

ACKNOWLEDGEMENTS

Individual Fights Arranged

by

David Bloom

Assistant Director, Battle Sequence

Brian C. Parkinson

Dulcian Recordings

COMING EVENTS

WHAT THE BUTLER SAW

by

Joe Orton

A Madcap Comedy of Lunacy

Directed by

Richard Lucas

Frederic Wood Theatre

May 10 - 15

KING LEAR

Frederic Wood Theatre

University of British Columbia

March 3 - 13, 1982



THE TRAGEDY OF KING LEAR

by *William Shakespeare*

Directed by DONALD SOULE

Settings and Lighting Designed by
TERRY A. BENNETT

Costumes Designed by
BRIAN H. JACKSON

Original Music & Sound by
SHERILYN FRITZ

CAST

in order of appearance

CORDELIA	Catherine Stokes
EARL OF KENT	Errol Durbach
LEAR, King of Britain	Leon Pownall*
GONERIL	Nan Gregory
REGAN	Catherine Caines
EDGAR, Son to Gloucester	Stephen Aberle
EARL OF GLOUCESTER	Stanley Weese
EDMUND, Bastard Son to Gloucester	Kieron Jecchinis*
DUKE OF BURGUNDY	Brent Alston
KING OF FRANCE	Stephen E. Woodhouse
OSWALD, Steward to Goneril	Christopher Johnson
GENTLEMAN LOYAL TO LEAR	Luc Corbeil
LEAR'S FOOL	Catherine Stokes
DUKE OF ALBANY, Husband to Goneril	Brian C. Parkinson
DUKE OF CORNWALL, Husband to Regan	Jerry Wasserman*
SERVANT TO CORNWALL	Don Foran
OLD MAN, Tenant to Gloucester	Martin Jensen
MESSENGER TO ALBANY	Bruce Dow
CAPTAIN UNDER EDMUND'S COMMAND	William Wilde
SERVANTS, SOLDIERS and KNIGHTS	Brent Alston, Bruce Dow, Don Foran, Martin Jensen, William Wilde, Setephen E. Woodhouse

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

* Appearing through the courtesy of
Canadian Actors' Equity Association

PRODUCTION

Technical Director	IAN PRATT
Stage Manager	LILY S. HUI
Properties	SHERRY DARCUS
Costume Supervisor	ROSEMARIE HESELTON
Set Construction	ROBERT EBERLE and JOHN HENRICKSON
Lighting Execution	DON GRIFFITHS
Assistants to the Director	EVA BUSZA and JOYCE TINNIION
Costume Cutting	CHRISTINE McQUARRIE and TISH MONAGHAN
First Hand	LINDA DAVIS
Costume Execution	WENDY FOSTER, ANDREA JOHNSTON and LESLIE WHITE
Assistant Stage Manager	KARI MILTON
Sound Technician	KATHY KENNY
Wardrobe Mistress	LILY YUEN
Stage Crew	THE STUDENTS OF THEATRE 250 and 350
House Manager	PAMELA JONES
Box Office	CAROL FISHER, ROSEANN JANZEN and DREW YOUNG
Business Manager	MARJORIE FORDHAM

DIRECTOR'S NOTE

"The Lear of Shakespeare cannot be acted," said Charles Lamb. "Too huge for the stage," said A.C. Bradley of the play. Certainly no production of *King Lear* can ever give sufficient visible and physical form to all the emotional and intellectual resonances provoked in the mind by such a powerful text. Any performance will seem a disappointment or a distortion if one expects it to reproduce a reader's experience of the play.

To stage a play is not to create a theatrical copy of a literary experience. Every production is a transformation of the written text into something of a quite different kind: a physical performance. "In the theatre," as Grotowski has remarked, "the text has the same function as the myth had for the poet of ancient times." Theatre artists have to confront the dramatic text, to discover what personal and theatrical actions it provokes in them—what movements, shapes and sounds it calls into being, what physical and feeling responses it evokes. In the case of *King Lear*, the product of such a confrontation will not be a reverential recitation of "the play Shakespeare wrote," but a personal, physical, performative version of a great, mythic text.