Tony in America) for best musical.

Mr. Swindley recently premiered a new musical comedy, BACHELOR PAD, based on the short story "Thank You Anna," by William Safire and featuring lounge music classics from the 50's and 60's. He has also written a play entitled STORIES MY GRANDMOTHER TOLD ME, a southern adaptation of THE IMPORTANCE OF BEING EARNEST, and the THE HONKY TONK ANGELS trilogy which includes A HONKY TONK ANGELS HOLIDAY SPECTACULAR and BUBBA'S REVENGE. A SOUTHERN BELLE PRIMER is an adaptation of the Southern bestseller with the subtitle OR WHY PRINCESS MARGARET COULD NEVER BE IN KAPPA KAPPA GAMMA. He has also written a series of children's stories for the Christmas season. His latest work, REBEL YELL, is a hard hitting drama about racism in the South in 1920. It is dedicated to the Charleston 9 who were brutally murdered in their church in 2015.

He holds a Master of Fine Arts degree from the University of Houston, a Master of Arts from Baylor University and a Bachelor of Arts from Furman University. He has studied at the Lincoln Center Institute and the Institute of European Studies in Vienna, Austria. Mr. Swindley is President/Executive Director of Ted Swindley Productions and APC, Inc., theatrical licensing companies. He is an active member of the Dramatists Guild and the Society of Stage Directors and Choreographers.

Mr. Swindley is available as artistic consultant, guest director or playwright in residence. As dramaturg and writer, he also accepts commissioned works and consults on the development of new plays and musicals.

FROM THE DIRECTOR

“C’mon in and Sit Right Down and Make Yourself at Home!”

As I began to prepare for directing *Always...Patsy Cline*, I was looking at the list of songs that would be presented in the musical. I was a bit surprised that I knew practically every song on the list. I can't say that I am any kind of aficionado when it comes to country music, but I honestly can't remember ever not knowing Patsy's iconic songs. As I did more research, there was much to discover about her humble upbringing and her early rise to fame. There are wonderful video clips of her television appearances and concerts that I viewed to steep myself in "All things Patsy." I would most definitely say the preparation phase for this show has been a labor of love. On a daily basis I will have multiple Patsy Cline songs playing in my head. And while it might get a little much sometimes, I can think of few other songs that I would enjoy having stuck in my head than Patsy Cline's. The story of this musical revue is intimate and personal. It marks the beginning of a deep and lasting friendship. It also highlights and showcases the talent of "our" Patsy (Laura Beth Wells). I know she has spent many hours studying Patsy searching to create an authentic performance. It's been a joy to see her development. (You're going to love it.) Deanna Surber, who plays her friend Louise, has the great task of narrating this beautiful story. She is the twine that ties the story together. Together these two amazing performers will make us laugh, cry and cheer for the sheer talent that was Patsy Cline.

Patsy Cline received many richly deserved accolades in her short career. It is a testament to her talent, perseverance and fortitude that she was able to accomplish so much in such a short time. While she was here on earth 30 short years, her legacy continues to the present. You will bear witness to that legacy this evening as we join together to remember, honor, and celebrate her life and music. Numerous times during tonight's performance you may gasp, sigh, or even swoon when the band begins playing one of her iconic songs. This wonderful musical revue, crafted so beautifully by Ted Swindley, is a joy to behold. The very personal story that weaves itself through the show is a true one. The character of "Louise" (Louise Seger) existed, and did indeed meet and establish a close personal friendship with Patsy. The many letters and phone calls they exchanged over a six-year period created a bond that few could be so fortunate to have shared. This show has been three years in the making due to Covid. We are so thrilled to be able to bring you this much awaited production of *Always... Patsy Cline*.

Terry D. Alford

Director



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THE ACTORS



DEANNA SURBER

(Louise Seger) is thrilled to be back on stage at the Clarence Brown Theatre in this alumni production after 30 years, and in her first role as a new member of the Actors' Equity Association. Deanna has appeared on local stages for many years and loves the challenge of bringing characters to life on stage including, most recently, *Bright Star's* Alice Murphy in the 2019 Word Player's production. Previous credits also include *Little Women* (Marmee) with The Word Players; *A Little Night Music* (Desiree) and *1776* (Abigail Adams) with the Oak Ridge Community Playhouse; and *South Pacific* (Nellie) and *Kiss Me, Kate* (Lilly/Kate) with Tennessee Valley Players. She has an MFA from the University of Cincinnati Conservatory of Music. Additionally she has trained with such notable talent as Betty Buckley. Deanna owns her own private studio in which she is a full time vocal and acting coach, specializing in contemporary and commercial styles of music with advanced training in Somatic Voicework™ with Jeanie LoVetri, of the Lovetri Institute. Deanna is grateful for the love and support of her family and friends.



LAURA BETH WELLS

(Patsy Cline) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Regional theatre highlights: Annie in *In The Next Room*, or

The Vibrator Play (River and Rail), Mrs. Bradman in *Blithe Spirit* (CBT), Mrs. Dilber/ Mrs. Fezziwig in *A Christmas Carol* (CBT), 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), Rhett in *Pump Boys and Dinettes* (West VA Public/ Porthouse Theatre), and more. 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. Love you, Tiny Family, and Sing Out, Louise!

THE ARTISTS



TERRY D. ALFORD

(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. Terry also directs or musically directs shows locally with the Flying Anvil Theatre and the Knoxville Children's Theatre. He earned his BA and MFA in theatre from The University of Tennessee. Terry is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Favorite CBT directing credits include *South Pacific*, *A Shayna Maidel*, *The Real Inspector Hound*, *The 25th Annual Putnam County Spelling Bee*, *Assassins*, and *Into the Woods*. Favorite CBT Musical Direction credits include *Urinetown*, *Spamalot*, *Kiss Me Kate*, *The Who's Tommy*, and *Man of La Mancha*. In addition, Terry composes incidental music for CBT productions and is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs.



RHONDA MAYFIELD

(Musical Director) is making her CBT debut having previously served as music director for shows and reviews with Foothills Community Players, Word Players, and Erin Youth Players.

She is a Maryville College grad with a degree in piano performance. A lifelong learner, she is thrilled to be immersed in "the sweetest music this side of Heaven" with such an amazing band, cast, and crew. Her favorite role will always be wife to Tony and mom to Kaylyn.



LIBBY STADSTAD

(Scenic Designer) is a scenic designer for film, television, theatre, dance and immersive installations. Stadstad's work has been presented by New York City Center, Kennedy Center, Alvin

Ailey American Dance Theater, Guggenheim Museum Works & Process, Brooklyn Academy of Music, Fox Theater Atlanta, Williamstown Theater Festival, 59E59, The New School, The Cell, Luna Stage, Clarence Brown Theater, and the Children's Theater of Charlotte. Stadstad's design work has been featured in the New York Times, Wall Street Journal, Live Design Magazine and Lighting and Sound America Magazine. Stadstad's recent work includes assistant art direction for Netflix, CBS, The CW Network, and HBO where she currently serves as the assistant art director for *The Gilded Age*. Stadstad is a graduate of the University of Tennessee Knoxville MFA program.

www.libbystadstad.com

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 and A Christmas Carol (2021) 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.



HELEN GARCIA-ALTON
(Lighting Designer) is a proud Tennessee Vol, who received her MFA from the University of Tennessee in the Spring of 2021. Although now

based in Maryland, she is over the moon to be back at the Clarence Brown Theatre opening *Always...Patsy Cline* with her design from the original concept meetings in 2020. Since graduating last Spring, Helen has designed thirteen productions with many

more on contract and is happily living the dream. Some recent favorites include: *Turn of the Screw* (NextStop Theatre Company-Virginia), *Is Edward Snowden Single?* (Single Carrot Theatre-Maryland), *Twigs & Bone* (Nu Sass Productions-DC), *High School Musical* (The McDonogh School-Maryland). Upcoming projects include: *Maz and Bricks* (Solas Nua- DC), *Lucky Stiff* (NextStop Theatre Company-Virginia) and *Go! Contemporary Dance Work's* Spring Showcase, right here in Knoxville. Helen is soaking in these Tennessee sunsets, and she thanks everyone who loves her for believing in her, and trusting her dream.

helengarcia-alton.com



JOE PAYNE
(Sound Design) heads the Sound and Media Design MFA for the Department of Theatre. He has designed sound, projections, and/or composed music for

more than 250 professional productions throughout the United States, including twenty seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Pioneer Theatre Company, Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, and others. Favorites at the CBT include *Hamlet*, *Curious Incident of the Dog in the Nighttime*, *A Christmas Carol*, *Candide*, and *King Charles III*. Joe is a member of United Scenic Artists USA Local 829, the Theatrical Sound Designers and Composers Association, and is the Commissioner of the USITT Digital Media Commission.



PATRICK LANCZKI
(Production Stage Manager) Patrick is thrilled to be back for his eighth season at the CBT and his sixth as Production Stage Manager. His regional

stage management credits include five years as resident stage manager at Asolo Repertory Theater, as well as multiple seasons at Arkansas Repertory Theater, Merry-Go-Round Playhouse, Northern Stage, and several Off- Broadway productions. As an actor, starting at age 16, he has appeared in numerous national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. A special thank you to my Stage Management Assistants Allison and Mayson for all of their hard work on this production. 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.



CASEY SAMS
(Interim Department Head) is the Interim Department Head and a Professor of Theatre specializing in movement. She teaches movement, acting, period dance

and musical theatre to both undergraduate and graduate students. She received her undergraduate and graduate degrees from Penn State and completed the Certification in Laban Movement Analysis at the Laban/ Bartenieff Institute for Movement Studies. Prior to arriving in Tennessee,

Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a Director, Choreographer, Movement Coach, and Intimacy Choreographer at theatres across the country including The Clarence Brown Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, Milwaukee Repertory, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company. She is also a certified meditation instructor with The American Meditation Society and Koru Mindfulness.



KATE BUCKLEY
(Interim Artistic Director) Ms. Buckley is a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in Evanston Illinois. She has

been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad, most notably at Charles University in Prague and Yale University. She has been an adjunct faculty member at Barat College, Roosevelt University, DePaul University and Northwestern University. She received four Best Director nominations from the Joseph Jefferson Committee, her productions have won four consecutive Jefferson Awards for Best Ensemble and she has won two After Dark Awards for Outstanding Direction. In 2006 she received a Distinguished Alumni Award from Aurora University and a Creative Research Award from the University of TN.

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 eighth year as Production Manager at CBT and UT Department of Theatre. In addition, she teaches Stage Management. Prior, Susan was the Production Manager and Stage Management Instructor at the University of California, Santa Barbara, for 6 years. Susan is a member of Actors' Equity Association, and was a Stage Manager at the Oregon Shakespeare Festival for 18 years. Additionally, she has stage managed at the Guthrie Theatre, Shakespeare Theatre Company, Portland Center Stage, PCPA, Rogue Valley Opera, Portland Civic Theatre, and has toured to the Kennedy Center. Through science and music (B.S. degrees in Biochemistry and Biology from Oregon 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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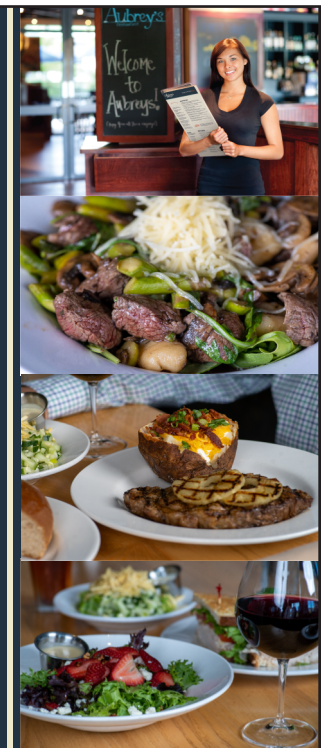
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Mayson Knipp

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Elizabeth Aaron

Assistant Wardrobe Supervisor

Sebastian Van Horn

Wardrobe Crew

Alex Dally

SCENERY

Assistant Scenic Designers

Carrie Ferrelli
DJ Pike

Deck Crew

Ellary Hutsell
Leslie Manning

LIGHTING

Assistant Lighting Designer

Liv Jin

Light Board Operator

Joseph Coram

Production Electrician

Sean Mines

Spot Operators

JD Joiner
Trevor Schmitt-Ernst

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Sound Board Operators

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Summer Acting Workshops,

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

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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 - **Elizabeth Aaron, Amber Williams**

and **Ellen Bebb**

Costume Assistants - **Max Hromek**

and **Sebastian Van Horn**

Wig Design - **Siobian Jones**

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Lead Electrician - **Jon Mohrman**

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Assistant Technical Director - **George Hairston**

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Senior Carpenter - **Kyle L. Hooks**

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Painters - **Phyllis Belanger, Laura Clift**

and **Kyle Hooks**

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Props Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

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Clarence Brown Theatre | 21

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English Department Allen C. Carroll
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Stanton B. Garner, Jr.

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Rachel Darden - Acting

Kaylin Gess - Lighting Design

Max Hromek - Costume Design

Peter Mayer Klepchick - Acting

Zachariah Lidstone - Acting

Amberlin McCormick - Acting

Josh Mullady - Lighting Design

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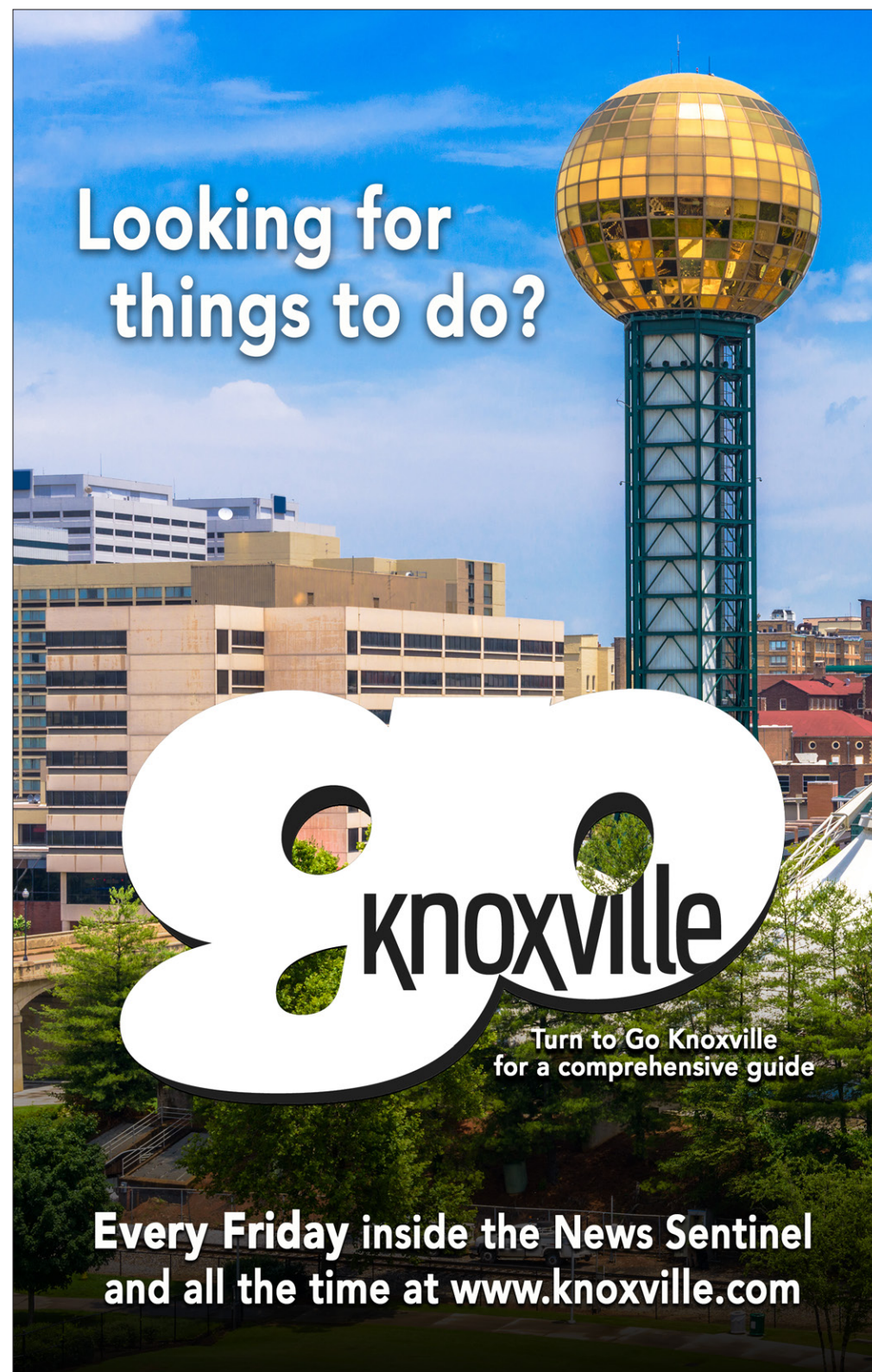
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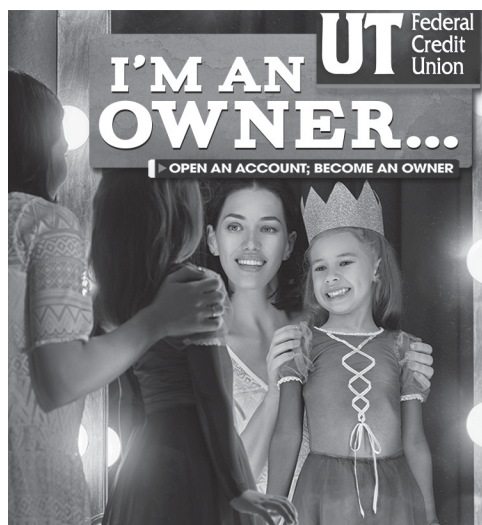
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- ◆ VIP Parking (excludes Opening Nights and Lab Theatre productions; first come, first served)*
- ◆ Reserved Seating (for Carousel & Lab Theatre shows; excludes Opening Night; first come, first served)
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(Unless otherwise stated, donations received via mail will go towards our general Theatre Enrichment Fund.)

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

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

Membership Levels & Benefits

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

AMBASSADORS (\$200)

- Invitation to attend four Literary Lunches and all four Page2Stage events, virtual or in-person as allowed
- Two Literary Lunch guest passes

FRIENDS (\$100)

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

"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

**This benefit affects tax deductibility.*

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

clarencebrowntheatre.com/mbc



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Welcome
Marian Brown's Circle
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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 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!



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.

Mildred Haines and William Elijah Morris Lecture Endowment

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.



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



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



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



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



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