

SHE KILLS MONSTERS

By QUI NGUYEN



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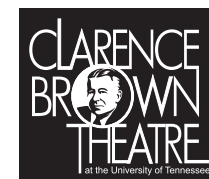


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presents

SHE KILLS MONSTERS

By QUI NGUYEN

Directed by **Casey Sams**

Scenic & Projection Designer
DJ Pike

Costume Designer
M.J. Hromek

Lighting Designer
Josh J. Mullady

Sound Designer
Tate E. Thompson

Puppet Designer
Morgan Matens

Fight Choreographer
Jake Guinn

Dramaturg
Gina M. Di Salvo

Voice Coach
Michael Najman

Stage Manager
Shelly Pack Payne*

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.

"She Kills Monsters" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

"She Kills Monsters" first produced in New York City; The Flea Theater; Jim Simpson, Artistic Director; Carol Ostrow, Producing Director

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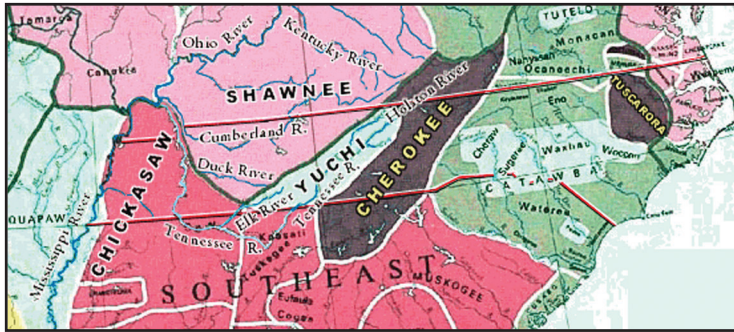
Mildred Haines and
William Elijah Morris
Lecture Endowment Fund



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

Cover photo: Rachel Darden; by Elizabeth Aaron

The Aboriginal People of Tennessee and Surrounding Areas



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

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

Rachel Darden	.....Agnes
Rachael Allion	.....Tilly
Jackson Ahern	.....Chuck
Zachariah Lidstone *	.....Miles
Xitlalli Dawson	.....Kaliopé/Kelly
Gwyneth Doppelt	.....Lilith/Lilly
Christine Sage *	.....Vera/Evil Gabbi/The Beholder
Natalie Wrigley	.....Narrator/Evil Tina
Trevor Schmitt-Ernst	.....Steve
Jordan Gatton-Bumpus	.....Orcus/Ronnie
Michala Plato	.....Puppeteer 1/Farrar
Ella Trisler	.....Puppeteer 2
Garrett Wright	.....Puppeteer 3

This show addresses themes of bullying and homophobia and contains depictions of violence, mild sexual content, and profanity. Those with auditory and visual sensitivities should be aware loud noises and flashing lights occur at times in this production.

This production is 100 minutes with no intermission.



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

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

<https://tiny.utk.edu/cbtsurvey> about your experiences at ***She Kills Monsters***.

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

THE AUTHOR



QUI NGUYEN is a playwright, screenwriter, and co-founder of the Obie Award-winning Vampire Cowboys Theatre Company of NYC.

His plays include *Vietgone* (2016 Harold and Mimi Steinberg/ATCA New Play Award, 2016 LADCC Tim Schmitt Award, 2016 Edward M. Kennedy Prize finalist); *War is F**king Awesome* (Frederick Loewe Award); *She Kills Monsters* (2014 AATE Distinguished Play Award, 2012 GLAAD Media Award nom); *Soul Samurai* (2009 GLAAD Media Award nom); and the critically acclaimed Vampire Cowboys shows: *The Inexplicable Redemption of Agent G*, *Alice in Slasherland*, *Fight Girl Battle World*, *Men of Steel*, *Six Rounds of Vengeance* and *Living Dead in Denmark*.

Recent awards include a 2016 Daytime Emmy Award for Outstanding Writing in a Preschool Animated Program (*Peg+Cat*) and a 2015 New York Community Trust Helen Merrill Playwriting Award. He is proud member of the WGA, The Dramatists Guild, The Playwrights Center, Ensemble Studio Theatre, and The Ma-Yi Writers Lab. He's an alumnus of New Dramatists and Youngblood. For television, he's written for PBS's *Peg+Cat* and SYFY's *Incorporated*. Currently, he's a screenwriter for Marvel Studios.

FROM THE DIRECTOR



Welcome, friends, to the final theatre department production in the Ula Love Carousel Theatre. This beloved building has been the home to thousands of performances by hundreds of thousands of Knoxvilleans, students, and guest artists, dating back to 1951, and I am honored to direct her swan song.

She Kills Monsters is the perfect show to cap off the Carousel's illustrious history. It celebrates the very essence of what we do in the theatre – role play! It tells the story of what can happen when people choose to inhabit an imaginary world together. The result is laughter, joy, companionship, healing, and understanding.

We hope this show brings you, our audience, some laughter, companionship, and understanding. And we look forward to seeing you again in the new patron-friendly and state-of-the-art Jenny Boyd Carousel Theatre in the Spring of 2025.

Casey Sams

MONSTER TALK

Last month, during rehearsals for She Kills Monsters, Gina Di Salvo (Dramaturg) sat down with Jake Guinn (Fight Choreographer) and Morgan Matens (Puppet Designer) to discuss monsters, role-playing, and momentum. This is an edited version of that conversation.

GD: What's your alignment?

JG: Chaotic Good.

MM: I don't remember, but I was a Dragon-born Ranger.

GD: Let's talk monsters. Do you have a favorite?

MM: You didn't say these are going to be hard questions.

JG: This is a meta question. The Kobolds are my favorite.

MM: I really like the Beholder. It's my favorite because it's so scary, but then vanquished so quickly! As far as the puppets go, it's the Kobolds.

JG: I think Tiamat is the most misunderstood monster. It's really easy for it to be just a dragon, but it's actually the most emotionally charged monster in the entire show.

MM: I think something that we lose sight of when we play Dungeons and Dragons – that we don't lose sight of in the show – is that the Kobolds are scared. There is this human out in the forest and now they have to fight her. There are all these little animals and they live in an enchanted forest and they have purposes, too. This is true of all of our characters.

JG: Yeah, it's a work day for Farrah the Faerie.

GD: What did the cast do when they first got their weapons and puppets?

MM: It was a lot of play and it was tentative. We put people in puppets who had never been in puppets before. And I saw them find humor and find fear. Everyone has this sort of moment with the puppets. They find where it is their character and where it is them.

JG: Most stage combat is – by necessity – very careful because you are usually working with heavy weapons and doing complicated choreography. We specifically decided to use LARPing [live action role-playing] weapons because they are designed to hit people. So it's watching people ease into what they are actually doing.

MM: I'm excited for what the puppeteers will come up with. They get to invent more stuff. I've given them the tools and they make stuff from it. My hope is that I come back for a performance and that I don't recognize any of it because it's so much better than anything I could have taught them.

JG: Same. It was really surprising and inspiring to come back to working in an academic environment after things being shut down for so long. I'm watching this group of students, both undergraduate and graduate students, really kicking it into gear. It's been a long time coming.

GD: What have rehearsals been like?

MM: My favorite has been developing the language of the puppets. With both the Bugbears and the Kobolds, it was really cool to see the actors develop sounds for them. We had the Kobolds in front of the mirrors [in the rehearsal room] and the puppeteers came up with different vocal intonations. The puppeteers reminded me of playing DND. It's really beautiful to see someone take something you made and take it to that different level. This has been really collaborative.

JG: Definitely collaborative. Multiple times, I'll notice something and Morgan will have already suggested it. Everyone is really open and trying to make the best choices and they are good communicators.

GD: The fight scenes with the monsters are so important in this play. So much happens there thematically. But what's behind all that work?

JG: Good fight choreography is about being a trust merchant. First, people have to trust you. They also have to trust that you're going to make them look good. And then you help them trust their partner. That they're going to keep each other safe and get through the production successfully.

MM: Actors are frequently in their own heads and in their own bodies. The puppet is separate from them. But when they act through the puppet, it takes the burden off of the actor of considering what they look like and what they sound like. When it becomes about what "we" are doing together – the actors and the puppets -- that's when the magic happens.

JG: There are moments when an actor falls, but then they get up and hit their mark with their partner. Theatre imitates life. We make mistakes. We can't get hung up on it, because you have a partner – who also makes mistakes. If you get so hung up on what you did wrong, you can't support your partner so they can hit their own marks. Maybe you messed up your footwork in one part, but there's a whole lot more fight to get through. And you have plenty of opportunities to get things right. If you stop every time you make a mistake, you don't generate any forward momentum. Keep going, please.

THE ACTORS



RACHAEL ALLION

(Tilly) is thrilled to debut in her first-ever Clarence Brown Theatre production. Her most recent roles include: *These Shining Lives* as Catherine Donohue at PSCC, *Blithe Spirit* as

Edith at Oak Ridge Playhouse, and *Black Comedy* as Carol Melkett at PSCC. Miss Allion is recommended certified in single sword and hand-to-hand stage combat. She has been a regional competitor in the National Shakespeare competition and has worked in LA perusing film acting. She has received her training from Charles Miller and Tony Cedeño and is currently learning from the talented professors at UTK. Rachael sends her love to friends and family for their continual support in her exploration of the arts.



JACKSON AHERN

(Chuck) is a Freshman in the UTK Food Science program. *She Kills Monsters* will be his first Clarence Brown Theatre production. Jackson has been in love with theatre since he started

competing in forensics while attending Austin-East Magnet high school. He is excited for what the future brings. He would like to thank his many mentors in life that have brought him to be who he is today.



RACHEL DARDEN

(Agnes) Rachel is a third-year Acting Graduate student who has come to UTK from her home state of Colorado. After receiving her BA in Musical Theatre, she spent time in New York

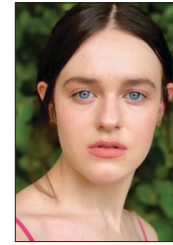
City before taking time off acting to explore such interests as yurt living, hitchhiking through New Zealand, and making pie. She spent the four years before grad school honing her craft in the Denver area and has been an active member in the Education Department at the Denver Center for the Performing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



XITLALLI DAWSON

(Kaliopé/Kelly) is a DC native and Pre-Law sophomore at the University of Tennessee with a minor in Theatre. Past credits: *The Drowsy Chaperone* (Kitty), *Peter and the Starcatcher*

(Molly), *She Kills Monsters* (Vera), *Chicago* (Velma), Synetic Theatre's *La Vida es Sueño* (Rosaura). She trained at the Kirov Academy of Ballet and The Washington Ballet and selected for American Ballet Theatre's *Nutcracker*. A member of the Washington Performing Arts Children of the Gospel, she performed in notable venues including The Kennedy Center. She is super excited to be part of this production and sends hugs to all supporting her through this journey.



GWYNETH DOPPELT

(Lilith/Lilly) 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 Chaillot* ('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.



JORDAN GATTON-BUMPUS

(Orcus/Ronnie) is a 4th-year Theatre undergrad at UTK, and is wildly excited to be performing in person for you again. His past CBT productions include *Airness*, *Hamlet*, *A*

Christmas Carol, *The Madwoman of Chaillot*, and *The Real Inspector Hound*. You may have also seen him in The Wordplayers production of *Bright Star* and The Tennessee Stage Company's *Merry Wives of Windsor*. He'd like to give a special thank you to Casey and the UTK Theatre Department for all the kindness and patience they've shown him over the last several years. He hopes you enjoy the show!



ZACHARIAH LIDSTONE

(Miles) is part of the MFA Acting Graduate Class of 2022. He hails from Montana, and received his Bachelor of Arts in Musical Theatre from The

University of Northern Colorado. His recent CBT credits are *Hamlet* and *A Christmas Carol*. Some of his past regional theatre credits include Huck in *Big River*, Pierpont Finch in *How to Succeed*, Harold Hill in *The Music Man*, and Troy Bolton in *High School Musical*. Zachariah is a proud member of Actors' Equity Association, and he is honored to be a part of the CBT family.



MICHALA PLATO

(Puppeteer 1/Farrah) is excited to be in her first production at the Clarence Brown Theatre. Michala recently graduated from the University of Tennessee at Knoxville with her BA

in Theatre with an Acting concentration. Recent credits include Sabrina in the original cast of *Soft Animals* (theatre), Ellie in *Cut* (student film), and Cassidy in *Headaches and Heartbreaks* (short film by David Gray Studios and directed by Glee's Curt Mega). Michala would like to thank Casey Sams for this opportunity and her friends, family, and mentors for their overwhelming support. Psalms 9:1

THE ACTORS



CHRISTINE SAGE

(Vera/Evil Gabbi/The Beholder) 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.



TREVOR SCHMITT-ERNST

(Steve) Trevor is beyond thrilled to start his time at University of Tennessee with *She Kills Monsters*. Trevor is a freshman from Wauwatosa, Wisconsin, who is majoring in

Theatre. Trevor has been acting for the past decade, some of his favorite roles have been Romeo in *Romeo and Juliet*, Creon in *Antigone* both with his high school. And Reverend Parris in the *Crucible* with First Stage's Young Company in Milwaukee, Wisconsin. Trevor is a graduate of the award winning First Stage's Young Company. Outside of theatre, Trevor loves sports and all things Wisconsin! He hopes you enjoy the show!



ELLA TRISLER

(Puppeteer 2) is thrilled to be making her Clarence Brown Theatre debut! Most recently, she appeared in *To Kill A Mockingbird* as Mayella Ewell at The Oak Ridge Playhouse. Some of her

favorite roles so far include Kim MacAfee in *Bye Bye Birdie* and Aunt Polly in *The Adventures of Tom Sawyer*. In her free time, she enjoys singing and playing piano.



GARRETT WRIGHT

(Puppeteer 3) Garrett, a lifelong East Tennessean, is proud to make his debut performance with the CBT. He has previously worked with local theater companies in his hometown of

Kingston, Tennessee such as the Three Rivers Theatre Company and the Tennessee Medieval Faire. Garrett is currently studying as an undergraduate student at the University of Tennessee, loves Knoxville, and is so excited to be back in live theater. When Garrett is not rehearsing or performing for a show he can be found as a Dungeon Master for his friends' Dungeons and Dragons campaign.

THE ACTORS



NATALIE WRIGLEY

(Narrator/Evil Tina) is overjoyed to be making her Clarence Brown Theatre debut! Natalie is a senior from Blackwood, New Jersey studying Deaf Education and Special Education with

minors in Theatre, Elementary Education, and American Sign Language. Some of her previous credits include *The Drowsy Chaperone* (Kitty), *Legally Blonde* (Margot),

Heathers (Ms. Flemming/Veronica's Mom), *Spring Awakening* (Ensemble), and *Annie* (Miss Hannigan). She is also a proud 2016 Broadway World award winner ("Best Children's/Family Production") for her role as Patrice in *13: A New Musical*! Natalie would like to thank Casey Sams for this opportunity as well as the amazing cast and team that made this show possible. She would also like to thank her mom, her dad, her sister, and her best friends for their endless love and support!



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THE ARTISTS



CASEY SAMS

(Director) 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.



DJ PIKE

(Scenic and Projection Designer) DJ is from Clinton, Utah and has earned his BS in Theatre at Weber State University in Ogden, UT. DJ is a second year

graduate candidate at the University of Tennessee in Knoxville, where he is earning his MFA in scenic and projection design. Recent scenic designs include *Stinney*:

An American Execution, The Winter's Tale, The Revolutionists, Everyman, Sunday in the Park with George and *Hedda Gabler*. Recent projection designs include *The Magic Flute* for UT Opera, *Sunday in the Park with George*, *The Cripple of Inishmaan*, *Sense and Sensibility*, *Orchestrated Dance*, and Weber State's Presidential Inauguration. DJ's work is on display at djiike.com.

M.J. HROMEK

(Costume Designer) is from Baltimore, Maryland and received a BA in Theatre Design and Production from the University of Maryland, Baltimore County. They are the second year MFA Candidate in Costume Design at the University of Tennessee, Knoxville, and *She Kills Monsters* will be their premier show with the Clarence Brown Theatre. Previous work includes *Anonymouse* by Naomi Iizuka



JOSH J. MULLADY

(Lighting Designer) is a second year MFA Candidate with a focus in Lighting Design and Technology. Originally from Iowa, he graduated from the University of

Northern Iowa in Cedar Falls, IA, with a BA in Theatre and was the first student to graduate with all three emphases offered: Performance, Design and Production, and Drama for Youth. After that, he moved to Omaha, NE, where he spent the next 12 years using all those emphases working on over 100 productions and teaching hundreds of workshops. He is excited to be playing through this journey as Lighting Designer for *She Kills Monsters*, and collaborating with his fellow designers. Enjoy the show.

THE ARTISTS



TATE E. THOMPSON

(Sound Designer) is from Parkersburg, West Virginia and earned his BA in Theatre at Fairmont State University in Fairmont, WV. Tate is the second year Sound & Media MFA

Candidate and this is his first season at CBT. Most recently he designed music for Kate Buckley's *A Christmas Carol* and projections for *The Curious Incident of the Dog in the Night-Time*. He is also the assistant sound designer and mixer for *Always...Patsy Cline*. Tate is a member of the Theatrical Sound Designers and Composers Association.



MORGAN MATENS

(Puppet Designer) is so pleased to be returning to the CBT in the capacity of puppet designer. Morgan graduated from the University of Tennessee with an MFA in Theatre

Design. She has been working in Nashville as a puppet designer and fabricator, puppeteer, set designer, and freelance illustrator for the past 10 years. Her puppet design credits include *Lorraine*, *Gulliver's Travels*, *Momotaro the Peach Boy*, *Puss n Boots*, (Nashville Public Library's Wishing Chair Productions), *She Kills Monsters* (Martin Methodist College) *The Lion*, *The Witch*, and *the Wardrobe* (David Payne Drama) *A Midsummer Night's Dream* (Nashville Shakespeare Festival) *Heap it On* (Lexington Children's Theater). Follow her work [@theaterweirder](#) and [@imagineMatens](#) on Instagram. She would like to thank Christy Fogarty and her prop shop team for their incredible artistry and dedication in bringing these monsters to life.



JAKE GUINN

(Fight Choreographer) is a freelance Producer, Director, and Writer for clients that include WebMD, The CDC, and the Cherokee Historical Association. He produces

original and adaptive work for theatre and film through his home company, Havoc Productions LLC. Choreographer credits include Feld Entertainment, Actor's Theatre of Louisville, Cincinnati Playhouse, Cincinnati Opera, Synchronicity Theatre.

GINA M. DI SALVO

(Dramaturg) is Assistant Professor of Theatre History and Dramaturgy and currently holds the Paul D. Soper Professorship (2021-23) in the Department of Theatre. At the Clarence Brown Theatre, she has dramaturged *People Where They Are* and *The Dream of the Burning Boy*. An artistic associate of Sideshow Theatre Company in Chicago, Gina most recently dramaturged Sideshow's 2021 virtual production of *The Whisperer's Apprentice*. Other dramaturgy credits include Plan-B Theatre Company, The Gift Theatre, Strawdog Theatre Company, and the American Musical Theatre Project. She holds a PhD in Theatre and Drama from Northwestern University.



MICHAEL NAJMAN

(Voice Coach) Born and raised in Queens, NY, he is now an MFA Graduate Acting student at UTK. He last appeared in Director Kate Buckley's *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!



SHELLY PACK PAYNE

(Stage Manager) is the General Manager for the Clarence Brown Theatre and is enjoying a little change of scenery as she joins a wonderful production/artistic team on this project. Previous

productions at the CBT include *A Christmas Carol*, *Kiss Me, Kate*, *The Little Prince*, *Red*, *Noises Off*, and *Three Sisters*. Before moving to Tennessee, she was a Stage Manager for The Egyptian Theatre Company (Park City, UT), Val A. Browning Center (Ogden, UT), Dominion Theatre (Virginia Beach, VA), Little Theatre of the Rockies (Greeley, CO), and the Pantagraph Holiday Spectacular (Bloomington, IL.). Other credits include, Company Manager for the Utah Shakespeare Festival and Director of Guest Services for The Egyptian Theatre Company. She is a graduate of Weber State University and a member of Actors' Equity Association. Shelly would like to thank her wonderful husband Joe, and two beautiful children Amelia and Max for their unwavering support during this production.



KATE BUCKLEY

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

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

THE ARTISTS



TOM CERVONE

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

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

SUSAN L. McMILLAN

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

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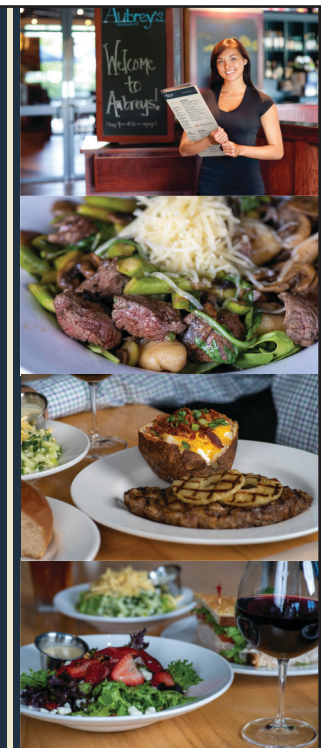
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Associate Dramaturg
Jessica Klus

Stage Management Assistants
Emily Adams
Katelyn Mundt
Sarah Wahrmond

Assistant Fight Choreographer
Kevin Roost

COSTUMES

Wardrobe Supervisor
Amber Williams

Assistant Wardrobe Supervisor
Blake Julian

Wardrobe Crew
Abigail McCarter

PUPPETRY

Puppet Wrangler
Zachary Parker

SCENERY

Deck Crew
Nevaeh Daniel

LIGHTING

Associate Lighting Designer
Kaylin Gess

Light Board Operator /
Production Electrician
Tyler Sivels

SOUND

Sound Board Operator
Alexandra Dally

PROJECTIONS

Projections Operator
Graham Schober

SWING CREW

Wardrobe
Graciela Estrada

Boards Operator
Kell Kell

ADMINISTRATION

Interim Artistic Director - **Kate Buckley**
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Manager - **Phyllis Belanger**
Production Stage Manager - **Patrick Lanczki**

COSTUMES

Costume Shop Manager - **Melissa Caldwell-Weddig**
Cutter/Draper - **Kyle Andrew Schellinger**
Costumers - **Amber Williams, Elizabeth Aaron,**
and **Ellen Bebb**
Costume Assistants - **M.J. Hromek**
and **Sebastian VanHorn**

ELECTRICS

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

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,**
Katie Stepanek, Carrie Ferrelli,
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Scenic Charge Artist - **Jillie Eves**

PROPERTIES

Props Supervisor - **Christy Fogarty**
Lead Properties Artisan - **Sarah Gaboda**
Prop Assistants - **Kat Cooper, Ellary Hutsell,**
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Zachariah Lidstone - Acting

Amberlin McCormick - Acting

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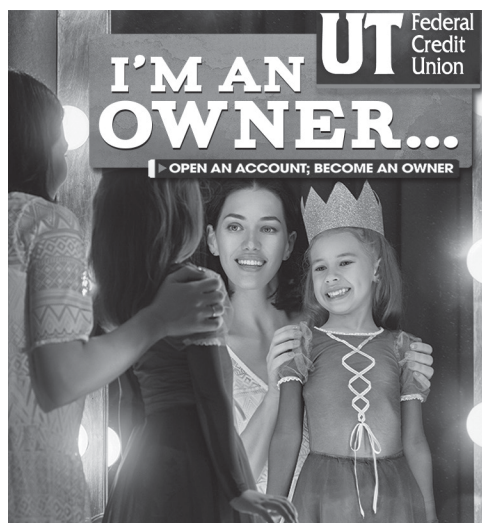
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Questions? Contact Amanda Middleton at amanda@utk.edu or **(865) 974-5654**.

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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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City of Knoxville - Knoxville's roots run deep and strong. The city has served as the hub of the region since its founding in 1791. The best of its Appalachian heritage remains today — a strong work ethic, a family-centered community, and an intense respect for the natural beauty that envelopes the region. The metropolitan Knoxville area was ranked the "best place to live in the United States and Canada" among cities with a population of fewer than 1 million. The ranking came from the Millennium edition of Places Rated Almanac. The results confirmed what most in this area have known for a long time - Knoxville is one of the best cities in the country!



Knox County Tourism Consortium

The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining with 25 other art and heritage non-profits to attract and entertain more than 1.3 million people annually from countries as distant and diverse as Japan, New Zealand, the Russian Federation, Liberia, the Netherlands, and across South America. With support from the Hotel Motel Tax Fund, the Consortium contracts with Knox County to present more than 4,200 visitor-focused events and activities throughout the year.

Mildred Haines and William Elijah Morris Lecture Endowment

The Mildred Haines and William Elijah Morris Lecture Endowment supports campus visits of lecturers and scholars in all disciplines in the College of Arts and Sciences. The dean of the college solicits proposals from departments and academic programs for the use of the funds, appoints an advisory committee to review and make recommendations regarding the proposals, and makes awards to the successful proposals. The advisory committee has a representative from the humanities, the social sciences, the natural sciences and the arts faculties of the college. The committee selects a chairperson from among its members. Committee members serve two-year terms and may be reappointed at the discretion of the dean.



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



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



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



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



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