

*Glendon College' Dramatic Arts Programme, York University*

*William Shakespeare's*

# LEAR

*Directed by Michael Gregory and Charles Norfolk*

*Set and Lighting by Ted Puffer*

*Costumes by Caroline Gregory*

## CAST

Lear, King of Britain .....	Michael Gregory
Goneril, eldest daughter of Lear .....	Karen Zamaria
Duke of Albany, husband to Goneril .....	James White
Regan, second daughter of Lear .....	Sophia Hadzipetros
Duke of Cornwall, husband to Regan .....	David Marcotte
Cordelia, youngest daughter of Lear, later Queen of France .....	Martha Maloney
Lear's fool .....	David Sullivan
Earl of Kent .....	Frank Spezzano
Earl of Gloucester .....	Jeremy O'Carroll
Edgar, son of Gloucester .....	Ronn Sarosiak
Edmund, bastard son of Gloucester .....	Christopher Blake
Lear's First Knight .....	Mark Everard
Oswald, Steward of Goneril .....	James Smith
King of France, first Cornwall servant, soldier .....	Rob Macdonald
Duke of Burgundy, second Cornwall servant, soldier, messenger .....	Richard Schwindt
Third Cornwall servant, knight, soldier, messenger .....	Ross Longbottom
Doctor, knight, soldier .....	Mark Allio
Tenant to Gloucester, knight, soldier .....	Perry Mallinos

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There will be two twelve minute intermissions.

Latecomers cannot be seated until the next intermission.

No smoking, refreshments or cameras are permitted in the theatre.

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PRODUCTION STAFF

Directors ..... Michael Gregory  
 Charles Northcote

Set and Light Design ..... Ted Paget

Costume Design ..... Caroline Gregory

Assistant to the Designers ..... Patrick Gregory

Assistant to the Costume Designer ..... Lindsay Histrop

Assistant to the Directors ..... Victoria Cattell

Dialogue Coach ..... Skip Shand

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Production Technical Director ..... Peter Hall

Stage Manager ..... Janet Westphal

Assistant Stage Managers ..... Mary Coakley  
 Victoria Cattell

Assistant Technical Director ..... Brian Barber

Set Supervisor ..... Janet House

Lighting Supervisor..... Brian Barber

Sound Supervisor ..... Alan Lysaght

Costume Supervisors ..... Patricia Larter, Lindsay Histrop

Assistant Lighting Supervisor ..... Jo-Anne Racette

Costumes Assistant ..... Mark Everard

Hand Properties ..... Mary Coakley

Set Properties ..... Rob Macdonald, Richard Schwindt

Set Painter ..... Patrick Gregory

Make-up Design ..... Charles Northcote

Swordplay ..... William Greaves

Production Manager ..... Gillian King

Business Manager ..... Gerard Mitchell

Publicity Manager ..... Paul Summerville

Poster Design ..... Anne Kolisnyk

House Manager ..... Nancy Roberts

Assistant House Managers ..... Denise Schon, Jodi Kershner

Crew Chiefs ..... Janet House, Girmalla Singh  
 Gorden Smith

Set Crew ..... The Cast plus: Victoria Cattell, Mary Coakley, Lindsay Histrop,  
 Jodi Kershner, Gillian King, Patricia Larter,  
 John O'Conner, Gitta Poor, Paul Summerville, Jo-Anne Racette,  
 Nancy Roberts, Denise Schon, Ken Settingington, Janet Westphal,  
 Kathy McMurdo, Howard Quinn, Andrew Jones, Lynn Archer, David  
 Moulton, Peter Balderston, Patrick Gregory, David Gray, Brent  
 Johnson, Jocelyn Kellie, Richard Gregory, Cathrine Gregory, Joan  
 Harvey, Josette Cornelius

Lighting Crew ..... Janet House, Ross Longbottom, Doug Gayton,  
 Richard Schwindt

Costume Crew ..... Cally Carson, Eve Danziger, Catherine Gregory,  
 Ann Hilborn, Donna McDougall, Jenny Payne, Kathy  
 Poll, Gitta Poor, Nancy Prudden, Michelle Rochon,  
 Denise Schon, Gord Smith

Make-up Crew ..... Chris Grant, Colleen Moore, Ken Settingington, Pat  
 Larter, Girmalla Singh, Diane Woods, Lindsay Histrop,  
 Victoria Cattell

Thanks to .....

David McQueen, C.A. Pilley, John Richmond and Physical Plant,  
 G.C.S.U., Communications, PRO TEM, Beth Hopkins, Eve Woods,  
 Stuart Starbuck, Dean of Students Office

Special Thanks to .....

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 Paul Elliot, Stratford Festival  
 Malabars  
 C.B.C.

Hairstyles by: Ralph Jacobs  
 of John London  
 481-2602

Apologies: THEATRE GLENDON is not, as yet, complete. We would like to apologize  
 for the inconvenience of the seating arrangements.

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Directors Note: "King Lear is a fairy tale with a more than unhappy ending; indeed it  
 has a tragic one that some ages and societies have found hard to  
 tolerate. The tale explores the politics of family and state, and so  
 investigates perpetually significant questions about the nature of  
 power, authority, parenthood, filial obligation and self-knowledge.  
 This production aims to tell the Lear story, confident that it's not  
 only full of "sound and fury" but also that it signifies much more  
 than "nothing."

Set Design: "The set design for King Lear attempts to facilitate the telling of  
 his story as a story without forcing extended pauses for change of  
 time and place to interrupt the narrative. For that reason, I have  
 chosen an emblem-type format which utilizes both lighting effects and  
 time/place indicators on an inner-stage turntable. I have included a  
 large forestage with ramps which will both separate actors from  
 the audience and serve as acting areas."