

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A Play by SIMON STEPHENS

Based on the Novel by MARK HADDON



CLARENCE
BROWN
THEATRE
at the University of Tennessee

FEBRUARY 2-20, 2022

CBT MAINSTAGE

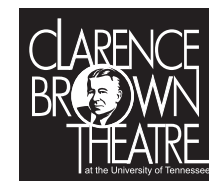


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presents

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A Play by **SIMON STEPHENS**

Based on the Novel by **MARK HADDON**

Directed by **John Sipes***

Scenic Designer **Christopher Pickart ♦** Costume Designer **Kyle Schellinger** Lighting Designer **Kenton Yeager ♦** Sound Designer & Composer **Joe Payne ♦**

Projection Designer **Tate Thompson** Dialect Coach **Philip Thompson** Production Stage Manager **Patrick Lanczki *** Assistant Stage Manager **Topaz Cooks ***

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.

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME was first presented by the National Theatre, London at the Cottesloe Theatre on August 2nd 2012 and transferred to the Gielgud Theatre, West End, London on March 12th 2013. The Play opened in the USA at the Ethel Barrymore Theatre on October 5th 2014.

This Play is presented by kind permission of Warner Bros. Entertainment.

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME is presented by special arrangement with Dramatists Play Service, Inc., New York.

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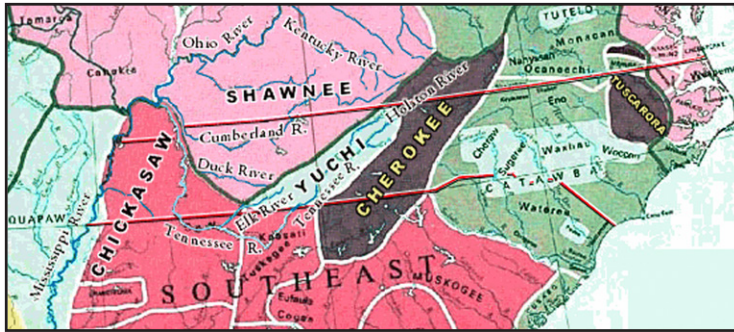
**USA
829**

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

**ACTORS
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ASSOCIATION 1913

* 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 Muskogee 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*	Ed
Jason Edward Cook*	Christopher
Katie Cunningham*	Judy
Jed Diamond*	Roger Shears / Duty Duty Sergeant / Mr. Wise / Man Behind Counter / Drunk One
Nancy Duckles	Mrs. Shears / Mrs. Gascoyne / Woman on Train / Shopkeeper
Shinnerrie Jackson*	Siobhan
Carol Mayo Jenkins*	Mrs. Alexander / Posh Woman
Brady Moldrup	Policeman / Mr. Thompson / Drunk Two / Man with Socks / London Policeman
Michael Najman	Reverend Peters / Uncle Terry / Station Policeman / Station Guard
Christine Sage*	No. 40 / Lady in Street / Information/Punk Girl



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

As the Clarence Brown Theatre works to become a welcoming place for all, we would like to make our audiences of all backgrounds and abilities feel comfortable to be themselves in our spaces. As this play also highlights the very different ways that we all experience the world, we ask for understanding and grace as we especially welcome community members with Intellectual and Developmental Disabilities, many of whom may experience the world similarly to our protagonist. Please be aware that there may be increased movement in the audience, occasional loud reactions, and talking during the play. Thank you for making theatre a place where we can all gather and celebrate life together.

This production contains adult language and content as well as some moments of sensory intensity, use of theatrical smoke/haze, amplified sound and lighting effects, and projections with fast moving images. Advised for ages 13+

This production is 2 hours in length and has one intermission.

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

<https://tiny.utk.edu/cbtsurvey> about your experiences at

The Curious Incident of the Dog in the Night-Time. Your feedback helps us better k now our audiences, offer more programming and increases funding opportunities for the CBT.

Thank you in advance!

Mark Haddon on *The Curious Incident of the Dog in the Night-Time*

I would have found it difficult writing this a year ago. I'd talked about *The Curious Incident of the Dog in the Night-Time* so much since its publication that most of my memories of writing the novel had been over-written by my memories of talking about writing the novel. I could see how it might affect a reader, but I'd lost the ability to experience those feelings directly. Whenever anyone asked me about the novel my answers felt less and less reliable and I felt less and less comfortable giving them.

Over the years my agent, my publisher and I had regular inquiries about theatrical rights to the novel. It seemed impossible to me that such a radically first-person novel set entirely in the head of a single character could be translated into a radically third-person medium without doing it irreparable damage, but we were worn slowly down by the sheer volume of requests. Gradually we moved from thinking a stage version was a preposterous idea, to wondering if it might be possible, to being intrigued as to how someone might be able to do it. So, instead of waiting to be asked by the right person, we decided to ask the right person. I knew that playwright Simon Stephens would be a joy to work with; I loved his writing, and I was fairly confident that his bleak nihilism and fascination with random violence would steer him round the obvious pitfall of sentimentality.

When Simon, the director Marianne Elliott, the designer Bunny Christie, and Scott Graham and Steven Hoggett from the physical theatre company Frantic Assembly all started working on the project I had two outrageously high hopes: first that they would use the novel to create a great piece of theatre, and second, more selfishly, that they would make *Curious Incident* new again – that I would sit in the stalls on press night and feel as if I was seeing it for the first time.

Astonishingly, they did both things. They have also made me aware of certain aspects of the book which had slipped out of focus over the years. The novel really is not much more than scaffolding. So little is described. We never get to see what anyone looks like, not even Christopher. Our only clues to the thoughts and feelings of other characters are the few words of theirs which Christopher records. Readers fill these gaps so automatically they often don't notice them. It is into these spaces that Simon and Marianne were able to launch themselves.

I say repeatedly that the novel is not about disability but about difference, and I think this becomes even clearer on stage. Because we are no longer stuck in Christopher's head, we get to see the other characters unmediated, and from this point of view it seems obvious that what Christopher terms his "behavioral

difficulties" are not personal attributes but a function of his relationships with other people, and that responsibility for them is always shared.

The play reminded me, too, that stories about outsiders have always been attractive to writers, partly because they offer us a clearer view of ourselves from the margins to which we have pushed them. It's certainly true of *Curious Incident* that, while it is a book about Christopher's own experience, it is equally a book about families, math, maps, astronomy, travel, order, chaos, violence, dogs and the geometry of Battenberg cake – in short, about all of us...

...One final thing of which the play reminded me, and of which I hope audiences are reminded. I insist that the novel is about difference not disability not just because I want to keep it out of the "issue novel" ghetto, though I do, but because Christopher's world is not one defined by constriction and deficit. His need for the comfort of routine is a need many of us share, and his insulation from other people's feelings is something we could all enjoy from time to time. More than this, however, the book can be exuberant because Christopher's mind can be equally exuberant. He may never travel further than London, he may never know another human being intimately, but when he... looks up at the stars, he sees things of overpowering beauty to which many of us will remain forever blind.

Mark Haddon on The Curious Incident of the Dog in the Night-time, Guardian Book Club, The Guardian, April 13, 2013.



Photo: © Charles Moriarty

Mark Haddon is the author of the bestselling novels *The Red House* and *A Spot of Bother*. His novel *The Curious Incident of the Dog in the Night-Time* won the Whitbread Book of the Year Award and the Los Angeles Times Book Prize for First Fiction and is the basis for the Tony Award-winning play. He is the author of a collection of poetry, *The Talking Horse and the Sad Girl and the Village Under the Sea*, has written and illustrated numerous children's books, and has won awards for both his radio dramas and his television screenplays. He teaches creative writing for the Arvon Foundation and lives in Oxford, England.

From the Director

Mark Haddon, the author of *The Curious Incident of the Dog in the Night-Time*, says this story is about difference, not disability. The difference between Christopher Boone, a singular very special person and the society with which he interacts. Christopher, the young hero of the play, offers us a unique view of the world; a view that is often surprising and unexpected; at times full of wonder and beauty; at times fractured, strange and agonizing; and at times heart-breaking. Christopher is extraordinary, and his point of view provides us with an opportunity to reflect upon ourselves and to re-evaluate our customary way of moving through the world and relating to others. We can learn through Christopher's difference to maybe loosen our hold on what we think life must be and broaden our view of what it might be.

We live in a time in which the acceptance of difference is strained. The so-called culture

wars have created rifts in our society, rifts that are ever deepened by a demonizing of *the other* and a retreating into rival, tribal ideologies. If we ever needed a story to help us accept *the other*, this is the time.

The Curious Incident of the Dog in the Night-Time asks us to examine our own attitudes towards difference and the other, and to recognize the value of empathy and compassion.

Perhaps our young hero can lead us to a new place of acceptance, where we see all our fellow humans as equals, where we embrace our differences, where we live with empathy, kindness and compassion for all, and where we celebrate our common humanity.

I hope our play can do that in some small way.

John Sipes



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Simon Stephens has written many plays that have been translated into more than 30 languages and produced all over the world. He is a professor of playwriting at Manchester Metropolitan University, an associate playwright at the Royal Court Theatre, the artistic associate at the Lyric Hammersmith in London, and the Steep Associate Playwright at Steep Theatre in Chicago.

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Pilot Company is proud to support the Clarence Brown Theatre's mission to enrich local culture and guide the next generation of artists.

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the Actors



DAVID BRIAN ALLEY

(Ed) David was most recently seen as Scrooge in this season's production of *A Christmas Carol*. David first became a CBT Company member in the Fall of 2000, performing

in *The Woman in Black*, and has appeared in numerous CBT productions including *Hamlet*; *The Madwoman of Chaillot*; *King Charles III*; *The Santaland Diaries*; *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's a Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; *'ART'*; *The Rainmaker*; and *The Glass Menagerie* among others. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film: *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *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



JASON EDWARD COOK

(Christopher) Previously at CBT: Boy (Peter) in *Peter and the Starcatcher*. Off Broadway: *Drop Dead Perfect*, *The Underclassman* & *With Glee*. Regional: *How the*

Grinch Stole Christmas (Young Max, Old Globe); *Big River* (Huck, PlayMakers Rep, INDY WEEK Best Lead Performance); *Brave New World* (Bernard, NCStage); *Pope, An Epic Musical!* (NYMF Outstanding Individual Performance); *Edith Can Shoot Things and Hit Them* (B Street); *Academy* (NYMF, Maltz Jupiter); *High School Musical 2* (North Carolina Theatre); *Hello Dolly* (The Wick & Arkansas Rep); *Oliver* (White Plains PAC); *A Little Night Music* (Henrik); *Beauty and the Beast* & *Grand Hotel* (Maine State Music Theatre); *The Producers* (Leo Bloom), *All Shook Up* & *Chicago* (Surflight); National Tour of Stephen Schwartz' *Captain Louie*. Film: *Hits* (Sundance 2014) and *Rising Stars*.



KATIE CUNNINGHAM

(Judy) has been acting at Clarence Brown Theatre since 2013 and teaching at UTK since 2018. She joined the full-time faculty in 2020 as an Assistant Professor. As an actor,

she has appeared on a host of stages in New York and across the country as well as in film and television. Previous CBT stage roles include: *Noises Off* (Brooke/Vicki); *Spamalot* (Lady of the Lake); *The 39 Steps* (Annabella/Pamela/Margaret); *Outside Mullingar* (Rosemary); and *Blithe Spirit* (Elvira) among many. Other stage credits include Utah Shakespeare Festival (Lady Macbeth, Emilia, and Maria among others);

the Actors

the Resident Acting Company (NYC); TACT/The Actors' Company Theatre (NYC); NY International Fringe Festival; multiple seasons at Asolo Rep; and a long list of regional theaters across the country. Her writing and research have been published in the *Voice and Speech Review*, *The Conversation*, and the *International Dialects of English Archive*. Katie is a Certified Teacher of Knight-Thompson Speechwork and a trained vocologist, having completed a graduate certificate in vocology from the Department of Speech and Hearing Science at Lamar University. She also holds an M.F.A. in acting from Florida State University/Asolo Conservatory for Actor Training and a B.A. from the University of North Carolina at Chapel Hill. She is a proud member of Actors' Equity Association since 2010, SAG-AFTRA, VASTA, and PAVA (Pan-American Vocology Association).



JED DIAMOND

(Roger Shears/Duty Duty Sergeant/Mr. Wise/Man Behind Counter/Drunk One) has been Head of Acting at the University of Tennessee, Knoxville since 2005. In 2020 the UT MFA in Acting program

was ranked #8 among the top-25 programs in the U.S., U.K., and Australia. Jed has appeared in roles at the CBT; Wheelhouse Theatre Co.; New York Shakespeare Festival; Roundabout Theatre; The Acting Company; Signature Theatre; Arena Stage; Syracuse Stage; etc. Prior to UT, he worked in New York City as a teacher and actor for 18 years, where he was founding faculty of the Actors Center and the New York Shakespeare Festival Shakespeare Lab. He also taught at NYU Tisch School of the Arts; The Stella Adler Studio; Playwright's Horizons Theatre School; Fordham University, etc.

He is an AmSAT* certified teacher of the Alexander Technique, trained in New York and London. He is resident faculty at the summer Chautauqua Theatre Company and has taught as a guest artist at Yale School of Drama, Playmaker's Repertory Theatre, Great River Shakespeare Festival, and the Oregon Shakespeare Festival. He has an MFA from the NYU Graduate Acting Program. *American Society of the Alexander Technique



NANCY DUCKLES

(Mrs. Shears/Mrs. Gascoyne/Woman on Train/Shopkeeper) Nancy, a Knoxville resident for almost 27 years, is happy to be back on the Clarence Brown Theatre stage, where she was

previously seen in *A Christmas Carol*, *A Streetcar Named Desire*, *Our Country's Good*, *The Miracle Worker*, *Three Sisters*, and *King Charles III*. She has performed throughout Knoxville with the WordPlayers (*Shadowlands*, *The Secret Garden*), the Actors Co-op (*Absurd Person Singular*), and Flying Anvil Theatre (*A Doll's House, Part 2* and *Love, Loss and What I Wore*), as well as in Morristown, TN with Encore Theatrical Company (*Peter Pan*, *Hairspray*, *Follies*). Nancy has, through her own DuckEars Theatre Company, produced and acted in *The Heidi Chronicles*, *Wit*, and *Rabbit Hole*. Nancy is a retired anesthesiologist and previously served on the CBT Advisory Board, but her most cherished roles are wife to Cameron and mother of Connor, Aidan and Delaney.

the Actors



SHINNERRIE JACKSON

(Siobhan) 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.



CAROL MAYO JENKINS

(Mrs. Alexander/Posh Woman) At CBT: *The Glass Menagerie*, *The Road To Mecca*, *Trojan Women*, *The Dresser* (with John Cullum), *Arsenic and Old Lace*,

Major Barbara, *All My Sons*, *The Music Man*, *Moonlight and Magnolias*, *Fuddy Meers*, *4000 Miles*, *The Trip To Bountiful*, *Outside Mullingar*, *The Crucible*, *The Madwoman of Chaillot*, *Blithe Spirit*, among many others. Television: *Fame* (NBC); *Another World* (NBC); *The Garden* (CBC); *MacBeth* (PBS); *Happy Endings* (NBC); *Matlock*, *Max Headroom*, and *Nightingales*, among others. Broadway: *The Three Sisters*, *Philadelphia Here I Come*, *Oedipus Rex* (with John Cullum); *There's One In Every Marriage*, *First Monday In October* (with Henry Fonda); and *The Suicide* (with Derek Jacobi). Off-Broadway: *Zinnia* (Drama Desk nomination); *Moliere In Spite Of Himself*, *The Lady's Not For Burning*, *Little Eyolf*, and *The Old Ones*. Regional Theatre: *MacBeth*, *Twelfth Night*, *The Tempest*, *Hamlet*, *Othello*, *King Lear*, *Much Ado About Nothing*, *A Midsummer's*

Night Dream, *Cymbaline*, *Love's Labour's Lost*, *As You Like It*, *The Sea Gull*, *A Doll's House*, *Long Day's Journey Into Night*, *Pygmalion*, *Les Liaisons Dangereuse*, *Who's Afraid Of Virginia Woolf* (directed by Edward Albee); *Death of A Salesman*, *Amy's View*, *The Retreat from Moscow*, *Otherwise Engaged* (with Dick Cavett); *Present Laughter* (with Louis Jourdan); *Collected Stories*, *Enchanted April*, among many others.



BRADY MOLDRUP

(Policeman/Mr. Thompson/Drunk Two/Man with Socks/London Policeman) Brady is from Knoxville, loves the sunsphere, sells Legos, taught theatre at Bearden High School last year,

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. Love to Chloe.



MICHAEL NAJMAN

(Reverend Peters/Uncle Terry/Station Policeman/Station Guard) Born and raised in Queens, NY, he is now an MFA Graduate Acting student at UTK. He last appeared in Director Kate

Buckleys' *A Christmas Carol*, and 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!

the Actors



CHRISTINE SAGE

(No. 40/Lady in Street/Information/Punk Girl) is honored to be back in the theatre with you all. At the CBT: 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.

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

Interim Artistic Director:
Kate Buckley

Interim Department Head:
Casey Sams

Managing Director:
Tom Cervone

David Brian Alley

Katie Cunningham

Jed Diamond

Gina Di Salvo

Tracy Copeland Halter

Shinnerrie Jackson

Carol Mayo Jenkins

Patrick Lanczki

Joe Payne

Christopher Pickart

Mike Ponder

Lauren T. Roark

Neno Russell

Terry D. Alford

John Sipes

Kenton Yeager

Katy Wolfe

the Artists



JOHN SIPES

(Director) John is a Professor in the Department of Theatre at the University of Tennessee. Before joining the UT faculty, he was a Director and the Resident Movement Director for

the Oregon Shakespeare Festival for fifteen seasons. Prior to his residency at the Oregon Shakespeare Festival, John was a Director and Movement Director for the Illinois Shakespeare Festival for twelve seasons and served as the Festival's Artistic Director for five seasons. Directing credits include productions at the Clarence Brown Theatre, the Oregon Shakespeare Festival, the Milwaukee Rep, Shakespeare Santa Cruz, the Illinois Shakespeare Festival, and others.



CHRISTOPHER PICKART

(Scenic Designer) Chris was a freelance designer located in New York City for many years and a professor at Washington University in St. Louis before coming to the

UT in 2005. He has designed numerous OffBroadway shows including the critically acclaimed *End of the World Party* at the 47th Street Theatre, and *Always...Patsy Cline* at the Variety Arts Theatre. Other Off-Broadway shows include the long running *Perfect Crime*, *The Bench*, *Between Daylight and Booneville*, *Washington Heights*, *Savage in Limbo*, and *Independence* by Lee Blessing. Chris has designed the NY premieres of *Hidden in this Picture* and *What is this Thing*, by Emmy Award winning writer/director Aaron Sorkin. He has also designed the world premiere of *Heaven and the Homeboy*, directed by Tony Award

winning director /choreographer George Faison. Regionally, Chris has designed over 150 shows at theatres across the country. Recent designs include productions at the Tony Award winning Utah Shakespearean Festival, the Tony Award winning Children's Theatre in Minneapolis, Arden Theatre in Philadelphia, Repertory Theatre of St. Louis, Great Lakes Theatre Festival in Cleveland, Shakespeare Festival of St. Louis, City Theatre in Pittsburgh, Virginia Stage Company, Olney Theatre Centre in DC, Coast Playhouse in Los Angeles; among many others. In 1997-1999 Chris was the recipient of the prestigious National Endowment for the Arts/Theatre Communications Group's Young Designers' Fellowship. Chris has been nominated in the Outstanding Scenic Design category twice for the Barrymore Awards in Philadelphia and twice for the Kevin Kline Awards in St. Louis.



KYLE SCHELLINGER

(Costume Designer) is a costume maker and designer based in Knoxville, Tennessee. Since 2008, he has been the staff draper at the Clarence Brown Theatre at the University

of Tennessee where he has patterned the costumes for over 80 productions and designed the costumes for various plays such as *Moonlight and Magnolias*, *Our Country's Good*, *Outside Mullingar*, and *Alabama Story*. His costume design work has been seen at Great River Shakespeare Festival (*Great Expectations*, *Macbeth*, *The Daly News*, *Pericles*), Utah Shakespeare Festival (*Othello*, *Hamlet*), Actor's Theatre of Indiana (*Alabama Story*), Lexington Children's Theatre (*The Little Mermaid*, *Flat Stanley*), and Arizona Theatre Company (*Titus Andronicus*, *Candide*, *How to Succeed*

the Artists

in Business Without Really Trying, *Scenes from an Execution*) among others. He has presented his half scale historical construction work at the Southeastern Theatre Conference and shared his expertise with students at several universities around the United States. Kyle holds a B.A in Theatre from Truman State University and an M.F.A. in Costume Design from the University of Arizona.



KENTON YEAGER

(Lighting Designer) Kenton heads the Master's Program in Entertainment Lighting Design and Technology and is Head of Undergraduate Studies. Being busy over the past 40 years,

Kenton has designed or produced more than 700 events for the Corporate World, Theatre, Dance, Music, Weddings, Industrials, Festivals, and Tours both nationally and internationally. He is also the owner and creator of Yeagerlabs, a classroom theater system used in teaching theatre (yeagerlabs.com). His theatre design credits include work for: Walnut Street Theatre, Cincinnati Playhouse in the Park, Milwaukee Rep, St Louis Rep, Arizona Theatre Company, Riverside Theatre, Pioneer Theatre, Round House Theatre, Folger Shakespeare, The Clarence Brown Theatre, Virginia Stage Co, Arden Theatre, Syracuse Stage, Asolo Theatre, PlayMakers Rep, Great River Shakespeare Festival, Arkansas Rep, Theatre by the Sea, Pennsylvania Stage, National Shakespeare Co, Camden Shakespeare Co, The Flynn Theater for the Performing Arts, and American Music Theatre Festival. Kenton has designed corporate events for IBM, AIG International, The Olympic Ski Team, University of Tennessee, Vermont Fine Wine and Food Festival, and ESPN. Kenton has

also designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches Charles Mingus Big Band, Ladysmith Black Mambazo, George Winston, Slide Hampton, Canadian Brass, Johnny Clegg, James Carter, Sweet Honey in the Rock and, Stephane Grappelli. As an educator, he has taught design master classes at more than 40 Universities, taught lighting design at Penn State, and was Chair/Artistic Director of Interlochen Arts Camps' Department of Theater. He has taught lighting workshops in Berlin, Munich, Salzburg, Prague, Mexico City, Avignon, and Amsterdam.



JOE PAYNE

(Sound Designer and Composer) 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.

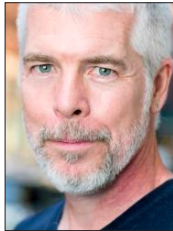
the Artists



TATE THOMPSON

(Projection Designer) is from Parkersburg, West Virginia and earned his BA in Theatre at Fairmont State University in Fairmont, WV. Tate is the 2nd Year Sound & Media

MFA Candidate and this is his first season at CBT. Most recently he designed the music for Kate Buckley's 2021 *A Christmas Carol*. This spring he will be designing *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.

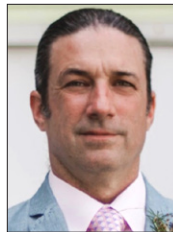


PHILIP THOMPSON

(Dialect Coach) is an alumnus of UCI's MFA Acting program. He returned to the faculty in 2001 after several years at the Ohio State University where served as the head

of the MFA in Acting program. At UCI he has served as head of the MFA program in Acting and head of Voice and Speech. In 2002. Phil co-founded Knight-Thompson Speechwork with his mentor Dudley Knight. KTS has more than 50 certified teachers teaching this method in training programs across the country, and increasingly, around the world. Phil works as a voice and dialect coach for professional and university productions. Since 1999 he has worked as a resident voice and text coach for the Utah Shakespearean Festival. He has coached at South Coast Repertory, Pasadena Playhouse, OperaPacific, Madison Rep, Weathervane Playhouse, Alabama Shakespeare Festival and numerous productions at the Cincinnati Playhouse in the Park. He was one of

the first master teachers of Fitzmaurice Voicework, and has taught in numerous teacher training workshops offered by the Fitzmaurice Institute. Phil served as President of the Voice and Speech Trainers Association (VASTA) and on the board of the University Regional Theatre Association (U/RTA).



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 thanks to my stage management team Topaz and Livi 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.



TOPAZ COOKS

(Assistant Stage Manager) is an AEA Stage Manager currently based in San Diego. Originally from Minneapolis, Topaz was the Production Manager

/ Production Stage Manager of the Duluth Playhouse from 2016-2018 while overseeing the renovations and reopening of the historic NorShor Theater. Select credits include productions with: The Old Globe, La Jolla Playhouse, Utah Shakespeare Festival, The Children's Theatre Company, Theatre Latté Da, Lyric Opera of the North, The Public Theatre of Minnesota, Artistry Theatre, and Walking Shadow Theater Company. She received her BFA in Theatre from the University of Minnesota, Duluth, and her MFA in Stage Management from UC San Diego.



KATE BUCKLEY

(Interim Artistic Director) Ms. Buckley is a founding member of Chicago Shakespeare Theatre and served as the Artistic Director of The Next Theatre in

Evanston Illinois. She has been a Guest Lecturer on Shakespeare at universities and arts organizations nationally and abroad, most notably at Charles University in Prague and Yale University. She has been an adjunct faculty member at Barat College, Roosevelt University, DePaul University and Northwestern University. She received four Best Director nominations from the Joseph Jefferson Committee, her productions have won four consecutive Jefferson Awards for

Best Ensemble and she has won two After Dark Awards for Outstanding Direction. In 2006 she received a Distinguished Alumni Award from Aurora University and a Creative Research Award from the University of TN.



CASEY SAMs

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

and musical theatre to both undergraduate and graduate students. She received her undergraduate and graduate degrees from Penn State and completed the Certification in Laban Movement Analysis at the Laban/ Bartenieff Institute for Movement Studies. Prior to arriving in Tennessee, Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a Director, Choreographer, Movement Coach, and Intimacy Choreographer at theatres across the country including The Clarence Brown Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, Milwaukee Repertory, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company. She is also a certified meditation instructor with The American Meditation Society and Koru Mindfulness.

the Artists



TOM CERVONE

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

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

SUSAN L. McMILLAN

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

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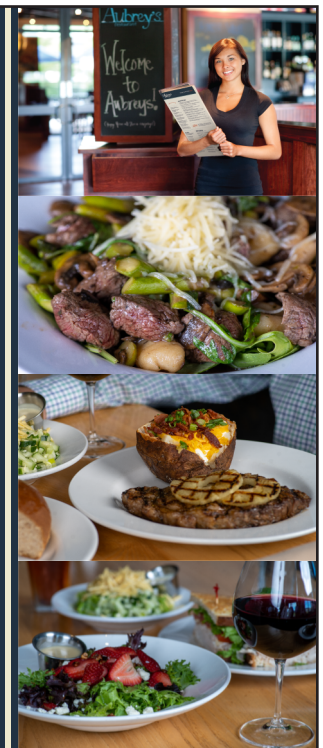
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Stage Management Assistant
Olivia Fenech

Assistant Director
David Ratliff

Fire Watch
Katie Stepanek

Puppy Parent/Wrangler
Maridan Burgess

COSTUMES

Assistant Costume Designer
Sebastian VanHorn

Wardrobe Supervisor
Amber Williams

Assistant Wardrobe Supervisor
Graciela Estrada

Wardrobe Crew
Blake Julian
Linzy Monks
Zachary Parker

SCENERY

Assistant Scenic Designer
Shea Snow

Deck Crew
Sarah Hazlehurst
Ellary Hutsell
Mayson Knipp

Lift Operator
Kyle L. Hooks

LIGHTING

Associate Lighting Designer
Kaylin Gess

Light Board Programmer
Josh Mullady

Production Electrician/Rail
Phyllis Belanger

Light Board Operator
Joseph Coram

Spot Operators
JP Enkema
Bella Griffis

SOUND

Assistant Sound Designer
Lucas Swinehart

Sound Board Operator
Paige Victorson

PROJECTIONS

Projections Operator
Maris Soland

SWING CREW

Tamsin Keh
Kell Kell
Sebastian Van Horn
Sarah Wahrmond

SPECIAL THANKS

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Community Outreach Advisor
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Interim Department Head- **Casey Sams**
Managing Director - **Tom Cervone**
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Administrative Specialist - **Bee Caruthers**
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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**
Draper - **Neno Russell**
Costumers - **Elizabeth Aaron** and **Amber Williams**
Costume Assistants - **Max Hromek**
and **Sebastian Van Horn**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**
Lead Electrician - **Jon Mohrman**
Lighting Assistants - **Josh Mullady**, **Kaylin Gess**,
Lisa Bernard, **Rachel Clift**, and **Sara Oldford**

SCENERY

Technical Director - **Jason Fogarty**
Assistant Technical Director - **George Hairston**
Lead Carpenter - **Jerry D. Winkle**
Senior Carpenter - **Kyle L. Hooks**
Scene Shop Assistants - **DJ Pike**, **Justin South**
and **Wil Waring**
Scenic Charge Artist - **Jillie Eves**
Painter - **Laura Clift**

PROPERTIES

Props Supervisor - **Christy Fogarty**
Lead Properties Artisan - **Sarah Gaboda**
Prop Assistants - **Laura Clift**, **Kat Cooper**,
Ellary Hutsell, **Katie Stepanek**,
and **Will Waring**

SOUND

Sound Supervisor - **Mike Ponder**
Assistant Sound Engineers - **Tate Thompson**
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DEPARTMENT OF THEATRE Faculty

Kate Buckley

Interim Artistic Director
and Professor, Directing

Katie Cunningham

Assistant Professor, Voice and Speech,
and Acting

Jed Diamond

Associate Professor, Acting

Gina Di Salvo

Director of Graduate Studies and
Assistant Professor, Theatre History
and Dramaturgy

Shinnerrie Jackson

Assistant Professor, Acting

Joe Payne

Associate Professor, Sound and Media

Christopher Pickart

Associate Professor, Scene Design

Lauren T. Roark

Assistant Professor, Costume Design

Neno Russell

Assistant Professor, Costume Technology

Casey Sams

Interim Department Head
and Professor, Movement and Musical Theatre

John Sipes

Professor, Acting and Movement

Kenton Yeager

Director of Undergraduate Studies
and Professor, Lighting Design

Terry D. Alford

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and Acting

David Brian Alley

Senior Lecturer, Acting

Tracy Copeland Halter

Lecturer, Acting

Steve Sherman

Lecturer, Acting

Laura Beth Wells

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Katy Wolfe

Lecturer, Singing

Carol Mayo Jenkins

Artist-in-Residence, Acting

Misty G. Anderson

Professor of English and Theatre,
English Department Allen C. Carroll
Chair of Teaching, Adjunct Faculty

Stanton B. Garner, Jr.

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Chair, Department of English, Adjunct Faculty

GRADUATE Students

Davion T. Brown - Acting

Rachel Darden - Acting

Kaylin Gess - Lighting Design

Max Hromek - Costume Design

Peter Mayer Klepchick - Acting

Zachariah Lidstone - Acting

Amberlin McCormick - Acting

Josh Mullady - Lighting Design

Michael Najman - Acting

DJ Pike - Lighting Design

Christine Sage - Acting

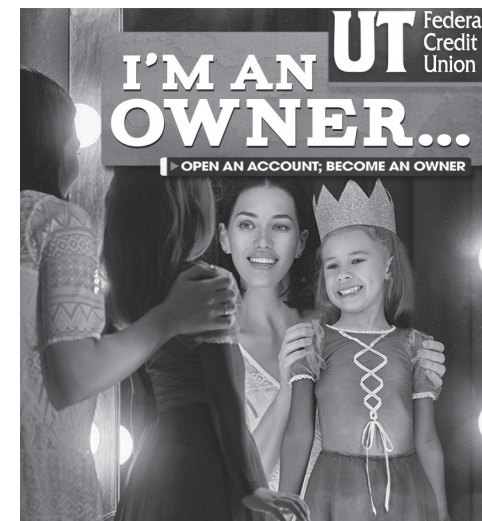
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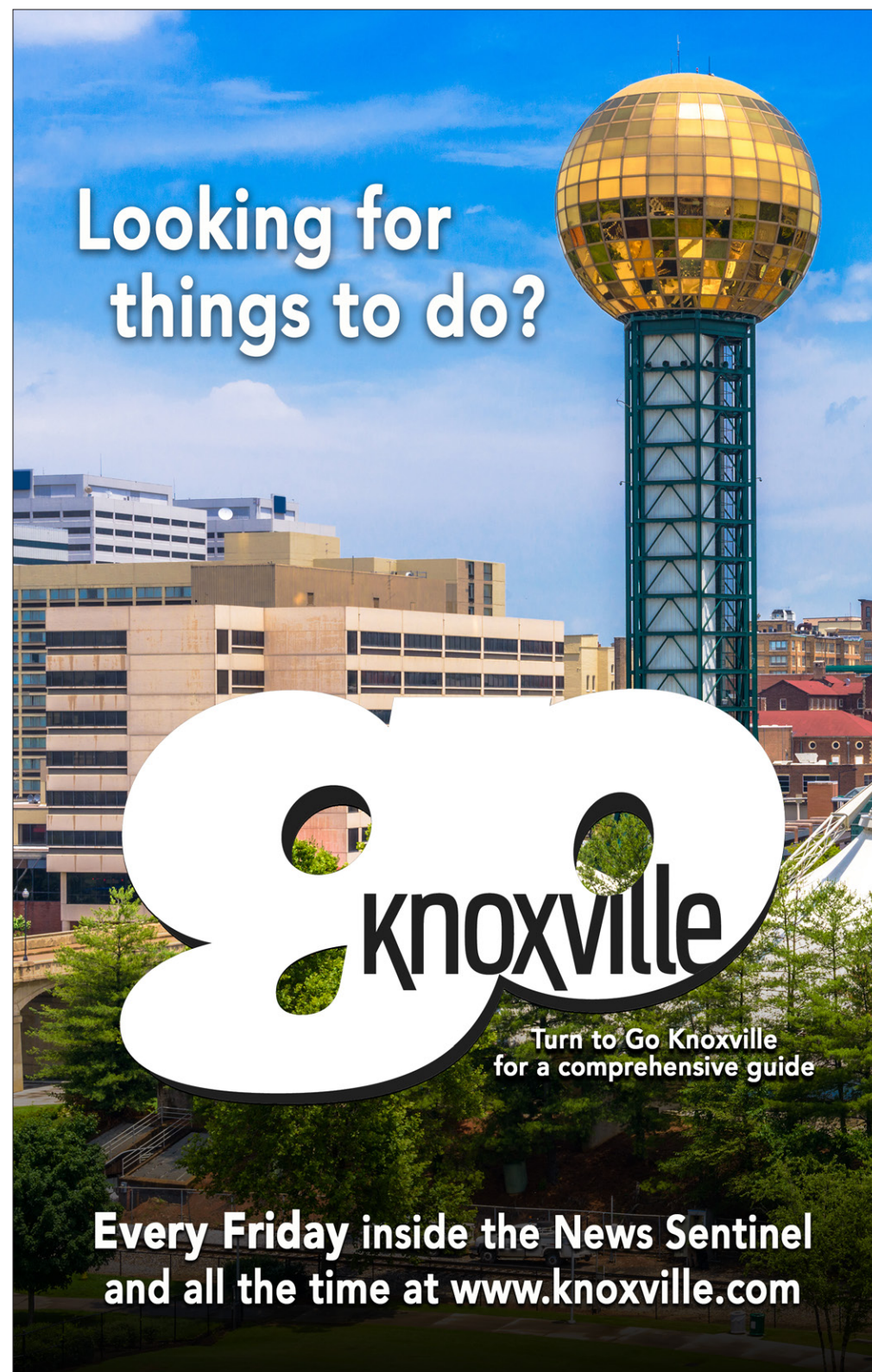
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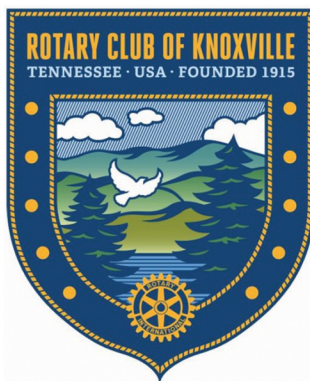
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The CBTS NYC Theatre Trip is back on for May 2022!

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Questions? Contact Amanda Middleton at amanda@utk.edu or **(865) 974-5654**.

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Every gift, big or small, makes an impact on our students, our faculty and staff, the Clarence Brown Theatre, and the arts in this community. No matter the fund, we wanted to say **thank you** to our supporters. Contributions listed below are from July 2020 through December 2021.

For corrections to your acknowledgement name, please contact Amanda Middleton at **amanda@utk.edu** or call **(865) 974-5654**.

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

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

Membership Levels & Benefits

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

AMBASSADORS (\$200)

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

FRIENDS (\$100)

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

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

~ MBC Member

**This benefit affects tax deductibility.*

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

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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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