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CHARLES DICKENS'

A CHRISTMAS CAROL

Adapted by Edward Morgan and
Joseph Hanreddy; Music by John Tanner

CLARENCE
BROWN
THEATRE

Fueling the Arts and the Audience



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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CLARENCE BROWN THEATRE

presents

CHARLES DICKENS' **A CHRISTMAS CAROL**

Adapted by Edward Morgan and Joseph Hanreddy; Music by John Tanner

Original Direction by **Kathleen F. Conlin** ★

Directed by **Patrick Lanczki**

Musical Director **Terry D. Alford**

Scenic Designer
Kevin Depinet ♦

Original Costume Designer
Bill Black ♦

Costume Design Coordinator
Liz Aaron

Lighting Designer
John Horner

Original Sound Designer
Mike Ponder

Projection and Sound Designer
Joe Payne ♦

Choreographer
Casey Sams

Voice and Text Director
Katie Cunningham

Stage Manager
Erin Joy Swank ♦

Assistant Stage Manager
Marcie Friedman ♦

Assistant Stage Manager
Jess Klus

Artistic Director, Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

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This project [is being][was] supported in whole or in part by federal award number 21.027 awarded to Knox County by the U.S. Department of the Treasury and the Arts & Culture Alliance.



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



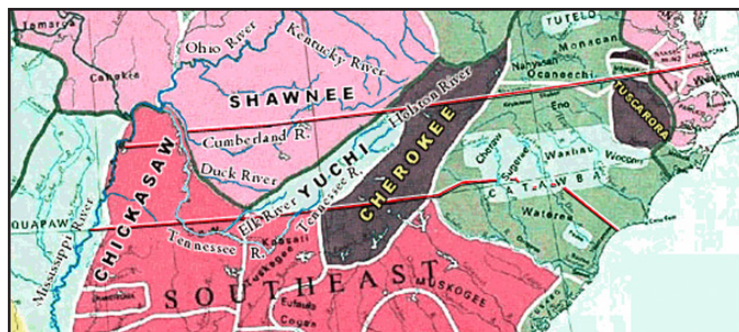
♦ The Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



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

Cover photo: Jed Diamond; by Shawn Poynter

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/>

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

THE CAST

Ebenezer Scrooge	Jed Diamond*
Marley / Young Marley / Old Joe / Ensemble	David Brian Alley *
Christmas Past / Ensemble	Develyn Jayan*
Christmas Present / Ensemble	Shinnerrie Jackson*
Mrs. Dilber / Mrs. Fezziwig / Ensemble	Laura Beth Wells*
Barnaby / Christmas Future / Ensemble	Denzel Dejournette*
Fred / Ensemble / (Understudy Marley)	Joseph Coram
Catherine / Ensemble / (Understudy Mercy Miggot)	Sarah Wahrmund
Mercy Miggot / Ensemble / (Understudy Present and Mrs. Cratchit)	Gabriela Bulka*
Miss Lucy / Ensemble / (Understudy Mrs. Fezziwig)	Yashashvi Choudhary*
Boy Scrooge / Ensemble	Patrick Harrison
Boy Scrooge / Ensemble	Daniel Snoderly
Fan / Ensemble	Mia Hayes
Young Scrooge / Topper / Ensemble / (Understudy Christmas Future)	Jackson Neilson
Belle / Ensemble / (Understudy Catherine)	Grace Belt*
Bob Cratchit / Ensemble / (Understudy Scrooge)	Sammy Pontello*
Mrs. Cratchit / Ensemble / (Understudy Mrs. Dilber)	Lake Cooney
Tiny Tim / Remembrance / Ignorance / Ensemble	John Taylor Kelly
Tiny Tim / Remembrance / Ignorance / Ensemble	Penny Peterson
Martha Cratchit / Ensemble / (Understudy Belle and Lucy)	Laura Snyder
Mary Cratchit / Ensemble / (Understudy Martha, Fan, and Alice)	Irelyn Easterling
Mary Cratchit / Ensemble / (Understudy Martha, Fan, and Alice)	Winter Easterling
Peter Cratchit / Dick Wilkins / Ensemble / (Understudy Young Scrooge and Topper)	J.D. Joiner
Alice Cratchit / Ensemble / (Understudy Mary and Belinda)	Felicity De Leon
Alice Cratchit / Ensemble / (Understudy Mary and Belinda)	Helen Spence
Belinda Cratchit / Want / Forgiveness / Ensemble / (Understudy Alice)	Isla Cortez Burdette
Belinda Cratchit / Want / Forgiveness / Ensemble / (Understudy Alice)	Lara Qing-Bodiya
Smudge / Ensemble	Golden Littlejohn
Smudge / Ensemble / (Understudy Liza, Oatway)	Natalya MacDonald-Risner
Scadger / Ensemble / (Understudy Mudd, Barnaby, and Mr. Fezziwig)	Hogan Wayland
Fezziwig / Mudd / Ensemble / (Understudy Fred and Bob Cratchit)	Clay Cooper*
Grimgrind / Philpot / Ensemble / (Understudy Twyce)	Guthrie Butler
Twyce / Ensemble / (Understudy Philpot, Grimgrind, and Oatway)	Jacob Leon
Oatway / Ensemble / (Understudy Peter Cratchit)	Greg Jordan
Reverend / Ensemble / (Understudy Scadger and Old Joe)	Elliot Walker
Madeline / Ensemble / (Understudy Christmas Past)	Presley Keith
Liza / Ensemble / (Understudy Madeline)	Alana Mara



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

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



Charles Dickens
by Margaret Gillies

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 KATHLEEN F. CONKLIN

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

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

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

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

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

God Bless Us Everyone!

DIRECTOR'S NOTE

A *Christmas Carol* is my favorite story. As a child, I saw the 1951 film adaptation "Scrooge," starring Alastair Sim, and was immediately captivated by the tale of Ebenezer Scrooge and his miraculous redemption.

After stage managing CBT's production from 2016-2019 under the skillful direction of one of my favorite directors Kathleen Conklin, the cancellation of our 2020 production left a huge void in my life. I missed the tradition of collaborating with a community of artists on this story hugely, so I took it upon myself to adapt and direct Dickens' novel for the pandemic year of 2020. In November and December of 2020, many CBT artists, including several in tonight's cast, filmed their roles remotely via Zoom. The end result was my digital retelling of the tale I love so much, "The Hacking of Nezar Scorge."

Whether told by Mr. Magoo, Scrooge McDuck, the Muppets, or Patrick Stewart, this story just works. It works because the themes are so universal. First, it is a ghost story. But it is also a story about family, love and loss, second chances, and redemption. It reminds us of the possibility that people can change.

After the alienation and isolation of the pandemic years, I hope our audiences will find they can relate to Ebenezer Scrooge in a new and personal way. The last few years have been hugely challenging for our community and our theatre, and we have been so grateful for the support of our audiences as we continued to bring this story to the stage. Now we are thrilled to bring back this beloved version of the story we all cherish. Enjoy the show.

Patrick Lanczki

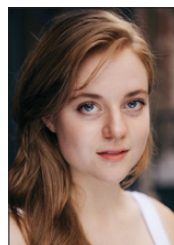
THE ACTORS



DAVID BRIAN ALLEY

(Marley / Young Marley / Old Joe / Ensemble) is pleased to return to *A Christmas Carol* in the roles of Jacob Marley and Old Joe after having just "reprised" his role as Colonel Arbuthnot

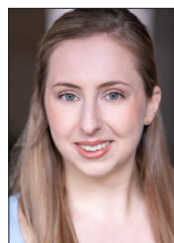
in *Murder on the Orient Express*! Audiences may recognize David from his recent turns as Scrooge in CBT's *A Christmas Carol*, and as Ed in *The Curious Incident of the Dog in the Night-Time*. David first became a CBT Company member in the Fall of 2000, performing in *The Woman in Black*, and has appeared now in over 60 CBT productions including *Hamlet*; *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: David recently finished filming a Feature-Length film, *Angel of Light*, which was shot and produced here in Knoxville, soon to be making the festival rounds. He has also appeared in *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *Borrowers and Lenders*; *Killing Steve*; and *The Sleep Seeker*. TV: *Women of the Movement* (ABC); *Snapped*; *Fatal Attraction*; *Storm of Suspicion*; *Vengeance*; *Unsolved Mysteries*; and *It's A Miracle*. David is a proud member of Actors' Equity Association and SAG-AFTRA. He is married to his beautiful wife, Jill; is father to his favorite "productions" of all-time, Devin and Caroline; and he plays step-dad to the fabulous Abby and Ethan Flowers! davidbrianalley.com



GRACE BELT

(Belle / Ensemble / *Understudy Catherine*) Selected credits include Laguna Playhouse, Great River Shakespeare Festival, SurfFlight Theatre, Fiasco Theater, River & Rail, and Clarence Brown Theatre.

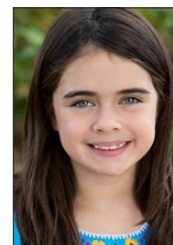
She is a proud alumni of Fiasco Theater's Conservatory in NYC. Grace is a first-year MFA Acting Graduate Candidate. Special thanks to Patrick! Love you Griff, F&C, and always EGR. For more info, visit graciebelt.com and firsttakeco.com.



GABRIELA "GABI" BULKA

Mercy Miggot / Ensemble / (*Understudy Present and Mrs. Cratchit*) is a first year MFA Acting Candidate at UT and is thrilled to be debuting on Clarence Brown Theatre's

stage. Native to Krakow, Poland she moved to New York City where she trained at The Lee Strasberg Theatre and Film Institute and received a Two-Year Conservatory Certificate. She is an actor, dancer, movement director and producer. Gabriela holds a Professional Dancer and Choreographer Diploma, as well as a degree in IP Law. Recent credits include: Off- Broadway Productions: *Charlie* (RJ Theatre Company producer/mov.dir.), *Hamlet Split Apart* (RJ Theatre Company producer/mov.dir); Short Films: *Cortado* (producer), *Thoughts* (Zen), *Sloane & Dom* (Julianne).@ga_bulka



ISLA CORTEZ BURDETTE

(Belinda Cratchit / Want / Forgiveness / Ensemble / *Understudy Alice*) Isla is a fourth grader at Tate's School and is really excited to be a part of *A Christmas Carol*. She was most

recently seen on stage as the Page in Knoxville Opera's *Falstaff*, young Carmen in Santa Fe Opera's *Carmen*, and as Trouble in Central City Opera's *Madame Butterfly*, where Opera News noted that she "played Trouble to perfection." Isla has a passion for music and being on stage, and she also loves to read, dance, and let her imagination soar on her green swing.



GUTHRIE BUTLER

(Grimgrind / Philpot / Ensemble / *Understudy Twyce*) Guthrie is a recent graduate of UT and is excited to be back in such a seasoned holiday classic for the third time. He hopes you enjoy the show!



YASHASHVI CHOUDHARY

(Miss Lucy / Ensemble / *Understudy Mrs. Fezziwig*) is an MFA Acting student at the University of Tennessee, Knoxville. She comes from the capital of her country New Delhi, India where she

received her B.A.(honours) in English Literature from the University of Delhi. She was associated with "The Pierrot's Troupe Theater Group" (an internationally renowned theatre group formed in 1989) and performed various plays in her country. Her proudest moment was when she

THE ACTORS

was crowned as the Miss Teen International India where she represented her nation by taking up the cause of mental health. She feels honored to start her journey at UTK which will act as instrumental in helping her understand the core ideas and themes that define global theatre and will surely help her grow as an artist.



LAKE COONEY

(Mrs. Cratchit / Ensemble / *Understudy Mrs. Dilber*) is very excited to be in their first ever Clarence Brown Theatre production! They are an undergraduate Psychology major and Theatre

minor with a concentration in Acting from Clinton, Tennessee. They were last seen as a Transylvanian in the student-led production of *Rocky Horror Picture Show*. Lake would like to thank their family, friends, and fellow cast members for supporting, uplifting, and believing in them. They hope you enjoy the show!



CLAY COOPER

(Fezziwig / Mudd / Ensemble / *Understudy Fred and Cratchit*) Clay is so excited to be joining the cast of *A Christmas Carol*. Clay is a first year MFA Acting candidate originally from the small

town of Pinehurst, North Carolina. He holds a B.A in theatre education from Appalachian State University and previous stage credits include *Bright Star!* (Jimmy Ray), *The Moors* (The Mastiff) and *The {W}right Sister* (Orville Wright). In his free time, he enjoys hiking, cooking, and serenading his dog Sophie on guitar. To see what he is working on next follow his Instagram @claycooper11.

THE ACTORS



JOSEPH CORUM

(Fred / Ensemble / Understudy Marley) is the son of Melissa and Jeremiah Coram and is a junior at UT. This will be his second performance at the Clarence Brown Theatre. He is enjoying his junior year

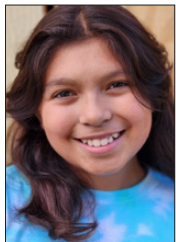
at UT and is thrilled to return to this version of *A Christmas Carol*, not as an audience member, but as a performer. He would like to thank his parents, Melissa and Jeremiah Coram, for supporting him and pushing him throughout his college career, his little sister, Addison Coram, for her ability to put up with him for all these years, Coke Morgan for being an amazing vocal coach, Elizabeth Williams for being a fabulous instructor and director, and Dennis Perkins for being his acting and directing mentor for many years.



DENZEL DEJOURNETTE

(Barnaby / Christmas Future / Ensemble) Denzel has had a unique path to acting. Originally, coming from the world of wrestling. He is a division I All-American wrestler and was a wrestler

with the WWE. He is now an MFA Acting candidate here at the University of Tennessee to further the exploration of his passions, and to tell stories of everyday humanities.



FELICITY DE LEON

(Alice Cratchit / Ensemble / Understudy Mary, Alice, and Belinda) Felicity, a student at Alcoa Middle School, first discovered her love for the stage through the Mayville-Alcoa-Blount Parks and Recreation

Commission's Performing Arts camp. She has since participated in AMS theater productions including *High School Musical*. She is excited to join with this cast in bringing to the community a holiday classic.



JED DIAMOND

(Ebenezer Scrooge) Jed has taught acting and the Alexander Technique at UTK since 2005. Jed has appeared in many roles at the CBT, most recently in *Murder on the Orient Express*. He has also acted

at Wheelhouse Theatre Co; The New York Shakespeare Festival; Roundabout Theatre; The Acting Company; Signature Theatre; Arena Stage; Syracuse Stage; etc. Prior to UT, he was founding faculty of the New York Shakespeare Festival Shakespeare Lab and of the Actors Center. He taught at NYU Tisch School of the Arts; 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 has taught as a guest artist at Chautauqua Theatre Company, 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



IRELYN EASTERLING

(Mary Cratchit / Ensemble / Understudy Martha, Fan, and Alice) Irelyn is thrilled to be a part of her fourth season of *A Christmas Carol*. She has previously performed in AOA's *Pilgrims'*

Progress (Discretion), and BCA's *Newsies*,

Annie, *Superheroes*, *The Sound of Music*, *Les Miserables* and *Descendants*. Irelyn is a 16 year-old junior. Outside of theater, she is interested in theology, reading, writing, and soccer. Soli Deo Gloria!



WINTER EASTERLING

(Mary Cratchit / Ensemble / Understudy Martha, Fan, and Alice) Winter is so excited to be returning for a fourth season of *A Christmas Carol*! Previously she has performed in Primary Players' *Matilda*,

Cats (Mungojerrie), and BCA's *Newsies*, *Les Miserables*, *Annie*, and *Descendants*. Winter is 13 years old and in the 8th grade. When not on stage, she enjoys playing soccer, dancing, reading, and watching Hallmark Christmas movies. "Joy to the world, the Lord is come!"



PATRICK HARRISON

(Boy Scrooge / Ensemble) is thrilled to make his first appearance on the CBT stage as part of this community Christmas tradition, to which he was first exposed at 3 months of age. His main previous

roles include Rooster in *Annie*, Jr, Peter in *Peter Rabbit*, The Prince in *Snow White* (KCT), a Lost Boy in *Peter Pan*, and a Student in *Junie B Jones is Not a Crook* (ORPH). As a 14-year-old homeschool student from Maryville, Patrick keeps himself busy as a music artist, DJ, filmmaker, and athlete. Patrick would like to thank the director, crew, cast, and his family for this amazing experience.



MIA HAYES

(Fan / Ensemble) Mia is a sophomore here at UT and she is absolutely thrilled to be making her debut CBT performance as Fan in this year's production of *A Christmas Carol*. Her previous performances

include Rosie (*Mamma Mia*), M'lynn (*Steel Magnolias*), and #00 (*The Wolves*). She is in the process of getting her degree in Theatre and could not be more thankful for this opportunity to join her peers on the main stage, and hope you all enjoy the show!

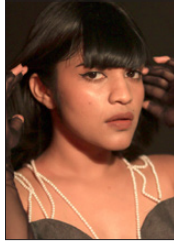


SHINNERRIE JACKSON

(Christmas Present / Ensemble) Shinnerrie earned her Bachelor's of Music at Oberlin Conservatory of Music and her MFA at the University of Tennessee where she is currently Assistant

Professor of Theatre. She can be seen in *30 Rock* and in Whit Stillman's *Damsels in Distress*. Previous theater productions include *A Night with Janis Joplin* (Arena Stage), *Vanya, Sonia, Masha and Spike* (Cincinnati Playhouse, St Louis Rep), *Lady Day at Emerson Bar and Grill* (Weathervane Theater).

THE ACTORS



DEVELYN JAYAN

(Christmas Past / Ensemble) is a first year MFA Acting graduate student. She is also a resident actor at the Clarence Brown Theatre and a professional Indian dancer who will be making

her first American Theatre debut as the Ghost of Christmas Past here at her home ground. Having been dedicated to a life on stage through various plays, dance-dramas as well as street plays back in India, she is here to make professional theatre her next home. She aspires to be an artist who can rise above the social standards and stereotypes, she's grateful to the Clarence Brown Theatre for opening that path for her and supporting her in her journey.



J.D. JOINER

(Peter Cratchit / Ensemble / Understudy Young Scrooge and Topper) J.D. is thrilled to be returning to the CBT main stage! He has previously appeared in *Hair* (Steve) and *Murder on the Orient Express* (Soldier and Porter #2). J.D.

is a senior here at UT and is majoring in Theatre and History. He would like to thank Patrick, the director, for giving him this opportunity; and his parents for their constant support.

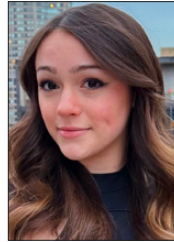


GREG JORDAN

(Oatway / Ensemble / Understudy Peter Cratchit) is a junior studying Political Science and International Affairs here at the University of Tennessee. He is ecstatic to be a part of this production of *A*

Christmas Carol, his second acting role for the

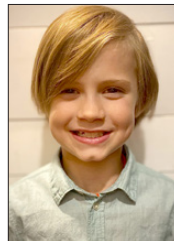
Clarence Brown Theatre. Previously he was seen in *Adaptive Radiation* and directing the *Musical Theatre Revue 2023* for ACT. He would like to thank his directors from Walker Valley High School and his family for their support and the team at the Clarence Brown Theatre for this magical show.



PRESLEY KEITH

(Madeline / Ensemble / Understudy Christmas Past), a senior Theatre major at the University of Tennessee, first appeared on the main stage of the Clarence Brown Theatre in spring of 2016 as Bloody

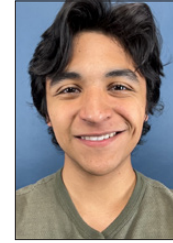
Mary's assistant in *South Pacific*. She followed by opening the next season as Young Violet in CBT's production of *Violet* in the fall. Since then, she has appeared in two feature films, *I'll Be Watching* and *Walden*, both released on streaming platforms and in theaters. Presley will also appear in the upcoming feature film, *Degenerate*, in post-production. Coming from a long line of singers and performers, Presley is happily carrying on her family's tradition. Shout-out to her little brother, Coulter!



JOHN TAYLOR KELLY

(Tiny Tim / Remembrance / Ignorance / Ensemble) "JT" is the 8 year old son of Brian and Lauren Kelly. He is smack dab in the middle of his 4 brothers and sisters! He enjoys drawing, playing football and plays

the piano by "ear"! He dances ballet and jazz. He has performed in the *Nutcracker* and *Fairy Tale to Fairy Tales*. This is his acting debut and he looks forward to sharing in this role of Tiny Tim with the entire cast.



JACOB LEON

(Twyce / Businessman 1 / Ensemble / Understudy Philpot, Grimgrind, and Oatway) is a sophomore at UT majoring in Theatre, and he is very excited to be a part of this year's production of *A*

Christmas Carol. He has previously appeared at the Clarence Brown main stage in *Hair* as a member of the ensemble. He is grateful for the opportunity to be a part of a longstanding tradition of the yearly production of this show, as well as for the opportunity to finally learn the words to all those Christmas carols he would previously only pretend to know and mumble along to.



GOLDEN LITTLEJOHN

(Smudge / Ensemble) is grateful to be back with the CBT in the *Christmas Carol* production for the second year. He is excited to experience this production from the POV of a new character.

He is a 4th grade Honors Program student at Beaumont Magnet Academy. Golden has many passions that include singing in the choir at Foster Chapel Baptist Church, volunteering for the Burlington Food Pantry, Mobile Meals, and Keep Knoxville Beautiful, and sketching designs. He is proud to be a Robloxian (Roblox gamer)! Golden has a strong village that runs deep. He extends love and thanks to each member of his village and everyone who came to support him and this production.



NATALYA MACDONALD-RISNER

(Smudge / Ensemble / Understudy Liza) is excited to once again take the stage at Clarence Brown Theatre as Smudge in this year's production of *A Christmas Carol*! She made her debut

at CBT in 2017 as Tiny Tim and has since performed in numerous theatre productions, commercials, and films. Natalya is also a singer/songwriter and signed with Sound Chamber Records earlier this year and is currently working on her debut album. Her music can be found on all streaming platforms under her artist name, NatalyaMac. She would like to thank CBT for this opportunity, and her family and friends for their continued support.

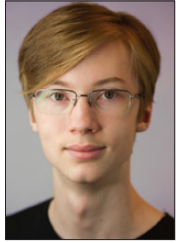


ALANA MARA

(Liza / Ensemble / Understudy Madeline) is a sophomore at University of Tennessee Knoxville, with a double major in Theatre and Italian and a minor in Broadcast Meteorology, and she is delighted to be

cast in her second main stage production at the Clarence Brown Theatre. Her recent credits include, tribe, Leata understudy (performed) (*Hair*, Clarence Brown Theatre), Logainne Schwartz and Grubenierre (*25th Annual Putnam County Spelling Bee*, Oak Ridge Playhouse), and Eponine (*Les Miserables*, Christian Youth Theatre, Chicago). She feels incredibly fortunate for such a generous opportunity to participate in such an iconic production, and she feels even luckier to be beneath the stage lights once again. Finally, she is eternally grateful for each and every individual who will watch such a beautiful story of kindness, redemption, and unconditional love, for the world needs it more than ever. God bless us, every one!

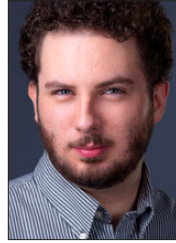
THE ACTORS



JACKSON NEILSON
(Young Scrooge / Topper / Ensemble / *Understudy Christmas Future*) Jackson is a freshman majoring in Theatre at UT, and is thrilled to be making his CBT debut in *A Christmas Carol*! Jackson began acting in his junior year of high school, and has been in several productions with Broadway Center for the Arts, including *Sweeney Todd*, *Newsies*, *The SpongeBob Musical* and *Les Mis*. In addition to theatre, Jackson also has a passion for music playing instruments such as the keyboard and the accordion! He wants to thank his family and friends for all of their unending support, and everyone at CBT for this incredible opportunity.



PENNY PETERSON
(Tiny Tim / Remembrance / Ignorance / Ensemble) is a 3rd grader at Beaumont Magnet Academy in Knoxville. Her previous credits include Tiny Tim in the Clarence Brown Theatre's 2022 production of *A Christmas Carol* and John Bechdel in River & Rail Theatre's 2023 production of *Fun Home*. Penny is delighted to be rejoining her UT Theatre community, and she is having the time of her life! Penny loves to read adventure books and put on plays with her friends. When she grows up she wants to be a scientist who figures out whether or not magic is real. She is grateful for all of the people in her life who love her and dream big with her.



SAMMY PONTELLO
(Bob Cratchit / Ensemble / *Understudy Scrooge*) Sammy is a first year MFA Acting Candidate at the University of Tennessee, Knoxville. Originally from Central Florida, they spent the last two seasons working with Florida Studio Theatre touring in TYA around the state, teaching acting and playwrighting, and working as an actor, director, and dramaturg in New Play Development. Prior to FST, Sammy also worked at the Orlando Shakes in New Play Development. He is thrilled to be joining the Clarence Brown Theatre community. IG: @sjpactor | sammypontello.com



LARA QING-BODIYA
(Belinda Cratchit / Want / Forgiveness / Ensemble / *Understudy Alice*) is very excited to make her acting debut in *A Christmas Carol* at the Clarence Brown Theatre. She is a fourth grader at Sequoyah Elementary School. She was born in Haifa, Israel and has lived in Israel, Canada and China before moving back to the US. In her spare time, she loves making butter slime and other mixtures.



DANIEL SNODERLY
(Boy Scrooge / Ensemble) is a 9th grader at William Blount High School. This will be his first show with Clarence Brown Theatre. Some of his favorite previous roles include Tobias Ragg in Broadway Center for the Arts *Sweeney Todd*; Buttons in Broadway Center for the Arts *Newsies*; and

Nigel in Primary Players *Matilda Jr*. He is also active in choir and was selected as a member of All East Tennessee Choir.



LAURA A. SNYDER
(Martha Cratchit / Ensemble / *Understudy Belle and Lucy*) is pursuing a double major in English Literature and Political Science. She is thrilled to be making her CBT debut! Laura is excited to be combining her love of literature and theatre in this production. A special thanks to her family for their continuous support.



HELEN SPENCE
(Alice Cratchit / Ensemble / *Understudy Mary, Alice, and Belinda*) Helen is thrilled to be making her debut at the Clarence Brown Theatre as part of the cast of *A Christmas Carol* this year. She's always loved to sing, dance, and act, and has been practicing and performing at school and in her community since preschool. When she's not on stage, Helen loves to read, watch movies, hang out with friends & family, and spend time outside.



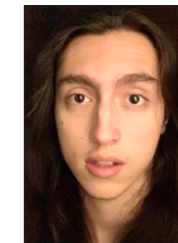
SARAH WAHRMUND
(Catherine / Ensemble / *Understudy Mercy Miggot*) is excited for her first main stage show at the Clarence Brown Theatre! She is a senior studying Theatre with a minor in Vocal Performance, and has previously been seen in CBT's *Adaptive Radiation* (Mel) and *Men on Boats* (O.G. Howland/

THE ACTORS

Tsauwiat). Most recently, she was seen in Oakridge Playhouse's *25th Annual Putnam County Spelling Bee*. When she's not acting, she loves to design and produce for All Campus Theatre here at UT. She sends thanks to her family for supporting her and her love of theatre, and CBT for giving her this amazing opportunity!

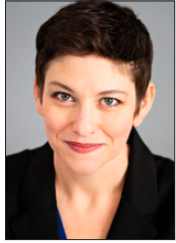


ELLIOT WALKER
(Reverend / Ensemble / *Understudy Scadger and Old Joe*) is in his first year at UT where he is double majoring in Journalism and Theatre-Acting Concentration. He is from Chattanooga, TN where he starred in multiple productions like *The Music Man* as Harold Hill, *Clue* as Wadsworth, and *Crazy for You* as Lank Hawkins. He would like to thank his family, friends, and wonderful girlfriend for their continued support. Enjoy the show!



HOGAN WAYLAND
(Scadger / Ensemble / *Understudy Mudd, Barnaby, and Mr. Fezziwig*) Hogan is so excited to be back on the Clarence Brown stage. He has seen many shows at the CBT and has always dreamed of being up there. This is his second show with the Clarence Brown. He has come to see *A Christmas Carol* many times in the past and is very grateful to be a part of it this year. Hogan is a junior here at UT and would like to thank his wonderful family and friends for always supporting him on his journey to bring love to the world!

THE ACTORS



LAURA BETH (LB) WELLS

(Mrs. Dilber / Mrs. Fezziwig / Ensemble) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Regional theatre highlights: Alison Bechdel in *Fun Home* (River and Rail), Patsy Cline in *Always, Patsy Cline* (CBT), Annie in *In The Next Room; or The Vibrator Play* (River and Rail), Christmas Present/Mrs.

Fezziwig/Mrs. Dilber in *A Christmas Carol* (CBT), Heather in *Gideon's Knot* (Bridge Street Theatre), Mrs. Walker in *The Who's Tommy* (CT Rep), Kafka/The Waitress in *All in the Timing* (Hangar Theatre). Teaching Artist: UTK, Maryville College, Pellissippi State, Knoxville Children's Theatre, SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton. LB holds a BA in Theatre from UT and an MFA in Acting from Kent State University. Love you, Tiny Family, and Sing Out, Louise!

ANNOUNCING THE MILLIE MEESE FABRIC BEQUEST!



The Clarence Brown Theatre thanks Millie Meese for her generous fabric donation. These silks will help us create beautiful and sustainable costumes for decades to come.



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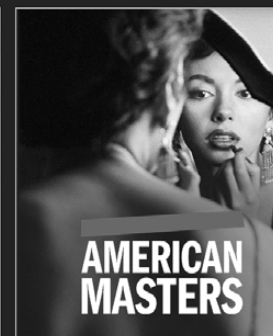
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THE ARTISTS

KATHLEEN F. CONLIN

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

South Carolina, and others. She has completed consultancies at the Iceland Academy of the Arts, the University of Alabama/Alabama Shakespeare Festival, Florida State University/Asolo Theatre among others including service as co-chair with Paula Wagner (of Wagner/Cruise Productions) of the President's Advisory Committee for the Department of Drama at Carnegie Mellon University. A native of Ohio, Conlin has also served as Director of Theatre at Ohio University and Chair of Theatre at Ohio State University. She was most recently the Frank B. Weeks Visiting Professor and Department Chair at Wesleyan University in Connecticut. In Fall 2019, she directed Arthur Miller's *The Price* for the Utah Shakespeare Festival. In 2020, she will deliver the Roger Stevens Address for the prestigious College of Fellows of the American Theater at the Kennedy Center in Washington, D.C.



PATRICK LANCZKI

(Director) is thrilled to be back for his tenth season at the CBT and his eighth as Production Stage Manager. *A Christmas Carol* marks his CBT directing debut. Other directing includes an Italian national tour

of *Jesus Christ Superstar* and his original adaptation of *A Christmas Carol – The Hacking of Nezar Scorge* – when CBT's production was shuttered by COVID in 2020. As an actor, he has appeared in numerous national and international tours, including seven tours of *Jesus Christ Superstar*, television, movies and voiceovers. 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.



TERRY D. ALFORD

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. He is a member of the Clarence Brown Professional Company and regularly directs and musically directs for the Clarence Brown Theatre. Terry is the director of the CBT Summer Acting Workshop and serves as co-facilitator of Outreach and Education hosting Theatre Tours and Talk Backs.

KEVIN DEPINET

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

THE ARTISTS

for the National Theatre in London, Discovery Channel, Netflix, 21st Century Fox, and Disney. KevinDepinetstudio.com.



BILL BLACK

(Original Costume Designer) Bill Black Costume Design & Technology Professor Emeritus designed, taught and directed the production of costumes for the Department of Theatre and the Clarence Brown

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

THE ARTISTS

LIZ AARON

(Costume Coordinator) Knoxville native, Liz Aaron, has been a familiar face with the Clarence Brown Theatre since 2008, and a senior staff costumer since 2013. She has a BFA in Fine Art/ Drawing from UT and an MFA in costume design from the UT graduate costume design program under Marianne Custer and Bill Black. As a costumer for the CBT, Liz sews costumes, does crafts and painting, creates prosthetic makeup, co-manages the CBT's vast costume stock, and co-supervises student wardrobe crews. Liz has worked with The Utah Shakespeare Festival, The Arkansas Repertory Theatre, Arizona Broadway Theatre, The Lexington Children's Theatre, Knoxville's Word Players, and Knoxville's Flying Anvil Theatre. You may have seen her costume design work in the 2019 Flying Anvil Production of *A Doll's House 2*, or the Clarence Brown Theatre's productions of *Dead Man's Cellphone*, *The Music Man*, *Charley's Aunt*, and *The Marriage Of Bette And Boo*. This will be Liz's 14th time working on the CBT's production of *A Christmas Carol*, and the first time stepping in as designer of the show.

JOHN HORNER

(Lighting Designer) Mr. Horner is excited to rejoin the Clarence Brown Theatre family for another production of *A Christmas Carol*. John served as Lighting Shop Manager and Resident Lighting Designer for CBT from 1985 to 2012. He is the Resident Lighting Designer for The Knoxville Opera Company where he has designed over 40 productions including *Mefistofele*, *The Merry Widow* and *Falstaff*. Other recent credits include: *Hansel and Gretel* with UT Opera Theatre and The Appalachian Ballet Company's *Peter Pan*. He looks forward to the upcoming local productions of the ABC production of *The Nutcracker* and the Clayton Holiday Concert for The Knoxville Symphony Orchestra. In semi-retirement John is blessed to live with his husband Todd and their two pups near the Great Smoky Mountains in Cosby, TN.



MIKE PONDER

(Original Sound Designer) was an early disciple of the home studio boom and the revolution in computer and MIDI based production in the 80's, 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 24 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 keeps a small project studio in West Knoxville.



JOE PAYNE

(Projection and Sound 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

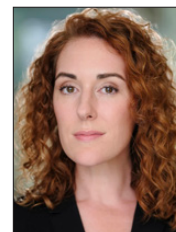
Opera House (Lancaster, PA), and others. Joe is a member of United Scenic Artists USA Local 829, and the Theatrical Sound Designers and Composers Association, and is the Commissioner of the United States Institute for Theatre Technology Digital Media Commission.



CASEY SAMS

(Choreographer) Casey teaches movement for actors, musical theatre, and serves as the Associate Chair for the Theatre department. She regularly directs and choreographs for the CBT, and has served as Intimacy

Choreographer for the CBT, River and Rail Theatre Company, First Take Productions, and Cincinnati Playhouse in the Park. She has had the great good fortune to work as a choreographer or director at such theaters as Cincinnati Playhouse in the Park, PlayMakers Repertory Theatre, The Roundhouse Theatre, St. Louis Repertory Theatre, Virginia Stage Company, Vermont Stage, The Utah Shakespearian Festival, Great River Shakespeare Festival, North Carolina Stage, and Knoxville Opera, among others. Her Undergraduate and Graduate degrees are from Penn State, she is a Certified Laban Movement Analyst from the Laban / Bartenieff Institute of Movement Studies in New York, and she is a member of the inaugural class of Education Advocates with Theatrical Intimacy Educators.



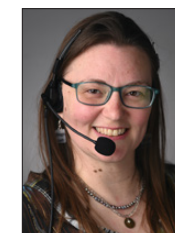
KATIE CUNNINGHAM

(Voice and Text Director) is an Assistant Professor of Theatre and Head of Acting at UT. As an actor, she has appeared on a host of stages in New York and across the country, including multiple seasons at Utah Shakespeare

Festival (Lady Macbeth, Emilia in *Othello*, and Maria in *Twelfth Night* among others); Asolo Rep (Annette in *God of Carnage*, Marjorie in *Both Your*

THE ARTISTS

Houses directed by Frank Galati); and Clarence Brown Theatre (10 seasons in the resident acting company, most recently as Mrs. Helen Hubbard in *Murder on the Orient Express*). Recent voice, text, and dialect coaching includes PlayMakers Rep; Great River Shakespeare Festival; Nashville Rep; Southwest Shakespeare Company; and many productions at Clarence Brown Theatre as the resident Voice and Text Director. Katie is a Certified Teacher of Knight-Thompson Speechwork and a PAVA Recognized Vocologist. MFA Acting, FSU/Asolo Conservatory for Actor Training; BA, UNC Chapel Hill. She is a proud member of Actors' Equity Association since 2010, SAG-AFTRA, VASTA, and PAVA. www.katiecunningham.com



ERIN JOY SWANK

(Stage Manager) (she/her) enjoys stage managing a variety of genres. Recent credits include music-infused plays with New London Barn, Indiana Rep, Baltimore Center Stage, and Actors Theatre of Louisville; a hybrid

opera/circus with Opera North; *Newsies* with Slow Burn Theatre; and the visual feast *Cirque Dreams Holidaze*. Five Christmases were spent touring the *Radio City Christmas Spectacular*, featuring the Rockettes and three adorable camels. Erin co-wrote *Off Headset: Essays on Stage Management Work, Life, and Career* and has a popular blog geeking out on stage management. In summer, she splits time between theatre and paddling any waterway possible. erinjoyswank.com

THE ARTISTS

MARCIE FRIEDMAN

(Assistant Stage Manager) Marcie is thrilled to be spending the holidays in Knoxville! Select credits include: 6 Season with the Lake George Dinner Theatre, San Diego Opera, Florentine Opera, Opera Colorado, Skylight Music Theatre, New York City Opera, Sarasota Opera, Dayton Opera, Central City Opera, Tulsa Opera and Opera Saratoga. New York/Regional: Baltimore CenterStage, Westport Country Playhouse, Manhattan Theatre Club, Adirondack Theatre Festival, The Philadelphia Orchestra and Lincoln Center. National Tours: Flamenco Vivo Carlotta Santana, The Acting Company and the Kennedy Center. Marcie also works as an event production manager and was an associate production manager for New Year's Eve in Times Square for 5 years. Proud member of AEA and AGMA.



JESS KLUS

(Assistant Stage Manager) Jess is so incredibly excited and grateful to be working on her third production of *A Christmas Carol* with the Clarence Brown Theatre! As a graduate of The University of Tennessee Knoxville's Theatre

department, Jess has had the privilege of working on productions with the CBT such as *A Christmas Carol* (2018 & 2021), *The Madwoman of Chaillot*, the world premiere of *People Where They Are*, and *She Kills Monsters* to name a few. Over the past few years she has had a blast stage managing *The Little Prince*, *The Wolves*, A Special Concert Performance of *Mary and Joseph's Baby*, and *The Mountaintop* with River and Rail Theatre Co. She recently finished a production of *Little Shop of Horrors* with the Arkansas Repertory Theatre. In her rare free time Jess enjoys reading, writing, board games, trivia, coffee, and spending time with her adorable orange tabby, Kenobi. She would like to thank her parents and friends for supporting her passion for the arts, all of her professors from UT's Department of Theatre, and Patrick Lanczki for taking the time and effort to help her grow as a stage manager. She hopes you enjoy the show!



KENNETH MARTIN

(Department Head, Artistic Director) Ken comes from the University of Missouri, at Kansas City, where he was the Patricia McIlrath Endowed Professor and Chair of the Theatre Division. His 26-year career

in academia also included nearly 18 years serving as chair of the theater departments of Coastal Carolina University in South Carolina and Ashland University in Ohio. Tremendously successful as an administrator at both institutions, Martin navigated curricular revisions and development, managed resources effectively and efficiently, created innovative collaborations, cultivated significant enrollment growth, and forged international partnerships. A member of United Scenic Artists, his designs have been seen at theatres across the country including Kansas City Repertory Theatre, Florida Repertory Theatre, New Theatre, Ohio Light Opera, Cleveland Ensemble Theatre, Ocean State Theatre and many others. He has also designed shows for many colleges and universities including Marquette University, University of Wisconsin-Stevens Point, Coastal Carolina University, Cuyahoga Community College, and The Ohio State University. Martin has actively served his profession as a respondent for the Kennedy Center American College Theatre Festival, as a consultant for several regional theaters and through active participation in organizations like the United States Institute for Theatre Technology, Educational Theatre Association and the Southeastern Theatre Conference.



TOM CERVONE

(Managing Director) Tom is grateful and honored to serve the Clarence Brown Theatre as Managing Director. Cervone has also served as executive director for both Dogwood Arts and the Historic Tennessee

Theatre Foundation, but the CBT/UTK Theatre Department is Tom's administrative and artistic home. Cervone arrived in Knoxville in 1989 as an MFA candidate in acting and was hired in May of 1993 as the company manager, then promoted to managing director in 1995. And for his brief foray downtown, Tom has been in this chair, blissfully, ever since. Tom is and has been very active within the UTK community, having served as Exempt Staff Council chair for many years, co-chair of the LGBT Commission, a member of the Diversity Council and many other UTK organizations. Cervone is a long-time board member of the WordPlayers and continues to evangelize on behalf of the art and culture community locally and nationally. Tom received the Chancellor's Citation for Outstanding Service to the University in 2010. Cervone holds his undergraduate degree in Speech and English Education with an emphasis in Theatre from West Liberty University in West Virginia and a Master of Fine Arts and an MBA from UT. He is a graduate of and was selected as the Class Representative of the Leadership Knoxville class of 2011, the best class ever. Cervone was inducted into his undergraduate alma mater's class of 2015 Wall of Honor and was appointed by the Governor of WV in 2021 to serve as a member of the Board of Trustees of WLU.

THE ARTISTS



SUSAN L. MCMILLAN

(Production Manager) Susan L. McMillan (Production Manager) is in her tenth year as Production Manager at the 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 (B.S. degrees in Biochemistry and Biology from Oregon State University) and music (cellist), Susan found her way into theatre (Minor in Theatre from OSU). She is incredibly grateful for all the opportunities and adventures along the way, inspirational mentors, artistic and talented colleagues, amazing students, and the love and support of her family and friends. And very grateful for Molly – woof!

PRODUCTION CREW

MANAGEMENT

Assistant to the Director
Madison M. Mansouri
 Assistant Stage Managers
**Laura Asmussen, Mia Eller,
 Marcos Gonzalez & Emily Hutton**
 Young Actor Supervisor - **Jamie Burnette
 & Erica Zacharias**
 Fire Watch - **Bailee Boisclair, Liv Jin
 & Gracia Tu**

COSTUMES

Assistant Costume Design Coordinator/
 Assistant Wardrobe Supervisor
Catherine York
 Wardrobe Supervisor **Amber Williams**
 Wardrobe Crew - **Riya Golden,
 Victoria Kahnle, Caleb Lantz,
 Aliah Mahalati & Wyatt Skillen**

SCENERY

Deck Crew - **David Adejare, Kieran Byrd
 and Rachel Winenger**
 Motor Operator - **Kyle Hooks**
 Rail Crew - **Alex Daly &
 Jordan Goskovicz**

LIGHTING

Assistant to the Lighting Designer
Cearan Jax Costello
 Light Board Operator - **Kayla Moore**
 Deck Electrician - **Phyllis Belanger**
 Spot Operators - **Gary Miller
 & Emrys Peterson**

SOUND

Sound Mixer / Board Operator
Amanda King
 Deck AV / Wardrobe - **Rachel Clift**

PROJECTIONS

Projection Operator - **Jacob Cottrell**

SWING CREW

**Madison M. Mansouri
 Adelle Rosendale**

PRODUCTION STAFF

ADMINISTRATION

Artistic Director/Department Head
Kenneth Martin
 Managing Director
Tom Cervone
 Business Manager
Tara Halstead
 Accounting Specialist
Le Anna Jacobson
 Administrative Specialist
Emily Pope
 Marketing & Communications Director
Robin Conklin
 General Manager
Vickie Carter
 IT Specialist
Mark Spurlock
 Graphic Designer
Julie Anna Summers

PATRON SERVICES

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Sarah Burton
 Box Office Manager - **Callie Bacon**
 Lead House Manager - **David Ratliff**
 Patron Service Associates -
**Faridat Akindele, George Bull,
 Desirea Burke, Cearan Jax Costello,
 Izzy Fenech, Tyler Glover,
 Emma Massengill, Faith McManus,
 Joseph Molitor, Emmy Sinclair,
 Jalen Smith, Savannah Smith,
 Lilly Sneed, Marissa Speck,
 Justin Spinella, Allisa Sullinger,
 Devon Thompson, Jenna Tiger,
 Camden Tripp, Madison Wall,
 Sarah Wahrmond & Jamison Yeager**

ENGAGEMENT/DEVELOPMENT

External Relations Manager
Shelly Payne
 Grants, Education, and Outreach Manager
Hana Sherman
 Tours, Workshops
David Brian Alley
 Summer Acting Workshops, 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, Ellen Bebb
 & Laura Clift**
 Costume Assistants - **Alex Heder,
 Kaelyn Williams, Lily Arnwine,
 Laura Asmussen & Victoria Kahnle**
 Wig Design - **Siobian Jones**

ELECTRICS

Electrics Shop Manage - **Travis Gaboda**
 Lead Electrician - **Jon Mohrman**
 Lighting Assistants - **Lisa Bernard,
 Rachel Clift, Liv Jin, Bailee Boisclair,
 Caroline Bradley, Kayla Moore
 & Mitch Wilson**

SCENERY


Technical Director - **Jason Fogarty**
 Assistant Technical Director
George Hairston
 Lead Carpenter - **Jerry D. Winkle**
 Senior Carpenter - **Kyle L. Hooks**
 Scene Shop Assistant - **Grace Bartoo,
 Justice Morris, Christian Pence,
 Diana Vermillion, Quin Tomlinson
 Elaina Przybyszewski & Caleb Lantz**
 Scenic Charge Artist - **Isabel Isaac**

PROPERTIES

Props Supervisor - **Christy Fogarty**
 Lead Properties Artisan - **Sarah Gaboda**
 Prop Assistants - **Katie DePriest,
 Monica Gardiner & Becca Stockhaus**


SOUND

Sound and Video Manager - **Chris Walters**
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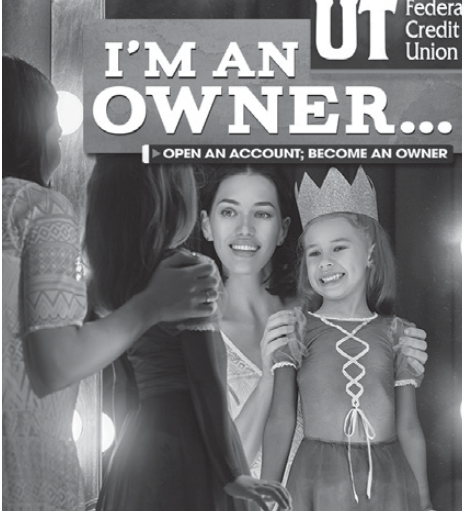


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Head of Undergraduate Studies

Terry D. Alford Distinguished Lecturer
in Music Theatre

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CLASS OF 2025

Allison Bucher, Sound and Media Design

Alex Heder, Costume Design

Michaela Lochen, Scenic Design

Amoirie Perteet, Sound and Media Design

Sophie Smrcka, Scenic Design

Kaelyn Williams, Costume Design

Mitch Wilson, Lighting Design

Steve Sherman Acting

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Laura Beth Wells Acting

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Theatre, English Department
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Stanton B. Garner, Jr. Professor of English
and Theatre, Chair, Department
of English

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CBT Artistic Director, Professor Emeritus

John Sipes Acting, Directing & Movement
Professor Emeritus

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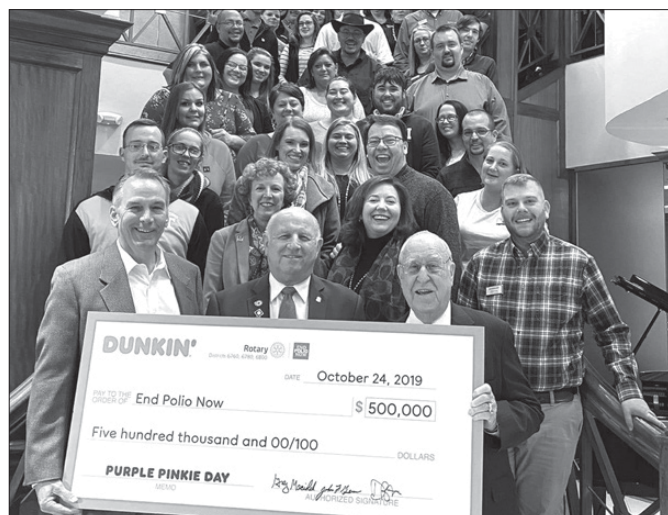
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The Arts & Culture Alliance thanks the Clarence Brown Theatre for participating in Penny Performances, giving every child in Knox County, (including home and private-schooled student,) an opportunity to attend arts and culture events/activities at the maximum cost of ONE PENNY when accompanied by an adult (during the 2023/2024 academic school year).

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**14
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MAR**

THE GIVER

ADAPTED BY ERIC COBLE
FROM THE NEWBERY AWARD-WINNING BOOK BY LOIS LOWRY

**CLARENCE
BROWN
THEATRE**

CLARENCE BROWN THEATRE SOCIETY

MEMBERSHIP INFORMATION

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!



2023/2024 LEVELS & BENEFITS

Artists Circle (\$2,500+)

Benefits listed below, plus:

- Dinner with Producing Artistic Director
- One private viewing for two from the Stage Manager booth for select CBT shows (Excludes Opening Nights; must be requested two weeks in advance.)

Producer Circle (\$1,000 - \$2,499)

Benefits listed below, plus:

- Invitation to the annual Donor Appreciation Party
- Reserved Seating for Lab Theatre shows (first come, first served)
- CBT will donate up to 10 tickets to a non-profit organization of your choice, upon request (Must be requested two weeks in advance; subject to availability.)

Director Circle (\$750 - \$999)

Benefits listed below, plus:

- VIP Parking* (first come, first served)
- One personalized behind-the-scenes tour during the 2023/2024 Season (Must be requested two week in advance; subject to availability)

Rising Star (\$500 - \$749)

Benefits listed below, plus:

- CBT Society umbrella
- Set of six complimentary vouchers for a free beverage during the 2023/2024 Season (Alcohol not included)
- Pair of complimentary vouchers for a performance during the 2023/2024 Season

Leading Player (\$250 - \$499)

- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to Season Opening Celebration (tentatively scheduled for fall 2023)
- Invitation to the annual NYC Theatre Trip (tentatively scheduled for spring 2024)
- Invitation to first read-throughs and design presentations (Subject to availability)

*All levels are fully tax deductible. **Benefits are subject to change, cancellation, and/or may be moved to virtual if needed.



For more information, please contact please contact us at
CBTSociety@utk.edu or call Shelly Payne at (865) 974-5654.

CLARENCE BROWN THEATRE SOCIETY

For additional information or to join, please contact us at CBTSociety@utk.edu

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and Jeffrey Navel
Dr. Jeffrey and Virginia Eberting
Pamela and James Given
The Lederer Family
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CBT WAYS TO GIVE

Looking for a way to support the CBT? Whether online, by mail, over the phone, or carrier pigeon (just kidding on that last one, unless you can make it work!), the impact is the same, helping support the Clarence Brown Theatre into the next 50 years of professional theatre. A complete list of CBT's established scholarships, endowments, and general funds are listed below.

ONLINE { clarencebrowntheatre.com/donate-now

MAIL { Checks, made payable to **University of Tennessee**, can be mailed to: { Clarence Brown Theatre
Attn: Development
206 McClung Tower
Knoxville, TN 37996

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

PHONE { Provide your credit card information via phone by calling our Development liaison at **(865) 974-5654**.

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CLARENCE BROWN THEATRE

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MARIAN BROWN'S CIRCLE MEMBERSHIPS

(\$100) includes the following benefits:

- Personal scripts of *The Moors*, *The Giver*, & *Anon(ymous)*
- New Marian Brown's Circle tote
- Listing on the CBT website, and in the CBT & Lab Theatre programs
- Invitation to attend the Literary Lunches (lunch provided)
- Invitation to attend Page2Stage events
- One guest pass (to be used for one Literary Lunch)

LITERARY LUNCHES (included in membership):

- **The Moors** | Sat. October 28th, 12pm-2pm
- **The Giver** | Sat. February 24th, 12pm-2pm
- **Anon(ymous)** | Sat. March 30th, 12pm-2pm

PAGE2STAGE EVENTS

- **Murder at the Southern Depot**
Saturday, September 2nd - Downtown Knoxville (additional \$25 event fee)
Hour-long walking tour with local historian Laura Still featuring history and legends about Knoxville's Southern Railway Station and surrounding areas.
- **New Play Staged Reading**
Saturday, November 11th - LAB Theatre
Join Artistic Director Ken Martin for an exclusive staged reading of the new play *Delilah* by Joe Sutton in consideration for a future CBT season!
- **Broadway Drag Brunch**
Saturday, April 20th - CBT Lobby (additional \$25 event fee)
Put on your Kinky Boots for this not-to-be-missed brunch featuring Knoxville's finest drag artists performing your favorite Broadway numbers!
One word: FABULOUS!



For more information, please contact us at
Marian_Brown_Circle@utk.edu or call David Ratliff at
(865) 974-8287.

CLARENCE BROWN THEATRE

Thank you to our most generous 2023/2024 Season supporters.



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Mildred Haines and William Elijah Morris Lecture Endowment Fund



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CBT THANK YOU

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 through October 2023. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu

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2023/2024

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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!



The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining with 24 arts and culture organizations who deliver more than 4,000 tourism geared events and activities. The visitors the consortium attracts to Knox County bring millions of dollars into the county as they patronize local restaurants, shops, vendors, and hotels. Pre-pandemic, the consortium attracted visitors from all fifty states and international visitors from more than 80 countries to Knox County, bringing nearly \$18 million into the county with them. Visitors from surrounding East Tennessee counties have added more than \$16 million. The consortium supports

\$12 million in jobs and pays \$18 million more to local vendors.



Knox County is a county in the U.S. state of Tennessee. As of the 2010 census, the population is 432,226. Its county seat and largest city is Knoxville. The county is at the geographical center of the Great Valley of East Tennessee. Near the heart of the county is the origin of the Tennessee River at the union of the Holston and French Broad Rivers. Knox County was created on June 11, 1792 by Governor William Blount from parts of Greene and Hawkins counties, and has the distinction of being one of only eight counties created during territorial administration. It is one of nine United States counties named for

American Revolutionary War general and first United States Secretary of War Henry Knox. Parts of Knox County later became Blount (1795), Anderson (1801), Roane (1801), and Union (1850) counties.

2023/2024

CORPORATE, FOUNDATION & GRANT PROFILES



The Department of the Treasury is the executive agency responsible for promoting economic prosperity and ensuring the financial security of the United States. The Department is responsible for a wide range of activities such as advising the President on economic and financial issues, encouraging sustainable economic growth, and fostering improved governance in financial institutions. The Department of the Treasury operates and maintains systems that are critical to the nation's financial infrastructure, such as the production of coin and currency, the disbursement of payments to the American public, revenue collection, and the borrowing of funds necessary to run the federal government. The Department works with other federal agencies, foreign governments, and international financial institutions to encourage global economic growth, raise standards of living, and to the extent possible, predict and prevent economic and financial crises. The Treasury Department also performs a critical and far-reaching role in enhancing national security by implementing economic sanctions against foreign threats to the U.S., identifying and targeting the financial support networks of national security threats, and improving the safeguards of our financial systems.

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.



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.



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