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at the University of Tennessee

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KING CHARLES III

BY MIKE BARTLETT

FEBRUARY 6-24, 2019

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By **Mike Bartlett**

Directed by **John Sipes***

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Lauren T. Roark ♦

Lighting Designer
Kenton Yeager ♦

Projection Designer
Alice Trent

Sound Designer
Joe Payne ♦

Voice Coach
Sara Becker

Stage Manager
Danny Kuenzel ✦

Production Manager
Susan L. McMillan

Producing Artistic Director
Calvin MacLean

Managing Director
Tom Cervone

KING CHARLES III is presented by special arrangement with
Dramatists Play Service, Inc., New York.

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.



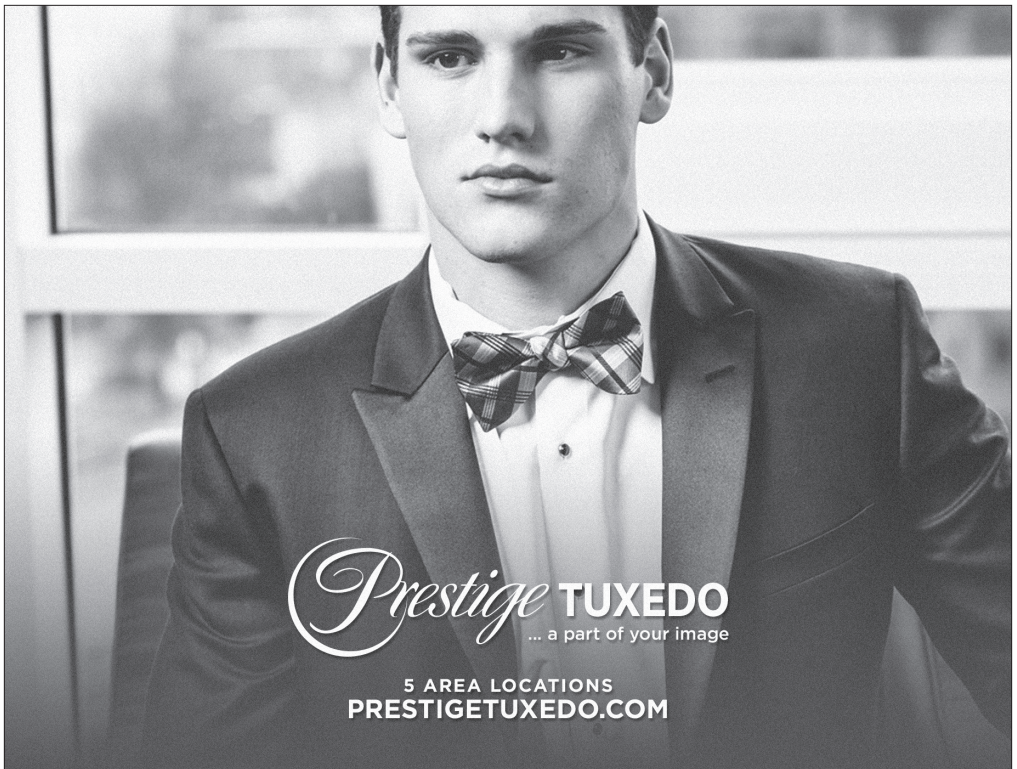
♦ The Designers in LORT Theatres are represented by **United Scenic Artists**, Local USA-829 of the IATSE.



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

THANK YOU

The Clarence Brown Theatre would like to give special thanks to
WBIR for the use of their Studio Cameras with stands
for this production, as well as the special tour of their station
with the assistance of Steve Workman.



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THE CAST

King Charles III.....	Kurt Rhoads*
Camilla, Duchess of Cornwall.....	Nance Williamson*
William, Duke of Cambridge.....	Brian Gligor*
Catherine, Duchess of Cambridge.....	Abbey Siegworth*
Prince Harry.....	Collin Andrews*
James Reiss, Press Sec. to King Charles III.....	David Brian Alley*
Tristan Evans, Prime Minister.....	Michael Elich*
Mark Stevens, Leader of the Opposition.....	Steve Sherman*
Jess.....	Brenda Orellana*
Spencer, Ensemble.....	Brendan Nicholas Hayes
Cootsey, Nick, Ensemble.....	Robert Parker Jenkins
Sarah/TV Producer/Free Newspaper Woman.....	Nancy Duckles
Sir Gordon, Chief of Defence, Archbishop of Canterbury	Donald Thorne
Sir Michael, Head of the Metropolitan Police, Speaker of the House	John Cherry
Paul (Kebab Vendor), Terry, Ensemble.....	Owen Squire Smith*
Butler to Charles, Ensemble.....	Trevor Goble
Servant to William and Kate, Ensemble.....	Maddie Poeta
Butler to Charles, Ensemble.....	Justin Von Stein
Butler to Charles, Ensemble.....	Joshua Cormany
Ghost (body).....	Emily Helton
Ghost (voice).....	Sara Becker

This production has one 15-minute intermission.



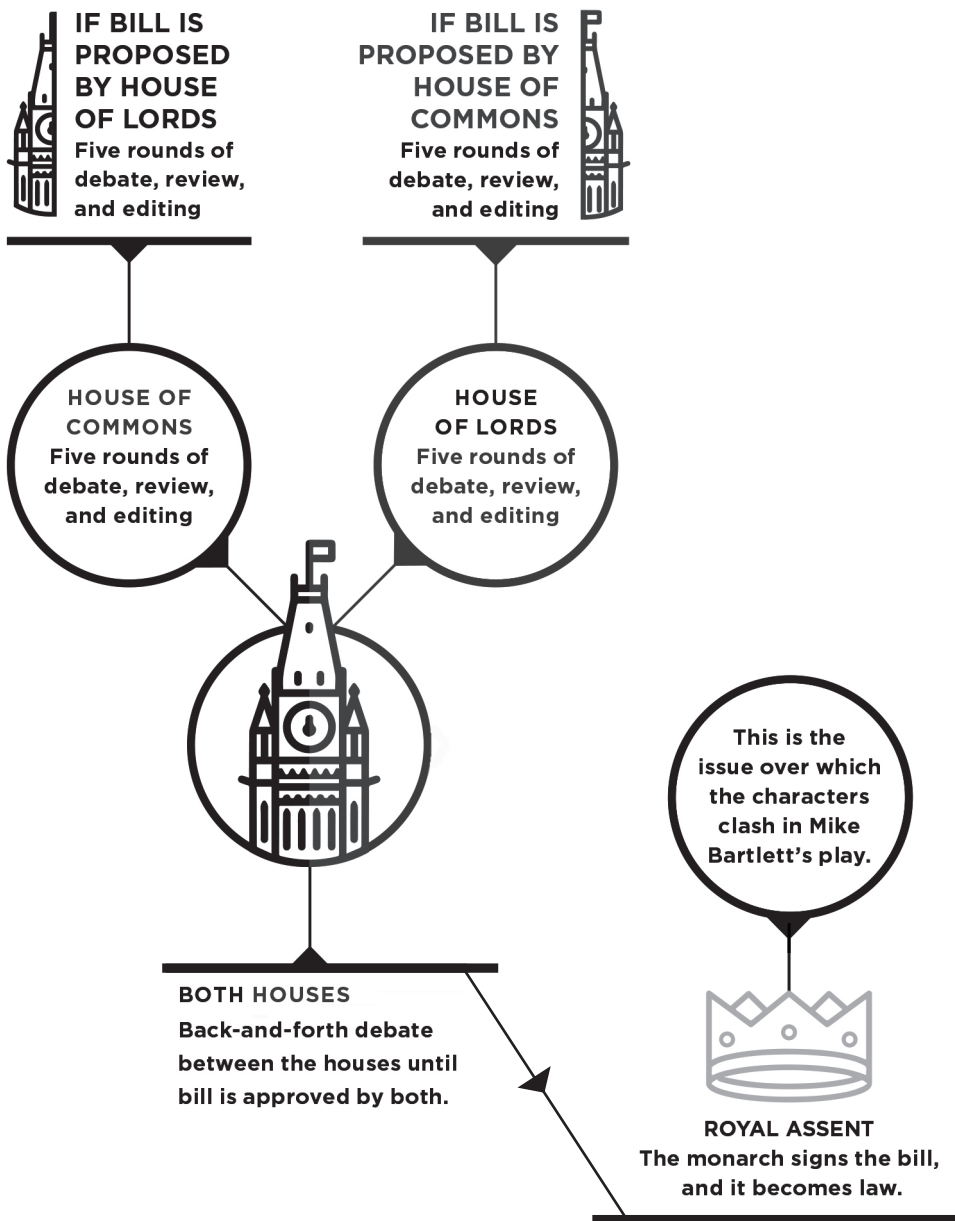
*Appears through the courtesy of **Actors' Equity Association**,
the Union of Professional Actors and Stage Managers in the United States.



Please take a moment to fill out a brief survey about your experiences at *King Charles III*. Your feedback helps us better know our audiences, offer more programming and increases funding opportunities for the CBT. Thank you in advance!

HOW A BILL BECOMES A LAW IN THE UNITED KINGDOM

A proposed law is called a **bill**. A bill can be proposed by either the House of Commons or the House of Lords.



MIKE BARTLETT



Mike Bartlett is currently Associate Playwright at Paines Plough. In 2011 he was writer-in-residence at The National Theatre, and in 2007 he was Pearson Playwright in Residence at the Royal Court Theatre. His play *Love, Love, Love* won Best New Play in the 2011 Theatre Awards UK, and his play *Cock* won an Olivier Award in 2010 for Outstanding Achievement in an Affiliate Theatre; he won the Writer's Guild Tinniswood and Imison prizes for NOT TALKING and the Old Vic New Voices Awards for ARTEFACTS. Theatre credits include: *Love, Love, Love* 13 (National Theatre), *Decade* (co-writer), *Earthquakes in London*, *Cock*, *Contractions*, *Artefacts*, and *My Child*. Radio credits include: "The Core," "Heart," "Liam," "The Steps," "Love Contract," "Not Talking," and "The Family Man," all on BBC. Screen credits include "Earthquakes in London" and "Hometown." Directing credits include HONEST by DC Moore. He is currently under commission from Headlong Theatre, Liverpool Everyman and Playhouse, Hampstead Theatre, and The Royal Court Theatre.

FROM THE DIRECTOR

The lives of the Royal Family of the House of Windsor are all too familiar to us. Many of us remember the divorce of Charles and Diana, and the tragic circumstances surrounding her death. The marriage of William and Kate and the births of their children have kept our attention over the years, and the recent wedding of Harry and Megan caused another surge in the celebrity of the royal family. And Camilla, a once disparaged outsider, now walks alongside Charles as his wife and member of the royal family.

All this is history.

But this evening, on stage, we will look forward in time to the near future of the British monarchy and witness a scenario, with the above cast of characters, that has yet to unfold. Bartlett has fashioned an ingenious play, in the mold of Shakespeare's history plays, that follows Charles, the new king, in search of his new self—*his monarch's voice*—as he wends his way through the various crises that have beset the nation. While testing the limitations of the constitutional monarchy, Charles enters the political process—*stepping too far from the throne*—and presses issues that, in the end, threaten the future of the monarchy. This is the stuff of the play.

Bartlett's *King Charles III* is a study in kingship not unlike the history plays of William Shakespeare. In them, Shakespeare considers what is required of a man to become a true king. The answer is, of course, as complicated as the men who sit upon the thrones. In this "future history play," Charles earnestly strives to be the best king possible. His intentions are noble but flawed, and his actions are principled but not always wise. Had he had the benefit of Prince William's musings, his future may have been otherwise:

...in the years before
My grandmother did pass away...
She told me that temptation lies as royal
To act, and speak, and lead, and always move,
When actually the greatest influence
That we can wield is through our standing still
Not rash, and never changing, a great crown
Is made by dint of always being there.

(William, *King Charles III*)

THE WILD WINDSORS



CHARLES, PRINCE OF WALES, DUKE OF CORNWALL

(born November 14, 1948), is the oldest child of Queen Elizabeth II and Prince Philip, Duke of Edinburgh. Charles was primarily educated at prestigious schools with other wealthy boys. After secondary school, he attended Cambridge University and spent a term at University College of Wales to learn Welsh. Charles is the first heir apparent to earn a university degree, and also the first Prince of Wales who attempted to learn the Welsh language. After university, Charles completed his military service (as is tradition for the royals) in the Royal Air Force and the Royal Navy.

Charles, however, has not been Britain's favorite prince. Even The Prince's Trust was seen by some as him criticizing the way the British government was handling its social problems in the late '70s. Since then, his media image hasn't improved much, and he has admitted to being uncomfortable in the spotlight. "[I'm] not very good at being a performing monkey," he once said.

He next gained a reputation as a heartless heartbreaker, which he acquired after spurning the much-loved Princess Diana in the early '90s



CAMILLA, DUCHESS OF CORNWALL

(formally Camilla Parker Bowles, née Camilla Shand; born July 17, 1947), met Prince Charles on a polo field in 1972. They were attracted to each other, but Camilla married another man in 1973, and Charles married Diana Spencer in 1981. Yet the two never really stopped seeing each other. In 1993, the tabloids published transcripts of an intimate phone conversation Camilla had with Charles, leading to the breakups of their respective marriages. The British people saw Camilla as the "other woman" who had ruined Diana's life. In spite of the negative press, she and Charles continued their relationship, and they were married at a modest wedding in 2004.



LADY DIANA SPENCER

(formerly Princess of Wales; born July 1, 1961; died August 31, 1997) got engaged to Prince Charles in 1981 and they married later that year, but both parties quickly involved themselves in extramarital affairs. Despite her troubled marriage, charming Diana became one of the public's favorite members of the royal family. She was so well-liked that she was seen as the wronged party in the hearts and minds of Britons when the Camillagate scandal broke. Tragically, about a year after she and Charles officially finalized their divorce, Diana was killed in a car accident. The driver of the car lost control while speeding away from paparazzi.



QUEEN ELIZABETH II

(born April 21, 1926) is Britain's longest reigning queen; she has been ruling steadily for 64 years. Her popularity among the British people, however, has not been so steady. It hit rock bottom in 1992, which she has called her *annus horribilis* (Latin for "horrible year"): three of her four children went through breakups; eggs were thrown at her when she visited Germany; and Windsor Castle suffered a terrible fire. But public opinion of the royal family began to climb after the marriage of her grandson William to Kate Middleton in 2011. With the public image of the royal family improved at last, the queen's 2012 Diamond Jubilee, celebrating 60 years on the throne, was an enormous success.



PRINCE WILLIAM, DUKE OF CAMBRIDGE

(born June 21, 1982), is the first child of Charles and Diana. At his mother's insistence, he and his younger brother, Harry, had a "normal" upbringing—they went to Disneyland and ate at McDonald's. William studied for his degree at the University of St. Andrews, where he met his future wife, Kate Middleton. The two were married in 2011 in an extravagant wedding ceremony. William's popularity rating is much higher than his father's, and according to the *Daily Beast*, 40 percent of Brits think that, when Queen Elizabeth dies, Charles should abdicate and let William become king.



CATHERINE, DUCHESS OF CAMBRIDGE

(née Catherine Middleton; born January 9, 1982), also known as Kate, met Prince William while at university. In the beginning of their relationship, William did his best to shield Kate from nosy reporters. After their engagement, however, there was little he could do to protect her from the media, which initially labeled her a "commoner." But eventually, Kate's beauty and charm won over the public. Their 2011 wedding was one for the ages, and as soon as she was in the public eye, Kate became a style icon. But she's not just known for her fashion sense; people also love her for her charity work and her grounded personality.

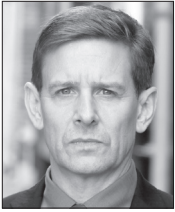


PRINCE HARRY

(born September 15, 1984) has been seen by the media as something of an embarrassment to the royal family. As a young adult, he was photographed smoking marijuana, and in 2005 a picture was snapped of him dressed as a Nazi for a costume party. In addition to these PR gaffes, the media has cast him as a playboy due to his proclivity for raucous parties, heavy drinking with his mates, and rich, leggy, blonde girlfriends. As he has matured, however, his focus has shifted from partying to emulating the humanitarianism of his mother, Diana. In 2014, he founded the Invictus Games — a major sporting competition for military personnel who have suffered life-changing injuries.

This article by Shannon Stockwell and Allie Moss first appeared in American Conservatory Theater's performance program for its 2016 production of *King Charles III*.

THE ACTORS



DAVID BRIAN ALLEY

(James Reiss, Press Secretary to King Charles III) is now in his 19th season as a CBT Company member. David was most recently seen this season at the CBT reprising his role as Crumpet the Elf in

The Santaland Diaries. Last season, he was seen in *Alabama Story*, *A Christmas Carol*, and *Peter and the Starcatcher*. Other favorite productions for the CBT include *The 39 Steps*; *The Trip to Bountiful*; *Noises Off*; *Kiss Me, Kate*; *Fuddy Meers*; *It's a Wonderful Life: A Live Radio Play*; *Moonlight and Magnolias*; *The Merry Wives of Windsor*; *Amadeus*; *Copenhagen*; *Major Barbara*; *A Flea in Her Ear*; *Stones in His Pockets*; 'ART'; *The Rainmaker*; and *The Glass Menagerie*. Regional: Playmaker's Repertory; The Mark Taper Forum; Hollywood Actors' Theatre; The iO Theatre Chicago; and Chicago TheatreWorks. Film and TV: *Light from Light*; *Something, Anything*; *Prison Break-In*; *The Heart is Deceitful*; *Gina: An Actress, Age 29*; *The Sleep Seeker*; *Unsolved Mysteries*; and *It's A Miracle*. David's favorite role is as a father to his two incredible children, Devin and Caroline. David is a Proud member of Actors' Equity Association and SAG-AFTRA. davidbrianalley.com



COLLIN ANDREWS

(Prince Harry) is thrilled to be in his third production this year at the CBT and maybe a little intimidated to be portraying a character based on a well-known living person. Originally from Orange County, California where he

received his BFA in Acting, Collin has also worked in Winona, MN with the Great River Shakespeare Festival, as well as a handful of other Shakespeare Festivals in California. He considers himself lucky beyond belief to have had the opportunity come to Knoxville to pursue an MFA in Acting. You may have seen him as Bob Cratchit in the last two productions of *A Christmas Carol* here at the CBT. Some of his other recent credits include Thomas Kinnear in *Alias Grace*, and Remy/Jason in The Flying Anvil Theatre's production of *The Legend of*

Georgia McBride. A few of his favorite past credits include Philip Lombard in *And Then There Were None*, Sebastian in *Twelfth Night*, and Claudio in *Much Ado About Nothing*.



SARA BECKER

(Ghost - Voice) is delighted to be working with John Sipes again, having previously collaborated at Clarence Brown on *Love's Labour's Lost*. Ms. Becker is the Head of Voice and Text at American

Players Theatre in Wisconsin, where she has spent nine seasons. Favorite credits include: *Measure for Measure*, *A View from the Bridge*, *Travesties*, *Exit the King*, and *Endgame*. Other coaching credits include six seasons with the Oregon Shakespeare Festival (*Hamlet*, *As You Like It*, *Henry V* and others), The Alley Theatre (*Twelfth Night*, *Pygmalion* and others), The Milwaukee Repertory Theatre (*Pride and Prejudice*, *I Am My Own Wife*), Illinois Shakespeare Festival (*Richard II* and others), The Guthrie Theatre/The Acting Company, Playmaker's Repertory Company, Madison Repertory Theatre, Classical Theatre Company in Houston, Door Shakespeare and the Colorado Shakespeare Festival. She teaches at the University of North Carolina School of the Arts and is a graduate of the University of Wisconsin-Madison MFA Acting program.

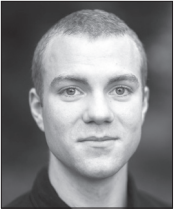


JOHN CHERRY

(Sir Michael, Head of the Metropolitan Police, Speaker of the House) is a local actor and director, a 1984 graduate of UT Theatre, and a retired Lieutenant Colonel from the U.S. Air Force. He is currently

the Artistic Director for the Primary Players Children's Theatre Group in Blount County and works for Leadership Knoxville. Among his favorite roles: Prof. Harold Hill in *The Music Man*, Sidney Bruhl in *Deathtrap*, and Tateh in *Ragtime*. He lives in Maryville with wife Melanie. Their daughter Alex is a senior at the University of Alabama studying film and media production. He last appeared on the CBT stage in 1982.

THE ACTORS



JOSHUA CORMANY

(Butler to Charles/Ensemble) is a native Knoxvilleian who is thrilled to be in his first production at the Clarence Brown Theatre. Joshua is a junior studying Theatre here at the University at

Tennessee. Most of his previous acting roles have been at the Oak Ridge Playhouse where he played "Ed" in *You Can't Take It with You* and "Gus" in *It's Only a Play* and enjoyed roles in the ensemble of *Cinderella* and *A Christmas Story*. He has also performed with KCT, Erin Presbyterian Youth Players, and Theatre Knoxville Downtown. Joshua loves working in the theatre, spending time with his family, and serving and learning with his church. He is thankful to everyone who has helped him and shared their wisdom and counsel with him over the years.



NANCY DUCKLES

(Sarah/Free Newspaper Woman/TV Producer), a Knoxville resident for almost 24 years, is happy to be back on the Clarence Brown Theatre stage, where she was previously seen in *A*

Christmas Carol, *A Streetcar Named Desire*, *Our Country's Good*, *The Miracle Worker*, and *Three Sisters*. She has performed throughout Knoxville with the Word Players (*Shadowlands*, *The Secret Garden*), the Actors Co-op (*Absurd Person Singular*), and Pellissippi State Community College (*The Tempest*; *Love, Loss and What I Wore*), as well as in Morristown, TN with Encore Theatrical Company (*Peter Pan*, *Hairspray*, *Follies*). Nancy has, through her own DuckEars Theatre Company, produced and acted in *The Heidi Chronicles*, *Wit*, and *Rabbit Hole*. Screen credits include the 2016 movie *No Pay, Nudity* (dir. Lee Wilkof). Nancy is a retired anesthesiologist and previously served on the CBT Advisory Board, but her most cherished roles are wife to Cameron and mother of Connor, Aidan and Delaney.



MICHAEL ELICH

(Tristan Evans, Prime Minister) is pleased to be back at the Clarence Brown Theatre where he was previously seen as Mark Rothko in John Sipes' production of *RED*. In 21

seasons with the Oregon Shakespeare Festival, Mr. Elich has been seen in 47 productions in roles as varied as Claudius in *Hamlet*; Jaggers in *Great Expectations*; Feste and Orsino in *Twelfth Night*; The Pirate King in *The Pirates of Penzance*; King John in *King John*; (Directed by John Sipes) Harold Hill in *The Music Man*; Petruchio in *The Taming of the Shrew*; (Directed by Kate Buckley) Steven Kodaly in *She Loves Me*; Thersites in *Troilus and Cressida*; Harry Van in *Idiot's Delight*; Hotspur and Bardolph in *Henry IV*; and Moe Axelrod in *Awake and Sing!* In two seasons with the Utah Shakespeare Festival, Mr. Elich was seen as Long John Silver in Mary Zimmerman's adaptation of *Treasure Island*, along with Jacques in *As You Like It*; Burbage in *Shakespeare in Love*; The Duke of York in *Henry VI*; and Doctor Caius in *The Merry Wives of Windsor*. Internationally he premiered David Edgar's *Continental Divide* at London's Barbican Theatre. A Juilliard graduate, Mr. Elich has appeared in numerous Off-Broadway and Regional Theaters including, The Public Theatre, Playwrights Horizons, Hartford Stage, Milwaukee Rep, Syracuse Stage, Berkeley Rep, Dallas Theatre Co, and the 30th anniversary production of *Inherit the Wind* with E. G. Marshall at The Papermill Playhouse. TV credits include *One Life to Live* and *Ryan's Hope*.
michaielelich.com

THE ACTORS



BRIAN GLIGOR

(William, Duke of Cambridge) is an Artist-in-Residence this year with the CBT, you'll also see him in *The Madwoman of Chaillot*, and he is teaching Acting Technique and Introduction to Theater with

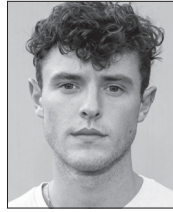
the university. His credits include the National and Japan tours of *RENT*, as well as other professional productions across the country. Past CBT credits include *Alias Grace*, *A Christmas Carol*, *The 39 Steps*, *Three Sisters*, *South Pacific*, *A Midsummer Night's Dream*, and *Monty Python's Spamalot*, among others. Brian has appeared on *All My Children*, *Guiding Light*, and *One Life to Live*, and in several independent feature films. Brian is a proud UT Alumni and a member of Actors Equity and SAG-AFTRA. www.BrianGligor.com



TREVOR GOBLE

(Butler to Charles, Ensemble) is a recent UT grad who is happy to be returning once again to the CBT main stage for another production. He was seen last in December playing Mr. Twyce for the

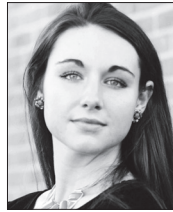
third time in *A Christmas Carol*, Billy Boy Bill in 2018's *Urinetown, the Musical*, and an ensemble role in 2017's *Titus Andronicus*. He could not have asked for a more loving and talented theatre family here at the Clarence Brown Theatre, and a more supportive and amazing first family back home in Memphis. If it weren't for either of them, he would not be where he is today.



BRENDAN NICHOLAS HAYES

(Spencer, Ensemble) is a recent University of Tennessee graduate. He is elated to be performing his first show at the Clarence Brown Theatre.

He will continue his theatre studies at The Neighborhood Playhouse this fall in Manhattan. Brendan would like to thank John for taking a chance on him for this show, and all of the incredible cast members he performed with. He also sends thanks to his ever-courageous parents and his employers at 360 Media Group. Extended thanks to Casey P., Josh, Tiffany Haddish, Edwin, Slater, Ben, and Jude for relighting the fire for performance.



EMILY HELTON

(Ghost - Body) is a senior in UT's Theatre program. Previous UT stage credits include: *Mr. Burns: A Post Electric Play*, *South Pacific*, *The Crucible*, *Top Girls*, *Blue Window*, and *A Christmas*

Carol. You may also have seen her at Flying Anvil Theatre in *The Great American Trailer Park Musical* or *Mary's Wedding*. When not in rehearsals or emailing professors for deadline extensions, she can be found at Knoxville Children's Theatre teaching and playing with Knoxville's youth. To Casey, Carol, Katy, Molly and her mother she gives her sincerest, warmest, snuggliest thanks for being strong women and true educators. And lastly, to her father, she says: "Good beer matters".

THE ACTORS



ROBERT PARKER JENKINS

(Cootsey, Nick, Ensemble) a senior at the University of Tennessee, Parker is ecstatic and grateful to be joining this incredible cast and crew for this production of *King Charles*

III! Previous credits include: *Candide* (Ensemble), *Peter and the Starcatcher* (Ted/Ensemble), *Violet* (Leroy Evans/Radio Soloist/Ensemble), *Mr. Burns*, *A Post Electric Play* (Matt/Homer), *The Threepenny Opera* (Weeping-Willow Walt/Ensemble), *Monty Python's Spamalot* (Ensemble) all with the Clarence Brown Theatre. Other favorites include *Mary's Wedding* (Charlie) with Flying Anvil Theatre; *Ragtime* (Younger Brother) with Encore Theatrical Company; and *Godspell* (Parker) with the Church Street Master Arts Series. Love and deep gratitude to all of his wildly supportive family and friends with sincerest thanks to John for this opportunity.



BRENDA ORELLANA

(Jess) is honored to come back to the Clarence Brown Theatre. You may recognize her from her most recent production of *A Christmas Carol* playing Belle and Ms. Lucy and *Alias Grace*

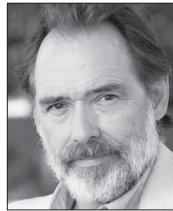
playing Grace Marks. Originally from Los Angeles California, Brenda is a second-year MFA Acting candidate at UT. Brenda holds her B.A in Theatre Acting and Performance from California State University, Long Beach. Some of her theatre credits include: *A Christmas Carol*, *Urinetown*, *the Musical* (CBT); *Lungs*, *She Kills Monsters*, *Bird in the Hand* (California Repertory Theatre); *Closer*, *All in the Timing* (The Sherry Theatre in Hollywood); and *Museum*, *The American Clock* (Citrus Little Theatre). She'd like to thank her family and her partner for their unending support, to John for his guidance, and finally, to you all for coming to support the theatre arts.



MADDIE POETA

(Servant to William and Catherine, Ensemble) Past credits at the CBT include, *Three Sisters* (Maid), *A Midsummer Night's Dream* (Changeling Child), and *Titus Andronicus* (Ensemble). She

was also involved in various crew positions at the CBT. Maddie is very excited and grateful to be able to be a part of this production of *King Charles III*. She would like to thank her family for their love and support. Pennsylvania is a little far away, but she knows they have her back. She would also like to express a huge thank you to the cast and crew!



KURT RHOADS

(King Charles III) Previously, at CBT, Titus in *Titus Andronicus*. Broadway: *Julius Caesar*. Off-Broadway: Mint Theatre: *Fashions for Men*; Pearl Theatre: *Othello*, *The Good*

Natur'd Man; and NYU Director's Lab: *The Seagull*. Regional: Everyman Theatre: *Sweat* and *Long Day's Journey into Night*. Shakespeare Theatre: *Measure for Measure*, *Antony and Cleopatra*, *Julius Caesar*; Arena Stage: *How I Learned to Drive*, *Agamemnon* and *His Daughters*; Denver Center: *Book of Will*, *Richard III*; Arvada Center: *A Man for All Seasons*; Playmakers Rep: *Arcadia*; Alabama Shakespeare Festival: *Macbeth*, *To Kill A Mockingbird*; Arizona Theatre Co: *Blithe Spirit*, *Rocket Man*; Old Globe: *Fiction*, *Dinner with Friends*; and Arts Center of Coastal Carolina: *Inherit the Wind*, *Pride and Prejudice*. Eight seasons as company member at Dallas Theatre Center. Twenty-one seasons performing and directing at Hudson Valley Shakespeare Festival. Education: University of Chicago (BA), and DePaul University (MFA). Kurt has worked with his wife, actress Nance Williamson, in 66 plays.

THE ACTORS



STEVE SHERMAN

(Mark Stevens, Leader of the Opposition) is thrilled to be back on the CBT stage. He received his MFA in Acting in 2016 and performed in 11 shows during three seasons at the CBT. Favorite roles

include Caleb in *The Whipping Man*, Leo in *4000 Miles*, George in *Of Mice and Men*, and Patsy in *Monty Python's Spamalot!* Since graduating, he has performed at Theatre Emory and Horizon Theatre in Atlanta and in *Bloomsday* at B Street Theatre in Sacramento. He recently appeared in commercials for *BB&T Bank* and has starred in independent films. As a writer his plays have been produced in NYC, Regionally, and his original one-act, *Brian and Joe* was awarded by the Kennedy Center. He currently has two screenplays in development with *lil Dragon Entertainment* in Nashville. Steve is excited for his new role as "Dad" next month! Thanks to God and Hana. www.SteveMSherman.com



ABBEY SIEGWORTH

(Catherine, Duchess of Cambridge) is excited to return to the CBT family with *King Charles III* after playing Titania in *A Midsummer Night's Dream*. Originally from the Chicago area, she currently lives

in Brooklyn, NY. Abbey has previously worked with Titan Theatre Company and Three Day Hangover (NYC); Nebraska Repertory Theatre; American Players Theatre; Dallas Theater Center as a member of the Brierley Resident Acting Company; Montana Shakespeare in the Parks; and several theaters in Milwaukee and Chicago. Favorite recent roles include: the title role in *Electra*, Abigail (*Abigail/1702*), and Jennifer (*The Doctor's Dilemma*). Abbey also stars in the independent film *Stolen Season*, released this summer! She is a proud member of the Actors Equity Association. BFA University of Illinois Champaign-Urbana; MFA Southern Methodist University. www.abbeyesiegworth.com



OWEN SQUIRE SMITH

(Paul Kebab Vendor, Terry, Ensemble) is a second-year MFA Acting candidate at UT. Originally from Grand Rapids, MI, he received his BFA in Acting for the Stage and Screen at Azusa Pacific

University in California. Previous CBT credits include *Blue Window*, *Urinetown*, *Candide*, and *A Christmas Carol*. He would like to thank John Sipes for this wonderful opportunity, all the phenomenal professors, the production team, the supportive cast and crew, former teachers, the authentic Quality Turkish Market on Kingston Pike, his entire loving family, Mom, Dad, and especially, God. For Scotch, in memoriam. JCLS



DONALD THORNE

(Sir Gordon, Chief of Defense, Archbishop of Canterbury) is excited to be working in a John Sipes show again. Other shows with Mr. Sipes include *Love's Labour's Lost*, *Oedipus the King*, and *A Midsummer*

Night's Dream. Being recently retired and because pensions aren't increasing and residuals aren't either, Mr. Thorne feels comfortable in mentioning that his one movie, *October Sky*, makes a great all occasion gift for any lover of good cinema. God save the Queen and God bless my husband for letting me participate so often in my addiction, I mean passion.

THE ACTORS



JUSTIN VON STEIN

(Butler to Charles, Ensemble) is a junior Theatre major at the University of Tennessee. He is thrilled to be taking on his second role at the Clarence Brown Theatre. You may have seen him recently

in this season's production of *A Christmas Carol* as Barnaby/Mudd. He has also performed in several productions from UT's All Campus Theatre and as a member of the Involuntary Sports Party improv troupe. Justin would like to thank John for this wonderful opportunity, and all of the cast and crew for always being amazing. He would also like to thank his girlfriend, his parents, and all his friends, family, and mentors who have supported him. This one's for you Teri.



NANCE WILLIAMSON

(Camilla, Duchess of Cornwall) is thrilled to make her debut at the Clarence Brown Theatre. She has been seen on Broadway in *Henry IV* and *Cyrano* both with Kevin Kline, *Romeo and Juliet* and Arthur Miller's

Broken Glass. Off-Broadway, Nance most recently originated the role of Mrs. Bennett in Kate Hamill's *Pride and Prejudice*. Other Off-Broadway credits include Eric Tucker's *Midsummer Night's Dream*, *The Seagull*, *Marvin's Room*, *Empty Plate...*, *Two Gentlemen of Verona*, and *Tom Sawyer*. Over Nance's 35 year career, she has worked extensively around the country including nineteen seasons at HVSF, over thirty productions as a company member at the DTC. Nance and her husband Kurt Rhoads will celebrate their 35 wedding anniversary this year and *King Charles III* marks their 66th play together.

LORT

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The University of Tennessee, Knoxville is one of just 12 universities nationwide with its own professional LORT theatre. The Clarence Brown Theatre Company is a LORT D company and is fully integrated into the Department of Theatre's academic curriculum. Four of the six mainstage productions are produced on the LORT contract, allowing students the opportunity to work with seasoned professionals.

Founded in 1974 with Sir Anthony Quayle as Artistic Director, the Clarence Brown Theatre Company is one of the older companies in the LORT system. It has a distinguished history of hosting artists of national stature including Mary Martin, John Cullum, Zoe Caldwell, Carol Mayo Jenkins, David Keith, Dale Dickey, and Teresa Williams among others.

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

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Managing Director: Tom Cervone

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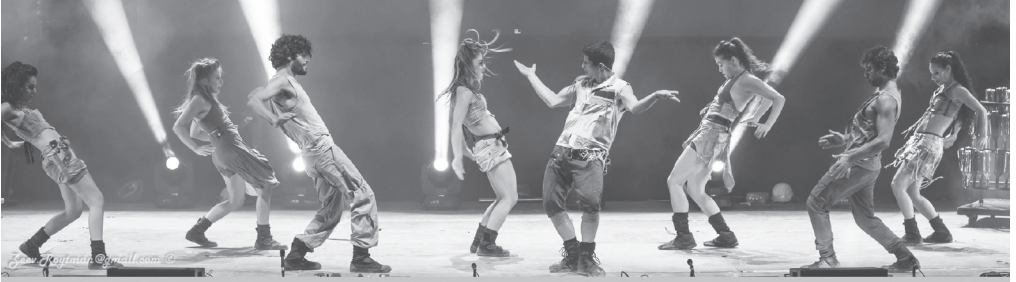
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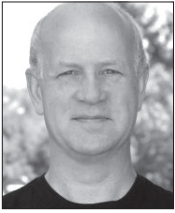
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JOHN SIPES

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

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

JELENA ANDZIC

(Scenic Designer) is a third-year MFA Scenic Design candidate. This is her fourth design with the Clarence Brown Theatre. Her past professional experience includes a production of *Dear Yelena* (Belgrade Drama Theatre, Belgrade, Serbia) and many collaborations with FIST (Festival of International Theatre) both in Serbia and Romania. She has been honored with three awards – second place in the scenic design competition at the Southeastern Theatre Conference (SETC) for *Top Girls*, the ULUPUDS (The Association of Artists and Designers in Serbia) award for her final undergraduate projects (Theatre, Film and TV Design) as well as an award (Milenko Serban) for Best Final Project in the field of Scenic Design. www.jelenaandzic.com

LAUREN T. ROARK

(Costume Designer) is thrilled to be making her debut at the Clarence Brown Theatre. Lauren is the head of graduate costume design in the Department of Theatre at the University of Tennessee. Select regional credits include the Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis, Utah Shakespeare Festival, Milwaukee Repertory Theatre, Illinois Shakespeare Festival, and

Kansas City Repertory Theatre. Her work has been featured in the United States Institute for Theatre Technology's Young Designers' Forum Exhibition and she was awarded the Barbizon Award for Theatrical Design Excellence. Lauren has worked in costume shops spanning three continents, including Brazil and Hong Kong. She holds an MFA in Costume Design and Technology from the University of Missouri-Kansas City and is a proud member of United Scenic Artists, Local 829. To learn more, visit www.laurentroark.com.

KENTON YEAGER

(Lighting Designer) Member USAA has previously designed lights for Clarence Brown Theatre's productions of *The Crucible*, *Sweeney Todd*, *Tommy*, *Woyzeck*, *Titus Andronicus*, *Galileo* and many more. During his 40-year career, he has designed, produced or directed more than 600 productions both nationally and internationally. Theatre design credits include work for The Denver Center Theatre Company, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Milwaukee Repertory Theater, Arizona Theatre Company, Round House Theatre, Pioneer Theatre Company, Folger Theatre, Virginia Stage Company, Arden Theatre Company, Syracuse Stage, Asolo Repertory Theatre, PlayMakers Repertory Company, and the Great River Shakespeare Festival. He has designed concerts for Suzanne Vega, Dave Matthews, John Prine, They Might Be Giants, George Winston, The Kronos Quartet, Bobby McFerrin, The Roches and Stephane Grappelli. As an educator, Mr. Yeager heads the master's program in lighting design here at University of Tennessee, Knoxville, and has taught over 100 master classes at more than 40 universities and workshops abroad in Germany, The Czech Republic, Vietnam, India, Austria, Mexico, France, Wales and Holland. Kenton is also the creator and owner of Yeagerlabs a company specializing in innovative ways of teaching theatre in the classroom. Foundational to all of his creative work and his teaching are his meditation and mindfulness practices. He is past president of

THE ARTISTS

the American Meditation Society, a certified advanced practices meditation teacher, and faculty advisor to the Mindfulness and Meditation Club here at UT.

ALICE TRENT

(Projections Designer) is currently a third-year MFA Lighting Design candidate at the university. She's worked as a lighting designer on many Clarence Brown productions including *This is Our Youth*, *Three Sisters*, and *Dream of the Burning Boy*. This is her first projections design with the Clarence Brown. During her time at school, she's worked as a lighting designer in North Carolina, Ohio, and Tennessee for a variety of theatre companies. Locally, she's designed for River and Rail Theatre Company's production of *The Unusual Tale of Mary and Joseph's Baby* and Flying Anvil Theatre's production of *Hir*. Her next work at the Clarence Brown will be designing lights for *The Madwoman of Chaillot*.

JOE PAYNE

(Sound Designer and Original Music) teaches sound and projection design for the Department of Theatre. He has created sound, music and/or projections for a number of productions at CBT, including, *Candide*, *Around the World in 80 Days*, *The Crucible*, *The Threepenny Opera*, *Monty Python's Spamalot*, *Sweeney Todd*, *The Merry Wives of Windsor*, and *The Who's Tommy*. Joe has designed more than 200 productions for theatres throughout the country, including eighteen seasons at the Utah Shakespeare Festival, Berkeley Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Round House Theatre and Imagination Stage (Bethesda, MD), 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 Artist local 829, USITT as the Digital Media Commissioner, and the Theatrical Sound Designers and Composers Association.

SARA BECKER

(Voice Coach) is delighted to be working with John Sipes again, having previously collaborated at Clarence Brown on *Love's Labour's Lost*. Ms. Becker is the Head of Voice and Text at American Players Theatre in Wisconsin, where she has spent nine seasons. Favorite credits include: *Measure for Measure*, *A View from the Bridge*, *Travesties*, *Exit the King*, and *Endgame*. Other coaching credits include six seasons with the Oregon Shakespeare Festival (*Hamlet*, *As You Like It*, *Henry V* and others), The Alley Theatre (*Twelfth Night*, *Pygmalion* and others), The Milwaukee Repertory Theatre (*Pride and Prejudice*, *I Am My Own Wife*), Illinois Shakespeare Festival (*Richard II* and others), The Guthrie Theatre/The Acting Company, Playmaker's Repertory Company, Madison Repertory Theatre, Classical Theatre Company in Houston, Door Shakespeare and the Colorado Shakespeare Festival. She teaches at the University of North Carolina School of the Arts and is a graduate of the University of Wisconsin-Madison MFA Acting program.

DANNY KUENZEL

(Stage Manager) While this is the first time Ms. Kuenzel has managed a production of *King Charles III*, she is no stranger to the ways of the royal family. She vividly remembers watching, enraptured as Lady Diana wed Prince Charles. For a while she even sported a hair style similar to Diana's. Danny comes to the Clarence Brown Theatre by way of Roanoke where she recently managed *West Side Story* for Mill Mountain Theatre. Other regional credits include: Pioneer Theatre Company, Indiana Repertory Theatre, Weston Playhouse Theatre Company, the Alley Theatre, and the Contemporary American Theatre Festival. During the summer months Danny can be found at Mason Street Warehouse in Saugatuck, Michigan where she has been the production stage manager for fifteen seasons.

THE ARTISTS

CALVIN MacLEAN

(Producing Artistic Director) is in his thirteenth year as Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include: *A Flea in Her Ear*, *The Life of Galileo*, *The Secret Rapture*, *A Streetcar Named Desire* (with Dale Dickey), *Amadeus* (with the Knoxville Symphony Orchestra), *Kiss Me, Kate*, *Sweeney Todd* (with the Knoxville Symphony Orchestra and Dale Dickey), *Our Country's Good*, *The Threepenny Opera*, *The Open Hand*, *The Crucible*, and *Candide* (with the Knoxville Symphony Orchestra). Cal was the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions – mostly at the Famous Door Theatre – earned several Joseph Jefferson Awards for Outstanding Production and Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal has served as President of the University/Resident Theatre Association and is a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

TOM CERVONE

(Managing Director) is honored to be back at the CBT following a five-year hiatus, during which he served as Executive Director for both Dogwood Arts and the Historic Tennessee Theatre Foundation. Prior to that, Tom spent 23 years at the Clarence Brown Theatre, 17 of which as managing director (1995-2012). Throughout that time, he was very active within the UTK community and was the 2010 recipient of the Chancellor's Citation for Outstanding Service to the University. Tom has served, and continues to serve, on non-profit boards throughout the East TN region and was appointed to the Foundation Board of West Liberty University, his alma mater. He is a proud member of the Actors' Equity Association. Tom 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 the Class Representative

for the Leadership Knoxville class of 2011. He was inducted into his undergraduate alma mater's Class of 2015 Wall of Honor.

SUSAN L. McMILLAN

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

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??

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Rose Hamm

Chester Henderson

Hattie Ruleman

Rail Crew

Brady Craddock

Khali O'Connor

Lift Operator

Rachel Jarnagin

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TBD

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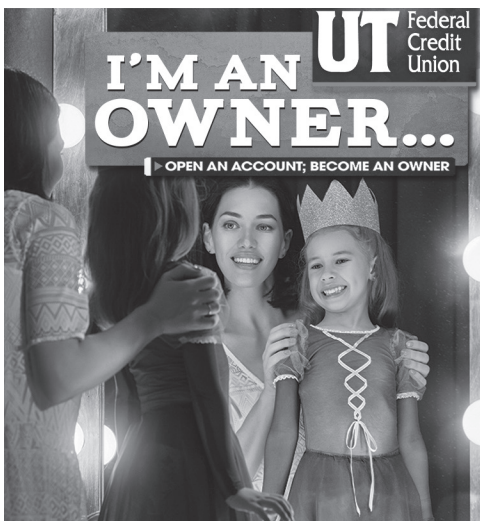
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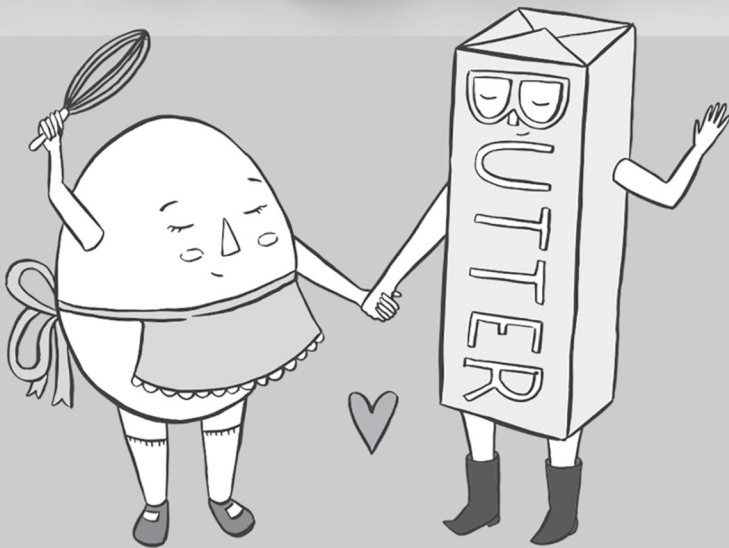
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The Roy Cockrum Foundation, founded by Knoxville native Roy Cockrum in 2014 with proceeds from a Tennessee Powerball jackpot, pursues the following mission: “to award grants to support world-class performing arts projects in not-for-profit professional theaters throughout the United States of America.” Also guiding the Foundation is its motto adopted from Albert Camus: “Without culture, and the relative freedom it implies, society, even when perfect, is but a jungle. This is why any authentic creation is a gift to the future.”



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You don't have to walk far around the UT Knoxville campus to see the impact that Jim and Natalie Haslam have on the university. The College of Business, the music building, athletic facilities and the Haslam scholars program all are testament to their devotion to the university. Over the decades since their graduations from UT, both have served the university in numerous capacities—including Jim Haslam's 24 years as a UT trustee—and both have led several fundraising campaigns.



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social sciences, natural sciences, and the visual and performing arts. The college is also home to the Language and World Business Program and the College Scholars Program. There are 640 fulltime-equivalent (FTE) instructional faculty in the college which includes 420 research-active tenure-track faculty and 219 non-tenure track faculty.

2018/2019 Corporate, Foundation & Grant Profiles



The Alliance was created in 1998 to raise awareness of the integral role women play in philanthropy at the University of Tennessee. Today the group has more than 4,250 members nationwide and is recognized as one of the UT System's most active and well-respected volunteer groups. In fact, universities across the nation have modeled their women's philanthropy groups after the Alliance, fostering a sense of unity and pride among their female donors.



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 envelops 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!

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

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When the Tennessee Arts Commission was created in 1967, it was given a special mandate by the General Assembly to stimulate and encourage the presentation of performing, visual and literary arts throughout the state and to encourage public interest in the cultural heritage of Tennessee. Through a variety of programs, the Commission has encouraged excellence in artistic expression through the state's artists and arts organizations. That commitment has continued to

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