

Theatre South Carolina
presents



William Shakespeare's
KING
LEAR

The
atre
South
Carolina

Drayton Hall Theatre
October 4-12, 2002



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University of South Carolina, College of Liberal Arts
Department of Theatre and Dance *presents*

William Shakespeare's

KING LEAR

Directed by
Jim O'Connor

Scenic Designer
Nic Ularu

Costume Designer
Rebecca Hadley

Lighting Designer
Danielle Almeida Wilson

Composer and Sound Designer
Don Tindall

Fight Choreographer
Steve Fenley

Production Stage Manager
K. Dale White[†]

Stage Manager
Craig Miller

Technical Director
Eric Rouse

Movement Coach
Sarah Barker

Dramaturg
Terry Smith

Vocal Coach
Erica Tobolski

Cast

Lear, <i>King of Britain</i>	Keith Jochim [†]
King of France	Matt Cullum
Duke of Burgundy	Joseph Holmes
Duke of Cornwall	Max Highsmith
Duke of Albany	Andrew DeWitt
Earl of Kent	Scott Bellot
Earl of Gloucester	Bob Hungerford [†]
Edgar, <i>son to Gloucester</i>	Danny Hoskins
Edmund, <i>bastard son to Gloucester</i>	Michael Kroeker
Doctor	Dick White
Fool	Marcella Kearns
Oswald, <i>servant to Goneril</i>	Park Bucker
Goneril, <i>daughter to Lear</i>	Jackie Coleman
Regan, <i>daughter to Lear</i>	Raia Hirsch
Cordelia, <i>daughter to Lear</i>	Marcella Kearns
Messenger	Patrick Kelly
Knight	Lee Peterkin

Knights, Captains, Messengers, Soldiers, Servants and Attendants

Park Bucker, Matt Cullum, Joseph Holmes, Katie Keddell, Patrick Kelly, Ashley Kolaya,
Jordan Mays, Rebecca Patrick, Lee Peterkin, Matt Purdy, J. Spencer Shull, Stephanie Walker,
Dick White

King Lear is performed with one ten-minute intermission.

[†] Members of Actors' Equity. This theatre operates under an agreement between the University Resident Theatre management program and Actors Equity, the union of professional actors and stage managers in the United States.

**Theatre South Carolina
2002-2003 Season**

King Lear

Shakespeare's
Masterpiece

**You can't Take it
With You**

Kaufman & Hart's
Great American
Comedy

Blue Jeans to Ballet

Dance
Showcase

Rhinoceros

Eugene Ionesco's
Outrageous
Comedy

STOP KISS

Diana Son's
Provocative
New Drama

THE CRUCIBLE

Arthur Miller's
American
Drama

**Live Comedy and
Drama like No
Other Place in the
Midlands**

**Your "King Lear" ticket
stub is good for full
credit off a season sub-
scription**



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Climbing the Mountain

by *Jim O'Connor, Chair and Artistic Director*

In the world of dramatic literature the true mountain to be climbed is *King Lear*. Over the many years I have been in theatre I have always heard this said. I am now very aware of what that statement means as well as how true it is.

The scope of the play is truly overwhelming. *Lear's* world is brutal, nearly sub-human. Still the play holds out the hope of some sort of all-important redemption, however meager it may be.

The most amazing aspect of rehearsing a 400-year-old play is how contemporary it can be. It is contemporary precisely because it is timeless and universal. Which of us hasn't had to deal with the difference between the role we are called upon to play in our careers and who we truly are as human beings? Who has not been rocked to find what acts human beings can perform, both good and bad? The boundaries of nations are as much a concern now as they were in Shakespeare's time. All of us someday deal with aging parents. Inheritance has always had the potential to have enormous effects on the recipients, good and bad. Shakespeare's highest art is to bring these different motifs into a dramatic whole.



Stated in the simplest way, the story of the drama is this: Lear loses the status of king, but is born again as a man.

Lear learns many things in the course of the play. The tragedy is that he learns these things when it is too late. Lear learns the difference between fear and love, between position and value, between loyalty and deception. Most importantly, he learns what it is to be a single human being who is loved rather than the head of state who is feared.


We in the audience don't have to learn the truth only when it is too late. That is the gift drama offers us, the emotional release of our fear of human fragility which is called catharsis.

I'm pleased that you are here tonight at the first production of our 2002-03 season and I hope to see you at the remainder of our very varied season of exceptionally noteworthy scripts. I think you will find that every trip to the theatre will furnish you with a new experience.

Theatre South Carolina presents
MFA Director's Showcases
Shakespeare

<p>Othello</p>  <p>directed by Craig Miller</p> <p>Thurs. Nov 21, 8pm Sat, Nov 23, 8pm</p>	<p>Macbeth</p>  <p>directed by Jerry Winters</p> <p>Fri. Nov 22, 8pm Sat, Nov 23, 3pm</p>
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November 21-23, 2002 Drayton Hall Theatre
Tickets \$5 - On Sale at the Door



Jim O'Connor *Director/Artistic Director of Theatre South Carolina and Department Chair* Jim has directed at numerous regional theatres, such as the Repertory Theatre of St. Louis, the Alley Theatre in Houston, Stage West in Massachusetts, the Walnut Street Theatre in Philadelphia, and the Wisdom Bridge and Northlight Theatres in Chicago. He has also directed for the Utah and Great Lakes Shakespeare Festivals. He received the Cleveland Critics Circle Award and was nominated for Chicago's Joseph Jefferson Award for Directing. He received the Distinguished Alumni Award from Penn State University, where he earned his Master of Fine Arts degree.



Recently, Jim was appointed to the boards of the Children's Theatre of South Carolina (Greenville) and the National Arts Academy of Malaysia.

At USC he has directed *Ghetto; Frankenstein; Ab, Wilderness!; The Merry Wives of Windsor;* and *Much Ado About Nothing*. For Trustus Theatre, he directed *Taking Sides*. Recently Jim directed *The Weir* for the St. Louis Rep and *Julius Caesar* for the Utah Shakespearean Festival, winner of the 2000 Tony Award for regional theatre. Jim directed *Fuddy Meers* for the Asolo Theatre, Sarasota, FL. He is a member of the Society of Stage Directors and Choreographers.

Keith Jochim *King Lear*

Guest artist Keith Jochim is best known for playing Richard Nixon in the world-wide tour of the satirical hit *Nixon's Nixon*. He's played Broadway, off-Broadway, the West End of London, in Germany, Hong Kong, Scotland, Ireland, and on US tours and appears on television and film. In a wide-ranging career, he's been in *The Odd Couple, Frankenstein, Glengary Glen Ross, Bette and Boo, Galileo* and many, many other plays and roles including much of Shakespeare. He is a member of Actors' Equity, the Screen Artists Guild and the American Federation of Television & Radio Artists.



Scott A. Bellot *Earl of Kent*

Scott is excited to be working with such a talented cast. This is Scott's seventh appearance on the USC stage. Previous roles include Richard in *Hay Fever*, Teiresias in *Antigone*, and Theseus/Oberon in *A Midsummer Night's Dream*. Scott is looking forward to his internship at The Shakespeare Theatre in Washington, DC. "Thanks and love to the Seven for their support and to my family and Rebecca for their love."



Park Bucker *Oswald*

Park Bucker is an assistant professor of English at USC Sumter. He received his BA in theatre from Oklahoma State University and his MA and PhD in American literature from USC. He is co-editor with USC Professor Matthew J. Broccoli of *To Loot My Life Clean: The Thomas Wolfe-Maxwell Perkins Correspondence* (USC Press, 2000). His latest book, *Joseph Heller: a Descriptive Bibliography*, co-authored with Professor Broccoli, will be published this fall. Last spring, he directed and appeared as Dr. Lyman in *Bus Stop* at USC Sumter.



Jackie Coleman *Goneril*

Jackie is in her final year of the MFA program at USC. Most recently she compiled and performed her own one-woman performance piece, "Walk Don't Walk." While here at USC, Jackie was also seen in *Hay Fever, Antigone, The Merry Wives of Windsor, A Midsummer Night's Dream, Ghetto* and *Sight Unseen*. *King Lear* is her last production before beginning her internship at the Alliance Theatre in Atlanta. This performance is dedicated to the faculty and students who have made her journey here such a fruitful one. "Love to the Seven."



Matt Cullum *France/Ensemble*

Matt is a senior theatre major at USC. He is excited to be able to finally reach his lifelong dream of being the king, even if it has to be the King of France. This is his second mainstage performance; he was



a company member in *Ghetto*. He is also active in Puppet Regime and was most recently seen as Milt Manville in *Luv*.

Andrew DeWitt *Duke of Albany*

Andrew DeWitt is a senior theatre and creative writing double major. His previous credits include the Irish drunkard Poppy in *The Voice of the Prairie*, the donut-eating Norman Bulanski in *The Boys Next Door*, the dim-witted corporal Nym in *The Merry Wives of Windsor*, the wise-cracking watchman in *Antigone*, and the low-life hollywood producer Bobby Gould in *Speed-the-Plow*. He has also appeared at the Ridge Arts Community Theatre as Smirnoff in "The Brute" by Anton Chekhov. He would like to thank his family, friends, "and those who will be leaving for bigger and better things."



Maxwell L. Highsmith *Duke of Cornwall*

Maxwell L. Highsmith is making his USC debut. Before USC, he was an accomplished actor/combatant with the Wyatt Earp Gunfighters (South Florida Wild West Show) and the Royal Chessmen (Renaissance Living Chess Games). Since his non-selection for *Survivor* 2, 3 and 4, he strives to complete his education. Film roles include *Ali*, *Any Given Sunday*, and *Maximum Bob*. Maxwell is married and lives in Columbia with his wife, Cassandra, and son, Elijah. Thanks to Jim O'Connor for this great opportunity to play *Lear's* Duke of Cornwall. Special thanks to "the Seven for sanctioning voyeurism. *Amor vincit omnia.*"



Raia Hirsch *Regan*

Raia is thrilled to be making her debut performance with Theatre South Carolina. A native of Cincinnati, Ohio, Raia recently moved to Columbia after three years at the Tisch School of the Arts in New York. She had the "unbelievable" opportunity to study abroad for a semester at the Royal Academy of Dramatic Arts in London last year, where she played Helena in *All's Well That Ends Well*. Other favorite



roles include Carol Cutrere in Tennessee Williams' *Orpheus Descending* and Tracy in Workshop Theatre's *The Life*. She'd like to thank the cast and crew, especially Jim for such a wonderful opportunity and she is looking forward to starting her senior year at USC in the spring.

Joseph Holmes *Duke of Burgundy/Ensemble*

This is Joseph's second mainstage show. He was last seen in *Antigone*. He has also been in *Deflores* and *Staged Fright*. He's excited to be working with so many great and talented people, and is really looking forward to continuing his studies with the department. He is in his second year at USC and is majoring in theatre. "Many thanks to all my friends—who are my family—and to my teachers, past and future."



Danny Hoskins *Edgar*

Danny is a third-year MFA acting candidate at USC. He has previously been in Theatre South Carolina's productions of *Ghetto*, *The Merry Wives of Windsor*, *Rosencrantz & Guildenstern Are Dead*, *Antigone* and *Hay Fever*. This past summer, under the sponsorship of Theatre South Carolina, he traveled to Romania for the Sibiu International Theatre Festival with Pineapple Productions' *Moose Mating*. He will continue to perfect his craft in Atlanta at the Alliance Theatre where his internship will carry him through the remainder of their 2002-2003 season.



Bob Hungerford *Gloucester*

Bob Hungerford was last seen at USC in this past season's *The Merry Wives of Windsor*. He has appeared in plays ranging from the classical to the contemporary in resident professional theatres in Philadelphia, Dallas, Indianapolis, Washington, Ft. Worth, San Antonio and Knoxville. Other roles at USC over the years include Iago in *Othello*; Big Daddy in *Cat on a Hot Tin Roof*; Salieri in *Amadeus*; Matt in *Talley's Folly*; Falstaff in *Henry IV, Part I*; and Jeeter Lester in *Tobacco Road*.



He has played George in *Who's Afraid of Virginia Woolf?* at Workshop Theatre and Roy Cohn in both parts of *Angels in America* at Trustus Theatre. Film/TV credits: *Deceiver*, *Dangerous Curves*, *Unsolved Mysteries*, *UHF*, *North and South*, *Hellblock 13*, *Viewfinder*, and PBS' *Tales of the Unknown South*. With Robin Gottlieb, Bob teaches drama at Crayton Middle School.

Marcella Kearns *Cordelia*

Marcy is a third-year MFA acting candidate at USC who has appeared as the Dummy in *Ghetto*, Amalia in *The Darker Face of the Earth*, Mistress Quickly in *The Merry Wives of Windsor*, a tragedian in *Rosencrantz & Guildenstern Are Dead*, Antigone in *Antigone*, and Sorel in *Hay Fever*. She is a founding member of Pineapple Productions which, sponsored by USC, performed *Moose Mating* in Romania this summer. After *Lear*, she will be joining the intern company of the Milwaukee Repertory Theater. She thanks all faculty, staff, patrons, and students of USC for a joyful journey, and "with deepest love dedicates this performance to her classmates: the actors of the Seven and the third-year designers."



Katie Keddell *Ensemble*

Katie Keddell is a freshman at USC. She is delighted to join the cast of *Lear* as part of the ensemble. Previous credits include the Maryland Renaissance Festival, classes at the Shakespeare Theatre, Washington, DC, and stage management of the Howard County Shakespeare Festival. Her all time favorite role is Rosalind in *As You Like It* at Howard Community College. She gives her thanks to all the lovely people in and involved with this show for allow her to be a part of it. Special thanks for those who have supported her along the way and continue to do so.



Patrick Kelley *Messenger*

Patrick is pleased to make this Theatre South Carolina debut in *King Lear*, after having appeared in *The House of Yes*



with Puppet Regime over the summer. Patrick is a theatre major, completing his freshman year after a brief hiatus over the spring. He was last seen on the stage at Trustus Theatre in *A Streetcar Named Desire*. Favorite roles include Jedediah Schultz in *The Laramie Project* and Arrall in *Line*. Patrick would like to thank his friends, family, "and second chances."

Ashley Nichole Kolaya *Ensemble*

Ashley Kolaya is a freshman in the Honors College at USC. Having just graduated from Riverside High School, where she served as captain of the speech and debate team and qualified for the National Forensics League national tournament in interpretation two years in a row, this is actually Ashley's first appearance in a stage production. Ashley would like to thank her parents for their unyielding support, her friends both for shaping the person she's become and "waiting for me to go to Walmart." She would also like to extend her greatest appreciation to the entire company for making this, her first experience on stage, an amazing and inspiring one. Most especially she thanks Margo Regan for her kind words and genuine encouragement.

Michael Kroeker *Edmund*

Michael Kroeker is a third-year candidate in the MFA Acting program here at USC. *King Lear* marks the end of his time here in Columbia, as he will begin his internship with the Milwaukee Repertory Theatre in October. Favorite roles at USC include Weiskopf in *Ghetto*, Puck in *A Midsummer Night's Dream*, Creon in *Antigone*, and Simon in *Hay Fever*. Michael is also a founding member of Pineapple Productions, a theatre company that just completed their second season with an original production entitled *Staged Fright*. With an incredible amount of support from Theatre South Carolina, Pineapple's inaugural production of David Grae's *Moose Mating* was toured to an international theatre festival in Romania earlier this summer, and enjoyed two well-received performances. Michael would like to take this opportunity to thank the faculty and staff at USC for



their dedication and patience, the Anderson family for their encouragement, the Columbia theatre community for their open arms, his family for their love and unwavering support, “and, finally, The Seven, without whom I would not have made it to this point.”

Jordan Mayes *Ensemble* Jordan Mayes is a Carolina native who has loved the theater ever since she can remember. Currently she attends USC where she is a theatre and political science major. After graduating in the Spring, she hopes either to attend law school or to pursue her love of acting in some way.



Rebecca Grace Patrick *Ensemble* Rebecca Patrick is a transfer student from the American Academy of Dramatic Arts. Some previous theatre credits include, *A Gown for His Mistress* (Rosa), *The Chalk Garden* (Madrigal), *Spoon River Anthology* (Actress i) and *Teach Me How to Cry*. Future goals include finishing her education and one day becoming a Broadway director. She would like to thank her mother, father, brothers and sisters—“especially Carlianne”—best friends Tyler, Kathryn and Susan, for always always supporting, encouraging and inspiring her. “Thanks to God and His plan for me.”

Lee Peterkin *Ensemble* Lee is a freshman theatre major. In Tarrytown, NY, he appeared in the musicals *Anything Goes* and *Bye, Bye Birdie*. He wants to thank everyone for this experience and what’s still to come.

Matt Purdy *Knight/Ensemble* Matt Purdy is a junior theatre major from Lexington. He has previously appeared on the Theatre South Carolina stage in *Ghetto* and *Rosencrantz & Guildenstern Are Dead*. He was last seen in the graduate directing project, *Trestle at Pope Lick Creek*.



J. Spencer Shull *Ensemble* Joe is a senior theatre major. you may know him as the director of this summer’s *Malice*

in *Plunderland* or the dancing soldier from *Antigone*. Other credits include Malory in *The Breathing Process* and Ernie in *Rumors*. Joe is glad to be a part of this colossal Shakespearean tragedy and would like to send thanks to his family and Miss Bryant for all the love and support.



Stephanie Walker *Ensemble* Stephanie is a sophomore theatre major at USC. She enjoyed playing Sister Margaret in Theatre South Carolina’s production of *Bee-Luther-Hatchee* last year. In the past, Stephanie has been active in high school theatre at Dreher and was an apprentice company member at Trustus Theatre. She is thrilled to be working with such an amazing cast on this production.



Dick White *Doctor* Dick is beginning his third year as a theatre and media arts major, having retired from a career in computers. This is his third mainstage appearance, his most recent being as Robert in *Bee-Luther-Hatchee*. He also appeared last year in two Puppet Regime plays and performed his favorite role, Henry the Actor in Village Square Theatre’s *The Fantasticks*.



Sarah Barker *Movement Coach* Sarah Barker, a nationally recognized leader in movement training for actors, is head of the MFA Acting Program. Sarah is also a member of the training staff of the Actor’s Intensive Workshop associated with Shakespeare and Company (Lenox, Massachusetts) where she has taught movement and acting since 1986. Sarah is an internationally known expert in the Alexander Technique. Her book, *The Alexander Technique*, has been a standard text. Sarah Barker has coached movement for professional productions of *Twelfth Night*, *Julius Caesar*, *A Midsummer Night’s Dream* and *The Tempest* at Shakespeare and Company. She has choreographed for *The Tempest*, *Steele/City* and *Planet of the*



Mutagens. Some of her favorite shows to coach for Theatre South Carolina include *Much Ado About Nothing*, *The Living Twelfth Night*, *The Merry Wives of Windsor*, and *Heartbreak House*.

Steven Fenley *Fight*

Choreographer Steven Fenley has directed action and fight sequences for over 30 productions in both the professional and educational theatre. Among productions that have benefitted from his fight direction are *Romeo and Juliet*, *Macbeth*, *King Lear*, *Hamlet*, *I'm Not Rappaport*, *Burn This*, *The Three Musketeers*, *Taming of the Shrew*, *The Beauty Queen of Leenane*, *West Side Story*, *Extremeties*, *Puss in Boots*, *The Princess and the Pea*, and *The Robber Bridegroom*. The theatres for which Mr. Fenley has choreographed violence include Stages Repertory, Main Street Theatre, Chocolate Bayou Theatre, Tomball College Theatre, The Houston Children's Theatre Festival, and various educational theatres throughout Texas. Since 1991, Mr Fenley has been the fight captain and principal fight director for the Texas Renaissance Festival, directing both their Living Chess Match and Art of Defense Stunt shows. In addition, Steven spent seven years as a founding member of The Duellists, a swordfighting-comedy act that toured extensively throughout the U.S, performing over 1400 fights during that time.



Helena Gleissneer *Asst. Stage Manager*

Helena would like to thank her parents, her grandmother, her Uncle Ricky, her Babcia, and Johnny Walker for their care, love and support. "And a special thanks to K. Dale White for making sure she smiles during rehearsals."

Rebecca Hadley *Costume*

Designer Rebecca is a third-year MFA student at USC. Her previous designs at USC include last season's *Antigone*, *Sight Unseen* and *A Midsummer Night's Dream*, which won an honorable mention at the Southeastern Theatre Conference. She would like to thank her fellow MFA



graduates and the faculty for their support, Jim O'Connor for this opportunity to work with him and Lisa Martin-Stuart for always believing in her abilities. She would also like to thank her family and her fiance Scott for their undying love and support.

Kimi Maeda *Properties Master* Kimi is in her first year of the graduate scenic design program. She received her BA in studio art from Williams College in 1999 and her MA in scenography from Central Saint Martins College of Art and Design in London in 2001. Before coming to Columbia, she built props for Long Wharf theatre, The Market Theatre, and did scenic art for Glimmerglass Opera.

Craig Miller *Stage Manager*

Craig is a second-year MFA director here at USC. He comes from Illinois where he received his BS in acting at Illinois State University. Craig moved to Chicago in 1996 and founded East Window Theatre Co. where he served as Artistic Director for two years. His regional credits include directing *Wild Dogs!* (Midwest premiere), *Assassins*, *Singin' in the Rain*, *Victor/Victoria*, *One Flew Over the Cuckoo's Nest*, *Death of a Salesman*, *Speed-the-Plow* (USC), and *A Flea in her Ear*. Craig is currently the Associate Artistic Director of the Clinton Showboat Theatre in Clinton, Iowa and has recently returned from assistant directing the new off-Broadway musical *Jolson and Company* at the Century Center Theatre in New York City. Craig will be directing *Othello* for USC later this Fall and *Ma Rainey's Black Bottom* in the Spring at Trustus. To the graduating acting class: "You have been an inspiration and I will miss you all. Our paths will cross again!"



Margo Regan *Assistant Vocal*

Coach Margo Regan is an actress, director and teacher. She is currently commencing her third year in the Department of Theatre and Dance as a visiting assistant professor. She has served previously as vocal coach for several Theatre South Carolina productions, most recently *Hay Fever*, *Bee-Luther-Hatchee*, *Rosencrantz*



The Kindest Cut

by Terry Donovan Smith, Dramaturg

The script of *King Lear* takes more than 3 1/4 hours to read aloud, which would make a full performance (including intermission, music, and a little time to act) last until about 11:45. To ensure your evening is manageable, we have cut almost an hour out of the text while attempting to maintain a cohesive plot, nuanced characters, and clearly defined themes.

Certainly no production at Shakespeare's Globe could have stretched toward the four-hour mark: the limits of sunlight for stage illumination—given the 2:00 PM curtain—would have rendered this improbable.

And, like all of Shakespeare's work, we have nothing in his hand and must rely upon circumstantial evidence to establish primary authority. The text of *King Lear* is particularly troubling because two very different versions survive. As late as the mid-1980s, the relative authority of the First Quarto (1608) and the First Folio (1623) was being debated, with some scholars believing the Quarto to be an accurate version of Shakespeare's first production and the Folio based upon his revision some four or five years later.

The differences are not insignificant. Important lines are given to different characters. The Quarto sets *Lear* among the histories; the Folio calls it a "Tragedie." One-hundred lines from the Folio are not in the Quarto. Three-hundred lines in the Quarto are not in the Folio. Modern texts have a tendency to take the "best" aspects of each.

As if this weren't enough, the production history of *King Lear* adds to the problems. In 1681 (65 years after Shakespeare's death) Nahum Tate adapted the script for contemporary tastes and theatrical conventions: doing away with the Fool, creating a sentimental romantic sub-plot between Cordelia and Edgar, and revising the end to soften the tragic results of Lear's act one tirade. Tate's adaptation ruled until 1823 when one of Shakespeare's versions was finally restored to the stage. And only well into the 20th Century was Shakespeare's *King Lear* considered equal to his other tragedies in scope or stage-worthiness.

We have come full circle with the dueling interests of primary authority and running time. But director Jim O'Connor and I had invaluable assistance in the editing process when internationally acclaimed theatre scholar and author, Robert Cohen, offered us his version—or "cut"—of *King Lear*. With Dr. Cohen's cut, the knowledge of the strengths of the cast, and our conviction that what was important in *Lear* were the several related plots focused on the tragic results of generational conflict, we present Theatre South Carolina's edition of *King Lear*. Many different performance editions are possible. This is, finally, part and parcel of the joy—and fear—of presenting this four centuries-old text; while *King Lear* has had many incarnations, it still speaks to our most primal human desires.

& *Guildestern Are Dead* and *The Merry Wives of Windsor*. She also appeared as Marie Pert in TSC's production of *Look Homeward, Angel* and more recently as Sophie Greengrass in Workshop Theatre's production of *Social Security*. She looks forward to directing *The Baby Dance* at Longstreet Theatre October 10-12 and appearing in November as Penny Sycamore in TSC's *You Can't Take It With You*. Prior to coming to South Carolina, Margo taught for eight years in the Department of Theatre at the University of Victoria. She holds a MFA in directing from the University of Calgary and an MA in drama from the University of Alberta. She is a graduate in acting of the American Academy of Dramatic Arts, New York City, and trained also at the American Conservatory Theatre, San Francisco. She is a member of Canadian Actors' Equity.

Eric Rouse *Technical Director*

Born and raised in Puerto Rico, Eric has been working in the theatre for 14 years. Before coming to USC, Eric and his family lived in Las Vegas where he worked at Flying by Foy and Cirque du Soleil's *O* show. While at Foy, Eric was a Project Manager and Flying Director. He was on the design and installation teams for productions across the country, such as The Backstreet Boys World Tour, Walt Disney World's Tarzan show, and various awards shows, such as The American Music Awards and the Billboard Music Awards. He also did his share of *Peter Pans* across the country. For Cirque, Eric was an Automation Technician and Supervisor in the Rigging Department, where he insured the safety of artists and technicians working overhead and under water. Eric is looking forward to working with students and faculty alike, in what he considers to be the true setting for learning and displaying theatre art.



Terry Smith *Dramaturg* Terry Donovan Smith has served as dramaturg over the last four years at USC on such productions as *The Merry Wives of Windsor*, *Ghetto*, and *Much Ado About Nothing*. This summer, he

participated in the 14th World Congress of the International Federation for Theatre Research in Amsterdam. Terry came to USC from the University of Washington's School of Drama where he received a Ph.D. in Dramatic Critical Theory. He is also an actor and director, having worked for many years in Los Angeles and San Francisco primarily in television.



Don Tindall *Composer and Sound Designer*

Don Tindall designed sound for *Much Ado About Nothing* and *The Merry Wives of Windsor* for USC and is happy to return for *King Lear*. He is also the resident sound designer and sound department head for the Alabama Shakespeare Festival in Montgomery. Don has designed sound for over forty shows at ASF, including about half of the plays of Shakespeare, major musicals, dramatic classics, and the premiere productions for many new plays develop by the Southern Writers' Project. He has also designed sound for the Birmingham Children's Theatre, Denver Center Theatre Company, Purdue University Theatre, Barter Theatre, and the American Stage Festival. When not designing sound, Mr. Tindall also designs permanent audio systems for theatre and touring productions, as well as working on studio projects for museums, radio stations, and other organizations. He holds a BA in technical theatre from Central University of Iowa and an MFA in theatrical sound design from Purdue University.

Erica Tobolski *Vocal Coach*

Erica Tobolski oversees the voice component of the actor training program at the University of South Carolina, teaching at both the graduate and undergraduate levels. She has coached voice and/or dialects at Charlotte Repertory Theatre, Trustus and Workshop Theatres in South Carolina, Purdue University, Ball State University, and the University of South Carolina. Erica presents workshops both nationally and regionally, and regularly adjudicates



the acting auditions for the Unified/Resident Theatre Association. She came to USC from Ball State University where she created the voice curriculum and directed *The Baltimore Waltz* and *A Streetcar Named Desire*. Erica performs on stage and in voice-overs, and offers personal consultation in voice training and accent modification. She is a Certified Trainer from the Lessac Institute of Voice and Body Training.

Robert Uhl *Sound Engineer*

Over the past four semesters, Robert has come to enjoy the challenge of being a part of the quality productions staged by Theatre South Carolina. His greatest satisfaction has been working with the students and seeing their enthusiasm and passion for theatre grow. Robert is a native of Toledo, Ohio. He has been involved in technical theatre academically and professionally for over 15 years. During this time, he has had over 200 realized designs in lighting, sound and scenery. He has designed for dramas, musicals, concerts and dance. Prior to coming to USC, Robert worked for a sound and lighting design and installation company. There he worked as a designer and project manager for a variety of venues, including churches, schools, theatres and restaurants.



K. Dale White *Production Stage Manager*

K. Dale White is a professional stage manager. He is a member of the faculty at USC as well as production manager; he has taught at Emerson College (Boston, MA), Old Dominion University (Norfolk, VA), and Simon's Rock College of Bard (Gt. Barrington, MA).



Danielle Almeida Wilson

Lighting Design Danielle is in her final year of the MFA lighting design program. Her designs for Theatre South Carolina include *Darker Face of the Earth*, *Rosencrantz & Guildenstern Are Dead* and *Antigone*, as well as various directing projects. As a member of Pineapple Productions, Danielle was responsible for the original lighting design of *Moose Mating*; lighting design and production management for the Romania tour; and lighting design and stage management for *Staged Fright*. Danielle would like to thank Robert and Padmi for their continued love and support.



Nic Ularu *Scene Design*

Born in Bucharest, Romania, Professor Ularu has extensive design credits in America and Europe, including theatres in Sweden, Northern Ireland, the Netherlands and Romania. He recently designed a production of Pirandello's *Enrico IV* for director Marshall Mason and his designs for a new play with music, *Star Messengers*, at La Mama, Etc. got rave reviews from New York City newspapers. Professor Ularu was head of sceneography at the National Theatre of Bucharest, Vice President of the Romanian Center of International Organization of Scenographers, Technicians and Theatre Architects (OISTAT), and member of the board of the European League of the Institutes of the Arts (ELIA). He has taught scene and/or costume design in Germany, Sweden, England, Italy, Denmark and Hong Kong. In the US he taught at Smith College and has given lectures or workshops at the Universities of Minnesota, Iowa, Connecticut, Massachusetts and Tennessee. For Theatre South Carolina, Nic has designed scenery for *Ghetto*, *The Darker Face of the Earth*, *The Merry Wives of Windsor* and *Antigone*.





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Department Chair and Artistic Director	Jim O'Connor
Associate Chair	Jim Hunter
Sound Engineer	Robert Uhl
Assistant Technical Director	Andrew Mills
1st Assistant Stage Manager	Helen Gleissner
2nd Assistant Stage Manager	Bahiyia Young
Property Master	Kimi Maeda
Properties Assistant	Andrew Mills
Sound Board Operator	Cam Millender, Chris Salley
Master Electrician	Andrew Hungerford
Electricians	Robert Eubanks, Adam Lederman, Joe Mohammed, Gary Posphe, Matt Purdy and the 220 Lighting Lab
Scenic Technicians	Students of THEA 220
Backstage Crew Chief	Jeff Cox
Deck Crew	Megan McElveen
Properties Crew	Jeff Cox, Meghan Kearon
Fly Crew	Gordon Lunan and Students of THEA 220
Costume Studio Supervisor	Arpina Markarian
Drapers	Danielle King, Susan Tooker
Guest Artist Draper	Sukriye Yuksel
Costume Shop Assistants	Lauren Kinney, Amanda Thompson
Costume Construction	Students of THEA 220
Wardrobe Crew	Sarah Hinton
Program and Poster Design	Tim Donahue
Financial Manager	Jay McAlister
Promotion	Karyn Johnson, Fabio Peres, and the students of THEA 220
Administrative Assistants	Frances Speech Bouknight, Lee Waters

Special thanks to Robert Cohen, University of California, Irvine; Colite International.

The theatre programs of the University of South Carolina Department of Theatre, Speech and Dance are accredited by the National Association of Schools of Theatre. The department is a member of the University/Resident Theatre Association and is affiliated with the Shakespeare Theatre, Washington, DC; the Alliance Theatre, Atlanta, GA; and the Milwaukee Repertory Theatre.



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