

# Charles Dickens' **A CHRISTMAS CAROL**

Adapted by Edward Morgan  
and Joseph Hanreddy

Music by John Tanner

**NOV 21 – DEC 21**

Directed by Patrick Lanczki



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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**

Sound Design Coordinator  
**Allison Bucher**

Original Projection Designer  
**Joe Payne** ♦

Projection Design Coordinator  
**Sophie Smrcka**

Choreographer  
**Casey Sams**

Voice and Text Director  
**Katie Cunningham**

Stage Manager  
**Caleb Thomas Cook** ♦♦

Assistant Stage Manager  
**Angela Park** ♦♦

Artistic Director, Department Head  
**Kenneth Martin**

Managing Director  
**Tom Cervone**

Production Manager  
**Susan L. McMillan**

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*The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.*

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



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



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

Cover photo: Jed Diamond; by Shawn Poynter



Photo: Abigail McCarter in THE MOORS by Ella Marston

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*Artistic Director,  
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**TOM CERVONE**  
*Managing Director*

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# THE CAST

Ebenezer Scrooge.....	Jed Diamond *
Marley / Young Marley / Old Joe / Ensemble.....	David Brian Alley *
Ensemble / U/S Ebenezer Scrooge.....	Sammy Pontello *
Ghost of Christmas Past / Ensemble / U/S Ghost of Christmas Present.....	Gabriela Bulka *
Ghost of Christmas Present / Ensemble / U/S Mrs. Fezziwig.....	Laura Beth Wells *
Mrs. Dilber / Mrs. Fezziwig / Ensemble.....	Lake Cooney
Barnaby / Ghost of Christmas Future / Ensemble.....	Gavin Hensley
Fred / Ensemble / U/S Mr. Fezziwig.....	Joseph Coram
Catherine / Ensemble / U/S Ghost of Christmas Past.....	Laura Snyder
Mercy Miggot / Ensemble / U/S Catherine.....	Mia Hayes
Miss Lucy / Ensemble / U/S Belle.....	Winifred Jones
Boy Scrooge / Ensemble.....	Calvin Flowers
Fan / Ensemble / U/S Madeline.....	Brooke Premo
Young Scrooge / Topper / Ensemble / U/S Ghost of Christmas Future.....	J.D. Joiner
Belle / Ensemble / U/S Mercy Miggot.....	Develyn Jayan *
Bob Cratchit / Ensemble.....	Clay Cooper *
Mrs. Cratchit / Ensemble.....	Yashashvi Choudhary *
Tiny Tim / Remembrance / Ignorance / Ensemble.....	John Taylor Kelly
Tiny Tim / Remembrance / Ignorance / Ensemble.....	Cormac Gaskins
Martha Cratchit / Ensemble / U/S Liza / Miss Lucy.....	Jenna Mitchell
Mary Cratchit / Ensemble / U/S Martha / Fan.....	Amanda King
Peter Cratchit / Dick Wilkens / Ensemble / U/S Young Scrooge / Topper.....	Jackson Neilson
Alice Cratchit / Ensemble / U/S Mary / Belinda.....	Felicity DeLeon
Alice Cratchit / Ensemble / U/S Mary / Belinda.....	Helen Spence
Belinda Cratchit / Want / Forgiveness / Ensemble / U/S Alice.....	Lara Qing-Bodiya
Belinda Cratchit / Want / Forgiveness / Ensemble / U/S Alice.....	Isla Cortez Burdette
Smudge / Ensemble / U/S Boy Scrooge.....	Aurelio Ilagan
Smudge / Ensemble / U/S Boy Scrooge.....	Lucas Howell
Scadger / Ensemble / U/S Mudd / Marley / Old Joe.....	Hogan Wayland
Mr. Fezziwig / Ensemble / U/S Bob Cratchit.....	Chip Morris *
Grimgrind / Philpot / Ensemble / U/S Twyce.....	Denzel Dejournette *
Twyce / Ensemble / U/S Philpot / Fred.....	Jacob Leon
Oatway / Ensemble / U/S Peter Cratchit.....	Wyatt Skillen
Reverend / Ensemble / U/S Oatway / Barnaby / Grimgrind.....	Ethan Copeland
Madeline / Ensemble / U/S Mrs. Cratchit.....	Orianna Stephens
Liza / Ensemble / U/S Mrs. Dilber.....	Bray Krumenacker
Mudd / Ensemble / U/S Scadger.....	Gideon Rainey

**Run time:** 2 hours 20 minutes including one intermission

**Advisories:** Contains theatrical smoke & fog, sudden loud noises, and a strobe-like effect.



\* 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 [tiny.utk.edu/cbtsurvey](https://tiny.utk.edu/cbtsurvey) about your experiences at **A Christmas Carol**. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. **Thank you in advance!**



# ABOUT CHARLES DICKENS

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

## Did you know?

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

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

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

The strenuous and harsh conditions made a lasting impression and became the foundation of his interest in labor/socio-economic reform for the working class 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," wrote Dickens.

Charles' father was released from prison just a few months later, giving Charles a chance to leave the boot blacking warehouse, but his own mother would not initially support his removal.



Engraving of Charles Dickens (1812-1870) by unknown artist. Published in *Portrait Gallery of Eminent Men and Women with Biographies*, 1873.

Years later, Dickens recalled, "I never afterwards forgot, I never shall forget, I never can forget, that my mother was warm for my being sent back."

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 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 North 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.**

## FROM ORIGINAL DIRECTOR **KATHLEEN F. CONLIN**

Remembrance and Forgiveness. Ignorance and Want. Those four concepts continually circle my thoughts as I prepared for this production of *A Christmas Carol* and reconsider the impact of Charles Dickens' 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 a 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' 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. ✱



# 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, 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. We are thrilled to bring you this beloved version of the story we all cherish. Enjoy the show. ✱

**Patrick Lanczki**

# Q&A WITH JED DIAMOND/SCROOGE

## **How many years have you been Scrooge in CBT's production of 'A Christmas Carol'?**

At the CBT, this year will be my 8th time playing Scrooge. I have also played Jacob Marley/Old Joe two times. I first played Scrooge at Syracuse Stage in 1993.

## **What is your favorite part about the 'A Christmas Carol' production?**

The way in which Dickens' magnificent story connects with audience and brings kindness and joy to so many people in the holiday season. I am especially moved by the way it speaks to families who return year after year – parents and children, grandparents and grandchildren – all sharing together in the ancient wonder of good storytelling. Also, for thousands of children, this story is their first introduction to live theatre. And lastly, seeing the way it affects all the students who work on it, onstage and backstage.

## **How does it feel to play Scrooge in this story?**

It is an epic journey from deep personal isolation and pain to shattering self-perception, to reawakening of heart and finally to redemption of soul. It feels like a profound privilege to be able to make this journey many times, and it always affects and renews my spirit in surprising ways.

## **How does it feel to play a character so many times?**

Like a laboratory of skill for my acting, and like a special privilege as a person.

## **Have you learned anything from being this particular character?**

More than I could readily describe. I've learned a huge amount about my acting from the opportunity to repeat the role many times, each time with some distance from the last time, and with new actors in the other roles. From my preparation, I have also learned many things about mid-Victorian England and about Charles Dickens and the experiences that inspired this work that has been a cultural touchstone for 180 years for millions of people around the world. But, most basically, I have learned things about kindness, life, and love.

## **What do you hope audiences take away with them?**

A touch of hope and joy and a renewal of connection, appreciation, and love for the people around them. A sustenance and generosity of soul.

## **What do you hope for in the future?**

I hope, like Scrooge, to keep learning and to use my remaining years of life well.

## **Why is this story meaningful?**

Like all great fables and myths, it captures in vivid form elemental aspects of human experience through the arc of a life from birth to maturity to death, and it calls us to recognize that self without others or love is a wasteland. \*



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# THE ACTORS



## DAVID BRIAN ALLEY

(Marley / Young Marley / Old Joe)

David is pleased to be playing these roles once again, after having returned to them in last season's production following a two year turn as Scrooge. He has appeared now in over 60

CBT Productions. David recently

appeared in a feature film shot in Knoxville, *Angel of Light*, which had its premiere at the SOHO International Film Festival in September 2024 in New York. It also screened locally in November 2024 at Film Fest Knox. David is a proud member of Actors' Equity Association and SAG-AFTRA. He is married to his beautiful wife, Jill; is a dad to his favorite "productions" of all-time, Devin and Caroline; and he plays stepdad to fabulous Abby and Ethan Flowers! [davidbrianalley.com](http://davidbrianalley.com)



## GABRIELA "GABI" BULKA

(Ghost of Christmas Past / U/S Ghost of Christmas Present) is an actor, dancer, movement director, and producer, currently getting her MFA degree in Acting at UT. Native to Krakow, Poland she moved to New York

City where she trained at The Lee Strasberg Theatre and Film Institute. Gabriela holds a Professional Dancer and Choreographer Diploma, as well as a degree in IP Law. Recent credits include: *Cry It Out* (Jessie), *A Christmas Carol* (CBT Mrs. Cratchit/Mercy Miggot), *Charlie* (RJ Theatre Company producer/mov.dir.), *Hamlet Split Apart* (RJ producer/mov.dir); Short Films: *Cortado* (producer), *Thoughts* (Zen), *Sloane* and *Dom* (Juliana Dembski). Instagram: @ga\_bulka



## ISLA CORTEZ BURDETTE

(Belinda Cratchit / Want / Forgiveness / Ensemble / U/S Alice) is a fifth grader at Webb School of Knoxville, and she is thrilled to be returning to this extraordinary production of *A Christmas Carol*. Prior to Isla's

Clarence Brown Theatre debut last season, she was seen on stage as young Carmen in Santa Fe Opera's *Carmen*, the Page in Knoxville Opera's *Falstaff*, and as Trouble in Central City Opera's *Madama 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.



## YASHASHVI CHOUDHARY

(Mrs. Cratchit / Ensemble) 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 is a trained Belly dancer and a Black Belt in Taekwondo. Recent credits include: *The Giver* (Rosemary/Ensemble) and, *Cry It Out* (Adrienne).



## LAKE COONEY

(Mrs. Dilber / Mrs. Fezziwig / Ensemble) is an undergraduate Psychology major and Theatre minor with a concentration in Acting at the University of Tennessee, Knoxville. From Clinton, Tennessee, they were last seen as Mrs. Cratchit and Mrs.

Dilber in the 2023 production of *A Christmas Carol* (Clarence Brown Theatre). 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

(Bob Cratchit / Ensemble) is so excited to be back on the CBT stage for *A Christmas Carol*! You might have seen Clay recently in the CBT production of *Knoxville* as Andrew Lynch, *Kinky Boots* as Harry/Crispin, *The Giver* as Fezziwig in *A Christmas Carol*

last season. 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)

# THE ACTORS

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.



## **ETHAN COPELAND, ESQ.**

(Reverend / Ensemble / U/S *Oatway / Barnaby / Grimgrind*)  
*Film: 42: The Jackie Robinson Story, Holy Ghost People* (Official Selection- SXSW Film Festival); *Dahlongega*, among others. Television: *Frontier Justice* (Pilot), *Snapped*, and

*Payback*. Theatre: *Dr. Jekyll and Mr. Hyde* (Hyde and Lanyon); *The Madwoman of Chailot* (CBT); *A Christmas Carol* (CBT, 2018); *Man of La Mancha* (Sancho Panza); *Macbeth* (Malcolm); *Waiting for Godot* (Estragon); *Richard II* (Northumberland and Lord Marshall); *Marat / Sade* (Duperret); *As You Like It* (Oliver); *Richard III* (Lord Stanley), among others. Ethan hold his Juris Doctorate from The University of Tennessee College of Law.



## **JOSEPH CORAM**

(Fred / Ensemble / U/S *Marley*) is finishing his time here at UT as he is finally in his senior year! He is the son of Jeremiah and Melissa Coram, and the annoying bigger brother of Addison Coram. Joseph has performed in many productions across Knoxville, but

his favorite will always be this version of *A Christmas Carol*, which this will be his third production of. On top of Theatre Performance, Joseph is also a Lighting Design student and has been working very diligently as one of the Programmers here at the CBT and has just finished programming and running the Light Board for the musical *Knoxville*. Joseph has also worked with the Appalachian Equality Chorus as the Lighting Designer for their spring showcase. He would like to thank his family for all of their help and support in his college and professional careers, his vocal coach, Coke Morgan, for helping keep his mechanism in tip-top shape, Kaylin Joy-Gess for encouraging him to continue pursuing Lighting Design, and Jed Diamond for helping him to fine tune his acting skills.



## **DENZEL DEJOURNETTE**

(Grimgrind / Philpot / Ensemble / U/S *Twyce*) A man living out his wildest dreams through storytelling www. denzeldejournette.com



## **FELICITY DE LEON**

(Alice Cratchit / Ensemble / U/S Mary, Belinda) is honored to be invited back to CBT to perform in *A Christmas Carol* again this year with this talented cast and crew. She has also performed with Broadway Center for the Arts, Blount County Parks and

Rec Department, and Alcoa Middle School. When Felicity is not acting, she enjoys art, music and dance.



## **JED DIAMOND**

(Ebenezer Scrooge) has taught acting and the Alexander Technique at UTK since 2005. He has appeared in many roles at the CBT, including *Scrooge* 8 times now, each time a joy and privilege. 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 in NY. 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 taught as a guest artist at Chautauqua Theatre Company, Yale School of Drama, Playmaker's Repertory Theatre, and Great River Shakespeare Festival. He has an MFA from the NYU Graduate Acting Program.



# THE ACTORS



## **CALVIN FLOWERS**

(Boy Scrooge / Ensemble) is excited to share this wonderful Christmas experience and help bring it to life alongside the rest of the wonderful cast for his first show at the Clarence Brown. Calvin would like to thank all his friends and family for their support!



## **CORMAC MICHAEL GASKINS**

(Tiny Tim / Remembrance / Ignorance / Ensemble) is an eight year old in the third grade at Hardin Valley Elementary School. Cormac began acting at the age of seven when he was cast in *A Doll's House* at

Hardin Valley Academy. That spring he performed in the talent show at his school singing "A Million Dreams" from *The Greatest Showman*, and he was hooked! In the fall of 2023 Cormac played the role of Winthrop in *Music Man* at Bearden High School. The following spring, Hardin Valley Academy performed their own rendition of *Hansel and Gretel*, where Cormac played the role of Jack. He finished out the school year singing "Titanium" in both Spanish and English at his school's talent show. When Cormac is not on stage, he loves playing basketball and baseball, playing Zelda, watching superhero movies, drawing and doing diamond painting!



## **MIA INEZ HAYES**

(Mercy Miggot / Ensemble / U/S Catherine) is thrilled to be returning for her second production of *A Christmas Carol* with the CBT. She's been featured at the Clarence Brown in last year's *A Christmas Carol* as Fan and Pat in *Kinky Boots*.

Her other roles include Rosie in *Mamma Mia!*, #00 in *The Wolves*, and she can be seen in *Inherit the Wind* this spring as a member of the ensemble. As a third-year theatre student, she is excited to make the most memories she can with her friends with the years she has left. She'd like to thank her family, friends, and director Patrick Lanczki for their constant support and stewardship. Enjoy the show!



## **GAVIN HENSLEY**

(Barnaby / Ghost of Christmas Future / Ensemble) has been blessed to perform in feature films, television shows, and commercials, but theatre is his passion. Recent roles include Sebastian (*Little Mermaid*), Judge Turpin (*Sweeney Todd*)

and The Baker (*Into the Woods*), all with Broadway Center for the Arts. He was also Lumiere (*Beauty and the Beast*) on BCA's 2024 award winning Junior Theatre Festival Team. He has performed with Oak Ridge Playhouse, Carpetbag Theatre, and Young Peoples Theatre. Gavin is excited to begin his UT Theatre journey and for his Clarence Brown debut. He thanks the talented cast and crew for being so welcoming and kind!



## **LUCAS HOWELL**

Lucas Howell (Smudge / Ensemble / U/S Boy Scrooge) is excited to be in this production. He has been in *Charlotte's Web*, *Music Man*, *The Lion the Witch and the Wardrobe*, *A Laura Ingalls Wilder Christmas* and many school productions. He

attends school at CCS and is in 7th grade. When he's not on the stage, he participates in Boy Scouts and does Judo and Taekwondo. Lucas thanks his parents for their support and hopes you enjoy the show!



## **AURELIO ILAGAN**

(Smudge / Ensemble / U/S Boy Scrooge) is excited for his first performance with the Clarence Brown Theatre! Most recently, Aurelio played "Little Guido" in the Oak Ridge Playhouse summer musical *Nine*, and for the ORHS Masquers' '23 and '24

spring musicals, he was cast in the ensemble for *Percy Jackson and the Lightning Thief*, and as Alexei Romanov in *Anastasia*. Additionally, he starred in the music video for Darrell Scott's country hit *It's a Great Day to be Alive* in 2019. Aurelio is in the 7th grade at Robertsville Middle School where he participates in the Poetry and Drama Club



# THE ACTORS

and runs on the cross-country team. Aurelio would like to thank his family for their support of his acting dreams!



## DEEPIKA "DEVELYN" JAYAN

(Belle / Ensemble / *U/S Mercy Miggot*) is a second-year MFA acting student at UT. She is also a resident actor at the Clarence Brown Theatre and was previously seen on stage as the 'Ghost of Christmas Past' in

*A Christmas Carol* (2023), ensemble in *The Giver* (2024) and 'Lina' in *Cry it Out* (2024). On screen, she played the lead in *Hell is High School Theatre* (2024), premiering at Film Fest Knox, and can be seen in the promotional video for Knox Children's Foundation. Develyn is an Indian classical dancer, a yogi, and a martial artist. She has been performing since the age of five through various dance-dramas as well as street plays back in India, and she is here to make professional American theatre her next home.



## JD JOINER

(Young Scrooge / Topper / Ensemble / *U/S Ghost of Christmas Future*) JD is thrilled to be back on the CBT mainstage! He is a senior here at the University of Tennessee and is double majoring in Theatre and History. Most recently he was one

of the Angels in *Kinky Boots*, and was also in *A Christmas Carol* last Christmas as Peter Cratchit. Telling this story is a joy and privilege for him. JD would like to thank the director for giving him this opportunity, and his parents for their constant support.



## WINIFRED JONES

(Miss Lucy / Ensemble / *U/S Belle*) is a senior Vocal Music and Theatre double major. She is thrilled to be returning to the Clarence Brown stage to play Miss Lucy. From the bubbly and determined Elle Woods in *Legally Blonde*, the passionate and hard

working Maggie in *Kinky Boots*, to the delightfully dark

and mysterious Morticia in *The Addams Family*, Winnie makes it her goal to learn more with each role she plays, and has delighted in doing that throughout this rehearsal process. She is excited to be opening new doors everyday with new roles, new experiences, and new friends.



## JOHN TAYLOR KELLY

(Tiny Tim / Remembrance / Ignorance / Ensemble) is 9 years old and homeschools. He dances ballet, but his true passion is his engineering of motors and drawing. In his second year as Tiny Tim with CBT, he hopes you are blessed as deeply by the show as he is.



## AMANDA KING

(Mary Cratchit / Ensemble / *U/S Martha Cratchit / Fan*) is a junior at the University of Tennessee Knoxville. She was the sound board operator for *A Christmas Carol 23*, sound board operator for *Men on Boats 23*, and she has done many productions with All

Campus Theatre (ACT) a student run program through the University. She would like to thank her family for all their support in accomplishing her dreams!



## BRAY KRUMENACKER

(Liza / Ensemble / *U/S Mrs. Dilber*) is so excited to be on stage at the CBT in her debut performance! She is ecstatic to be a part of this production working alongside such incredible artists! Bray will be graduating in May with an

associate degree from Liberty University at the age of 18 and then plans to pursue a Theatre major at the University of Tennessee. She has been acting and singing since she was 7 years old and loves everything about the theatre. Some of her favorite past performances were Maxine in *The Best Christmas Pageant Ever* and Edith Zuckerman in *Charlotte's Web*.

# THE ACTORS



## JACOB LEON

(Twyce / Ensemble / U/S *Philpot* / *Fred*) is a Junior at UTK studying acting. He is delighted at coming back to the Clarence Brown's wonderful production of *A Christmas Carol*, and is equally delighted to have the honor of playing Twyce... twice! He has

also previously appeared at the Clarence Brown as part of the tribe in *Hair*, as well as Asher in *The Giver*. He hopes everyone has a wonderful time with the heartwarming story's celebration of generosity and Christmas (his second favorite internationally celebrated holiday right before his birthday).



## JENNA MITCHELL

(Martha Cratchit / Ensemble / U/S *Liza* / *Miss Lucy*) is an undergrad in her final year pursuing a double major in Theatre (acting) and Studio Art (2D). Her previous onstage work with the CBT includes *The Giver* (Fiona), *The Moors* (The

Moorhen U/S) and *Adaptive Radiation* (Female Steve U/S). Behind the scenes she has also been part of the wardrobe crews for *Kinky Boots*, and *Murder on the Orient Express*. She is beyond excited to be a part of this special Knoxville Christmas tradition!



## CHIP MORRIS

(Mr. Fezziwig / Ensemble / U/S *Bob Cratchit*) is a Chattanooga native, and graduate of UT. Prior CBT work includes *Kinky Boots*, *Sweeney Todd*, *A Christmas Carol*, *Man of La Mancha*, and as John Hinckley in *Assassins*. Other local credits include Friar

Lawrence in *Romeo and Juliet*, Tom Snout in *A Midsummer Night's Dream*, and a New Play Festival company member for the Tennessee Stage Company, and Chief McClelland in *Night of the Living Dead Live* for Theatre Knoxville Downtown. It's good to be home.



## JACKSON NEILSON

(Peter Cratchit / Dick Wilkins / Ensemble / U/S *Young Scrooge* / *Topper*) is delighted to be returning to *A Christmas Carol* this year! He is currently enrolled as a sophomore Theatre major at the University of Tennessee, and is pursuing an acting

concentration. Prior credits include last year's production of *A Christmas Carol* at the CBT (Young Scrooge, Topper, Businessman 3, U/S Christmas Future), *Joseph and the Amazing Technicolor Dreamcoat* (Judah), and *Sweeney Todd: The Demon Barber of Fleet Street* (Sweeney Todd). Jackson is beyond thrilled to be back with the CBT once again for another retelling of this incredible story!



## SAMMY PONTELLO

(Ensemble / U/S *Scrooge* / Associate Voice & Text Director) is an MFA Acting Candidate at UT and is thrilled to be returning to the Clarence Brown Theatre community. Originally from Central Florida, they've worked with Florida Studio Theatre and

Orlando Shakes as an actor, teacher, and advocate of new plays, as well as at the Texas Shakespeare Festival as an actor and teaching artist. Previous CBT: Bob Cratchit, *A Christmas Carol*; Man #1, *Knoxville*; Richard Bailey/Paddington, *Kinky Boots*. IG: @sjpactor | sammypontello.com



## BROOKE PREMO

(Fan / Ensemble / U/S Madeline) is thrilled to be a part of the cast of *A Christmas Carol*! You might have seen her in the CBT production of *Kinky Boots*. Brooke would like to thank the talented cast, crew, and Patrick for making this an astonishing

experience. Also, to her friends and family for their love and support.

# THE ACTORS



## LARA QING-BODIYA

(Belinda Cratchit / Want / Forgiveness / Ensemble / U/S Alice) is very excited to come back to *A Christmas Carol* at the Clarence Brown Theatre after her debut last year. Her credits also include *Babe*, *The Sheep Pig* at Knoxville Children's Theater in

Spring 2024. She would like to thank her family for all their support. Lara was born in Haifa, Israel and has lived in Israel, Canada and China before moving back to the US. She is a fifth grader at Sequoyah Elementary School and in her spare time, she loves hiking, painting and making butter slime.



## GIDEON RAINEY

(Mudd / Ensemble / U/S *Scadger*) is an undergraduate Theater Major/Actor/Assistant Stage Manager here at the University of Tennessee. Gideon is a former U.S. Navy veteran who is pursuing his lifelong passion for

Acting and the arts. He has dedicated his first two years as a sophomore to assisting the Clarence Brown Theatre in backstage support rolls. After being an Assistant Stage Manager for CBT's most recent productions of *Kinky Boots* and *Knoxville*, Gideon is thrilled to assist his friends and colleagues as an onstage roll in this year's *A Christmas Carol*.



## WYATT SKILLEN

(Oatway / Ensemble / U/S *Peter Cratchit*) is thrilled to be a part of his second show with the Clarence Brown Theatre! He is currently a junior at UTK as an Theatre major. Previously, Wyatt has been a part of CBT's *The Moors*; ACT's *Twelfth Night*

and the annual *Musical Theatre Revue*. He would like to thank his family, friends, and all those close to him for supporting his aspirations.



## LAURA SNYDER

(Catherine / Ensemble / U/S *Ghost of Christmas Past*) Laura recently received her Bachelor's degree in English from the University of Tennessee. They previously appeared as Martha Cratchit in the Clarence Brown Theatre's recent production of

*A Christmas Carol*. Her other recent credits include Calista in *Anon(ymous)* and All Campus Theatre's *The Wolves* (U/S #25, #11, #46, and #00). They are thrilled to have gotten to learn from the director and creative teams and would like to thank their family and friends for continuously supporting their exploration of the arts.



## HELEN SPENCE

(Alice Cratchit / Ensemble / U/S *Mary, Belinda*) is excited to return to Clarence Brown Theatre's *A Christmas Carol* for the second year in a row! She's also performed in *High School Musical Jr.* and *Annie Jr.*, as well as other shows at school and in

her community. When not on stage she enjoys hanging out with friends and volunteering at school events. Helen is very grateful to be a part of the cast of *A Christmas Carol* in 2024!



## ORIANNA "ORI" STEPHENS

(Madeline / Ensemble / U/S *Mrs. Cratchit*) is an undergraduate Theatre and Sociology student at the University of Tennessee. Orianna is thrilled to be making her CBT debut. She is grateful to have the opportunity to be a

part of this Knoxville tradition. She would like to thank her family for their continuous support.

# THE ACTORS



## HOGAN WAYLAND

Hogan Wayland (Scadger / Ensemble / *U/S Mudd* / *Marley* / *Old Joe*) is so excited to be back on the Clarence Brown Stage. He has previously been seen on the CBT stage in *Hair* (Woof), *A Christmas Carol* 2023 (Scadger), and *Anon(ymous)* (Anon). This

is his 4th 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 again this year. Hogan is a senior here at UTK and would like to thank his wonderful family and friends for always supporting him on his journey to bring love to the world.



## LAURA BETH WELLS

(*Ghost of Christmas Present* / Ensemble / *U/S Mrs. Fezziwig*) Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). Recent CBT credits include Jessie in *Knoxville*, Trish in *Kinky Boots*,

and Patsy Cline in *Always, Patsy Cline*. LB has also been seen locally at River and Rail Theatre as Alison Bechdel in *Fun Home* and Annie in *In The Next Room*. Regional credits include: Asolo Rep Theatre, Bridge St Theatre, CT Rep, AZ Theatre Co, Hangar Theatre, NC Theatre. Teaching Artist/Directing credits include: UTK, Maryville College, TSC/Knoxville Shakespeare, Pellissippi State, Knoxville Children's Theatre, SF Shakespeare Festival, Hangar Theatre, Cornell University, Syracuse University, SUNY Binghamton. LB holds a BA in Theatre from UTK and an MFA in Acting from Kent State. Love you, Tiny Family, and Sing Out, Louise! For more info, go to [www.laurabethwells.com](http://www.laurabethwells.com) or follow on IG: @thelbwells

*Coming Soon...*

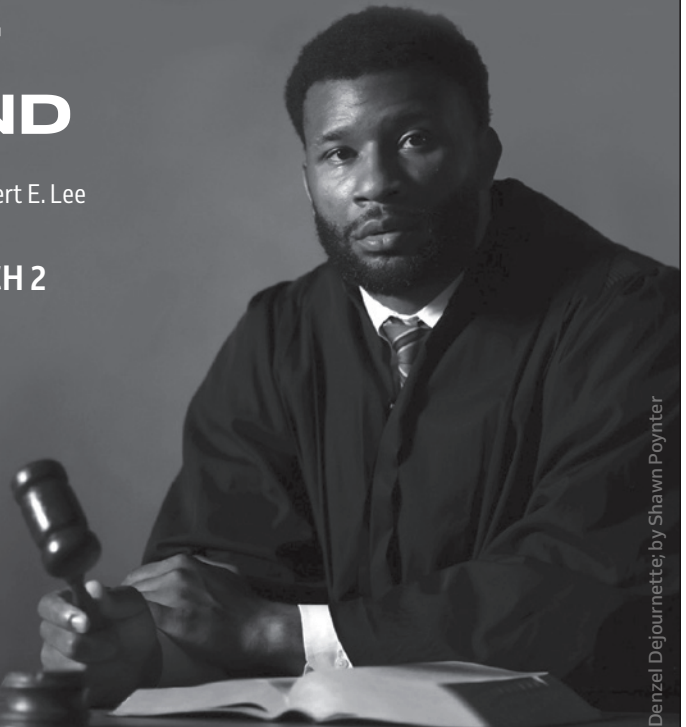
# INHERIT THE WIND

By Jerome Lawrence and Robert E. Lee

FEBRUARY 12 - MARCH 2



CLARENCE  
BROWN  
THEATRE  
AT THE UNIVERSITY OF TENNESSEE



Denzel Dejournette; by Shawn Poynter



# COMMUNITY PARTNER



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## We Offer:

- Open Play
- Planetarium Shows
- Birthday Parties
- Rentals
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- Professional Development
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- School Outreach
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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. Her professional directing included 22 seasons at the Utah Shakespeare Festival where she served as Stage Director, Associate Artistic Director, and Casting Director for the LORT B+ Theatre. Her productions ranged from classic American plays such as *You Can't Take It With You* and *Foxfire*, to Shaw's *Candida*, to major Shakespearean titles such as *Richard III*, *The Tempest*, *King Lear*, *Taming of the Shrew*, *Richard II*, *Love's Labor's Lost*, and others. Her recent work at the Festival included triumphant reimaginings of *A Midsummer Night's Dream* (whose design by Eric Stone was included in the Prague Quadrennial of Design), a Leonardo Da Vinci-inspired *Tempest*, and a technology-influenced adventure story for *Pericles*. Her directorial work has also been seen in theatres coast-to-coast from the Colony Theatre in Los Angeles to the Peterborough Players in New Hampshire and several cities in between. She has been recognized for directorial excellence by her nomination for the Zelda Fichandler Award by her professional union, the Society of Stage Directors and Choreographers.



## 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 and *A Christmas Carol* 2023. 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

(Musical Director) Terry is a Teaching Professor 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 for the National Theatre in London, Discovery Channel, Netflix, 21st Century Fox, and Disney. [KevinDepinetStudio.com](http://KevinDepinetStudio.com).



# THE ARTISTS



## BILL BLACK

(Original Costume Designer)  
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.



## LIZ AARON

(Costume Design 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 UTK and an MFA in costume design from the UT

graduate costume design program under the mentorship of Marianne Custer and Bill Black. As a costumer for the CBT, Liz sews costumes, does crafts and painting, creates prosthetic makeup, 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, Knoxville's Flying Anvil Theatre, and The Oak Ridge

Playhouse. You may have seen her costume design work in the 2022 Oak Ridge Playhouse production of *Junie B Jones Is Not A Crook* or the 2019 Flying Anvil Production of *A Doll's House 2*. Liz has designed several productions for the Clarence Brown Theatre including *Dead Man's Cellphone*, *The Music Man*, *Charley's Aunt*, and *The Marriage Of Bette And Boo*. In her 14 years working on the Clarence Brown Theatre's production of *A Christmas Carol*, Liz has had the role of stitcher, wardrobe supervisor, assistant designer, and now Costume Coordinator/Costume Designer. This will be Liz's second year stepping in as designer defacto 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 *The Merry Widow*, *Falstaff* and *La Traviata*. Other recent credits include; *Hansel and Gretel* with UT Opera Theatre and The Appalachian Ballet Company's *Cinderella*. 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 semiretirement 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.


# DICKENS IN POPULAR CULTURE

By Christopher Pericolosi-King  
MA student in the English Department

Charles Dickens' *A Christmas Carol* has become more than just a classic novel. It is the gift that keeps on giving, wrapped in the tinsel of modern culture. From the moment Ebenezer Scrooge grumbles, "Bah! Humbug!" at the mention of Christmas, we know we're in for a ride that blends humor with heart. Today, Scrooge's transformation from a miserly curmudgeon to a holiday spirit icon is a plot twist so familiar it has been parodied and reimagined across countless media. We've seen him in everything from animated films to Broadway musicals. We've seen him as a grumpy old man in a contemporary office setting, grumbling about the office Christmas party. We've even seen Scrooge in a Muppet version of *A Christmas Carol* with Kermit the Frog as Bob Cratchet. Who knew that a 19th-century novella could inspire such a spectrum of interpretations!

In today's meme-driven world, Scrooge's infamous phrase has transformed into a shorthand for anyone who scorns the holiday cheer. Social media feeds are peppered with "Scrooge vibes" whenever someone opts for a quiet night in over a festive gathering.

The memes and jokes aside, the story's themes of redemption and generosity also resonate deeply in society, reminding us that it's never too late to change our ways. So, whether it's a heartfelt family gathering or a cheeky TikTok rendition, Scrooge's transformation from miserly to generous continues to inspire laughter, reflection, and a dash of holiday spirit. Dickens' message is as timeless as *A Christmas Carol* itself.




“ The story reminds us that we as a society/collective must, must look deeper into our hearts and souls and take or, maybe more to the point, assume some responsibility for the community in which we live, be kind and generous to our fellow travelers, and extend a hand if and when called upon, and not only at Christmas, but all year long. ”

~ Tom Cervone,  
Managing Director



“ The thing I love most about working on *A Christmas Carol* is the tradition. Even though the story never changes, I discover something new, revelatory, and beautiful every single year. That or the top hats! ”

~ Liz Aaron, Senior Costumer,  
14th 'A Christmas Carol' Production



“ Year after year, my favorite moment of *A Christmas Carol* comes at the end of Act I when Scrooge is pleading with his younger self to not reject Belle. That if he does, he'll forever endure the loneliness and isolation that have become his constant companion. Witnessing this moment where he fervently reaches out to his past reveals how deeply Scrooge still longs for connection despite the gruff image he projects. ”

~ David Ratliff, Audience Experience Manager,  
12th 'A Christmas Carol' Production

# CLARENCE BROWN THEATRE

at the University of Tennessee

## Holiday Offerings

### Peppermint Hot Chocolate

A CBT tradition!  
Hot chocolate with  
a hint of peppermint

**\$3**

### Magpies Gingerbread

Pack of two soft,  
spicy gingerbread  
cookies with icing

**\$5**

### Sugar-N-Spice Combo

Magpies Gingerbread  
& Peppermint  
Hot Chocolate

**\$7**

### Caramel Popcorn

Sweet and salty  
holiday classic from  
Proper Popcorn

**\$4**

### Tiny Tim Cup

**FREE** souvenir  
kids cup with  
purchase of a  
\$2 cold  
beverage



## COOKIES

### Chocolate Chip Cookies

classic recipe! — pack of 2

**\$5**

### Lemon Thumbprint Cookies

shortbread cookies with lemon icing — pack of 3

**\$5**

## SNACKS

### Chips

Lays, Doritos, Cheetos, Fritos

**\$2**

### Candy

**\$2**

## MERCHANDISE

### Tumbler

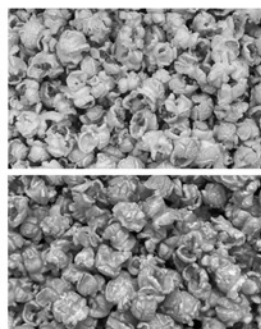
cold beverages only

**\$5**

### Travel Mug

cold and hot beverages

**\$7**



## POPCORN

### Movie Theatre

Extra buttery and deliciously salty popcorn

**\$4**

### Cheddar

Rich and delicious cheddar cheese coated popcorn

**\$4**

## DRINKS



### Soft Drinks

**\$2**

### Bottled Water

**\$2**

### Coffee regular | decaf

**\$2**

### Hot Chocolate

**\$2**

Bottled water and official CBT merchandise  
with lids are the only items permitted inside  
the auditorium.

# THE ARTISTS



## ALLISON BUCHER

(Sound Design Coordinator) is from New Orleans, Louisiana. She is a third-year MFA Candidate in Sound and Digital Media Design at the University of Tennessee, Knoxville. She has previously earned a BFA in Theatre: Design and Technology from the

University of Southern Mississippi. Recent Sound Design Credits include *A Case for the Existence of God* and *Fun Home* at River and Rail Theatre; and *Men on Boats* and *The Giver* at the Clarence Brown Theatre. More of her work can be found at [www.allisonbucher.com](http://www.allisonbucher.com)



## JOE PAYNE

(Original Projection Designer) runs the Sound and Media Design MFA program for the Department of Theatre. He has designed sound, projections, and/or composed music for more than 250 professional productions throughout the

United States, including twenty seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Round House Theatre and Imagination Stage (Bethesda, MD), Marble City Opera, ten years at Pioneer Theatre Company (SLC, UT), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Virginia Stage Company, Milwaukee Repertory Theatre, Utah Opera and Symphony, The Fulton Opera House (Lancaster, PA), and others. Joe is a member of United Scenic Artists USA Local 829, and the Theatrical Sound Designers and Composers Association, and is the Commissioner of the United States Institute for Theatre Technology Digital Media Commission.



## SOPHIE SMRCKA

(Projection Design Coordinator) was born and raised in Colorado, and graduated from the University of Denver in 2022, with B.A.s in Theatre and Communications. She is now an MFA candidate in Scenic Design at the University of Tennessee-

Knoxville. Previously, her work was seen in *Anonymus*, *The Moors* and *Men on Boats*. Most recently her work was seen onstage in *Fat Ham* at River and Rail Theatre Company. More of her work can be found at [smrckadesigns.com](http://smrckadesigns.com). Enjoy the show!



## 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.

# THE ARTISTS



## KATIE CUNNINGHAM

(Voice and Text Director) is an Assistant Professor of Theatre and Head of Acting at UTK. 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; Asolo Rep;

and many productions at Clarence Brown Theatre since 2013 (resident acting company, most recently as Mrs. Helen Hubbard in *Murder on the Orient Express*). Recent voice, text, and dialect direction includes PlayMakers Rep; Great River Shakespeare Festival; 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. Her writing, expert commentary, and peer-reviewed research have been published in *The Journal of Voice*, *The Voice and Speech Review*, *The Conversation*, and *The Huffington Post*. 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](http://www.katiecunningham.com)



## CALEB THOMAS COOK

(Stage Manager) is a freelance stage manager based in San Diego, California. Regional: *Henry VIII*, *Much Ado About Nothing*, *Richard III*, *Hamlet*, *The Price*, *The Merry Wives of Windsor*, *The Foreigner*, *A Midsummer Night's*

*Dream*, *The Cocoanuts*, *Murder for Two* (Utah Shakespeare Festival), *Cabaret*, *Dial M for Murder* (The Old Globe), *Blithe Spirit*, *Detroit '67*, *The Santaland Diaries*, *South Pacific*, *Of Mice and Men*, *Master Harold... and the Boys*, *4000 Miles* (Clarence Brown Theatre). Other Selected Credits: *Our Common Nature* with Yo-Yo Ma and *Friends* (Big Ears Festival), *X*, *Bunny Bunny*, *Machinal*, *limp wrist on the lever* (UC San Diego). Education: MFA from UC San Diego, BA from University of Tennessee. Member of Actors' Equity since 2018.



## ANGELA PARK

(Assistant Stage Manager) is thrilled to be working at Clarence Brown Theatre for the first time. She recently graduated from UC San Diego with a BA in Theatre. Professional credits: *Dragon Mama* (PSM, Williamstown Theatre Festival), *Dragon Mama*

(PSM, Diversionsary Theatre), *Come Fall in Love* (The Old Globe, SM Intern). UC San Diego credits: *I Found a Zipper* (ASM), *Fifty Boxes of Earth* (ASM), *Machinal* (PA), *Everybody* (PA), *End Days* (Script PA).



## KENNETH MARTIN

(Department Head, Artistic Director). He is a proud member of United Scenic Artists and his scenic design work has been seen at theatres such as the Kansas City Rep, Florida Rep, The New Theatre, Kansas City Actor's Theatre, Cleveland Ensemble, Ocean State Theatre

and many others. His work in higher education spans four universities over 29 years.



## 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

# THE ARTISTS

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.



## SUSAN MCMILLAN

(Production Manager) is in her eleventh 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! This season is fully dedicated to her beloved, beautiful, and deeply missed mother, Grace – a shining light forever.

## CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

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# Announcing the Tim Bridges Fabric and Sewing Bequest

**The Clarence Brown Theatre thanks Scott Bishop for his generous donation of fabrics and vintage clothing from the collection of the late Tim Bridges.**

Tim Bridges was a fiber artist and a member of the Southern Highland Craft Guild and the Knoxville Arts and Culture Alliance.

He began sewing at age 5 or 6, making little dolls for his younger sister. He later made custom prom dresses, ball gowns, and was very active in the Cumberland County Playhouse in his teens and early twenties.

Tim amassed a large collection of fabrics over the years, which he used in his wearable art and home decor creations. After his death, his husband, Scott Bishop, has donated Tim's fabric to the Clarence Brown Theatre to honor Tim and to put thousands of yards of fabric to a good use, of which Tim would have approved.



# PRODUCTION CREW

## MANAGEMENT

Associate Voice & Text Director – **Sammy Pontello**

Assistant Stage Managers – **Laura Asmussen,**  
**Mia Eller, Katie Fleming, Emily Hutton**  
and **Samuel McRary**

Young Performer Supervisors – **Molly Brennan**  
and **Loren Edwards**

Fire Watch – **Bailee Boisclair,**  
**Alex Dally** and **Amelia Payne**

## COSTUMES

Wardrobe Supervisor – **Amber Williams**

Assistant Wardrobe Supervisor – **Catherine York**

Wardrobe Crew – **Maddison Goerg, Riya Golden,**  
**GG Grigsby, Victoria Kahnle** and **Alana Mara**

Costume Maintenance Crew – **Molly Brennan**  
and **Aiden Hoagland**

## SCENERY

Deck Crew – **Abbigail Corwin, Joey Lopez,**  
**Emrys Peterson, Kamran Pickering**  
and **Erica Zacharias**

Motor Operator – **Kyle Hooks**

Rail Operator – **Jamie Burnett**

## LIGHTING

Light Board Operator – **Rebecca Drake**

Deck Electrician – **Phyllis Belanger**

Spot Operators – **Ada Hermoso**  
and **Jon Van Hoozer**

## SOUND

Sound Board Operator – **Grace Roberts**

Sound Mixer (A1) – **Elizabeth Dupuy**

Deck AV (A2) – **Rachel Clift**

## PROJECTIONS

Projection Operator – **Riley Bosh**

## CREW SWING

**Cheyenne Grenda, Molly Knipp**  
and **Benjamin Miller**



## FROM THE COSTUME SHOP

This costume, worn by Brooke Premo who plays Fan (Scrooge's sister), was patterned and draped by Kyle Schellinger, CBT Cutter/Draper and designed by Liz Aaron, CBT Senior Costumer.

Considered a very "Dickensian" style, this early Victorian silhouette is made of cotton and lace. "We usually dress Fan in blue because it is a very nostalgic and youthful color," said Aaron. "This was made to go with a blue early 19th century cape."

# CBT PRODUCTION STAFF

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Costume Shop Manager - **Melissa Caldwell-Weddig**

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Costumers - **Amber Williams, Liz Aaron,**

**Laura Clift and Ellen Bebb**

Costume Assistants - **Matthew Carl, Alex Heder,**

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Wigs - **Siobian Jones/the Mighty Wig**

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Lead Electrician - **Jon Mohrman**

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**Lisa Bernard, Rachel Clift, Laura Clift,**

**Bailee Boisclair, Angelyn Baer and Kayla Moore**

## SCENERY

Technical Director - **Jason Fogarty**

Assistant Technical Director - **George Hairston**

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

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Scenic Charge Artist - **Isabel Isaac**

Scenic Artist - **Michaela Lochen**

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Lead Properties Artisan - **Sarah Gaboda**

Properties Assistants - **Leilane Bertunes**

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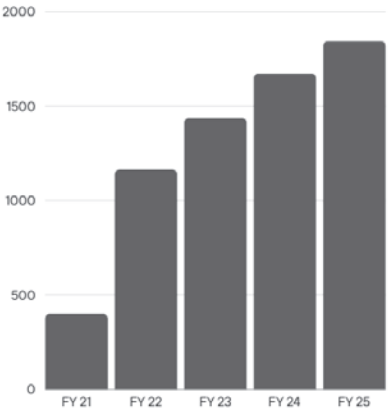
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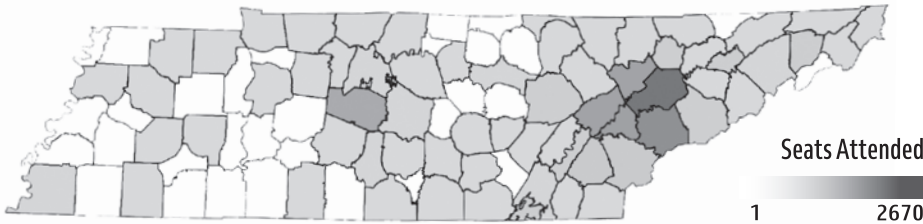
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22	Graduate Students
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100	Undergraduate Students
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550	Seats in the Clarence Brown Theatre

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75%	Live in Knoxville



## 2023/2024 CBT Attendees by County



Photos top L to R: Aleah Vassell in HAIR; Jacob Leon, Jasmine R. Handy, Rachel Darden, Allison Bunch and Drew Drake in THE GIVER; Chris Verrier in ADAPTIVE RADIATION; Cecilia Iole and James Onstad in CANDIDE; Omari Collins in KINKY BOOTS; By Brynn Yeager and Ella Marston



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Members of the CBT Society provide vital investments for the Clarence Brown Theatre's programs and activities year after year, all while receiving VIP treatment in return. Become a member today and make a difference in the next generation of theatre artists! For corrections to your acknowledgement name, please contact Shelly Payne at [shellypayne@utk.edu](mailto:shellypayne@utk.edu)

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**The Shubert Foundation, Inc.**, was established in 1945 by Lee



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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

The Clarence Brown Theatre is a proud member of the **Arts & Culture Alliance's Knox County Tourism Consortium**, joining



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.



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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

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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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# SCROOGE THROUGH THE YEARS



L to R from top: David Kortemeier 2015; Jed Diamond 2017; Terry Weber 2018; Jed Diamond 2005; David Kortemeier 2012; David Brian Alley 2021; Jonathon Gillard Daly 2009; Terry Weber 2010; Jed Diamond 2008; Jed Diamond 2023; and David Brian Alley 2022; by Kenton Yeager, Brynn Yeager Chloe Baker and Ella Marston



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