

Charles Dickens' **A CHRISTMAS CAROL**

Adapted by Edward Morgan
and Joseph Hanreddy

Music by John Tanner

NOV 20 – DEC 20

Directed by Patrick Lanczki



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presents

CHARLES DICKENS' **A CHRISTMAS CAROL**

Adapted by Edward Morgan and Joseph Hanreddy

Music by John Tanner

Original Conception 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/Sound Designer
Joe Payne ♦

Choreographer
Casey Sams ★

Voice and Text Director
Sammy Pontello

Stage Manager
Dane Urban *

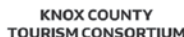
Assistant Stage Manager
Angela Park *

Artistic Director, Department Head
Kenneth Martin

Managing Director
Tom Cervone

Production Manager
Susan L. McMillan

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



Directors and Choreographers Society, a national theatrical labor union.

★ The Director is a member of the Stage



♦ 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

DIRECTOR'S NOTE

Every year, when the first chill of the season arrives and the lights begin to twinkle across Knoxville, the Clarence Brown Theatre prepares to unwrap one of its greatest gifts to our community: *A Christmas Carol*.

For nine months each year, this show lives quietly in storage — a beautiful “music box” waiting for its moment. Then, our extraordinary scene shop team opens the lid, piece by piece, rebuilding the world of Dickens’ London. Once again, the lid to this music box opens, the lights rise, and thousands of audience members get to experience the magic as it comes back to life.

At its heart, *A Christmas Carol* is many stories woven into one.
It’s a ghost story.
It’s a story about lost love.
It’s a story about family.
It’s a story about the difference between worth and value.
It’s a story about regret — and, above all, redemption.



Patrick Lanczki
Director

I’ve loved this story since childhood. My introduction came through the 1951 film *Scrooge*, starring Alastair Sim, and I was instantly captivated by the transformation of Ebenezer Scrooge. Since then, I’ve seen countless adaptations — Mr. Magoo, Scrooge McDuck, the Muppets, Patrick Stewart, Bill Murray — and no matter the version, it always works. Its themes are universal, timeless, and deeply human. It reminds us that people can change, that compassion can thaw even the coldest heart, and that redemption is always possible.

After the isolation and uncertainty of the pandemic years, I believe many of us can relate to Scrooge in a new and personal way. We’ve all known loneliness and loss, but we’ve also discovered the healing power of community. Every year, bringing this story back to the stage is a reminder of that — a thank-you to our audiences, whose support keeps the magic alive.

My love of film and of *A Christmas Carol* have guided my artistic vision for this season’s production. One of my favorite holiday movies is the 1944 Academy Award winner *Going My Way*. In that film, an elderly priest keeps a bottle of Irish whiskey in a music box—a gift from his ninety-year-old mother in Ireland. When the box opens and its tune begins to play, he is transported instantly to his childhood, his mother, and his home.

In the same way, the Clarence Brown Theatre’s *A Christmas Carol* serves as our own music box. When we open it each year, it carries us back — to memories, family, and the spirit of the holidays. It reminds us who we are, and who we can become.

I am so very excited to share this season’s production with our audiences — both those seeing it for the first time and those who return year after year to be part of the tradition.

Welcome back and enjoy the show!

Patrick Lanczki
Director, *A Christmas Carol*

THE CAST

Ebenezer Scrooge.....	Jed Diamond *
Marley / Young Marley / Old Joe / Ensemble.....	David Brian Alley *
<i>U/S Ebenezer Scrooge</i>	Sammy Pontello *
Ghost of Christmas Past / <i>U/S Ghost of Christmas Present</i>	Elise Thayn *
Ghost of Christmas Present / <i>U/S Mrs. Fezziwig</i>	Anquanizia Hall *
Mrs. Dilber / Mrs. Fezziwig / Ensemble.....	Laura Beth Wells *
Barnaby / Ghost of Christmas Future / Ensemble.....	Calvin Flowers
Fred / Ensemble / <i>U/S Mr. Fezziwig</i>	Thomas Nash Tetterton *
Catherine / Ensemble / <i>U/S Ghost of Christmas Past</i>	Kat Lee *
Mercy Miggot / Ensemble / <i>U/S Catherine</i>	Brooke Premo
Miss Lucy / Ensemble / <i>U/S Belle</i>	Mia Inez Hayes
Boy Scrooge / Ensemble / <i>U/S Ghost of Christmas Future</i>	Finnegan Learn-Houston
Fan / Ensemble / <i>U/S Madeline</i>	Maddison Goerg
Young Scrooge / Topper / Ensemble / <i>U/S Bob Cratchit</i>	Bryce Hagen *
Belle / Ensemble / <i>U/S Mercy Miggot</i>	Gabrielle Fernandes *
Bob Cratchit / Ensemble.....	Izaiah Ramirez *
Mrs. Cratchit / Ensemble.....	Gabriela Bulka *
Tiny Tim / Remembrance / Ignorance / Ensemble.....	Gus Bergman
Tiny Tim / Remembrance / Ignorance / Ensemble.....	Cormac Michale Gaskins
Martha Cratchit / Ensemble / <i>U/S Liza / Miss Lucy</i>	Amanda King
Mary Cratchit / Ensemble / <i>U/S Martha / Fan</i>	Katie Fleming
Peter Cratchit / Dick Wilkens / Ensemble / <i>U/S Young Scrooge / Topper</i>	Jacob Leon
Alice Cratchit / Ensemble / <i>U/S Mary / Belinda</i>	Felicity DeLeon
Alice Cratchit / Ensemble / <i>U/S Mary / Belinda</i>	Helen Spence
Belinda Cratchit / Want / Forgiveness / Ensemble / <i>U/S Alice</i>	Emma Rose Gaskins
Belinda Cratchit / Want / Forgiveness / Ensemble / <i>U/S Alice</i>	Lara Qing-Bodiya
Smudge / Ensemble.....	Lucas Howell
Smudge / Ensemble.....	Aurelio Ilagan
Scadger / Ensemble / <i>U/S Mudd / Marley / Old Joe</i>	Parker Rawlins
Reverend / Oatway / Ensemble / <i>U/S Peter Cratchit / Barnaby / Grimgrind</i>	Hogan Wayland
Mr. Fezziwig.....	Denzel Dejournette *
Grimgrind / Philpot / Ensemble / <i>U/S Twyce</i>	Keith Allen Davis, Jr. *
Twyce / Ensemble / <i>U/S Philpot / Fred</i>	Jackson Neilson
Madeline / Ensemble / <i>U/S Mrs. Cratchit</i>	Lake Cooney
Liza / Ensemble / <i>U/S Mrs. Dilber</i>	Bray Krumenacker
Mudd / Ensemble / <i>U/S Scadger</i>	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 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 theatre 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.**



Photo: Ensemble in *Failure: A Love Story* by Ella Marston

CLARENCE BROWN THEATRE

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For more than 50 years, Clarence Brown Theatre (CBT) has told meaningful stories by providing world-class live theatre to nearly 40,000 patrons who visit us each season. The CBT season runs from September through May and features six productions ranging from musicals to drama and provides a cultural resource and professional theatre for both the University of Tennessee, Knoxville and the larger East Tennessee community.

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Q&A WITH **DAVID BRIAN ALLEY/MARLEY**

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

This year is my 13th production of 'A Christmas Carol' with CBT!

How many years have you been in the role of Marley?

I have played this role more than I've played any other role in the production...this is my eighth time as Marley. I've played Bob Cratchit three times and Scrooge twice.

What is your favorite part of the 'A Christmas Carol' production?

Without a doubt, this Joe Hanreddy and Ed Morgan adaptation is my favorite of any we've done. I think it's the best one out there. What I love about it is the abundance of music that is part of telling the story, and the way it dives into the darkness that is inherent in Dickens' works. That is what leads us so gloriously to the light at the end of the story! The design elements in this production, which we've maintained for several years now, support this adaptation perfectly. I mean, who doesn't love that amazing clock?

How does it feel to play Marley in this story?

I feel a certain ownership with this role now. He's like an old friend that I get to hang out with for a couple of months every year. It's a lonely role, because both in the world of the play and amongst the cast of the production, he's separated from everyone else. But at the same time, I feel a certain comfort in getting to walk "inside of his skin" each night.



David Brian Alley as Jacob Marley

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

It's very liberating. Because I have been opposite my good friend and colleague Jed Diamond in the role of Scrooge so often, we have had an opportunity to explore and deepen the relationship over the years to the point that we can go out each night and really play. It's wonderful to be able to pick up on subtle nuances from each other every night because we both know the Scrooge and Marley relationship so well now. The same holds true for the Young Marley scene...I feel like the words are so ingrained in my body that I can live freely in each moment. That's what an actor strives for, so it is a lot of fun!

What do you hope audiences take away with them?

I hope they walk out of the theatre full of light and a sense of hope, with their hearts full of joy.

Why is this story meaningful?

Simple...It has a deep, human resonance. We can all relate to it, year after year, and 182 years is a long time to be resonating. Dickens was a true genius.

What do you hope for in the future?

An undivided nation...peace, love, and a return to goodwill among all of us, everywhere.

THE ACTORS



DAVID BRIAN ALLEY (Marley / Young Marley / Old Joe) most recently appeared as Sir John Middleton in this season's opening production of *Sense and Sensibility*. Favorite CBT roles include Ed in *The Curious Incident of the Dog in the Night-Time*; James Reiss in *King Charles III*; Crumpet the Elf in *Santaland Diaries*; Smee in *Peter and the Starcatcher*; Clown 1 in *The 39 Steps*; Ludie Watts in *The Trip to Bountiful*; and Charlie in *Stones in His Pockets* to name a few. David also appeared in last year's premiere of *Angel of Light*, a feature film shot entirely in Knoxville. He is a proud member of Actors' Equity Association and SAG-AFTRA. davidbrianalley.com



GUS BERGMAN (Tiny Tim / Remembrance / Ignorance / Ensemble) is excited for his first performance with the Clarence Brown Theatre. His recent stage work includes *Alice in Wonderland, Jr.*

(White Rabbit), *Aladdin, Jr.* (Aladdin) and *Oklahoma!* (ensemble). Gus is a 7th grader at St Joseph School. When not on stage, Gus enjoys playing tennis and soccer, reading and spending time with his family.



GABRIELA "GABI" BULKA (Mrs. Cratchit / Ensemble) is thrilled to appear in *A Christmas Carol* one last time as a Graduate Acting Student, returning to a role she understudied during her first year at

UT—bringing her journey full circle. She

hopes you'll immerse yourself in the story, whether it's your first or thousandth time seeing it, and carry a bit of the Spirit of Christmas beyond this theatre and into the coming year. Gabi thanks everyone in the CBT and Knoxville community for their constant support, and wishes you all a "Wesołych Świąt Bożego Narodzenia i Szczęśliwego Nowego Roku!" (Merry Christmas and a Happy New Year!) Other CBT credits: *Sense and Sensibility* (Mrs. Jennings), *The Play That Goes Wrong* (Sandra), *A Christmas Carol* (Ghost of Christmas Past), *Cry It Out* (Jessie).



LAKE COONEY (Madeline / Ensemble / U/S Mrs. Cratchit) is a senior 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. Dilber and Mrs. Fezziwig in the 2024 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 throughout their career here at the Clarence Brown. They hope you enjoy the show!



KEITH ALLEN DAVIS, JR. (Grimgrind / Philpot / Ensemble / U/S Twyce) is a first year MFA Graduate Acting Candidate at UTK. He is an actor, writer, musician, and director from Meridian, MS. He

recently received his Bachelor of Arts in Theatre Performance at Alabama State University. During his time at ASU, he has been cast in and worked on productions

THE ACTORS

such as *Dreamgirls*, *The Wiz*, *Tracks*, and *Blues for An Alabama Sky*. He has also written for and co-directed Montgomery, Alabama's performance for the worldwide festival of *The Walk* (Little Amal) in 2023. Since graduating, he was cast as Tim Allgood in *Noises Off* and Professor Bhaer/Knight in *Little Women* at New Stage Theatre. Follow his music and acting pages on Instagram, @thebabyboykeith and @keithallendavisjr !



DENZEL DEJOURNETTE

(Mr. Fezziwig) A man living out his wildest dreams through storytelling. www.denzeldejournette.com



FELICITY DE LEON

(Alice Cratchit / Ensemble / *U/S Mary / Belinda*) is so excited and honored to be a part of *A Christmas Carol*, and to be working with such a great cast and crew.

Felicity is a freshman at Alcoa High School, and has been part of the choir department for nine years. Felicity has been acting for four years starting with her first play, *Twelve Dancing Princesses*. She went on to do *High School Musical*, *Annie*, *The Little Mermaid*, *Our Town*, *Willy Wonka*, and this is her third year playing Alice Cratchit in *A Christmas Carol*. She would like to thank all the amazing directors she has had throughout the years for their encouragement, her family for their unwavering support, and herself, for not giving up!



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 Henry Drummond in *Inherit*

the Wind and Scrooge 9 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 NYU Graduate Acting. *American Society of the Alexander Technique



GABRIELLE

FERNANDES (Belle / Ensemble / *U/S Mercy Miggot*) is excited to be making her Clarence Brown Theatre debut! She is a first-year MFA Acting candidate at UTK/CBT here in

Knoxville by way of Los Angeles. Recent theatre credits: Katherine (*Taming of the Shrew*), Anne (*The East*), Hero (*Much Ado About Nothing*), Jeanne (*Daughters with Daggers*). TV & Film: *Revenge for My Mother*, *Haunted by My Stalker*, both with the Lifetime Movie Network; and *Day Dream* (short film).

THE ACTORS



KATIE FLEMING

(Mary Cratchit / Ensemble / *U/S Martha / Fan*) is thrilled to be making her Clarence Brown debut! Although this is her first production on stage, she is no stranger to the

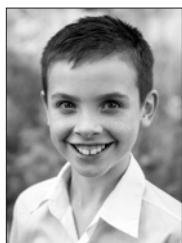
CBT. She has worked as crew for several productions, including being an Assistant Stage Manager on *Sense and Sensibility* and last year's production of *A Christmas Carol*. Katie is in her senior year at UT double majoring in Child & Family Studies and Theatre. She would like to thank her friends and family for their endless support of her chasing her dreams!



CALVIN FLOWERS

(Barnaby / Ghost of Christmas Future / Ensemble) While a junior Aerospace Engineering student at the University, Calvin has a passion for theatre and putting on

a show. He wishes you a wonderful time in the Clarence Brown Theatre and a Merry Christmas. He would like to thank Patrick Lantzcki and the rest of the cast for this wonderful opportunity and show.



CORMAC MICHALE GASKINS

(Tiny Tim / Remembrance / Ignorance / Ensemble) is thrilled to be at Clarence Brown for his second year! He is in 4th grade at Hardin Valley Elementary

School. He has performed in *The Music Man* as Winthrop at Bearden High School, *A Doll's House* as Ivar, *Hansel and Gretel* as Jack, and two Musical Revues all at Hardin

Valley Academy. When he's not on stage he enjoys playing basketball, baseball, and video games. He wanted everyone to know that he is very kind, funny and not annoying at all.



EMMA ROSE GASKINS

(Belinda Cratchit / Want / Forgiveness / Ensemble / *U/S Alice*) was awestruck last year when she saw her big brother, Cormac, as Tiny Tim and his friend, Lara, as Belinda. She

knew on opening night that she wanted to be in the show the following year! Thank you, directors, for making her dream come true! She played Emmy in *A Doll's House* and Squirrel in the Musical Revue at Hardin Valley Academy. She loves cheering for her Hardin Valley Hawks football team, doing gymnastics and playing with her friends. She also loves to make cards for people when they are sick and is in love with the musical *Wicked*!



MADDISON GOERG

(Fan / Ensemble / *U/S Madeline*) is beyond excited to be in her first acting role at the Clarence Brown Theatre! Currently a Math and Theatre double major here at UTK, Maddison

is thrilled to be spending her free time in the theatre and not doing math. When not performing, she heavily enjoys her time within the wardrobe room and helping other actors look beautiful on stage! Maddi would like to shout out Arabella for running lines with her before every audition and Tori for believing in her ever since high school theatre. Love conquers all.

THE ACTORS



BRYCE HAGEN

(Young Scrooge / Topper / Ensemble / U/S *Bob Cratchit*) is a new member of the UTK MFA Acting program, and is excited and humbled to be making his Clarence Brown debut

in *A Christmas Carol*. Previous regional credits: Hippodrome State Theatre, Florida Repertory Theatre. Bryce received his BFA in Acting from the University of Florida. Love to family and friends.



ANQUANIZIA HALL

(Ghost of Christmas Present / U/S *Mrs. Fezziwig*) is a native of Meridian, MS. She is an award-winning director and actor. Hall attended college in Los Angeles at AMDA College and

Conservatory of the Performing Arts where she graduated with honors and received her Bachelor of Fine Arts in Acting. You can find Hall in projects on Amazon Prime and Tubi. Her first supporting role in a film was acting alongside GRAMMY winner, Cedric Burnside. Hall is elated to be a part of the Clarence Brown Theatre for the next three years as an MFA Acting graduate candidate. She wishes you all a very Happy Holiday! – Matthew 6:33



MIA INEZ HAYES

(Miss Lucy / Ensemble / U/S *Belle*) is both heartwarmed and heartbroken to be participating in her last *A Christmas Carol* in her college tenure. Although it's been a wild ride at

UTK so far, having roles at the CBT such as Fan and Mercy Miggot (*A Christmas Carol*

'23 and '24), Pat (*Kinky Boots*), ensemble roles in both *The Play that Goes Wrong* and *Inherit the Wind*, and most recently, Mrs. Dashwood in *Sense and Sensibility*, she hopes that future hold many great horizons. Her love goes to her director, Patrick Lanczki, without whom she might have never kept pursuing her love for acting. Hoping to fulfill his trust, she wishes you a very entertaining show!



LUCAS HOWELL

(Smudge / Ensemble) is excited to be in this production. He has been in *Charlotte's Web*, *The Music Man*, *The Lion*, *the Witch and the Wardrobe*, *A Laura Ingall Wilder Christmas* and

many school productions. When he is not on stage, he enjoys singing, dancing, and participating in Boy Scouts and does Judo and Taekwondo. Lucas would like to thank his parents and friends for their support and hopes you enjoy the performance.



AURELIO ILAGAN

(Smudge / Ensemble) is excited to play "Smudge" in his 2nd Clarence Brown Theatre production of *A Christmas Carol*! Most recently, Aurelio played "Pugsley" in

the Oak Ridge High School production of *The Addams Family*. His other roles include: "Little Guido" in the Oak Ridge Playhouse summer musical *Nine*, and 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 8th grade

THE ACTORS

at Robertsville Middle School where he participates in the Poetry and Drama Club and runs on the cross-country team. Aurelio would like to thank his family and his acting family for their support of his dreams!



AMANDA KING (Martha Cratchit / Ensemble / *U/S Liza* / *Miss Lucy*) is delighted to return for her third year of *A Christmas Carol*. She will graduate this December with a BA of Theatre, concentrating

in Acting and Design & Technology. Amanda recently worked on *Sense and Sensibility* as a Wardrobe Assistant, as well as first-hand and stitcher to Neno Russell. She has also served as Sound Board Operator for *A Christmas Carol* and *Men on Boats*. Amanda is very grateful for the opportunity to join this production once again and to spend the holiday season with an extraordinary cast and crew. She also wants to extend her thanks to her friends and family for all their support during her three and a half years here at the University of Tennessee Knoxville.



BRAY KRUMENACKER (Liza / Ensemble / *U/S Mrs. Dilber*) is thrilled to be joining this year's production of *A Christmas Carol* in her first show as a student of UT. Bray started this year as a junior after

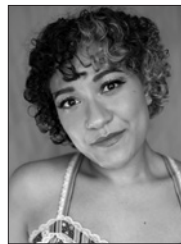
having been introduced to UT's Theatre program through this very show last year. She loved all the people involved and is delighted to be working with Patrick Lanczki and much of this cast again! She is also excited by all the new faces this year! Bray would like to thank her parents, Jason and Christina Krumenacker, and

her brother, Zeke, for their unwavering support throughout this show and many others. She would also like to thank Knoxville Children's Theater for giving her a wonderful place to start. Enjoy the show!



FINNEGAN LEARN-HOUSTON (Boy Scrooge / Ensemble / *U/S Ghost of Christmas Future*) is a freshman Theatre major here at UT and is proud to make his CBT debut as Boy Scrooge and

Ensemble. Finn has played Dr. Rank in *A Doll's House*, Oliver in *Puffs*, and Don Price in *Big Fish*, alongside a handful of other roles in high school theater and is very excited to join the lovely people of the Clarence Brown in this year's production of *A Christmas Carol*. This show has been his dream for years and it's an honor to be a part of it. Thanks Sides.



KAT LEE (Catherine / Ensemble / *U/S Ghost of Christmas Past*) is overjoyed to be a part of the 2028 MFA Acting Cohort and this production of *A Christmas Carol*! Kat has also played

Martha Cratchit at The Denver Center for Performing Arts, and she is thrilled to be collecting *Christmas Carol* roles like Pokémon! Other credits include 5 seasons at The Utah Shakespeare Festival (most recently Celia in *As You Like It*), among other regional theaters around the country. Keep telling stories! www.iamkatlee.com

THE ACTORS



JACOB LEON (Peter Cratchit / Dick Wilkens / Ensemble / *U/S Young Scrooge* / *Topper*) is a senior at UTK studying Theatre, and he is stoked at getting to do this show one last time before he leaves. A big

lover of Christmas and general mirth and cheer, he hopes to show the audience as good a time watching the show as he has being in it.



JACKSON NEILSON (Twyce / Ensemble / *U/S Philpot* / Fred) is thrilled to be returning for his third production of *A Christmas Carol* at the CBT! He is currently enrolled as a junior here at UT as a Theatre major

with a concentration in Acting, and has recently added the Musical Theatre minor as well. Prior credits include *A Christmas Carol* (Young Scrooge, Topper, Peter Cratchit, *U/S Christmas Future*), *Inherit The Wind* (Puppeteer), *The Play That Goes Wrong* (Cornley Crew, *U/S Dennis*), and *Sweeney Todd: The Demon Barber of Fleet Street* (Sweeney Todd). Jackson is excited to join the CBT once again to participate in his favorite local tradition!



SAMMY PONTELLO (*U/S Scrooge*) is an actor, voice and dialect coach, and teaching artist based in Knoxville, Tennessee. Currently pursuing their MFA in Acting at the University of

Tennessee, they've worked regionally with Florida Studio Theatre, Orlando Shakes, Great River Shakespeare Festival, Texas

Shakespeare Festival, and the Clarence Brown Theatre. Favorite previous roles include: Col. Brandon, *Sense and Sensibility*; Chris, *The Play That Goes Wrong*; Ebenezer Scrooge, *A Christmas Carol*; Man #1, *U/S James Agee, Knoxville* (CBT); Beadle Bamford, *Sweeney Todd* (TSF); Launce, *Two Gentlemen of Verona* (GRSF). IG: @sjpactor | sammypontello.com



BROOKE PREMO

(Mercy Miggot / Ensemble / *U/S Catherine*) is thrilled to join the cast of *A Christmas Carol*! She was recently seen in the CBT production of *The Play that Goes*

Wrong (*U/S Sandra*), *Inherit the Wind* (Mrs. Blair), *A Christmas Carol* (Fan '24), and *Kinky Boots* (Ensemble). Brooke would like to thank the talented cast and crew for making this an astonishing experience. Also, to her friends and family for their love and support.



LARA QING-BODIYA

(Belinda Cratchit / Want / Forgiveness / Ensemble / *U/S Alice*) is excited and thankful to be part of *A Christmas Carol*. She is a sixth grader at Bearden Middle School and loves

laughing, candy, hiking, rock climbing, swimming at the quarry, and hanging out with friends. Lara runs a lemonade/hot chocolate stand in her spare time and enjoys Minecraft and Roblox. She would like to thank Patrick and the whole cast for teaching her so much and being so welcoming. And finally, Lara would like to thank her parents and sister and whole extended family for their love and support.

THE ACTORS



IZAIAH RAMIREZ

(Bob Cratchit / Ensemble) is thrilled to join the cast of *A Christmas Carol*! Originally from Milwaukee, Wisconsin, Izaiah earned his BFA in Theatre Performance

from the University of Wisconsin-Milwaukee. He is currently a first-year MFA Acting candidate at the University of Tennessee, Knoxville, and is proud to make his Clarence Brown Theatre debut as Bob Cratchit.



GIDEON RAINEY

(Mudd / Ensemble / *U/S Scadger*) is a U.S. Navy veteran who is an attending Theatre student here at the University of Tennessee. After first assisting the Clarence Brown

Theatre as an Assistant Stage Manager for multiple shows, he has found a deep passion for being onstage as character actor. Gideon is thrilled to reprise his role as Mudd and join his fellow students, friends, and professors onstage in this year's *A Christmas Carol*.



PARKER RAWLINS

(Scadger / Ensemble / *U/S Mudd / Marley / Old Joe*) is excited to be making his debut on the Clarence Brown stage. In addition to his work as an actor, he is also a writer, director,

and professor in the field of Film. He holds a Bachelor of Science in Theatre Arts from Southern Utah University as well as an MFA in Film & Media Arts from the University of Utah. He is grateful to his partner, Ellie, and to his friends and family for their

love and support. Onstage credits include Gabe (*Next to Normal*), Bobby Strong (*Urinetown*), and the titular role in *Sweeney Todd: The Demon Barber of Fleet Street*.



HELEN SPENCE

(Alice Cratchit / Ensemble / *U/S Mary / Belinda*) is excited to be a part of Clarence Brown Theatre's 2025 production of *A Christmas Carol*.

This is her third year performing Alice Cratchit, and she can't wait to build the character even more! Helen loves this community and is thankful to be able to be a part of it. She would like to thank the cast and crew for allowing her to be a part of this wonderful Christmas tradition. Happy holidays, and enjoy the show!!



ELISE THAYN

(Ghost of Christmas Past / *U/S Ghost of Christmas Present*) is a first-year Acting MFA candidate and is thrilled to be making her debut on the Clarence Brown stage. She hails from

the desert mountains of Utah, where she earned her BFA from Southern Utah University and spent several seasons as a performer and educator at the Utah Shakespeare Festival. Onstage credits include Prospero (*The Tempest*), Texas (*Cabaret*), and #00 (*The Wolves*).

THE ACTORS



THOMAS NASH TETTERTON

(Fred / Ensemble
/ *U/S Mr. Fezziwig*)
Select Regional
Credits: *Hamlet*; *Much
Ado About Nothing*
(PlayMakers' Rep),
The Caine Mutiny

Court Martial (Judson Theatre Co.), *The Rainmaker*; *Silent Sky*, *The Life of Galileo* (Burning Coal), *Romeo & Juliet*; *Cymbeline* (Virginia Shakes), *Love's Labour's Lost*; *A Christmas Carol* (Annapolis Shakes), *Richard III* (Sweet Tea Shakes), *Inherit the Wind* (Compass Rose Theater). TV & Film: *Die Hart* (Roku.com), *Have A Nice Life* (avail. on Amazon). BFA in Acting from Shenandoah Conservatory. MFA in Acting candidate at the Clarence Brown Theatre/ University of Tennessee, Knoxville. He sends his love to Galen and their two dogs – Offal & Guapo. www.tntetterton.com. @thomasntetterton



HOGAN WAYLAND

(Reverend / Oatway / Ensemble / *U/S Peter Cratchit* / *Barnaby* / *Grimgrind*) is very excited to be back at the Clarence Brown Theatre. This will be his fourth year in a

row being a part of *A Christmas Carol*. He would like to thank the Director Patrick Lanczki for giving him this opportunity, and his family and friends for always supporting him.



LAURA BETH WELLS

(Mrs. Dilber / Mrs. Fezziwig / Ensemble)
Broadway: Emily Osborn in *Spiderman: Turn Off the Dark* (original cast). CBT credits include Tina in *The Play That Goes*

Wrong, 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 or follow on IG: @thelbwells

THE ARTISTS



PATRICK LANCZKI (Director) is thrilled to be back for his twelfth season at the CBT, his tenth as Production Stage Manager and his third time directing the CBT's *A Christmas Carol*. Other directing credits

include 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. Dedicates his work on this production to his family: AHFOL to Katie, my best friend, favorite actress, and wife, and the newest member of our family: our son Paddy.



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.

BILL BLACK (Original Costume Designer) Costume Design & Technology Professor Emeritus has 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

THE ARTISTS

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 UTK under the mentorship of Marianne Custer and Bill Black. As a costumer for the CBT, Liz sews, 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 more recent 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 15 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 design coordinator. This will be Liz’s third year as design coordinator for *A Christmas Carol*.

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 *La Traviata* and *La Boheme* and *Carmen*. Other recent credits include; *Hansel and Gretel* with UT Opera Theatre, Appalachian Ballet Company’s *The Carnival of Animals*, and The Knoxville Symphony Orchestra’s annual Holiday Concert. John would like to dedicate his work to the memory of recently deceased CBT family members Wardrobe Subervisor – Mari DeCuir and AEA Stage Manager – Phebe Day. 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

THE ARTISTS

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

(Sound and Projection Designer) has designed sound, projections, and/or composed music for more than 250 professional productions throughout the United States, for

theatres including the Utah Shakespeare Festival, Weston Theatre (VT), Riverside Theatre (FL), Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Pioneer Theatre Company (SLC), Indiana Repertory Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, Milwaukee Repertory Theatre, and others. Favorites at the CBT include *Knoxville*, *Hamlet*, *Curious Incident of the Dog in the Night-Time*, multiple versions of *A Christmas Carol*, *Candide*, and *The 39 Steps*. Favorite projects elsewhere include *King Lear*, *Hand to God*, *Silent Sky*, and *The Bakkhai* (A Rock Musical). Joe is a member of United Scenic Artists USA Local 829 and the Theatrical Sound Designers and Composers Association.



CASEY SAMS

(Choreographer) is Associate Department Head and Professor of Theatre at the University of Tennessee Knoxville where she teaches Movement, Acting, Musical Theatre,

and Dance to both undergraduate and graduate students. She earned her BA in Theatre and English Literature and her MS in Motor Learning and Control from Penn State. She is also a Certified Movement Analyst (CMA) in Laban Movement Analysis (LMA) from the Laban/Bartenieff Institute for Movement Studies. She has served on the faculty at Penn State, Interlochen Arts Camp, The Contemporary Art Center of Virginia, and The Governor's School for the Arts in Virginia. Prior to joining the faculty at UT, Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a Director, Choreographer, Intimacy Choreographer, and Movement Coach at theatres across the country including The Clarence Brown Theatre, The Guthrie Theatre, Cincinnati Playhouse in the Park, St. Louis Repertory Theatre, The Roundhouse Theatre, Utah Shakespeare Festival, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company. She is also a certified meditation teacher with the American Meditation Society and Koru Mindfulness.

THE ARTISTS



SAMMY PONTELLO

(Voice and Text Director) is an actor, voice and dialect coach, and teaching artist based in Knoxville, Tennessee. Currently pursuing their MFA in Acting at the University

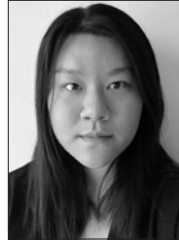
of Tennessee, they've worked regionally with Florida Studio Theatre, Orlando Shakes, Great River Shakespeare Festival, Texas Shakespeare Festival, and the Clarence Brown Theatre. Past coaching credits include: last season's production of *A Christmas Carol* (associate to Katie Cunningham) at the Clarence Brown, *Romeo and Juliet* and *Comedy of Errors* (associate to Terry Weber) with Great River Shakespeare Festival. IG: @sjpactor | sammypontello.com



DANE URBAN

(Stage Manager) Excited to return to the Clarence Brown Theatre and the city of Knoxville where I previously stage managed *People Where They Are* in the Carousel Theatre. Broadway:

Charlie and the Chocolate Factory, *It Shoulda Been You*, *Waitress*, *In Transit*, *A Delicate Balance*, *The Bridges of Madison County*. National Tour: *The Curious Incident*. Off-Broadway: *Actually*, *Ripcord* (MTC), *Fun Home*, *The Library*, *Detroit '67* (Public), *Fire and Air* (Classic Stage), *Don Giovanni* (Heartbeat Opera). Regional: Williamstown (5 seasons), Riverside (2 seasons), Goodspeed, Barter Theatre, Casa Mañana, Asolo Rep, Idaho Shakespeare Festival, Annapolis Opera. Training: Baldwin Wallace University.



ANGELA PARK

(Assistant Stage Manager) is a southern California based stage manager and is thrilled to be back at the CBT for *A Christmas Carol*. She graduated from UC San Diego with a BA in

Theatre. Selected credits: *Dragon Mama* (PSM) at Williamstown Theatre Festival and Diversionary Theatre, *Alabaster* (PSM) at Fountain Theatre, *The Two Kids That Blow Shit Up* (PSM) with Endless Summer Productions, *The Half-Sibling Play* (PSM) with the UC San Diego theatre program, and *Come Fall in Love* (SM Intern) at The Old Globe.



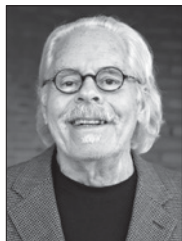
KENNETH MARTIN

(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 career in academia also included nearly 18 years serving as chair of the theatre departments across the USA. Ken is also a scenic designer and member of United Scenic Artists, his designs have been seen at theatres across the country including Kansas City Repertory Theatre, Florida Repertory Theatre, Skylight Music Theatre, The 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

THE ARTISTS

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 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 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. 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 L. MCMILLAN

(Production Manager)
is in her twelfth 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.

A black and white photograph of an indoor ice skating rink. Several people, including children and adults, are skating. In the foreground, a person is skating towards the right. The rink is surrounded by a low wall and has a sign that reads "CHALET" in large letters.

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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

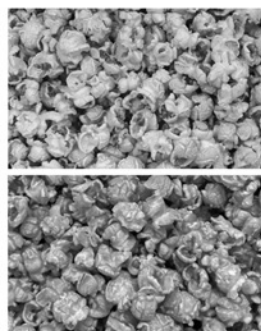
cold beverages only

\$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.

PRODUCTION CREW

MANAGEMENT

Assistant Stage Managers – **Laura Asmussen, Mia Eller, Emily Hutton, Joey Lopez, Sam McRary** and **Rachel Winenger**
Young Performer Supervisors – **Catherine York** and **Simone Ladouceur**
Fire Watch – **Bailee Boisclair** and **Alex Dally**

COSTUMES

Wardrobe Supervisor – **Laura Clift**
Assistant Wardrobe Supervisor – **Riya Golden**
Wardrobe Crew – **Victoria Kahnle, Sebastian Reyna** and **Grace VerStrate**
Costume Maintenance Crew - **Elizabeth Perry**

SCENERY

Deck Crew – **Braelyn Read, Isabella Turner, Christopher Swenton, Orianna Stephens** and **Joey Bertrani**
Motor Operator – **Kyle Hooks**
Rail Operator – **Jamie Burnett**

LIGHTING

Assistant Lighting Designer - **Dylan Tillery**
Light Board Operator – **Ella Jeske**
Deck Electrician – **Phyllis Belanger**
Spot Operators – **Hudson Sheer** and **Hayden Springer**

SOUND

Sound Board Operator – **Tommy Gragg**
Sound Mixer – **Ellie Roberts-Wolford**
Deck AV – **Rachel Clift**

PROJECTIONS

Projection Operator – **Cora Parker**

CREW SWING

Bailee Boisclair
Alex Dally
Ben Miller
Zoey Schmid

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Associate Artistic Director - **Katie Lupica**

Marketing & Communications Director -

Mindy Cooper

Business Manager - **Tara Halstead**

Accounting Specialist - **Le Anna Jacobson**

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Erik Hernandez Ramirez, Malachi Jackson,

Max Jacob, Leif Leroy, Kevine Mahoro,

Faith McManus, Valeria Menendez,

Breyana Meyer, Joseph Molitor,

Izabella Monti-Chapple, Michael Osifo,

Shelby Perdue, Kohl Schmelzer,

Caroline Smith, Lilly Snead, Justin Spinella,

Jenna Tiger, Madison Wall, Hogan Wayland,

Timothy Whittock, Sammy Wigley,

and Sierra Woodard

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External Relations Manager -

Shelly Payne

Grants, Education, and Outreach Manager -

Hana Sherman

Tours/Workshops - **Neno Russell**

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 and Laura Clift

Costume Assistants - **Matthew Carl and Tori Niemiec**

Wigs - **Siobian Jones of The Mighty Wig**

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Lead Electrician - **Jon Mohrman**

Lighting Assistants - **Rachel Clift, Angelyn Baer,**

Miguel Santiago, Dylan Tillery, Kayla Moore,

Joshua Rodriguez and Kodan Vetzal

SCENERY

Technical Director - **Jason Fogarty**

Assistant Technical Director - **George Hairston**

Lead Carpenter - **Jerry D. Winkle**

Senior Carpenter - **Kyle L. Hooks**

Scene Shop Overhire - **Nikki Gericke**

Scene Shop Assistants - **Bronson Trunzo, Justice Morris,**

Patrick Rhoton and Connor Kerr

Scenic Charge Artist - **Isabel Isaac**

PROPERTIES

Props Shop Supervisor/Props Director - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Prop Artisans - **Alondra Castro, Cole Clemmons,**

Spencer Pilant, Christopher Swenton

and Quinn Tomlinson

SOUND

Sound and Video Manager - **Chris Walters**

Sound Assistants - **Chance Beck, Elisabeth Dupuy**

Sound and Video Shop Assistant - **Liam Cumesty**

DID YOU KNOW?

The Clarence Brown Theatre was built in 1970 thanks to the generous support of Clarence Brown — legendary filmmaker and 1910 University of Tennessee alumnus. Brown was nominated for six Academy Awards for Best Director during the 1930s and worked with some of Hollywood's brightest stars, including Clark Gable, Rudolph Valentino, Katharine Hepburn, Elizabeth Taylor, and Jimmy Stewart.

Recognized at its opening as one of the finest theatre facilities in the nation, the Clarence Brown Theatre remains a gem of East Tennessee's arts community. It has launched the careers of many successful actors in the performing and theatre arts — including this year's Best Supporting Actor in a TV Series, Tramell Tillman.



What is your favorite moment of *A Christmas Carol*?

“ Old Joe and “the bone pickers all,” scene where the three denizens, Mrs. Dilber, Mercy Miggot, and the Undertaker, gather to peddle Scrooge's personal belongings. It's dark, for sure, and humorous, I would suggest, but it's also Dickens reminding us one last time that Scrooge had very few friends, maybe none. Without this moment, I daresay, the stakes for Scrooge's reclamation and his transformation would not illicit the same catharsis that the story will and must deliver. ”

- **Tom Cervone**
Managing Director



“ My favorite moment of *A Christmas Carol*, particularly while watching it with our young audiences at the student matinees, has to be the very end. The music, almost like a whisper of magical bells, float through the air, and the snow begins to fall into the audience. The pure joy and celebration that bursts out with gasps of utter awe, squealing, and wonder is the culmination of the beautiful magic of live theatre. ”

- **Hana Sherman**
Grants, Education, and Outreach Manager



“ There are so many moments I look forward to in *A Christmas Carol* every year, but I think my favorite is when Scrooge wakes up on Christmas morning. It's a rare quiet moment after a lot of drama and spectacle. An instrumental version of “Lo How A Rose E'er Blooming (my Mom's favorite Christmas Carol) plays and there's beautiful morning light streaming into Scrooge's bedroom. It really evokes the promise of a new day and of Christmas day especially. ”

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

FROM
CHOPIN
TO
COLTRANE
TO
CITY HALL

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This isn't your ordinary book club. We dive into the scripts before they hit the stage, explore their themes, characters, and creative choices with directors, actors, dramaturgs, and sometimes even the playwrights themselves. Our Page2Stage events and Literary Lunches spark lively, thought-provoking discussions amongst great company, making every gathering an unforgettable experience.

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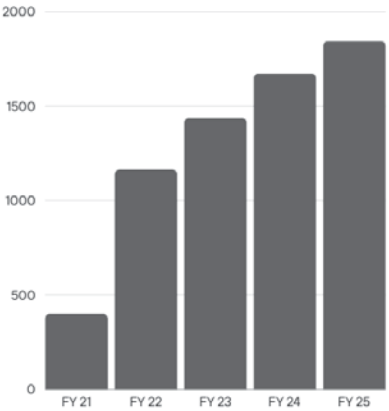
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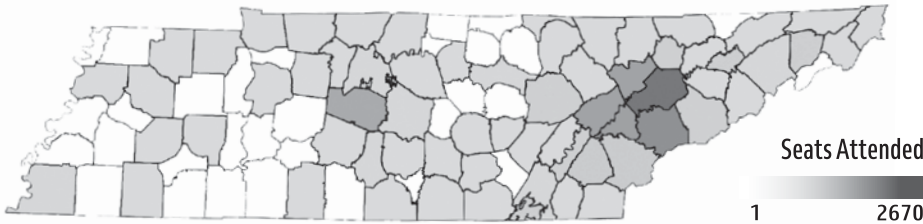
3	Venues - CBT Mainstage, The Jenny Boyd Theatre, Lab Theatre
6	Productions/200+ Performance Sept - May
18	Faculty
22	Graduate Students
33	Staff
119	Undergraduate Students
225+	Artists Each Season
500+	Individual, Corporation, & Foundation Support
550	Seats in the Clarence Brown Theatre
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PATRONS / YEAR (2024 - 2025)

35,000+	Patrons Attending
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2,700	Season Subscribers
75%	Live in Knoxville



2024-2025 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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LORT

League of Resident Theatres

The University of Tennessee, Knoxville is one of just a handful of universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum.

Founded in 1974, the Clarence Brown Theatre Company is one of the older companies in the LORT system and has a distinguished history of hosting artists of national stature.

All Department of Theatre faculty have dual appointments with the professional company in their area of expertise. MFA Performance students may join the Clarence Brown Theatre Company in their third year of study. MFA Design students have the opportunity to work on LORT productions throughout their graduate training.

COMPANY MEMBERS:

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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 Oct 2025. For corrections to your acknowledgement name, please contact Shelly Payne at shellypayne@utk.edu.

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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

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INSIDE THE COSTUME SHOP WITH LIZ AARON - SENIOR STAFF COSTUMER



How does time impact your process for designing costumes for *A Christmas Carol*?

The show takes place in 4 different time periods: 1791, 1798, 1842, and an unknown year in the future (we think it's probably 1843). Because time is a major theme of the show, it is important that costumes establish what time period we are in when the time changes. Making sure the clothes have a quick shorthand that marks them as being different time periods helps us tell the story. The Past is brighter — white socks, white ties, softer shapes. The Present has more color and bigger shapes — taller hats, bigger dresses, richer color. The Future is darker — more black.

What makes *A Christmas Carol* costuming unique compared to other productions we do?

A Christmas Carol is a "remount," meaning we are re-doing a show we have done before. The costumes have to be reconfigured to fit the current cast. Sometimes that means altering what we already have, sometimes that means buying new pieces, sometimes that means making new costumes from the ground up. Every year we have a little of all three.

Is there a favorite costume this year?

My favorite costume is The Ghost of Jacob Marley. His costume has years of beautiful age and wear that gives him lots of wondrous, spooky texture. I have personally spent a lot of time working on his chain rig over the years, so I take a lot of pride in how it looks. The contrast of the ragged ghost costume to the crisp, young (alive) Marley costume is grand and haunting.

2025/2026

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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.



Knox County Tourism Consortium

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.



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.



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

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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.



First Horizon Bank is proud to support The Clarence Brown Theatre. For more than 160 years, our associates have delivered trusted financial solutions to individuals, families, and businesses across the Southeast. At First Horizon, we value relationships built on integrity and personalized service, ensuring our clients' financial goals are met with care and expertise. With deep roots in our neighborhoods, we are committed to investing in the vibrant communities we serve—including the creative spirit of theatre. Together, we strive to build a brighter future and inspire the talents that make our area unique. To learn more visit, firsthorizon.com.



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 **Mildred Haines and William Elijah Morris Lecture Endowment Fund** 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.

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A CHRISTMAS CAROL Ghosts Through the Years



L to R from top: Sally Wood; Christopher Tramantana; Rachel Darden; Tracey Copeland Halter; Neil Friedman; Cynthia Anne Roser; Brandon Gibson; Jessica Culaciati; Jonathan Visser; Gavin Hensley; Christine Sage; Jude Carl Vincent; Katy Wolfe; Thomas Anthony Quinn; Shinnerrie Jackson; and Develyn Jayan

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B	F	G	T	I	S	N	O	W	B	A	L	L	M	T
Q	L	N	E	W	L	E	S	N	I	T	D	S	S	H
Q	E	I	L	Q	B	L	C	D	N	Q	J	H	N	G
Y	D	K	T	N	H	B	A	E	I	E	T	A	E	I
R	C	C	S	L	F	M	N	C	C	Y	M	T	T	L
O	H	O	I	H	R	Y	D	E	X	S	F	N	T	C
E	I	T	M	P	O	L	Y	M	Y	X	P	A	I	O
L	M	S	M	L	S	L	C	B	X	I	E	S	M	O
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Rendering by: Sanders Pace Architecture