



Charles Dickens'
*A Christmas
Carol*

Adapted and Directed by Kate Buckley

November 24 - December 18, 2021
Clarence Brown Theatre



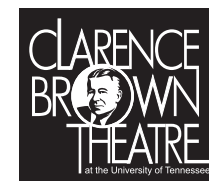


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presents

Charles Dickens' *A Christmas Carol*

Directed and Adapted by **Kate Buckley***

Musical Director **Terry D. Alford**

Scenic Designer
Katherine Stepanek

Costume Designer
Lauren T. Roark ♦

Lighting Designer
Travis Gaboda

Sound Designer
Mike Ponder

Music Designer
Tate Thompson

Projection Designer
Joe Payne ♦

Choreographer
Casey Sams

Voice, Text and Dialect Coach
Katie Cunningham

Production Stage Manager
Patrick Lanczki *

Interim Artistic Director
Kate Buckley

Interim Department Head
Casey Sams

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.



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

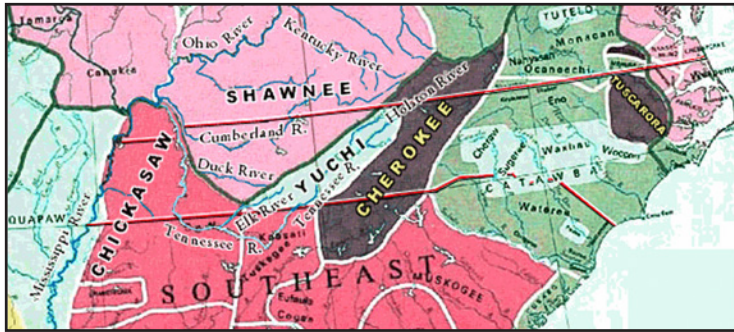


♦ The Designers in LORT Theatres are represented by **United Scenic Artists**, Local USA-829 of the IATSE.



* The stage manager 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

David Brian Alley* | Ebenezer Scrooge/Ensemble
Davion T. Brown* | Marley/Cratchit/Fezziwig/Ensemble
Rachel Darden* | Miss Ortle/Future/Ensemble
Shinnerrie Jackson* | Mrs. Fezziwig/Present/Ensemble
Zachariah Lidstone* | Ebenezer/Ensemble
Amberlin McCormick* | Fan/Young Girl/Ensemble
Brady Moldrup | Fred/Past/Ensemble
Michael Najman* | Schoolmaster/Dick Wilkins/Ensemble
Christine Sage* | Belle/Ensemble
Gwyneth Doppelt | Female Understudy/Crew

This production is 90 minutes with no intermission and employs the use of theatrical haze.



A Christmas Carol
2016, 2017 and 2018

In loving memory of **Sean Payne**,
father of our two wonderful
Cratchit children, Madelyn and Levi.



A Christmas Carol
2017 and 2018



* 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 **A Christmas Carol**. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**

About Charles Dickens

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

Did you know?

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

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

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

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

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

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

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

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



Charles Dickens
by Margaret Gillies

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

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

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

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

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

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

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



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



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

From the Director



Welcome, Welcome, Welcome back to a tradition that has been serving the Knoxville community for more than 40 years. We are all thrilled to be live on stage again! Thank you very much for your support during the pandemic and for joining us as we present our newly adapted production of *A Christmas Carol*.

This production has an intimate style, which focuses on the language of Dickens, inventive theatricality, and the talents of the ensemble to move the story forward. Ninety percent of the language is taken from Dickens' classic novella, some of which you may not have heard previously on our stage.

The lessons in Dickens' story are profound and powerful: that before anything else in life, common welfare – charity, mercy, forbearance, and benevolence – should be everyone's business, and that we all have a chance to change, be forgiven, and have time to redeem our wrongs.

When you exit the theatre, our hope is that you will leave feeling lighter and that you will hold Dickens' lessons deep in your heart throughout the year.

Thank you for coming!

Kate Buckley

the Actors



DAVID BRIAN ALLEY

(Ebenezer Scrooge)
David first became a CBT Company member in the Fall of 2000, performing in *The Woman in Black*. Most recently he was seen in

the Spring of 2020 as Polonius in *Hamlet*, and he is beyond thrilled to finally be back to performing for CBT audiences after our long "hiatus." In addition to playing the roles of Jacob Marley and Bob Cratchit in past productions of *A Christmas Carol*, David has also appeared in *Madwoman of Chaillot*; *King Charles III*; *The Santaland Diaries*; *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's a Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; 'ART'; *The Rainmaker*; and *The Glass Menagerie* among others. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film: *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; and *The Sleep Seeker*. TV: *Women of the Movement* (ABC); *Snapped*; *Storm of Suspicion*; *Vengeance*; *Unsolved Mysteries*; and *It's A Miracle*. David's absolute favorite role is as a father to his two incredible children, Devin and Caroline. He is a Proud member of Actors' Equity Association and SAG-AFTRA. davidbrianalley.com



DAVION T. BROWN

(Marley/Cratchit/Fezziwig/Ensemble), is a third-year grad student in pursuit of his MFA in Acting at the University of Tennessee, Knoxville. Before joining

the UTK roster, Davion spent three years as a freelance Actor touring the country. Davion has been cast in a cornucopia of productions, and has held an assortment of iconic roles throughout his career thus far. Including: in *Hamlet* (as Hamlet), in *Macbeth* (as Macbeth), and in *No Exit* (as Joseph Garcin), just to name a few. Davion expresses his excitement to be back performing at the CBT again after such an unprecedented time, especially with such a universally loved play. Lastly, Davion would like to take this time to thank You for continuing to support the Arts and her Artists. Your support means the world to us all.



RACHEL DARDEN

(Miss Ortle/Future/Ensemble) is a third-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



SHINNERRIE JACKSON

(Mrs. Fezziwig/Present/Ensemble) earned her Bachelors of Music at Oberlin Conservatory and her MFA at the University of Tennessee.

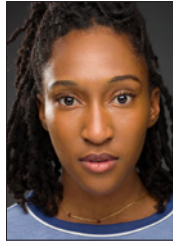
She can be seen in *30 Rock* and in Whit Stillman's *Damsels in Distress*. Previous theatre productions include *A Night with Janis Joplin* (tour), *Vanya and Sonia and Masha and Spike* (Cincinnati Playhouse), and *Ain't I A Woman*: a one woman show about the heroines of African American history.



ZACHARIAH LIDSTONE

(Ebenezer/Ensemble) is an MFA Acting candidate graduating in May of 2022. He hails from Montana, and received his Bachelor

of Arts in Musical Theatre from The University of Northern Colorado. He recently appeared alongside Levi Kreis in the workshop of a new play being directed and written by Randy Redd. His past CBT credits include *Hamlet* and *A Christmas Carol*. Some of his past regional theatre credits include *Big River*, *How to Succeed in Business Without Really Trying*, *The Music Man*, and *High School Musical*. Zachariah is a proud member of Actors' Equity Association, and he is honored to be a part of the CBT family.



AMBERLIN McCORMICK

(Fan/Young Girl/Ensemble) is so excited to be making her CBT MainStage debut in *Kidswrite 2021*. She is a third-year MFA Acting

candidate at the University of Tennessee, Knoxville. Her credits include: *Viola in Twelfth Night* (National Black Theatre Festival), *Eurydice in Eurydice* (Warehouse Performing Arts Center) and *Avigail in The Unusual Tale of Mary and Joseph* (River and Rail Theatre). Amberlin would like to thank her wonderful instructors, family, and classmates! You can also follow her on Instagram: @theundercoverratchet



BRADY MOLDRUP

(Fred/Past/Ensemble) Much love to Chloe, his new wife! Brady is from Knoxville, loves the sunsphere, sells Legos, taught theatre at Bearden High School

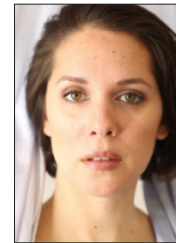
last year, and just finished choreographing the musical over there this year. He likes to pretend he's an NYC bike messenger when he rides and is a big *Jeopardy* fan. His second favorite movie is *Hook*. He is a UT grad, and is pumped to be back upon the CBT stage. Thank you to Kate Buckley for the chance to bring some Christmas spirit to the best city in the south. Merry Christmas everyone!



MICHAEL NAJMAN

(Schoolmaster/Dick Wilkins/Ensemble) is thrilled to be performing live again for the first time since the start of the pandemic. Born and raised in Queens, NY, he

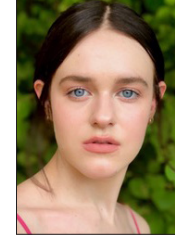
is now an MFA Graduate Acting student at UTK. He last appeared in Director John Sipes' production of *Hamlet* in the Carousel Theatre. Recently, Michael has been pursuing voice acting as a way to further his training and career. Watch him play *Dungeons and Dragons* with his acting friends every Sunday night at 6:30 pm on www.twitch.tv/MagicPodCasters!



CHRISTINE SAGE

(Belle/Ensemble) is honored to be back in the theatre with you all, sharing a piece of timeless storytelling. At the CBT she played Ruth in *Blithe Spirit* and

Mrs. Cratchit in *A Christmas Carol*. She comes from Los Angeles, where she won an Ovation Award for her performance in Shakespeare's *The Tempest*. She'd like to give a special thanks to Blake for making long stretch without theatre more fun.



GWYNETH DOPPELT

(Female Understudy/Crew) is a senior at the University of Tennessee, and is thrilled to be up on stage sharing stories once again. Over the last four

years, she has had the privilege of being apart of several productions at Clarence Brown Theatre: The Flower Child in *The Madwoman of Chailot* ('19), Fan in *A Christmas Carol* ('19), and Sydney in *Black Flag* ('20) — part of Clarence Brown's virtual antiracism play festival. She would love to thank her family and friends for their continuous love and support, and her fellow cast and crew-mates for their relentless hard work and artistry.

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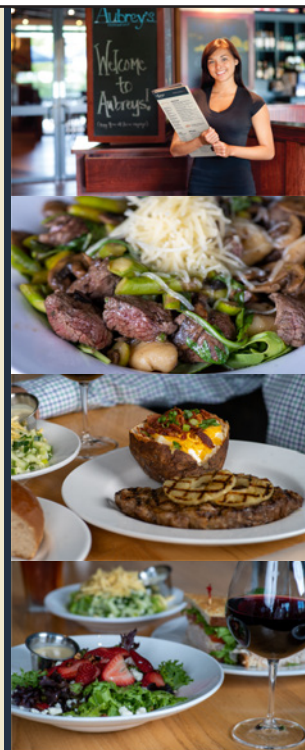
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KATE BUCKLEY

(Director and Adaptor)
As a Professor of Theatre at the University of Tennessee, Ms. Buckley has directed 15 productions for the Clarence Brown Theatre.

Other regional theatre credits include: The Goodman Theatre, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Utah Shakespeare Festival, American Players Theatre, Kansas City Repertory, and Chicago Shakespeare Theatre. International Credits Include: The National Theatre of Slovakia; Colla Marionette Company, Milan, Italy. Ms. Buckley was 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. She received a Joseph Jefferson award for Best Director, four Chicago After Dark Awards for Outstanding Direction and her productions have won four consecutive Jefferson Awards for Best Ensemble. She has received a Distinguished Alumni Award from Aurora University, a Creative Achievement/Research Award, and the Paul Soper Professorship from the University of Tennessee.



TERRY D. ALFORD

(Musical Director)
Terry is a Distinguished Lecturer in Theatre and teaches Musical Theatre Performance and Honor's Introduction to the Theatre and Acting. Prior to joining the UT faculty Mr. Alford held the positions of Director of Musical Theatre at The University of Tulsa, and Director of Musical Theatre at

The University of Wisconsin at Stevens Point. He has worked professionally as a performer, director, musical director, and composer at theaters across the country, including the California Theatre Center, Madison Repertory, Omaha Playhouse, Augusta Barn, Fireside Theatre, Light Opera of Oklahoma, and the Clarence Brown Theatre. Terry has directed or musically directed numerous productions and has created the scores for four original musicals and a variety of chamber and vocal music pieces. 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 Talkbacks.

KATHERINE STEPANEK

(Scenic Designer) Katherine, a native of St. Louis, is thrilled to be designing another show with the Clarence Brown Theatre. Previous work includes: *Blithe Spirit*, *Exit*, *Pursued by A Bear*, *Million Dollar Quartet*, as well as *Detroit '67*. Outside productions have included both scenic and lighting design work for Highlands Playhouse (Highlands, NC), Shawnee Theatre (Bloomfield, IN), the Clarice Smith Dance Theatre (College Park,

MD), the Summit Theatre Group (Kansas City, MO), and the Jack Aldrich Theater (Sandusky, OH). Katherine has also worked in the art department for various films, including *Marvel's Avengers: Endgame* and *Avengers: Infinity War*. She is currently getting her graduate degree in Scenic Design from the University of Tennessee.



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 and *Million Dollar Quartet* 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.

TRAVIS GABODA

(Lighting Designer) is a native of Stevens Point, WI. However, he is proud to call Knoxville his home. Design credits: Clarence Brown Theatre (*It's A Wonderful Life: A Live Radio Play* and *The Santaland Diaries*);

Cumberland County Playhouse (Oklahoma! and Steel Magnolias), Timber Lake Playhouse (CATS, Anything Goes, HAIR, and Voices in the Dark), and a series of Dance compilations at Austin East High School. Travis served as the resident Master Electrician for the CBT and has moved into the position of Electrics Shop Manager. He is a proud alumnus of the University of Wisconsin-Stevens Point, where he received his BFA in Theatre Design. He would also like to thank his wife Sarah and sons Taylor and Nathan for their constant understanding and love.



MIKE PONDER

(Sound Designer) Mike was an early disciple of the home studio boom and the revolution in computer and MIDI based production, dabbling in music recording, writing

and commercial jingles in Boston before returning to Knoxville to buy a house with a small studio space in the basement. For over 21 years, Mike has been Sound Engineer and Sound Designer for UT Theatre and the Clarence Brown Theatres, designing, engineering and even composing for many of the theatre's productions over the years. Some standout productions have been the American production of the Hungarian movement-only play, *Oozstanc* (US title: *Dance in Time*), with the creator and director Laszlo Marton as well as playing live music and sound effects "poolside" for *Metamorphoses*; Other stand-outs include, for The North Carolina Stage Company (Asheville), *Hedwig & the Angry Inch* and Lee Blessing's *Chesapeake* with its composed dog oriented bass. Mike maintains the small project studio in West Knoxville.

the Artists

TATE THOMPSON

(Music Designer) is from Parkersburg, West Virginia and earned his BA in Theatre at Fairmont State University in Fairmont, WV. This is Tate's first season at CBT and will be designing *A Christmas Carol* (music), *The Curious Incident of the Dog in the Night-Time* (projections), and *She Kills Monsters* (sound). He will also be the assistant sound designer and mixer for *Always...Patsy Cline*. Tate is a member of the Theatrical Sound Designers and Composers Association.



JOE PAYNE

(Projection Designer) runs the Sound and Media Design MFA program 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, Round House Theatre and Imagination Stage (Bethesda, MD), Marble City Opera, 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 USA Local 829, and the Theatrical Sound Designers and Composers Association, and is the Commissioner of the United States Institute for Theatre Technology Digital Media Commission.



CASEY SAMS

(Choreographer) 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.

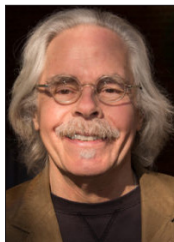
KATIE CUNNINGHAM

(Voice, Text and Dialect Coach) has been acting at Clarence Brown Theatre since 2013 and teaching at UTK since 2018. She joined the full-time faculty as an Assistant Professor in 2020, and specializes in voice, speech, and dialects. She is known to CBT audiences for her onstage roles in *Noises Off*, *The 39 Steps*, and *Outside Mullingar* among many others. Recent voice, text, and dialect coaching includes *River & Rail Theatre*; *Southwest Shakespeare Company*; and several productions at Clarence Brown Theatre. Her work has been published in the *Voice and Speech Review*, *The Conversation*, and the International Dialects of English Archive. She is a Certified Teacher of Knight-Thompson Speechwork, studied with Patsy Rodenburg in London, and has extensive experience in Fitzmaurice Voicework. In early 2022, she will complete a graduate certificate in Vocology from the Department of Speech and Hearing Science at Lamar University and previously earned a distinguished certificate in vocal pedagogy from Boston Conservatory at Berklee. She holds an M.F.A. in Acting from Florida State University/Asolo Conservatory for Actor Training and a B.A. in Dramatic Art & Political Science from the University of North Carolina at Chapel Hill. She is a proud member of Actors' Equity Association, SAG-AFTRA, VASTA (Voice and Speech Trainers' Association), and PAVA (Pan-American Vocology Association).

PATRICK LANCZKI

(Production Stage Manager) 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 Jess, Emily, and Linzy 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.

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.



*Our performances of **A Christmas Carol** are lovingly dedicated to Steve Smith.*

Good Night Sweet Prince is how the line begins, and there is absolutely no doubt in my mind that those flights of angels are already singing Steve to his eternal rest. And knowing Steve, he's not only singing with them, but keeping everyone on key, conducting the choir, and recruiting new members with that wry smile and twinkle in his eyes. And how perfect and appropriate, Dr. Steve was an eye doctor. Man, those eyes... Beautiful; Brilliant; Mischievous.

But with Shakespeare's permission, and the universe's, of course, here's where I paraphrase:

Dr. Steven Maurice Smith (what a beautiful name) is, was, and always will be one of the SWEETEST of all human beings to have ever graced this planet. And, thankfully, we at the CBT, have had the distinct honor and supreme pleasure of knowing, loving, and laughing with Steve for many, many years.

When the Clarence Brown Theatre, or many of us in the art and culture community, needed a hand, an advocate, a few bucks, A CHAIR FOR A GALA, a friend, Steve was there, front and center. With Donald by his side, Steve was quick to inspire, cajole, twist a few arms, pilfer a few pocket books, whatever the enterprise was looking for, he and Donald could find it, do it, make it happen. And, generally, within 24 hours. Or less.

When I initially reached out to Donald on behalf of all of us at the CBT, my exact words were, well, "there are no words, Donald, and our collective hearts are broken." So, what's next? How do we celebrate and remember and thank Steve in a very public, meaningful, and truthful way?

The Clarence Brown Theatre is dedicating and performing this season's *A Christmas Carol* in his honor and in his memory: Dr. Steven Maurice Smith, Dr. Steve, Steve, our dearly beloved and WAY TOO SOON departed CBT family member. **Both Donald and Steve mean the world to the Clarence Brown Theatre**, and WE couldn't be more emphatic and unanimous about that statement and this gesture.

God Speed, Dr. Steve, and, please, keep an ever-watchful eye on us all! And, from the deepest recesses of our souls, thank you for sharing your grace, your spirit, and your wit!

On behalf of the entire CBT Family,

Tom Cervone, *Managing Director*

CBT Staff

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Ariella Mingo, Amoirie Perteet,
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Grants, Education, and Outreach Manager -
Hana Sherman
Tours, Workshops - **David Brian Alley**
Summer Acting Workshops,
Actor Talk Backs - **Terry D. Alford**

PRODUCTION

Production Manager - **Susan L. McMillan**
Rental Coordinator/Assistant Production Manager
- **Phyllis Belanger**
Production Stage Manager - **Patrick Lanczki**

COSTUMES

Costume Shop Manager -
Melissa Caldwell-Weddig
Cutter/Draper - **Kyle Andrew Schellinger**
Costumers - **Elizabeth Aaron, Amber Williams,**
and **Neno Russell**
Costume Assistants - **Max Hromek** and
Sebastian Van Horn
Wig Makers - **Siobian Jones, The Mighty Wig**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**
Lead Electrician - **Jon Mohrman**
Lighting Assistants - **Lisa Bernard, Kaylin Gess,**
Josh Mullady, and **My'Chyl Purr**

SCENERY

Technical Director - **Jason Fogarty**
Assistant Technical Director - **George Hairston**
Lead Carpenter - **Jerry D. Winkle**
Senior Carpenter - **Kyle Hooks**
Scene Shop Assistants - **Justin South,**
Katie Stepanek, and **William Waring**
Scenic Charge Artist - **Jillie Eves**
Painter - **Laura Cliff**

PROPERTIES

Props Supervisor - **Christy Fogarty**
Lead Properties Artisan - **Sarah Gaboda**
Prop Assistants - **Emily Adams, Kat Cooper,**
Ellary Hutsell, DJ Pike, and **Wil Waring**

SOUND

Sound Supervisor - **Mike Ponder**
Assistant Sound Engineers - **Tate Thompson**
and **Lucas Swinehart**

Production Crew

MANAGEMENT

Assistant Director
Gwyneth Doppelt

Stage Management Assistants
Emily Adams
Jess Klus
Linzy Monks

Fire Watch
Phyllis Belanger
Katie Stepanek

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Wardrobe Supervisor
Elizabeth Aaron

Assistant Wardrobe Supervisor
Courtney Morris

Wardrobe Crew
Rachel Clift
Blake Julian
LoRen Seagrave

SCENERY

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Sarah Hazlehurst
Tyler Sivals

LIGHTING

Assistant Lighting Designer
Josh Mullady

Production Electrician
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Julia Lowe

Spot Operator
Joseph Coram
Shea Snow

SOUND

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Bek McFall

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Senior Lecturer, Acting

Tracy Copeland Halter

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Lecturer, Singing

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Artist-in-Residence, Acting

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Professor of English and Theatre,
English Department Allen C. Carroll
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Stanton B. Garner, Jr.

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Davion T. Brown - Acting

Rachel Darden - Acting

Kaylin Gess - Lighting Design

Max Hromek - Costume Design

Peter Mayer Klepchick - Acting

Zachariah Lidstone - Acting

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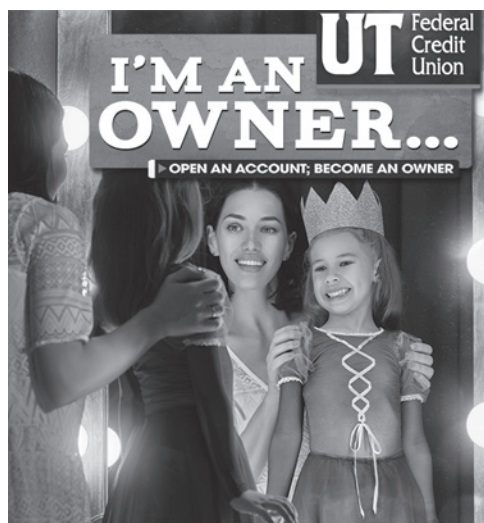
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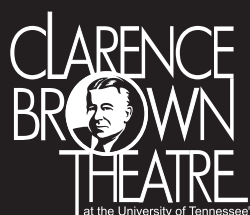


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Rotary is the world's oldest and largest service organization for business and professional leaders. There are 1.2+ million Rotary members in 35,000+ clubs in 200 countries around the world. RCK members spearheaded the original campaign to create The Great Smoky Mountains National Park. RCK collaborates on humanitarian projects in Hungary, South Africa, Zimbabwe, India, Mauritania, & Thailand.

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

Become a member today and make a difference in the next generation of theatre artists!



The CBTS NYC Theatre Trip is back on for May 2022!

* * Membership Levels & Benefits

Artists Circle (\$2,500 - \$4,999)

Benefits listed below, plus:

- ◆ Individual Dinner with a CBT Theatre Artist
- ◆ One private viewing for two from the Stage Manager booth for select show

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- ◆ Invitation to the annual Donor Appreciation Party (tentatively scheduled for March 29, 2022)
- ◆ VIP+ Parking (any performance night; excludes Lab Theatre productions; first come, first served)*
- ◆ Reserved Seating+ (any performance night for Carousel and Lab Theatre shows; first come, first served)

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- ◆ CBT 1970s-Now Production Video on Commemorative Flash Drive
- ◆ VIP Parking (excludes Opening Nights and Lab Theatre productions; first come, first served)*
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- ◆ One personalized behind-the-scenes tour during the 2021/2022 Season (*must be requested one week in advance; subject to availability*)

Rising Star (\$500 - \$749)

Benefits listed below, plus:

- ◆ Set of CBT postcards
- ◆ Invitation to the annual NYC Theatre Trip (tentatively scheduled for May 12-15, 2022)
- ◆ \$20 Voucher for Merchandise to be used during the 2021/2022 Season* (*only for Rising Star level and above*)

Leading Player (\$250 - \$499)

- ◆ Listing on the CBT website, and in the CBT MainStage & Carousel virtual programs
- ◆ Invitation to Spring Season Opening Celebration (*tentatively scheduled for February 4, 2022*)
- ◆ Invitations to first read-through and design presentations
- ◆ \$10 Voucher for Merchandise card to be used during the 2021/2022 Season* (*only for Leading Player level*)

** This benefit affects tax deductibility.*

***Benefits are subject to change, cancellation, and/or may be moved to virtual if needed. We will be following state, industry, and University safety guidelines in the 2021/2022 season.*

Interested? Visit us at clarencebrowntheatre.com/cbtsociety or call **(865) 974.5654**

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

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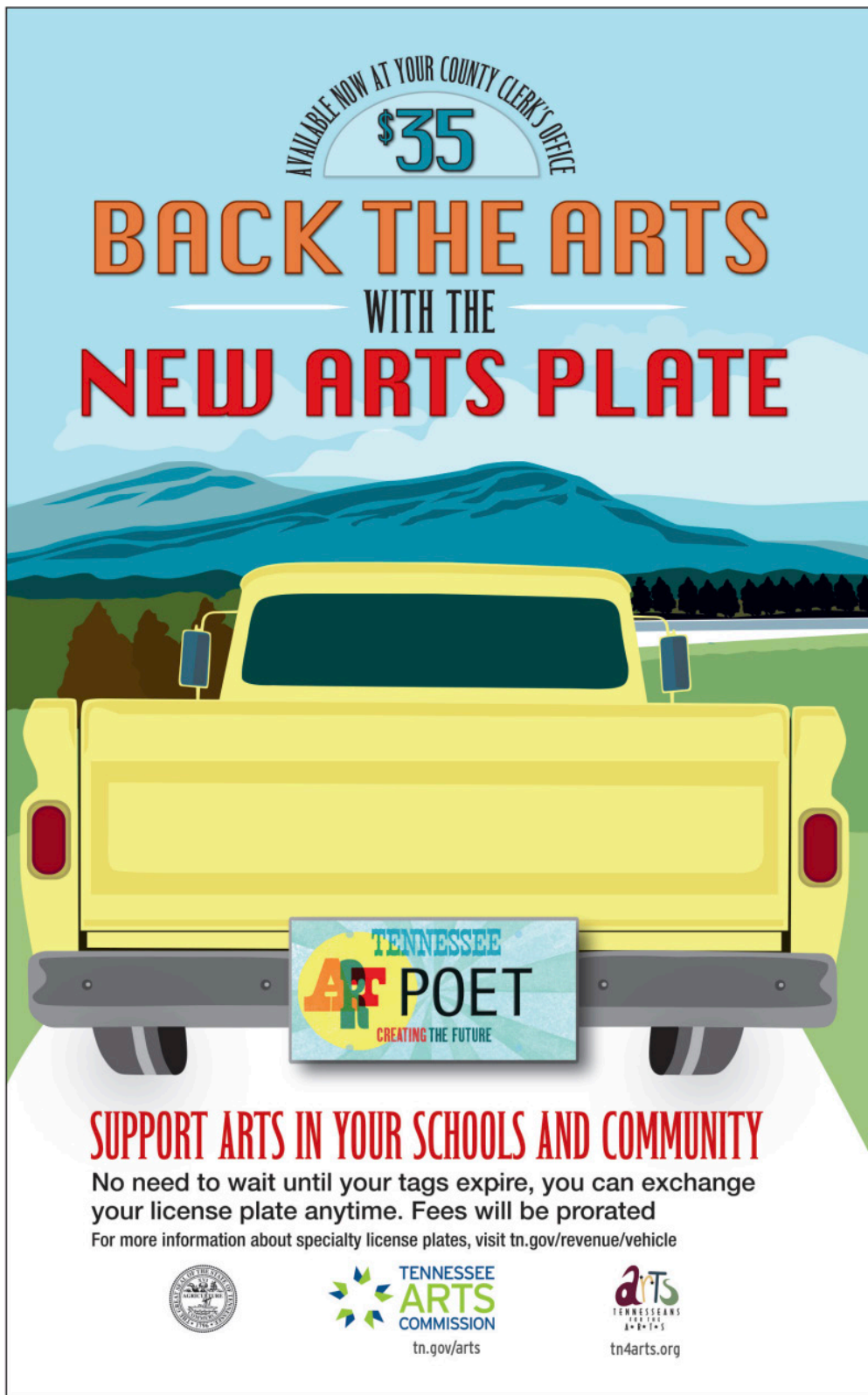
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**These donors have also made a
legacy gift by including the CBT
in their estate plans.*



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 Members!



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2021/2022

CORPORATE, FOUNDATION & GRANT PROFILES



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



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.

2021/2022

CORPORATE, FOUNDATION & GRANT PROFILES



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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