

An artistic illustration of a man from the chest up, wearing a dark grey top hat with a red band and a red scarf. His face is partially obscured by the scarf, showing only his eyes and a slight smile. The background is a soft, blue and white misty texture.

# A CHRISTMAS CAROL

By CHARLES DICKENS

Adapted by Edward Morgan and Joseph Hanreddy  
Music by John Tanner



**NOVEMBER 27 – DECEMBER 21, 2019**

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East Tennessee's  
Professional Regional Theatre





**Schaad**<sup>TM</sup>  
companies

## *Mainstage Series*

presents

# A Christmas Carol

by Charles Dickens

Adapted by Edward Morgan and Joseph Hanreddy

Music by John Tanner

Directed by **Kathleen F. Conlin**<sup>★</sup>

Musical Director **Terry Silver-Alford**

Scenic Designer  
**Kevin Depinet** ♦

Costume Designer  
**Bill Black** ♦

Lighting Designer  
**John Horner**

Projection Designer  
**Joe Payne** ♦

Sound Designer  
**Mike Ponder**

Choreographer  
**Casey Sams**

Voice and Dialect Coach  
**Katie Cunningham**

Production Stage Manager  
**Patrick Lanczki** ✦

Assistant Stage Manager  
**Dana Angellis** ✦

Producing Artistic Director  
**Calvin MacLean**

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.*



**ROTARY CLUB OF KNOXVILLE**



★ The Director is a member of the **Stage Directors and Choreographers Society**, a national theatrical labor union.



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



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



## From the Director



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

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

I don't think this story is simple, melodramatic, feel-good pabulum for the masses. By concentrating on a unique moment in time — the nightmarish dreamscape that presents the chained Marley and his promise of three Spirits embodying past, present and future — Dickens uncompromisingly depicts the emotional struggle of Scrooge's heart and soul. Perhaps we in the 21st century understand that even more profoundly than Dickens's own audience. We know that hitting rock bottom whether in loneliness, despair, or the dark night of the soul is when we truly can begin to transform who we are. Personal change does not result from a superficial checklist of steps, or an entertaining podcast of inspiration, or a trendy recitation of mantras. It happens when we acknowledge our realities, forgive our transgressions, and accept the buoyancy of human connection. Needing others — not using others — is key.

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

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

God Bless Us Everyone!

Kathleen F. Conlin





# the Cast

<b>David Brian Alley</b> ✦	Marley, Old Joe
<b>Collin Andrews</b> ✦	Bob Cratchit, Ensemble
<b>Anna Apking</b>	Mary Cratchit, Ensemble
<b>Davion T. Brown</b>	Twyce, Ensemble
<b>Vivienne Joy Rose Bullard</b>	Tiny Tim, Ensemble
<b>Guthrie Butler</b>	Peter Cratchit, Dick Wilkins, Ensemble
<b>Cannon Coykendall</b>	Tiny Tim, Ensemble
<b>Brady Craddock</b>	Boy Scrooge, Ensemble
<b>Joshua Cross</b>	Smudge, Ensemble
<b>Rachel Darden</b>	Ghost of Christmas Future, Ensemble
<b>Jed Diamond</b> ✦	Scrooge
<b>Gwyneth Doppelt</b>	Fan, Ensemble
<b>Irelyn Easterling</b>	Remembrance, Ignorance, Ensemble
<b>Winter Easterling</b>	Alice Cratchit, Ensemble
<b>Jordan Gatton-Bumpas</b>	Oatway, Sailor, Ensemble
<b>Brian Gligor</b> ✦	Fred, Ensemble
<b>Nicholas Johnson</b>	Mudd, Barnaby, Ensemble
<b>Zach Lidstone</b> ✦	Miner, Ensemble
<b>Peter Mayer</b>	Reverend, Ensemble
<b>Mary Jane Miller</b>	Belinda Cratchit, Ensemble
<b>Brady Moldrup</b>	Young Scrooge, Mr. Topper, Ensemble
<b>Michael Najman</b>	Scadger, Ensemble
<b>Brenda Orellana</b> ✦	Belle, Miss Lucy, Ensemble
<b>Roderick Peeples</b> ✦	Mr. Fezziwig, Ghost of Christmas Present
<b>Brittany Marie Pirozzoli</b>	Ghost of Christmas Past, Madeline, Ensemble
<b>Christine Sage</b>	Liza, Mrs. Cratchit, Ensemble
<b>Sofia Silvan</b>	Forgiveness, Want, Ensemble
<b>Cameron Skillen</b>	Martha Cratchit, Ensemble
<b>Owen Squire Smith</b> ✦	Grimgrind, Philpot, Ensemble
<b>Aleah Vassell</b> ✦	Catherine, Ensemble
<b>Laura Beth Wells</b> ✦	Mrs. Dilber, Mrs. Fezziwig, Ensemble

This production has one 15-minute intermission.



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



After the show, please take a moment to fill out a brief 5-minute survey 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!**

# A Christmas Carol

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



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

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

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

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

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



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



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



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

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

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



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

# the Actors



## DAVID BRIAN ALLEY

(Marley, Old Joe) is now in his 20th season as a CBT Company member. David most recently appeared at the CBT last season as The Prospector in *Madwoman of Chaillot*, and as Press

Secretary James Reiss in *King Charles III*, and also reprising his role as Crumpet the Elf in *The Santaland Diaries*. Other favorite productions for the CBT include *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*. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film and TV: *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *The Sleep Seeker*; *Snapped*; *Unsolved Mysteries*; and *It's A Miracle*. David's absolute favorite role is as a father to his two incredible children, Devin and Caroline. David is a proud member of Actors' Equity Association and SAG-AFTRA. davidbrianalley.com



## COLLIN ANDREWS

(Bob Cratchit, Ensemble) is happy to be returning to the role of Bob Cratchit for the third year in a row. This is Collin's final year as an Acting MFA candidate, so it sadly may be a while before

he gets to return to the character after this. He is grateful to have been able to take part in the CBT's *A Christmas Carol* tradition for the last few years, and will miss it and everyone involved. His most recent role was Ned in the world premiere of *People Where They Are* in the Carousel Theatre. Some of his other CBT roles include Prince Harry in *King Charles III*, Kinnear in *Alias Grace*, and Stockbroker in *Madwoman of Chaillot*. You may have also seen him as Rexy/Jason in The Flying Anvil Theatre's production of *The Legend of Georgia McBride*.



## ANNA APKING

(Mary Cratchit, Ensemble) is beyond excited to be returning to *A Christmas Carol* for a second time. She is an 11-year-old 6th grader at Bearden Middle School. She enjoys singing, acting,

dancing, and all things musical theatre. She has recently appeared at Oak Ridge Playhouse as Alice in *Alice in Wonderland* and Frankie in *Pinocchio*. She would like to thank the amazing cast and crew, her family and friends for their love and support, her vocal coach Mary Beth Townsend, and Kathleen and Patrick for this amazing experience! Enjoy the show and Merry Christmas!



## DAVION T. BROWN

(Twyce, Ensemble) is a first-year MFA Acting candidate at UT. Before joining the UT roster, Davion spent the last three years traveling around the country as a freelance

Actor. Davion has been cast in a cornucopia of productions, his most noteworthy roles being; Hamlet (*Hamlet*), Sheriff of Nottingham (*Robin Hood*), Macbeth (*Macbeth*), to name a few. Davion is excited and grateful to be a part of this year's production of *A Christmas Carol* at the CBT. He hopes to learn and garner much more experience from not only this production, but the whole of his three years at UT. Davion thanks **you** for supporting the arts.



# the Actors



## VIVIENNE JOY ROSE BULLARD

(Tiny Tim, Ensemble) is seven years old and excited to be returning to the Clarence Brown stage in her second year as Tiny Tim.

She has been a part of the

Knoxville Children's Theatre family and was most recently seen in the adaptation of *Charlotte's Web* written by the late Zack Allen. Vivi loves drawing, playing outside, riding her bike and being on stage and in front of a camera. Vivi would like to thank Dennis Perkins, Ashlee Latimer, Jennie Cunic and Kathleen Conlin for helping her learn and grow as an actress.



## GUTHRIE BUTLER

(Peter Cratchit, Dick Wilkins, Ensemble) is incredibly excited to be working with such a wonderful cast and crew! He is a sophomore this year. He is a Theatre major and this is his first

acting role in any CBT production. He is thankful for the opportunity and he hopes you enjoy the show!



## CANNON COYKENDALL

(Tiny Tim, Ensemble) is thrilled to be a part of *A Christmas Carol* cast and is making his Clarence Brown Theatre debut as Tiny Tim. Cannon is 10 years old

and is in fourth grade. He discovered his love for theater with Creative Theater in Pigeon Forge, TN where he has performed in *Seussical Jr.*, *The Addams Family* and *Cinderella Jr.* He was most recently seen performing with Encore Theater in their production of *Madagascar Jr.* When not on stage, Cannon enjoys baseball, martial arts and playing with his friends.



## BRADY CRADDOCK

(Boy Scrooge, Ensemble) is overjoyed to be in his third production of *A Christmas Carol!* He is a third-year undergraduate student at UT with a minor in Theatre. Past performance credits include

*The Madwoman of Chaillot* (Martial), and First Take Shakespeare's production of *All's Well That Ends Well* (King, Diana). Happy holidays!



## JOSHUA CROSS

(Smudge, Ensemble) is excited to return to CBT's production of *A Christmas Carol* for a fifth year. He is currently in eighth grade at Christian Academy of Knoxville. He loves to play

chess and runs cross country. He wishes to first thank God for His many blessings. He would also like to thank Kathleen, the cast & crew, as well as his family and friends. Merry Christmas!



## RACHEL DARDEN

(Ghost of Christmas Future, Ensemble) is a first-year MFA Acting candidate who has come to UTK from her home state of Colorado. After receiving her BA in Musical Theatre, she spent

time in New York City before taking time off acting to explore such interests as yurt living, hitchhiking through New Zealand, and making pie. For the past four years, she has been honing her craft in the Denver area and has been an active member in the Education Department at the Denver Center for the Performing Arts. Rachel is an avid puzzler and the proud aunt of two cats.

# the Actors



## JED DIAMOND

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

*A Streetcar Named Desire*, *Life of Galileo*, *Born Yesterday*, and *All the Way Home*. Prior to UT, Mr. Diamond was based in New York, where he worked as an actor, teacher, and director for 18 years. He was founding faculty of the Actors Center and the Shakespeare Lab at the New York Shakespeare Festival. He taught at NYU, Stella Adler Studio, Playwrights Horizons Theatre School, Fordham University, and privately. In August, Mr. Diamond was in *Life Sucks* Off-Broadway with Wheelhouse Theatre Co. He has also acted at the Roundabout Theatre, Signature Theatre, NY Shakespeare Festival, the Joseph Papp Public Theatre, Arena Stage, with the Acting Company and Syracuse Stage Company. It is always a privilege to tell Mr. Dickens' great tale.



## GWYNETH DOPPELT

(Fan, Ensemble) is a sophomore at UT, and is thrilled to be returning to the Clarence Brown Theatre. You might remember her as The Flower Child in *The Madwoman of Chaillot*,

Shakespeare on the Square's 2018 productions of *King Henry IV Part I* and *Cymbeline*, or making a nuisance of herself in your various 100-200 level Theatre classes. She would love to thank her family for their continuous love and support, and her fellow cast and crew-mates for their relentless hard work and artistry. Lastly, she hopes you enjoy the show!



## IRELYN EASTERLING

(Ignorance, Remembrance, Ensemble) is overjoyed to be back with her sister again at the Clarence Brown Theatre! She enjoys reading, writing, soccer, playing her baritone, and of course, snuggling her

cats! Irelyn is currently homeschooled in the seventh grade. She would like to dedicate this performance to her best friends and thank her family for cheering her on through all of this. Merry Christmas and God bless!



## WINTER EASTERLING

(Alice Cratchit, Ensemble) is thrilled to be back for the third time in *A Christmas Carol* with her older sister, Irelyn, and her beloved Cratchit family! Winter is a fourth-grader who is

currently homeschooled. She loves dancing, art, fashion, singing, and bunnies! Winter would like to say thank you to this fantastic cast and crew and to her many friends and family members who have so enthusiastically supported her. "Joy to the world, the Lord is come!"



## JORDAN GATTON-BUMPAS

(Oatway, Sailor, Ensemble) is a second-year student at the University of Tennessee and is beyond excited to be making his first appearance in the CBT's *A Christmas*

*Carol*. You may have seen him previously in the CBT's staged reading of *The Living*, or this summer in the Wordplayer's *Bright Star*. He would like to thank his family and friends for always supporting him in his passion for acting, the cast and crew for being just so wonderful, and all of you for coming out to celebrate the holiday season with this amazing show.

# the Actors



## BRIAN GLIGOR

(Fred, Ensemble) is a Resident Artist with the Clarence Brown Theatre. This spring you will also see him perform two dream roles of his in *Blithe Spirit* and *A Gentleman's Guide to Love*

and *Murder*. His professional credits include the National and Japan tours of *RENT*; and regional productions of *The Full Monty*, *Altar Boyz*, *Jesus Christ Superstar*, *I Am My Own Wife*, and others. CBT credits include *The 39 Steps*, *Alias Grace*, *King Charles III*, *Three Sisters*, *South Pacific*, *Titus Andronicus*, *A Midsummer Night's Dream*, *Monty Python's Spamalot*, *Noises Off*, and many more. His film and television credits include *All My Children*, *Guiding Light*, *One Life to Live*, and several independent features. Brian received his Master of Fine Arts degree from the University of Tennessee. He is a proud member of Actors' Equity and SAG-AFTRA. [www.BrianGligor.com](http://www.BrianGligor.com)



## NICHOLAS JOHNSON

(Mudd, Barnaby, Ensemble) is a senior at the University of Tennessee majoring in Marketing with a minor in Theatre. His recent stage credits include *Mamma Mia!* (Pepper), *The Madwoman*

of *Chaillot* (CEO/Leader of The Adolphe Bertauts), and *The Real Inspector Hound* (Simon Gascoyne). When not acting, Nicholas regularly performs in the UT Chamber Singers and InVOLuntary Sports Party (ISP), UT's long form comedy improv troupe. Nicholas would like to thank his parents and four siblings for teaching him that if you want to be heard, learn to project, and the LORD God for His boundless love and mercy. Soli Deo gloria.



## ZACH LIDSTONE

(Miner, Ensemble) is honored to be in the MFA Acting Graduate Class of 2022. He hails from Montana, and received his Bachelor of Arts in Musical Theatre from the University of Northern

Colorado. Some of his past regional theatre credits include Huck in *Big River*, Pierpont Finch in *How to Succeed in Business Without Really Trying*, Harold Hill in *The Music Man*, and Troy Bolton in *High School Musical*. Zach considers himself very blessed to be a part of CBT, and is also a proud member of the Actors' Equity Association. Cheers!



## PETER MAYER

(Reverend, Ensemble) is thrilled to be a first-year MFA Acting candidate at UTK. Originally from Frenchtown, NJ, he received his BA in International Law at Rider University where he played

Division One baseball, but ultimately resigned his senior year after an impromptu acting class. Previous film credits include Mac in *The Girl on the Train*, Brad in *Groupers*, Bradley in *The Beautiful Ones are All Mad* and a half-dozen festival winning short films.



## MARY JANE MILLER

(Belinda Cratchit, Ensemble) Known by her friends as "Mary Jane," Mele Seini is of American/Tongan heritage. She is homeschooled with her 3 brothers and loves singing opera. Mele Seini

wants to thank her teachers Jennifer Cunic (Knoxville Children's Theatre), Jason Overall and EJ Choi (St. John's Episcopal choir), Kimberly Simpkins (violin), Lara Lawrence (piano), Will Carter (music), Mei Jen Scott (tap dance), Taylor Flake (ballet/jazz at Royal Youth Dance Ensemble) and Blue Hawaii Entertainment (hula). She loves her parents Ben and Tilini, brothers, cousins, aunts, uncles and grandparents, Mimi, Papa Ron, Grandma Mia and Papa Joe. God bless and Merry Christmas!

# the Actors



## BRADY MOLDRUP

(Young Scrooge, Mr. Topper, Ensemble) Brady, fifth year, studying Theatre and English would like to thank Dad, Mom, Kylie, Tim, Kelsey, Tom, Cooper, Colby, Kahler Ann, Kiki, Coke Morgan,

Leann Dickson, Carol Mayo Jenkins, David Alley, Jed Diamond, Kate Buckley, Josh and Amelia Peterson, Kathleen Conlin, Cal MacLean, Tom Cervone, Patrick Lanczki, Chloe, Michael, Johnny and Porter. Favorite Christmas songs: "O Holy Night" and the Trans-Siberian Orchestra's "Carol of the Bells". CBT: *Alias Grace*, *A Christmas Carol*, *The Dream of the Burning Boy*, *The Madwoman of Chailot*, and *South Pacific*. Knoxville credits: *The Unusual Tale of Mary & Joseph's Baby* (River & Rail) and *Big River* (The Wordplayers).



## MICHAEL NAJMAN

(Scadger, Ensemble) is excited to be making his Clarence Brown Theatre main stage debut! Originally from Queens, New York, he is now a first-year MFA Acting candidate at the

University of Tennessee, Knoxville. Michael appeared recently in the staged reading of *The Living* at the Clarence Brown Lab Theatre. Watch out for him in this season's upcoming production of *Hamlet*!



## BRENDA ORELLANA

(Belle, Miss Lucy, Ensemble) is an actor, writer and director from Los Angeles, California dedicated in bringing untold stories to light. Brenda is a third-year MFA Acting candidate at

the University of Tennessee, Knoxville where her theatre credits include *People Where They Are*, *Alias Grace*, *King Charles III*, *Madwoman of Chailot*, *Urinetown*, and *A Christmas Carol* (CBT). To continue her work in directing, devising and writing, she co-founded Hear Me

Roar Theatre Company with her cohort Aleah Vassell, where she has directed *The Submission* by Jeff Talbott, and will be workshopping and performing her new play *The Way The Sun Hits The Mountains* here in Knoxville in March 2020. She'd like to thank Kathleen for the wonderful opportunity of being in such a heartwarming play and to you all for your support. Brenda is a proud AEA member.



## RODERICK PEEPLES

(Mr. Fezziwig, Ghost of Christmas Present) is based in Chicago, and is pleased to revisit these roles, having first played them in the 2016 production. Last year, he played the Baron and others

in *Candide*. Previously at CBT he performed in *Three Sisters*, *The Crucible*, *A Christmas Carol* 2016, *The Open Hand*, *The Threepenny Opera*, *Amadeus*, and played the title role in *Life of Galileo*. In Chicago: Many roles at Chicago Shakespeare, Goodman, Steppenwolf, Remy Bumpo, Victory Gardens, Famous Door, Court, and Next theatres. A Joseph Jefferson Award for *Dealers Choice* (Roadworks), and a Joseph Jefferson Citation for *Orphans* (CT20 Ensemble). Regional: Many shows with Utah Shakespeare Festival, Syracuse Stage, Madison Repertory, and Illinois Shakespeare Festival. Film: Robert Altman's *The Company*, *Road to Perdition*, *Novocaine*, *The Hudsucker Proxy*. TV: *Chicago Fire*, *Chicago Med*, *Prison Break*, *ER*, *Early Edition*, and the *Untouchables* series (syndicated).





## BRITTANY MARIE PIROZZOLI

(Ghost of Christmas Past, Madeline, Ensemble) At the Clarence Brown Theatre, Brittany has been in *Alabama Story* (Lily Whitfield), *Urinetown: The Musical* (Hope

Cladwell), *Candide* (understudy to Cunegonde, Ensemble), *A Christmas Carol* (Christmas Past), *Detroit '67* (Caroline), *Madwoman of Chaillot* (Street Singer), and *People Where They Are* (May). She is from Cleveland, Ohio where she worked with Great Lakes Theatre Company on their production of *Hamlet* (understudy to Ophelia and Player Queen). Other Ohio theatre credits include: *Quality Street* (Miss Susan), *Big Love* (Lydia), *The Two Noble Kinsmen* (Emilia), *Dark of the Moon* (Mr's Bergen, understudy to Barbara Allen), *Henry IV Part 2* (Shallow), *Romeo and Juliet* (Balthasar), *Rodgers and Hammerstein's Cinderella* (Cinderella) and *White Christmas* (Betty Haynes).



## CHRISTINE SAGE

(Liza, Mrs. Cratchit, Ensemble) is honored to join the CBT theatre community as an MFA actor. She hails from LA, where she recently won an Ovation Award for Best Featured Actress for

her performance as Ariel in *The Tempest*. In California, she is a company member with The Porters of Hellsgate and Sacred Fools Theater. Regional theater includes Ensemble Santa Barbara, Sierra Repertory, Magic Theatre SF, and Santa Cruz Shakespeare. TV/Film: *Supreme Justice*, *SnoopPI the Case of the Christ Cake*, and Glass Animal's "Pools" music video. She'd like to thank her two cats for their unending support. More aerial and theater @sage\_ism



## SOFIA SILVAN

(Forgiveness, Want, Ensemble) is excited to be returning to CBT's production of *A Christmas Carol* for a fourth year. In her spare time, Sofia enjoys playing softball for her school and travel

team. She is currently a seventh grader at West Valley Middle School and would like to thank her family, friends, teachers and Principal David Claxton for their love and support.



## CAMERON SKILLEN

(Martha Cratchit, Ensemble) is thrilled to be performing in her first Clarence Brown Theatre production. As a freshman at UTK, she is currently pursuing a double major in Journalism and

Theatre. Cameron is from Franklin, Tennessee and has been involved in all kinds of theater in one way or another for most of her life. She'd like to thank her family, her dogs and her high school theater directors for inspiring her to continue performing in college. She's excited and ready to see what the future holds!



## OWEN SQUIRE SMITH

(Grimgrind, Philpot, Ensemble) is a third-year MFA Acting candidate at UTK. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa

Pacific University in California. Previous CBT credits include *Blue Window*, *Urinetown*, *Candide*, *A Christmas Carol*, *King Charles III*, *The Madwoman of Chaillot*, and *People Where They Are*. He would like to thank Kathleen F. Conlin and Patrick Lanczki for this wonderful opportunity, all the phenomenal professors, the production team, the supportive cast and crew, former teachers, his entire loving family, Mom, Dad, and especially, God. JCLS

# the Actors



## ALEAH VASSELL

(Catherine, Ensemble) is a Canadian born, U.S. dual citizen produced by two lovely Jamaicans who raised her both in Canada and all over the states. She received her Bachelor of Fine Arts

in Musical Theatre from Samford University in 2015 and is currently a third-year MFA Acting candidate here at UTK. She is also Co-Founder and Co-Artistic Director of Hear Me Roar Theatre Company along with her cohort Brenda Orellana. CBT credits include: *People Where They Are* (Mrs. Clark), *Detroit '67* (Bunny), *A Christmas Carol*, *Urinetown*, *Candide* and *The Madwoman of Chaillot*. Favorite credits include: *Side by Side by Sondheim* and *The Legend of Georgia McBride* (Flying Anvil Theatre), Deloris in *Sister Act* and Judy Haynes in *White Christmas* (Charleston Stage Company). Enjoy the show!



## LAURA BETH WELLS

(Mrs. Dilber, Mrs. Fezziwig, Ensemble) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Regional: Mrs. Dilber/Mrs. Fezziwig in *A Christmas Carol* (Clarence Brown

Theatre), 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), Gwendolyn Pigeon in *The Odd Couple* (Ivoryton Playhouse), and more. Teaching Artist: SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton, Knoxville Children's Theatre. Laura Beth received her BA in Theatre from UTK and her MFA in Acting from Kent State University. She lives in Knoxville with her husband, David, and their seven-year-old daughter, Lily. Sing out, Louise!

# LORT

## League of Resident Theatres

The University of Tennessee, Knoxville is one of just 12 universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum. Three of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

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

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

## COMPANY MEMBERS

**Producing Artistic Director:** Calvin MacLean

**Managing Director:** Tom Cervone

Terry Silver-Alford  
David Brian Alley  
Bill Black  
Kate Buckley  
Jed Diamond  
Gina Di Salvo  
Carol Mayo Jenkins  
Abigail Langham  
Patrick Lanczki  
Joe Payne  
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Mike Ponder  
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# the Artists

## KATHLEEN F. CONLIN

(Director) has enjoyed a multi-faceted career as professional stage director, casting director, associate artistic director, university administrator and award-winning professor. She served for twenty-two seasons as Associate Artistic Director and Casting Director for the Tony Award-winning Utah Shakespeare Festival where she also directed Shakespearean and other classic plays, contemporary plays, and a musical. She served as the Roe Green Guest Director for Kent State University with a production of *You Can't Take It With You*. She was guest director for Illinois Opera in productions at the Krannert Center of Verdi's *Falstaff*, Mozart's *Magic Flute*, and Mozart's. For Illinois Theatre, she staged a critically acclaimed production of *Much Ado About Nothing* which featured professional faculty, guest designers, and advanced students. She re-staged a production of McCraney's *The Brothers Size* featuring Illinois alums in a project which launched their Definition Theatre, a multi-ethnic professional theatre in Chicago. In her wide-ranging career, she has written a critically acclaimed video, *Performing Shakespeare*; served as President of both the National Association of Schools of Theatre and the National Theatre Conference; and won faculty awards at the University of Texas at Austin (teaching) and Cal State-Long Beach (meritorious service including teaching). She served as Board Member of the University/Resident Theatre Association and the Council of Fine Art Deans. At the University of Illinois, she served as both Dean of the College of Fine and Applied Arts and the Barnard Hewitt Professor of Theatre/Director in Residence. A member of the Society of Stage Directors and Choreographers, she has been installed as a Fellow of the American Theatre. Combining work both in the professional theatre and in the academy, she has directed at Shakespeare festivals, Colony Theatre in LA, Peterborough Players, Michigan Repertory, Clarence Brown Theatre, Theatre South Carolina, and others. She has completed consultancies at the Iceland Academy of the Arts, the University of Alabama/Alabama Shakespeare Festival, Florida State University/Asolo Theatre among others including service as co-chair with Paula Wagner (of Wagner/Cruise Productions) of the President's Advisory Committee for the Department of

Drama at Carnegie Mellon University. A native of Ohio, Conlin has also served as Director of Theatre at Ohio University and Chair of Theatre at Ohio State University. She was most recently the Frank B. Weeks Visiting Professor and Department Chair at Wesleyan University in Connecticut. In Fall 2019, she directed Arthur Miller's *The Price* for the Utah Shakespeare Festival. In 2020, she will deliver the Roger Stevens Address for the prestigious College of Fellows of the American Theater at the Kennedy Center in Washington, D.C.

## TERRY SILVER-ALFORD

(Musical Director) serves as Distinguished Lecturer for the UT Theatre Department and teaches Musical Theatre Performance, Honors Introduction to the Theatre and Acting. He has worked professionally as a director, musical director, performer and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Madison Children's Theatre, University of Madison Theatre and Opera Programs, Western Michigan Opera Program, Maryville College, Omaha Playhouse, Nebraska Caravan, Augusta Barn-Michigan, Fireside Theatre-Wisconsin, Light Opera of Oklahoma, and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has composed four original musicals, a variety of chamber and vocal music pieces and incidental music for a number of CBT productions including *Woyzek*, *Love's Labour's Lost*, *The Busy Body* and *Oedipus the King*. Mr. Silver-Alford arranges and plays piano for the Oak Ridge Symphony Orchestra as well. Favorite CBT directing credits include: *The Real Inspector Hound*, *Blue Window*, *South Pacific*, *A Shayna Maidel*, *The 25th Annual Putnam County Spelling Bee*, *Guys and Dolls*, *Assassins* and *Into the Woods*. CBT musical direction credits include: *Candide* (assistant MD) *Urinetown*, *Violet*, *The Threepenny Opera*, *Monty Python's Spamalot*, *Kiss Me, Kate*, *The Music Man*, and numerous productions of *A Christmas Carol*. In addition to CBT, Terry directs or musically directs shows locally, including The Flying Anvil Theatre. In the summer months, Mr. Silver-Alford directs the CBT Summer Acting Workshop for High School Students as well as teaching for Knoxville Children's Theatre.



## KEVIN DEPINET

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

## BILL BLACK

(Costume Designer) has been designing, teaching and directing the production of costumes for the Department of Theatre and the Clarence Brown Theatre Company for 40 years and has participated in the production of more than 250 plays, musicals and operas. An active professional designer, his work has been seen across the country at professional theatres such as Alabama Shakespeare Festival, Denver Center Theatre Company, Madison Repertory Theatre, Pioneer Theatre Company, Playmakers Repertory Company, Roundhouse Theatre, Skylight Opera Theatre, Tennessee Repertory Theatre, Three Rivers Shakespeare Festival, and for 27 seasons at the Tony Award Winning Utah Shakespearean Festival. His costume design work has been listed among "Pittsburgh's Best", "Best of Season" by the *Salt Lake Tribune*, and he is a two-time winner of the Knoxville Area Theatre Coalition award for best costume design. In 1996 and again in 2004 he was awarded the John F. Kennedy Medallion for outstanding service to the Kennedy Center/American College Theatre Festival. He served two terms as President of the Tennessee Theatre Association and two terms as Tennessee State Representative to the board of the Southeastern Theatre Conference. Bill is a member of United Scenic Artists Local 829.

## JOHN HORNER

(Lighting Designer) is pleased to be rejoining his Clarence Brown Family for *A Christmas Carol*. John served as the Lighting Supervisor and Resident Lighting designer for the CBT from 1985-2012. He is now exploring new opportunities as a freelance designer. Recent designs for the CBT include: *South Pacific*, *The Trip to Bountiful* and *Kiss Me, Kate*. Mr. Horner is the Resident Lighting Designer for the Knoxville Opera Company where he has designed over 30 productions including *Mefistofele*, *Turandot* and *Aida*. Other recent credits include: *The Consul* and *The Marriage of Figaro* for UT Opera Theatre; *The Nutcracker* for The Appalachian Ballet Company and The Knoxville Symphony Orchestra's Clayton Holiday Concert.

## JOE PAYNE

(Projection Designer) teaches sound and projection design for the Department of Theatre. He has created sound, music and/or projections for a number of productions at CBT, including *Candide*, *Around the World in 80 Days*, *The Crucible*, *The Threepenny Opera*, *Monty Python's Spamalot*, *Sweeney Todd*, *The Merry Wives of Windsor*, and *The Who's Tommy*. Joe has designed more than 200 productions in theatres throughout the country, including eighteen seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Round House Theatre and Imagination Stage (Bethesda, MD), ten years at Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), and others. Joe is a member of United Scenic Artists Local 829, USITT as the Digital Media Commissioner, and the Theatrical Sound Designers and Composers Association.

# the Artists

## MIKE PONDER

(Sound Designer) has been with the Clarence Brown Theatre for over 20 seasons, designing sound for over 75 productions while working to modernize the sound and communications systems for the three theatres that fly under the CBT banner. Mike started in 1998 when he could still lift the reel-to-reel tape machines that still littered the booths, making room for taking full advantage of the revolution in emerging digital mixers and computer-based production systems that brought an explosion of affordable capabilities to theatre. Some standout productions at the Clarence Brown Theatre for Mr. Ponder have been the American premier of the Hungarian all-movement play, *Dance in Time* (American title) with the creator Laszlo Marton; Mary Zimmerman's *Metamorphoses* with Playmaker's Joe Haj for which he performed live music, effects, and treatments next to a 4000 gal. pool; Original music for *Deadman's Cellphone* with Casey Sams; and two outside favorites, *Hedwig & the Angry Inch* and *Chesapeake* for which Mike composed original dog oriented electric bass music and effects, for the North Carolina Stage Company in Asheville. He would like to thank the students, Sound Design students, and all the other highly motivated young people for making it fun and inspiring.

## CASEY SAMS

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

## KATIE CUNNINGHAM

(Voice and Dialect Coach) returns to CBT for her eighth production. Recent voice and dialect coaching includes CBT's *The Madwoman of Chaillot* and *The Mystery of Irma Vep* at Southwest Shakespeare Company. Onstage at CBT: *The Madwoman of Chaillot*; *Alabama Story*; *The Dream of the Burning Boy*; *Outside Mullingar*; *The 39 Steps*; *Monty Python's Spamalot*; and *Noises Off*. Katie recently completed her second season in the acting company at Utah Shakespeare Festival, where her credits include *Lady Macbeth*, *Macbeth*; *Maria*, *Twelfth Night*; *Rebecca/Anne*, *The Book of Will*; *Emilia*, *Othello*; and *Isabelle/Sabine*, *The Liar*. M.F.A., FSU/Asolo Conservatory; B.A., UNC Chapel Hill. Proud member of AEA, SAG-AFTRA, and VASTA. AHFOL to Patrick.

## PATRICK LANCZKI

(Production Stage Manager) is thrilled to be back for his sixth season at CBT and his fourth 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 Assistant Stage Manager Dana for returning to the CBT and for her stellar work and support, and to my Stage Management Assistants Kelli, Liv and Emily, 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.

## DANA ANGELLIS

(Assistant Stage Manager) is thrilled to return to the Clarence Brown Theatre for her second *A Christmas Carol*. Regional: *Macbeth*, *The Book of Will* (Utah Shakespeare Festival); *As You Like It*, *The Taming of the Shrew* (Southwest Shakespeare Company); *Evita*, *Ragtime* (Asolo Repertory Theatre); *The Producers*, *Ripcord*, *Born Yesterday*, *Wittenberg*, *The Whipping Man*, *Red*, and *Every Brilliant Thing* (Peterborough Players). Proud member of Actors' Equity Association.

## CALVIN MacLEAN

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

## TOM CERVONE

(Managing Director) is honored to be back at the CBT following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on non-profit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud member of the Actors' Equity Association. Tom holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was the Class Representative for the Leadership Knoxville class of 2011. He was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.

## SUSAN L. McMILLAN

(Production Manager) is in her sixth year as Production Manager at the Clarence Brown Theatre 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.

# GBT Staff

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**Terry Silver-Alford**

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Production Manager - **Susan L. McMillan**

Production Stage Manager - **Patrick Lanczki**

Assistant Production Manager/

Rentals Coordinator - **Rachel Jarnigan**

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Cutter/Draper - **Kyle Andrew Schellinger**

Costumers - **Elizabeth Aaron, Ellen Bebb,**

**Mari DeCuir, Erin Reed and Amber Williams**

Costume Assistants - **Kelsey Bennett,**

**Margo Birdwhistell, Allison Flanary**

and **John Merritt**

Wig Makers - **Siobian Jones and Robert Pickens**

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Master Electrician - **Jon Mohrman**

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Assistant Technical Director - **George Hairston**

Master Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle Hooks**

Scenic Charge Artist - **Jillie Eves**

Scenic Artist - **Katie Moseley**

Painter - **Carrie Ferrelli**

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Lead Properties Artisan - **Sarah Gaboda**

Props Assistant - **Kathryn Nabors**

## SOUND

Sound Supervisor and Resident Sound Designer

**Mike Ponder**

Assistant Sound Engineer -

**Chandler Oppenheimer**



# Production Crew

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**Kelli Cool**

**Liv Jin**

Young Performers Supervisors

**Caitlyn Carpenter**

**Ren Coyne**

Fire Watch

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**Danielle Pressley**

**Savannah Smith**

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**Elizabeth Aaron**

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**Kyle Hooks**

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**Caleb Cook**

**Diane Lopez**

**Erin Perry**

**Hattie Ruleman**

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Production Electrician

**Laura Clift**

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**Thomas Eitenmiller**

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Q & A with Andy Blankebuehler, original director and three-time Tony Award ® winner and *Hamilton* choreographer.\*

Q- How did you become involved with *Bandstand*?

BLANKENBUEHLER: I had been looking for a piece to do about World War II. I'm really passionate about the 1940's and passionate about that generation of Americans, and all the sacrifices made because of war. ... And of course, I love the music and dance that came with it.

Q-Anything else you would like audiences to know about *Bandstand*?

BLANKENBUEHLER: I think it's important to know that it's a completely original piece. This isn't gonna be Benny Goodman's "Sing, Sing Sing" or the Andrews Sisters. The team did a great job in writing music that has such an authenticity about it. And then, in the next moment, a really great storytelling song. I'm very proud that the show has its own unique vocabulary, but it's really based on something that's legit.

\*excerpts from interview with Andy Blankenbuehler

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**Collin Andrews** - Acting

**Jade Arnold** - Acting

**Margaret Birdwhistell** - Costume Design

**Davion T. Brown** - Acting

**Rachel Darden** - Acting

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**Zach Lidstone** - Acting

**Peter Mayer** - Acting

**Amberlin McCormick** - Acting

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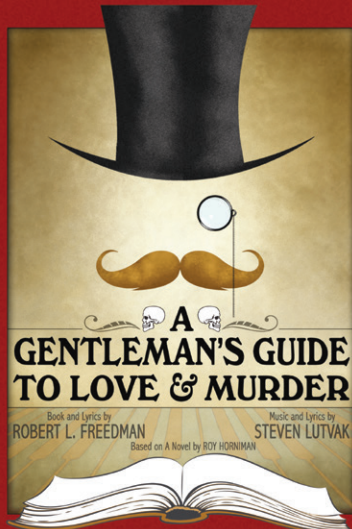
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and Ms. Mary Ann Reeves	Mr. Douglas J. McKamey	Dr. Alan Solomon

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The Clarence Brown Theatre thrives because of loyal patrons like you, yet ticket sales alone only cover 32% of our annual operating budget. CBT Society memberships act as our annual fund and help provide financial support for the CBT's programs and activities. A portion of all memberships is tax-deductible.

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- ◆ Invitation to the annual Donor Appreciation Party (This event honors a member of the Knoxville community with the CBT Community Champion Award.)
- ◆ CBT will donate up to 10 tickets to a non-profit organization upon request (excludes Lab Theatre productions and Opening Nights; subject to availability)

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- ◆ Invitation to the annual NYC Theatre Trip
- ◆ Invitations to first read-through and design presentations

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*The generosity of the contributors of the CBTs Artists Fund will help to sustain the vision of Clarence Brown into the future.*

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*In an effort to recognize Charlie Brakebill's contributions to the Clarence Brown Theatre, the Dept. of Theatre, College of Arts & Sciences, and the University of Tennessee - Knoxville have established this fund. Gifts raised will assist in funding resident and guest artists.*

Linda Brakebill Norris

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*For Bachelor of Arts students entering UT Knoxville*

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Linda Brakebill Norris

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## **Clarence Brown Career Development Award**

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## **Ula Love Doughty/Carousel Theatre Endowment**

*Provided by generous support from the private estate of Mrs. Ula Love Doughty.*

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*Provided by generous support from Dr. and Mrs. David L. Shea. Given to outstanding theatre students concentrating in movement and dance.*

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**Marian Brown's Circle (MBC)** is for those wanting to deepen their involvement at the Clarence Brown Theatre and be a part of more artistic and literary discussion. This group will come together to read plays being produced at the CBT, have opportunities to attend unique events, and ultimately, help sponsor a guest artist or featured element for one show per season through membership fees and donations. Memberships are per person.

## *Membership Levels & Benefits*



### **AMBASSADORS \$200**

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- Admission to attend four Marian Brown's Circle special events \*



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- Acknowledgement in CBT mainstage and Carousel programs, and online
- Invitation to attend Marian Brown's Circle special events (\$25/event)

\* This benefit affects tax deductibility



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Established by the members of the CBTS to provide scholarships to outstanding UT Department of Theatre Students. Contributions listed below are from July 2018 through September 2019.

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We would like to thank the volunteer ushers who have helped the CBT this 2019/2020 season.

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To learn more about the volunteer usher program go to  
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# 2019/2020

## CORPORATE, FOUNDATION & GRANT PROFILES



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



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



The **Arts and Heritage Fund**, managed by the **Arts & Culture Alliance of Greater Knoxville**, raises money to support a wide range of arts organizations, historical sites, and cultural organizations throughout the area. The Arts & Heritage Fund grants: provide stable sources of financial support for the arts and heritage community; broaden access to high-quality arts and heritage experiences; and foster excellence in the local arts and heritage field and its administration.



**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!



## CORPORATE, FOUNDATION & GRANT PROFILES



Great Schools  
Partnership

The **Great Schools Partnership** (GSP) is a free-standing tax-exempt organization that serves as an operational partner for making Knox County Schools globally competitive. The organization was formed in 2005 as an outgrowth of the “Every School a Great School” symposium to align efforts by leaders from the public and private sectors. In 2014, they were ranked as the 13th best education foundation in the US and the top ranked education foundation in Tennessee. The Great Schools Partnership mission is to serve as a catalyst, think tank, incubator, start-up funder and operational partner for making Knox County Schools globally competitive.



**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.

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