

# King Lear

By **William Shakespeare**

Theatre for Young Audiences  
Adapted and Directed by  
**Christopher Clark**

September 25–  
October 5, 2007  
Nelke Theatre  
Harris Fine Arts Center





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# King Lear

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Theatre for Young Audiences

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**Christopher Clark**



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Mango Chicken Salad



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# Cast

<b>Narrator/Edgar</b>	William Cooper Howell
<b>Goneril</b>	Chelsea Stone
<b>Cordelia</b>	Julie Saunders
<b>Regan</b>	Brouge Morgan
<b>Kent</b>	Kevin O'Keefe
<b>King of France/Edmund</b>	Aaron Willden
<b>Fool/Cellist</b>	Jennie Chandler
<b>King Lear</b>	Martin Pulido

# Production Staff

<b>Director</b>	Christopher Clark
<b>Production Stage Manager</b>	Brian Ramos
<b>Theatre Outreach Coordinator</b>	Rebeca Wallin
<b>Dramaturg</b>	Sarina Thomas
<b>Puppet Design and Constuction</b>	Richard Newman
<b>Costume Design and Construction</b>	Amelia Schow
<b>Scenic Artist</b>	Lisa Clark



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## Director's Note

This is the tenth show for the BYU Young Company Shakespeare Troupe, and it's an exciting milestone. Ten shows in the span of eight years means thousands of school children along the Wasatch Front have been introduced, many for the first time, to the magic of William Shakespeare. Yet in ten years this is only our second tragedy. *Hamlet* was our first in 2005. I was nervous then about audience reception, but I shouldn't have been. Elementary school children embraced the emotion and rhetoric of that play just as much as they embraced the music and silliness of *Twelfth Night*. It was a testament to me that children are capable of embracing a full range of emotions during a play despite difficult language and tricky plots.

Because of *Hamlet*'s success we are a more confident this year with *King Lear*, but I still have reservations. Not only is this a play many people have a real affection for, but at three and a half hours, it's one of Shakespeare's longest plays. Cutting the text to fifty minutes posed a myriad of problems. If you are familiar with the play, this performance will lack elements of the story you love. Gone are entire characters and subplots. With less than an hour to tell our story, we've added narration and cut everything not central to the plot.



But if you can get past the whirlwind storytelling, you'll find the message of the play is intact. There is a lot to say in this play about honesty. Does what we say match what we mean? And does what we mean match what we do? Is this a morality tale, which warns us of the dangers of falsehood, hypocrisy, and deceit? Or is this merely a play about filial duty?

Many thanks to the continuing support of the Department of Theatre and Media Arts. Its perpetual help and encouragement is vital to the growth of this program. I appreciate its commitment to theatre for young audiences, an extremely important audience that *Lear* would surely refer to as "although the last, not least." Enjoy the performance!



# Everyone Else Lived Happily Ever After

Sarina Thomas  
Dramaturg

In the lighthearted Broadway musical of *Peter Pan*, the lost boys gather around their new mother, Wendy, and plead for her to share a bedtime story. Wendy tells the tale of Shakespeare's *Hamlet*. "How does it end?" questions one anxious little boy. "Well," replies Wendy hesitantly, "Ophelia dies...." (The children groan) "...And Polonius dies..." (more groans) "...and Queen Gertrude dies..." (greater groaning) "...and Prince Hamlet dies..." (the groans are now exaggerated and overwhelming). Then, in an upbeat tone Wendy proclaims, "...but everyone else lived happily ever after!" The children cheer with excitement and relief (Robbins).

Like the lost boys of Neverland, we often expect all tales to end with a "happily ever after" scenario. William Shakespeare, however, boldly challenged this expectation by writing tragedies, and *King Lear* is a play that would make any lost boy weep. Why did Shakespeare write tragedies with such dreadful outcomes? And why produce such a play for children today?

*The Bedford Companion to Shakespeare* defines a tragedy as a play that "promotes the impression that hope is futile, that the heroic figure, no matter how magnificent, can never escape the traps that await anyone who inhabits our imperfect and even vicious world" (86). *King Lear*, for example, learns of the closeness of that "vicious world" within his own family. He laments, "They flatter'd me like a dog, and told me I had the white hairs in my beard ere the black ones were there . . . Go to, they are not men o'their words: they told me I was every thing. 'Tis a lie, I am not ague-proof" (4.6.96-105). Even the magnificent king finds he lacks immunity to the common fevers (agues) afflicting all. He too is vulnerable to the vicious world.

Ironically, tragedy can provide hope and consolation despite despondent circumstances. According to Russ McDonald, tragedy can demonstrate that "the world may be a wicked place, the deck may be stacked against us, but the tragic action demonstrates that the human creature is capable of extraordinary heroism and endurance" (86). For instance, Cordelia's unfailing love and loyalty to her father despite his



mistreatment shows a heroic act of character. Although her life does not end gloriously, her quiet act of heroism gains our respect and admiration. She is, as McDonald defines, “a great person suffering greatly, and the heroic reaction of the tragic figure to extreme suffering commands immense respect and sympathy” (86).

Director Christopher Clark identified some of these

ideas that are present within the tragedy. He said, “I chose this play because I think it has remarkable things to say about the dangers of hasty conclusions and unwarranted assumptions, as well as forgiveness and kindness. Something really important for kids to get.” Hence, this play’s adaptation for children aims to move beyond mere entertainment. The universal themes presented provide a groundwork by which children can learn life lessons through story. Perhaps we underestimate the wisdom and understanding children possess when they choose the bedtime stories we tell. Exposure to alternative endings demonstrates the very realistic consequences of the decisions we make everyday and provides a warning for us all to not repeat such tragic mistakes.

The young and inexperienced Wendy and her lost boys may very well have had the right outlook: don’t shy away from not-so-happily-ever-after endings so long as you see them for the positive messages they contain.

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Goneril (Chelsea Stone, left) and Regan (Brouge Morgan) with Kent (Kevin O'Keefe) and the Narrator (Cooper Howell) watch the storm they have just sent their father into into in BYU's Young Company production of Shakespeare's *King Lear*.



# About the Cast

## Jennifer Chandler

Fool and Cellist

From Delta, Utah. A senior majoring in cello performance, Recent music related credits include the operas *Die Fledermaus*, *The Book of Gold*, *La bohème*, the musical *Aida*, and the documentary *Just Enough Is More*. She has been in numerous student productions on campus, including *The Real Inspector Hound*, *The Curious Savage*, *Anne of Green Gables*, and *Trifles*.

## William Cooper Howell

Narrator/Tom

From Cedar Hills, Utah. A sophomore in theatre arts education and choreography at UVSC, this is his seventh Shakespeare production and his third show under director Christopher Clark. Other recent credits include *Ragtime*, *Oh Pioneers!*, *Romeo and Juliet* (Multimedia), *The Tempest*, *Footloose*, *Great Expectations*, and *Arsenic and Old Lace*.

## Brouge Morgan

Regan

From Carlsbad, California. A senior in theatre at BYU, recent credits include *The Julie Play*, *Romeo and Juliet* (the deconstruction), and *The Story of My Life*.

## Kevin O’Keefe

Kent

From Ft. Worth, Texas. A pre-acting major, Kevin recently appeared with the BYU Experimental Theatre Club in *Rosencrantz and Guildenstern Are Dead*, *Really Cool and Smart*, and *Better Than You*, and *A Midsummer Night’s Dream*. in the BYU Platform Series.

## Julie Saunders

Cordelia

From McMinnville, Oregon. A senior in the BFA acting program, recent credits include *Hamlet* at BYU, *A Midsummer Night’s Dream*, *Finding the Voice* for BYU Platform Series, and various student productions. Julie has also recently written and acted for New Play Project and other independent theatre companies in Utah and Oregon.

## Cheslea Stone

Goneril

From San Diego, California. Recent credits include Olivia in *Twelfth Night* (BYU), Mistress Ford in *The Merry Wives of Windsor* (NCRT, San Diego), Rosalind in *As You Like It* (NCRT, San Diego), and Madame Knorr in *On the Razzle* (Torrey Pines Players, San Diego).

# About the Production Staff

## Christopher Clark

Director

Chris has a MFA from the University of Exeter and is working on a PhD at BYU. He is head of the acting program at UVSC. He has directed *The Tempest* at UVSC, *Footloose* at the Hale Theatre, and *Much Ado About Nothing* and *A Midsummer Night's Dream* at Provo Theatre Company. He has acted with Shakespeare's Globe Theatre in London, and the Steppenwolf Acting and British Touring Shakespeare companies. He has also been a part of the Chicago Second City Improv Troup.

## Brian Ramos

Production Stage Manager

From Madison, Wisconsin. Brian is part-time faculty for TMA. Recent credits include production stage manager for *Metamorphoses*, *Three Comic Operas*, and *Angels Unaware* at BYU. He recently received his BA in theatre arts studies from BYU, with minors in business management and ballroom dance

## Amelia Schow

Costume Designer

From Pleasant Grove, Utah. Amelia has designed and constructed costumes and backdrop for the Shakespeare company since 2001. Recent costume credits include *Twelfth Night*, *Their Voices*, *Hamlet*, *Friends of God*, and *As You Like It*.

## Sarina Thomas

Dramaturg

From Provo, Utah. Sarina is a senior majoring in theatre arts education with a minor in ballroom dance at BYU. This is her first time participating the Young Shakespeare Company. Credits include Helen in the *Trail of Joe*, Tiger Lily in *Peter Pan*, Mabel in *On Vacation*, and Queen Margaret in *Richard III*.

## Rebeca Wallin

Outreach Coordinator

From Provo, Utah. Rebeca has a BA in theatre arts education and has been involved with Young Company Shakespeare since 2000. Past roles in the company include Princess of France in *Love's Labour's Lost*, Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice* and Celia in *As You Like It*. She is now the outreach coordinator for Young Company. She schedules and manages both the Young Company Touring Shakespeare and Contemporary Troupes.

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2008.

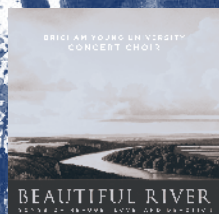
Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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# Once upon a Time

The BYU Young Company Shakespeare Troupe has been conducting production tours since 2000. Its members travel to elementary and junior high schools along the Wasatch Front. Last year the company performed for more than over 1,200 students. They focus on Shakespearian classics that explore themes of importance for young people.

In addition to being entertained, students receive preparatory instruction about theatre and specifically about the production they will be seeing. Teachers receive a packet with a variety of activities and discussion questions to prepare the children for their experience with Shakespeare.

Following the production, the children can participate in a post-show discussion session that allows them to ask questions and interact more with the actors.

Although this particular production is aimed at younger audiences, the Young Company provides entertainment to people of all ages. For this reason, the Brigham Young University Department of Theatre and Media Arts invites for the traveling company to perform for the general public. Each Young Company production is created to entertain, inspire, and educate all people no matter what their age.

Whatever the play and whatever the circumstances, the mission of the BYU Young Company Shakespeare Troupe is to expose children at an early age to Shakespeare in a fun and creative way. This provides students an opportunity to participate in the arts and to appreciate Shakespeare.



# Why Shakespeare and Kids?



The great thing about what we do is that the children are exposed to good theatre in a variety of ways at a very young age. The children really seem to connect with the stories portrayed, and more importantly they capture the morals of those stories.

**Brian Ramos, Production Stage Manager**

We try to expose children to Shakespeare at an early age in a fun and interesting way so that they can learn to appreciate it and love it before it becomes what they see as a boring, difficult homework task in high school.

**Rebeca Wallin, Outreach Coordinator**

## Why King Lear?

There are a lot of elements in this play that kids can relate to. *King Lear* deals with parent and sibling relationships, for example. Of all the tragedies I think that *King Lear* is the easiest for kids to understand.

**Chris Clark, director**

I think that sometimes we underestimate kids. Shakespeare wrote plays that contain fundamental themes that are applicable for all ages and cultures. Kids will really grasp those themes especially in *King Lear* that deals with family relationships.

**Laura Sorensen, actress**



# The Results

Your actors were wonderful, the presentation flawless. Thank you so much for finding a way to portray such a vital part of history to children of elementary age . . . this is a vital part of education; to teach our children of the arts and of our history.

**Lydia Cowlshaw, principal**

I like plays. I think they are cool. It is like watching TV,  
but with real people.

**Dalan Thomas, student, age 7**

Are you interested in having the BYU Young Company Shakespeare Troupe perform at your school? Contact Rebeca Wallin at (801) 229-1073.



We can use Shakespeare to teach kids about human behavior. William Shakespeare deals with universal themes and in such a beautiful and presentable way that if teachers do their jobs correctly and if they prepare the students for the show, they can have a great discussions afterwards.

**Chris Clark, director**

# An Unexpected Tragedy

Interestingly enough, the tragedy of *King Lear* was not originally written as a tragedy. This story dates back to the 1100s from a British and Irish mythological story of King Leir. This myth has had many stories stem from its plot, but the one William Shakespeare most likely read was a play published in 1605 called *The True Chronicle History of King Leir and His Three Daughters*. In this version, however, “Lear and Cordelia are restored to power and happiness” (Royal Shakespeare Company). Ed Friedlander wrote, “Shakespeare took a story which had a happy ending, and gave it a sad ending. He transformed a fairy-tale about virtuous and wicked people into something morally ambiguous. He took a story of wrongs being righted, and turned it into the story of painful discovery. He included passages which deal with ideas instead of advancing the plot” (Smith). Shakespeare’s change from a happy ending to a tragic one, forces audiences both young and old to confront serious issues that mirror real life.

## Questions to Consider

1. Why do you think that Shakespeare chose to end the story the way that he did?
2. Do you think all the characters got what they deserved in the end? Why or why not?
3. What decisions by characters in the play led to the consequences of the ending?
4. If you rewrote *King Lear*, how would you end it?

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# Character Relationships

<b>King Lear</b> (puppet)	The King of Britain. He is at the end of his life and is described in the play as being “worn out with age and the fatigues of government” During his reign he has become accustomed to power and does not respond well when that power is challenged.
<b>Cordelia</b>	The youngest daughter of King Lear. She is originally the preferred child of her father. She is a devoted daughter and sincere in her love for her father. She is less concerned with her inheritance of the kingdom, choosing instead to be honest and virtuous.
<b>Goneril</b>	The oldest daughter of King Lear and wife to the Duke of Albany. She is power-hungry, controlling and jealous. She uses flattery to obtain the kingdom, only to later cruelly abandon her father.
<b>Regan</b>	The middle daughter of King Lear and wife to the Duke of Cornwall. Like her sister Goneril, she is vicious, ambitious and conniving.
<b>Cornwall</b> (puppet)	Husband to Regan.
<b>King of France</b>	Husband to Cordelia. Despite Cordelia’s lack of dowry, the King of France recognizes her undeserved misfortune and her inner virtue and offers to wed Cordelia.
<b>Earl of Kent</b>	Assistant and later servant to King Lear. He is a good and loyal servant to the King. Even when banished by Lear, he returns to his side disguised as a serving man named Caius.
<b>Fool</b>	King Lear’s jester. He is true to Lear and uses songs and riddles to advise the King.
<b>Edmund</b>	The object of affection of both Goneril and Regan. He earned his status as Earl through wicked acts.
<b>Albany</b> (puppet)	Husband to Goneril.
<b>Edgar</b> (puppet)	Brother to Edmund. In our production, Edgar appears disguised as a madman and is called Poor Tom. He provides shelter for King Lear, Kent and the Fool from the storm.



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# Minerva Teichert

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*Cordelia didn't find King Lear in time.*

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W L B L G H Y H Q O E T D J I V  
A I R Q O M A K N R K R A G D E  
L R I Q N C L T Q D M R V S P P  
D W T J E K T D Z E O C X S A X  
M K A Y R E Y N L L X J A E A V  
Z Y I N I N U U O I Q G D N K J  
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J M H A R F A C O R N W A L L N  
E R U T A N N Y D B D R R B X D  
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**Sound Crew**

Mat Goebel

Stuart Maxfield

Joseph Belliston

**Costume Shop Manager**

Donnette Perkins

**Costume Assistant  
Manager**

Deanne DeWitt

**Cutter/Draper**

Deanne DeWitt

Gloria Pendlebury

**First Hand**

Mina Hong

**Stitchers**

Jessica Cowden

Aleatha Moberly

Erika Landeen

Hollie Tippetts

Gloria Pendlebury

Jackie Carter

**Craft Supervisor**

Mary Jane Wadley

**Costume Crafts**

Erin Bjorn

Aleatha Moberly

**Hair and Makeup  
Supervisor**

Shiloh Cheney

**Hair and Makeup  
Assistant**

Marnelle Hardy

**Hair and Makeup  
Running Crew**

TMA 367 Students

**Wardrobe Supervisor**

Erin Dinnell-Bjorn

**Wardrobe Assistant/  
Maintenance**

Jennifer Tobey

**Marketing Staff**

Anna Dapper

Samily Kwok

Martin Pulido

Kevin Walton

Jackie Watanabe

Gerta Grimci Wiemer

**Poster Design**

Rebecca Jacobson

**Publicity Photographer**

Mark Philbrick

**Arts Administrator/  
Scheduling Manager**

Jeff Martin

**Business Manager**

Kyle Nielsen

**Accountants**

Rohit Adhikary

Mariah Turner

Thaylene Rogers

**Scheduling Coordinator**

Ariann Davis

**Ticket Office****Accountant**

Jessica Alexander

**Supervisors**

Ester Yoder

Jared Brenner

Maren Tucker

**Cashiers**

Kylie Marquis

Amy Richins

Kallie Astle

Kimberly Knighton

Carolyne Tillery

**House Managers**

Anna Cluff

Maria Burnham

Michael Maher

Jacob Long

Ben Sparks

**Ushers**

Janey Butler

Stephanie Davis

Suzanne Smith

## Department of Theatre and Media Arts

### Full-time Faculty

Rodger D. Sorensen  
Chair

Janet L. Swenson  
Associate Chair

Sharon L. Swenson  
Associate Chair

Brad Barber  
Dean Duncan  
Mary Farahnakian  
Eric Fielding  
Laurie Harrop-Purser  
Barta Lee Heiner  
Wade Hollingshaus  
Amy Peterson Jensen  
Megan Sanborn Jones  
Darl Larsen  
Tom Lefler  
Kelly Loosli  
David Morgan  
George Nelson  
Jeff Parkin  
Tom Russell  
Eric Samuelsen

Rory Scanlon\*  
Tim Threlfall  
Ben Unguren

### Administrative Staff

Elizabeth Funk  
Annalisa Corell  
Margaret Kosorok

### Adjunct Faculty, Part-time Faculty, and Staff

Travis Allen  
Dane Allred  
Julia Ashworth  
Richard Baker  
Lisa Bean  
Shirene Bell  
Allison Belnap  
Cathy Black  
Erin Blackhurst  
Randy Boothe  
Roxanna Boyer  
Stephanie Breinholt  
Brenda Butterfield

Michael Chadbourne  
Shiloh Cheney  
Brandon Christensen  
Janielle Christensen  
Christopher Clark  
Travis Cline  
Travis Coyne\*  
Jessica Cowden  
Pat Debenham  
Deanne DeWitt\*  
Erin Dinnell  
Richard Duke  
Lisa Elzey  
Steve Enfield  
Jason Faller  
Kelly Fisher  
Stephanie Freeman  
Linda Gold  
Michael G. Handley\*  
Priscilla Hao  
Scott Hill  
Jon Holloman\*  
Wynn Hougaard  
Karla Huntsman  
Tim Irwin

Susan Jaussi  
Ruston Jones  
Travis Kline  
Chareen Lauritzen  
Amy Lives  
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Gayle Lockwood  
Jeff Martin\*  
Christopher Miller  
Kee Miller  
Thomas Morrill  
Kurt Mortensen  
Bradley Moss  
Shawnda Moss  
Char Nelson  
David Neyman  
Kyle Nielsen\*  
Rob Nyland  
Jason Parker  
Donette Perkins\*  
Karen Peterson  
Morag Plaice  
Shepherd  
Kim Poole  
Stephen Purdy

Reese Purser  
Byan Ramos  
Gayanne Ramsden  
Russell D. Richins\*  
Jill Robinson  
Chris Rock  
Lauren Roundy  
John Shurtleff  
Ron Simpson  
Jerry Stayner  
Bruce Sundstrom  
Anne Sward-Hansen  
Sterling Van Wagnenen  
Becky Wallin  
Frank Weight\*  
Kendall Wilcox  
Dion Wilkinson  
Diona Wilson  
Elain Witt  
Tracey Woolley\*  
Ward Wright\*  
Becky Wright Phillips

\*Division of Design and  
Production

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# Theatre & Community Stories

Funded by the Mary Lou Fulton Chair in Theatre and Media Arts

Telling stories is what we do. We tell stories in the plays we perform and the films we make. We tell stories in our families and in our communities. Join us as we reach into our communities and search for and tell the stories that define, characterize, and motivate us. Help us learn about each other. We hope to expand our definition of performance in ways that allow us to examine who we are and also our relationships within the multiple communities where we live as families, neighbors, cultural and religious groups, and citizens.

The following events will be part of this initiative during our 2007–2008 season.

Scott Eckern, the CFAC Honored Alumnus and artistic director of the California Musical Theatre in Sacramento, will speak during Homecoming, Thursday, Sept. 20, 11:00 a.m., Pardoe Theatre.

Sonja Kuftinec, professor at the University of Minnesota, will present the Mary Lou Fulton Lecture, Thursday, November 1, 11 a.m., in the HFAC. In addition to the lecture, she will present workshops and master classes on community-based theatre.

Amy Jensen, TMA alumna and MFA student in dramaturgy at Stony Brook University, will be an artist in residence in January, 2008. She will facilitate a devised piece based on community stories.

TMA will co-host the Timpanogos Storytelling Conference on February 22 and 23, 2008, on the BYU campus. Register through Conferences and Workshops, <http://ce.byu.edu/cw>.

Several of our theatre season offerings were selected with this initiative in mind, including *The Jungle Book*, *Playing Fields*, and *Esperanza Rising*.

Other initiative events include (times and places to be announced):

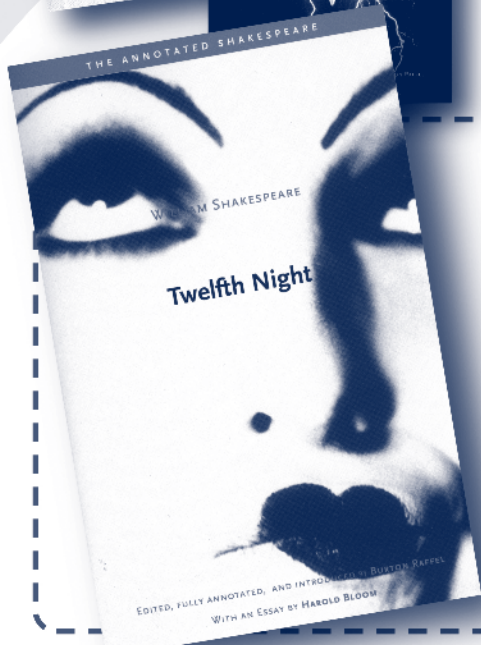
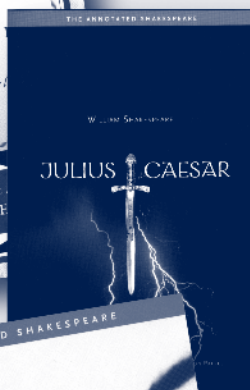
- 10-minute play festival in March.
- Applied theatre workshop and showcase directed by George D. Nelson
- Workshops with community and education groups on theatre and media storytelling, devised theatre, and community stories
- Additional productions presented on the TMA Platform Season

For more information, visit [tma.byu.edu](http://tma.byu.edu).





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