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* Millenah Nascimento and Holden Harris’s E-Term support courtesy of the Dartmouth class of 1959 and their “Art@Dartmouth” program

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THE NORTHERN STAGE PRODUCTION OF

KING LEAR

by William Shakespeare

Directed by Stephen Brown-Fried††

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† Member of United Scenic Artists. Designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

‡ Member of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States.

†† The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.
CAST

King Lear ................................................................. Jamie Horton*

Goneril *(Lear’s eldest daughter)................................. Cassandra Bissell*

Regan *(Lear’s middle daughter)................................. Jolly Abraham*

Cordelia *(Lear’s youngest daughter)......................... Stella Asa

The Fool ................................................................. Jon Norman Schneider*

Earl of Gloucester ................................................... Starla Benford*

Edgar *(Gloucester’s eldest son)................................. Robert David Grant*

Edmund *(Gloucester’s illegitimate younger son) .... Damian Thompson*

Earl of Kent ............................................................ Cherene Snow*

Duke of Albany *(husband of Goneril) ......................... Rajesh Bose*

Duke of Cornwall *(husband of Regan)*/Doctor .......... Ben Beckley*

Duke of Burgundy/Oswald *(Goneril’s steward).......... Max Hunter*

King of France/Soldier .............................................. Kelvin Grullon

Ensemble ............................................................. Hannah Haile, Holden Harris,
Kate Budney, Lexi Warden

Audience members may take photos in the theater before and after the performance and
during intermission, if no actors are present on stage. If you post photos on social media or
elsewhere, you must credit the designers (scenic, costume, and lighting) listed on the title
page. Photos are strictly prohibited during the performance. The videotaping or other video
or audio recording of this production is strictly prohibited at all times.
JOLLY ABRAHAM (Regan) Broadway: Bombay Dream, Coram Boy. Off-Broadway: Cost of Living (MTC), Massacre (Rattlestick), Twelfth Night (Sonnet Rep), Hamlet, The Bald Soprano, No Exit, The Winter’s Tale (select credits Pearl Theatre Company). Regional: queens (La Jolla Playhouse), Frankenstein (Dallas Theater Center), Sense and Sensibility (Guthrie), Swimmers (Marin Theatre), The Wolfe Twins (Studio Theatre DC), Scorched (Wilma Theater), Loves Labours Lost (Shakespeare Theatre DC/RSC). Select TV/Film: Eastsiders (Netflix), Elementary, recurring Law & Order SVU, Unforgettable, Lights Out, Sex and the City, Law & Order: CI, Nurse Jackie, A Walk Among the Tombstones, Stay, Loving Leah. BFA: University of North Carolina School of the Arts.

STELLA ASA (Cordelia) is thrilled to be joining Northern Stage’s production of King Lear as an E-termer in her second year at Dartmouth College. Stella is set to graduate in 2022 with a degree in Theater and African and African American studies and would love to use her passion for the arts and her drive to see social change to perpetuate stories that are often unheard and erased. Stella recently wrote and starred in her autobiographical play Bla(n)ck Piranha at Dartmouth this past fall. She participated in the MainStage production of Eclipsed at Dartmouth, a staged reading of Citrus in Northern Stage’s New Works Now festival, and Dance Nation.

BEN BECKLEY (Duke of Cornwall/Doctor) Broadway: What the Constitution Means to Me. Off-Broadway: Dying for It (Atlantic Theater Company); The World My Mama Raised (Clubbed Thumb); Goldor $ Mythyka (New Georges); The Cocktail Party (The Actors Company Theatre); and seven original plays as a co-artistic director of The Assembly (assemblytheater.org), all dir. Jess Chayes. Regional: Kennedy Center, Denver Center, Long Wharf, ACT, Berkshire Theatre Group, and the first national tours of Small Mouth Sounds (dir. Rachel Chavkin) and Peter and the Starcatcher (dir. Alex Timbers and Roger Rees). Four international tours with Temporary Distortion. www.benbeckley.com


CASSANDRA BISSELL (Goneril) is delighted to be appearing at Northern Stage for the first time. Regional (LORT) credits: Actors’ Theatre of Louisville, Arizona Theatre Company, Cleveland Play House, Court Theatre, Great Lakes Theater, Idaho Shakespeare Festival, Indiana Repertory, Milwaukee Repertory, Northlight Theatre, People’s Light, and the Utah Shakespeare Festival. Chicago (CAT) credits: Chicago Shakespeare Theater, First Folio, Rivendell Theatre and Steppenwolf. Small Professional Theatre (SPT) credits: Company of Fools (Hailey, ID), freeFall Theatre (St. Petersburg, FL), Next Act Theatre and Renaissance Theaterworks (Milwaukee, WI.) Cassandra holds a BA in Gender Studies from the University of Chicago.
RAJESH BOSE (Duke of Albany) is thrilled to be making his Northern Stage debut. Other regional and Off-Broadway favorites: The Crucible (Bedlam), Henry VI (NAATCO), Pygmalion (Bedlam Theatre), Against The Hillside (Ensemble Studio Theatre), Indian Ink (Roundabout), Oslo (St. Louis Rep), Mary Stuart ( Folger Theatre), Guards at the Taj (Capital Stage), Disgraced (Playmakers Rep, Huntington Theatre, Long Wharf Theatre – Connecticut Critics Circle Award, IRNE Nomination), The Who & The What (Gulfshore Playhouse), and The Invisible Hand (Westport Country Playhouse, Hartford TheaterWorks). Film & Television: Quantico, Blue Bloods, Elementary, Damages, Nurse Jackie, Madame Secretary, The Good Wife, Law & Order: SVU, Criminal Minds, the series finale of The Sopranos, and the Academy Award nominated film Frozen River.

STEPHENV BROWN-FRIED (Director) is a theatre director based in New York City whose directing work includes Northern Stage’s Macbeth, the Obie Award winning Awake and Sing! (National Asian American Theatre Company/The Public Theater), the Drama Desk nominated Henry VI, Parts 1, 2, and 3 (National Asian American Theatre Company), Much Ado About Nothing, Macbeth, Merchant of Venice, Julius Caesar, A Midsummer Night’s Dream, and Richard III (Trinity Shakespeare), All’s Well That Ends Well, The Comedy of Errors, and Misalliance (Shakespeare Theatre of NJ). Since 2016, he has served as Associate Director of Gingold Theatrical Group, where he oversees GTG’s Speakers’ Corner Writers Group and GTG’s educational outreach programs. He holds a BA in History and Drama from Stanford University, an MFA in Directing from the Yale School of Drama, is Head of Directing at The New School College of Performing Arts, School of Drama, and is a Lecturer in Directing at The Yale School of Drama.

KATE BUDNEY (Ensemble) is so excited to be back at Northern Stage as an E-Termer after appearing in The Sound of Music earlier this winter. An Upper Valley resident since 8th grade, she is now a junior at Dartmouth College where she studies theater with a minor in education. Dartmouth credits include Hair, Into the Woods, Dance Nation, Cupid and Psyche, and Medea. This fall, Kate performed in bb brecht’s Epic Adventure (The Tank) and The Sea The Sea (Target Margin Theater) in New York. Kate would like to thank her family, friends, and pets for all their love.

BILL CLARKE (Scenic Designer) is pleased to return to Northern Stage after designing Disgraced, Macbeth, Our Town, Good People, and 12 Angry Men. Broadway: A Walk in the Woods and Abby’s Song. Off-Broadway: MsTRIAL (New World Stages), Lemon Sky (Keen Co), So Help Me God! (Lortel), Misalliance (Pearl at City Center), Eccentricities of a Nightingale (T.A.C.T.), The Daughter-in-Law (Mint Theater; NYTimes 10 Best List). Regional: Seattle Rep, Old Globe, Milwaukee Rep, Geva, Alley, Denver Center, A.R.T., Huntington, McCarter, Cincinnati Playhouse, Cleveland Playhouse, Indiana Rep, Pioneer. Short Films: The Master Cleanse, Times Like These, and Here’s to Looking at You Kid. TV Pilot: Today’s Special. MFA, Yale School of Drama. Recipient: Hollywood Drama-Logue Award and San Diego Theater Critics’ Circle Award for A Walk in the Woods and IRNE (New England) Award for A Delicate Balance.

DINA EL-AZIZ (Costume Designer) Off-Broadway: Eh Dah? Questions for My Father (Hypokrit Theatre Company/NYTW’s Next Door), The Russian and The Jew (Anna & Kitty, Inc./The Tank), Dead Are My People (Noor Theater/NYTW’s Next Door). Other theatre: Marjana and the Forty Thieves (Target Margin Theater), Alternating Currents (Working Theater). Regional: Noura (The Guthrie Theatre and The Globe), Yasmina’s Necklace (Premiere Stages), Selling Kabul (Williamstown Theatre Festival), Pay No Attention To The Girl (Target Margin Theater/Spoleton Festival), We’ve Come to Believe, The Corpse Washer, How to Defend Yourself (Actors Theatre of Louisville/43rd Humana Festival), Heartland (Geva Theatre Center). M.F.A. Design For Stage And Film, Tisch School Of The Arts.
COMPANY

ROBERT DAVID GRANT (Edgar) is thrilled to be back at Northern Stage collaborating with Stephen Brown-Fried again after playing the title role in Macbeth in 2016. His New York credits include The Lucky One (Mint Theater Company), Rosencrantz and Guildenstern are Dead, Hamlet (The Pearl Theater/Acting Company), Mechanics of Love (Drama League), A Light Lunch, The Great Recession (The Flea Theater), Clever Little Lies (Westside Theatre). Regional: Cymbeline, Hamlet starring Paul Giamatti (Yale Rep), Engagements (Barrington Stage Company), Rey Planta, Christie in Love (Yale Cabaret). TV: Succession, The Orville, The Good Fight (Upcoming). MFA Yale Drama.

KELVIN GRULLON (King of France/Soldier) is a Dominican American actor from Washington Heights, New York City. A graduate from the University of Virginia (2013), he launched his theater career with the one-man show The Brief Wondrous Life of Oscar Wao, a show in which he played 10+ characters from Junot Diaz’s Pulitzer Prize winning novel. His more recent work in film include the leading role of Miguel in the feature length film Ivanna en Elias Piña. He is a multi-talented artist with a passion for storytelling, often working as a filmmaker, producer, spoken word performer, and visual artist.

HANNAH HAILE (Ensemble) is excited for her experiential term at Northern Stage. Currently a senior at Dartmouth College, Hannah is a pre-health, theater major from Budd Lake, NJ. At Dartmouth, Hannah has been involved in productions such as 1984, Hair, and The Living. She is currently working on a senior thesis project that is a dance centered research exploration and showcase featuring black female choreographers in the 21st century. Hannah spends her extra time when not in the theater with her dance group Fusion, working on biomedical research, and being president of the Minority Association of Pre-Health Students.

HOLDEN HARRIS (Ensemble) is an NYC actor with training from The Eugene O’Neill Theater Center in New London, Connecticut in the Fall of 2018 and The London Academy of Music and Dramatic Arts in the summer of 2019. Theater credits include The Living (Dartmouth Theater Department), Dance Nation (Dartmouth Student Production), Macbeth (LAMDA), and Tis Pity (LAMDA). Scene Study includes Peer Gynt, Glass Menagerie, Revolt. She Said. Revolt Again., and Julius Cesar. He is also proud of his writing accomplishments in both creative fiction and non-fiction genres.

JAMIE HORTON (King Lear) Regional: 23 seasons with the Denver Center Theatre Company (favorite roles include The Dresser, Orphans, Gross Indecency, A Flea in Her Ear, Sylvia, and The Clean House); Mark Taper Forum (Lost Highway); Cleveland Play House (Cyrano); Curious Theatre Company, Denver (Trumbo: Red, White & Blacklisted); Northern Stage (Twelve Angry Men, Orwell in America, Our Town, Noises Off). Off-Broadway: Orwell in America (Northern Stage at 59E59 Theaters). Film/TV work includes Top of the World, John Cassavetes’ Lovestreams, Steven Spielberg’s Lincoln, and Walden: Life in the Woods. Screenwriting: St. Elsewhere, Top of the World, A Rumor of Angels (with Vanessa Redgrave). Since 2006, a faculty member at Dartmouth College. Mr. Horton was the recipient of a Fox Foundation Fellowship in 2003.

ALYSSA K. HOWARD (Production Stage Manager) Off-Broadway: For Colored Girls (The Public), If Pretty Hurts… (Playwrights Horizons), Good Grief (Vineyard Theatre), Henry VI (NAATCO), Teenage Dick (Ma-Yi), Brits Off Broadway Festival (59E59), Word Sound Power 2019 (BAM), The Echo Drift (Prototype Festival), Glass Guignol (Mabou Mines), and others. Tour: Japan Society/ Tokyo Bunka Kaikan, Beth Morrison Projects, Heartbeat Opera. Regional: Yale Repertory
MAX HUNTER (Oswald/Burgundy) is thrilled to be making his Northern Stage debut! Regional credits include New London Barn, Opera North, Milwaukee Rep., Hudson Valley Shakespeare Festival. NY: Pearl Theatre; readings with the NYTW, Abingdon Theatre, and 54Below. As Artistic Director of The Bridge Production Group in New York, acting and directing credits include See You (US Premiere; New Ohio), Red Light Winter, Hedda (World Premiere Commission; Robert Moss Theatre), The Blue Room (WhiteBox), Richard III (Fourth Street Theatre). Proud graduate of Dartmouth College! Full acting and directing credits at maxhuntersite.com and bridgeproductiongroup.org. @MaxiPadd on Twitter. Father to Frankie the Dog.

MARY IRWIN (Voice & Text Coach) Coaching includes: The White Devil and Mac Beth (Red Bull), Cost of Living, 2018 Pulitzer Prize for Drama (MTC), And So We Walked: An Artist’s Journey Along the Trail of Tears, Master Harold… and Noises Off (Triad Stage), Our Town (Palm Beach DramaWorks), The Dresser with John Cullum (Clarence Brown), Misalliance (Alabama Shakespeare Festival), 7 seasons at NC Shakespeare Festival. Mary is Professor Emerita in the UNSCA School of Drama, where she taught voice, speech and Shakespeare for over two decades. Mary coached close to 100 productions for UNCSA, including an orchestral/theatrical Much Ado About Nothing which won a Regional Arts Emmy Award. She is a Designated Linklater Teacher.

JESS JOHNSTON (AEA Assistant Stage Manager) SM credits include 19 world premieres in NYC and regionally, 5 years as PSM for the Brits Off Broadway festival at 59e59 Theaters, and a cumulative 12 seasons of Vermont theater at Northern Stage, Weston Playhouse, and Dorset Theatre Festival. In addition to her theater experience, Jess has managed the National Magazine Awards, the Annual Blossom Ball, the Product of the Year Awards, and spent 5 years as Associate General Manager for Japan Day in Central Park. Jess currently serves as Production Manager at Northern Stage, and is proud to be a member of the Northern Stage leadership team.

DAN KOTLOWITZ (Lighting Designer) Past shows at Northern Stage: Matilda, Only Yesterday, Macbeth, Disgraced, A Christmas Carol, and Our Town. His work has been seen in New York at the New York Shakespeare Festival, The Cherry Lane, Manhattan Theatre Club, Julliard Theatre, Primary Stages, Playwrights Horizons, The Astor Place, The Promenade Theatre, The Joyce Theatre, Serious Fun! Festival at Lincoln Center, and the New Federal Theatre. He has designed in LORT theaters all over the country including: Centerstage, Hartford Stage, Long Wharf, Huntington Theatre, Trinity Repertory, LaJolla Playhouse, Cincinnati Playhouse in the Park, Berkeley Repertory Theater, Milwaukee Repertory Theatre, Berkshire Theatre Festival, and the George Street Playhouse. His design work for performance artist Diamanda Galas has been seen nationally and internationally. Dan is chair of the Theater Department at Dartmouth, and the proud father of Izzy and Dylan.

DAVID S. LEONG (Fight Choreographer) His fight choreography has been seen in over 20 Broadway plays and musicals and on the stages of almost every major LORT theatre in America. A long-time tenured full professor, David taught at the Juilliard School, Brandeis University, and Virginia Commonwealth University where he is Emeritus faculty. His book Real-World Public Speaking: Great Presentations as Theatre is used by thousands of people across the U.S. David frequently talks about trust and collaboration in business and medicine and his talk “How to Build a Team When All They Do Is Fight” was featured on Broadway TedX in September 2019.
COMPANY

WILL MARESCO (Assistant Lighting Designer) is a lighting and sound designer currently based in New York. He is a recent graduate of Dartmouth College, as a part of the class of 2019. His design work includes: A Harlemettes Holiday (Harlem School of the Arts/Kaye Playhouse), The Glass Menagerie (Dartmouth), Into the Woods (Dartmouth), and Tragedy: A Tragedy (Dartmouth). His recent A1/Audio Engineer work includes The Dark Star from Harlem (La Mama) and The Living (Dartmouth). He has previously worked at Northern Stage as the Assistant Lighting Designer for Matilda The Musical. Additional work listed at www.willmaresco.com.

KATE MARVIN (Sound Designer) is a composer, designer and musician based in New York. Recent work: Wives (Playwrights Horizons), Queen (Geva Theatre Center), Lifespan of a Fact (Cincinnati Playhouse), Chimpanzee (HERE Arts Center), Fruiting Bodies (Ma-Yi Theater), Happy Days (Mark Taper Forum), Sweat (Asolo Repertory Theatre), Men on Boats (American Conservatory Theatre), A Doll’s House, Part 2 (Actors Theatre of Louisville), Indecent (Guthrie Theater), Babette’s Feast (Portland Stage Company), Crossing Delancey (Alliance Theatre), (Porto) (Women’s Project), Wilder Gone (Clubbed Thumb), Fidelio (Heartbeat Opera), Richard III (Trinity Shakespeare Festival). Kate is an Associate Artist with Target Margin Theater. MFA Yale School of Drama. Visit www.katemarvinsound.com

KYLA S. MERMEJO-VARGA (1st Assistant Stage Manager) is thrilled to return for a third season at Northern Stage. Originally from California, Kyla moved across the U.S. to attend Dartmouth College, where she graduated with a BA in theater. At Dartmouth, Kyla was a props designer, spotlight operator, scene shop assistant, and stage manager. Favorite stage management credits include Chicago, Cotton Patch Gospel, and The Baltimore Waltz at Dartmouth and Newsies (ASM), Sylvia (ASM), The 61st Annual Strawhat Revue, and The Wizard of Oz at the New London Barn Playhouse. Northern Stage assistant stage management credits include Oslo, Dear Elizabeth, Venus Rising, Once, A Doll’s House, Part II, Jordan, and The Sound of Music.

MILLENAH NASCIMENTO (2nd Assistant Stage Manager) is a junior at Dartmouth College from Newark, NJ, who aspires to work in professional theater to educate and inspire through telling the stories of all people. She is currently pursuing a degree in Theater and works both in stage management and wardrobe for main stage and student productions. Some of her favorite credits include Citrus, Eclipsed, and Bla(n)ck Piranha. As an E-Termer she is excited to be a part of the stage management teams of King Lear and Citrus this season.


JON NORMAN SCHNEIDER (The Fool) Selected New York credits include the title role in Henry VI Parts 1-3 (NAATCO), Awake and Sing! (NAATCO/The Public), Lunch Bunch (Clubbed Thumb), The Oldest Boy (Lincoln Center), Queens Boulevard (the musical) (Signature), Durango (The Public), A Map of Virtue (13P), among others. Regional: Actors Theatre of Louisville, Alley, Alliance, Barrington Stage, Dorset Theatre Festival, Goodman, Huntington, Kennedy Center, Long Wharf, Magic, Milwaukee Rep, Mosaic, Old Globe. Film: Bitter Melon, Manila Is Full of Men Named Boy, The Normals, and HBO’s Angel Rodriguez. TV: Succession, Jessica Jones, Veep, 30 Rock, and Law & Order: Criminal Intent.
CHERENE SNOW (Earl of Kent) This is Cherene’s Northern Stage debut. On Broadway, she appeared in *Cat on a Hot Tin Roof* with Scarlett Johansson. Off-Broadway credits include *For All the Women Who Thought They Were Mad*, *The Rolling Stone*, *Walking Down Broadway* and *Last of the Thorntons*. Regional credits include *Familiar*, *Skeleton Crew*, *Small Mouth Sounds*, *Little Foxes*, *brownsville song (b-side for tray)*, *Black Pearl Sings*, *Doubt* and *To Kill a Mockingbird*. Film and television credits include *Arthur*, *City of Angels*, *The Long Walk Home*, *Almost Family*, *The Code*, *Law & Order*, *Law & Order SVU*, *Chappelle’s Show*, and *The Tonight Show with Jay Leno*.


LEXI WARDEN (Ensemble) is an actor and dancer from Seattle, WA. She is a junior at Dartmouth College studying theatre along with African and African American Studies. Past credits include *A Lady* in Northern Stage’s 2019 New Works Now reading of *Citrus*, The Narrator in *Into The Woods* (Dartmouth College), and various roles in summer stock productions with Village Theatre in Issaquah, WA. Lexi is also a member of the Dartmouth Dance Ensemble.

**COMPANY**

![Image of Cherene Snow](image1.jpg)

![Image of Damian Thompson](image2.jpg)

![Image of Lexi Warden](image3.jpg)

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Shakespeare wrote *King Lear* sometime between 1603 and 1606. Its first recorded performance was for King James I at Whitehall Palace in 1606. He began work on the play immediately after the death of Queen Elizabeth I, who never married and did not leave behind a clear heir to the English throne. Prior to Elizabeth’s death, many feared that her passing would throw England into devastating violence due to the question of succession, and few anticipated the crown would transfer as smoothly as it did to Elizabeth’s cousin, James VI of Scotland, who became James I upon his ascension to the English throne. At the beginning of his reign, one of James’s central political priorities was to unite England, Scotland, and Wales into a unified Britain. Given this history, it is not surprising that Shakespeare wrote a play steeped in the anxiety of royal succession, focused on the end of one regime and the beginning of another, resulting in horrors from the country’s seemingly arbitrary division into three parts.

When searching for a story to interest a king seeking unity, Shakespeare looked back to the history of ancient Britain and the tales of the King Leir who was thought to have lived in the 8th century BCE, and whose reign was recorded by the 12th century historian Geoffrey of Monmouth. The history of Leir was also told in Raphael Holinshed’s *Chronicles of England* published first in 1577 and again in 1587, as well as in an anonymous 16th century play called *The True Chronicle History of King Leir and his three daughters Gonerill, Ragan and Cordella*. The subplot of Gloucester and Gloucester’s feuding sons, Shakespeare drew from Philip Sidney’s 1580 prose romance *Arcadia*, in which the fallen king of Paphlagonia is blinded by his illegitimate son Edmund.

The biggest difference between Shakespeare’s telling of the story and those preceding his is that Shakespeare’s is the only version of the story that doesn’t end happily. In this source material about an aging king and that king’s feuding daughters, Shakespeare saw the opportunity to examine some of the most frightening aspects of human existence — our deterioration with age, a young generation’s violence towards its predecessors, and a nation’s political disintegration in the wake of tyranny. Shakespeare’s play defies easy conclusions. Those wanting to see *King Lear* as the story of Lear’s vicious daughters mistreating their father must also recognize the equally present evidence of Lear’s lifetime of abuse towards his family and tyranny over his country. It is this darkness and complexity that led the 20th century critic Jan Kott to note that “the theme of *King Lear* is the decay and fall of the world.”

Today, *King Lear* enjoys frequent production. The cataclysmic atrocities of the 20th century have perhaps made us better able than ever to appreciate the play’s themes of tyranny bringing about political and personal strife, civil war, and the end of humanity. With its depiction of a kingdom collapsing under the weight of its own government, and of the impossibility of uprooting lifetimes of political and personal abuse, the play today seems chillingly relevant. Yet amidst the play’s bleak picture of political chaos, the figures of Albany, Edgar, and Kent, struggling to preserve moral order amidst the demise of all human decency beg us to consider how we might preserve morality amidst the chaos of our own time. As critic Stephen Greenblatt pointedly explains, “The devastation at the close of *Lear* poses in its most extreme form questions that hover over all of Shakespeare’s representations of tyranny: How can alert and courageous people not merely escape from the tyrant’s grasp, in order to fight against him and try to topple him, but prevent him from coming to power in the first place? How is it possible to stop the devastation from happening?”

– Stephen Brown-Fried
KING LEAR SYNOPSIS

Retiring from ruling, Lear decides to split his kingdom and power between his three daughters, but only after they declare their love for him to a sufficient degree. Both Goneril and Regan quickly profess their love to flatter Lear and gain their inheritance for themselves and their husbands, the Duke of Albany and the Duke of Cornwall, respectively. Lear’s youngest and most beloved daughter, Cordelia, will not take part in this charade. Furious, King Lear disinherits her and banishes her. She leaves to go marry the King of France. When his advisor, the Earl of Kent, argues that this was too harsh a punishment, Lear banishes Kent too.

The Earl of Gloucester’s illegitimate son, Edmund, aims to force out his brother Edgar. Edmund tricks Gloucester into believing Edgar is trying to usurp the estate, and convinces Edgar to flee for his life. Edgar disguises himself as a mad-man, Tom o’Bedlam, and goes into hiding.

Planning to spend his retirement between the homes of his two daughters, Lear first goes to Goneril’s home, then Regan’s. Lear is shocked to find they no longer respect him as King and refuse to host his retinue of 100 soldiers. Lear angrily rushes out into the heath during a storm to rant and rave.

[NOTE: The remainder of this synopsis reveals how the play continues in its second half. Read on only if you want to know how the plot unwinds.]

Edmund now plans to remove Gloucester from power and betrays Gloucester to Cornwall, Regan, and Goneril. Gloucester, who was aware of a French invasion to reinstate Lear, is arrested as a traitor and Regan and Cornwall gouge out Gloucester’s eyes. Cornwall is killed by a servant who is outraged by the treatment of Gloucester. Regan throws out the now blind Gloucester to wander the wild too. Lear, now beyond sanity, is found and taken in by the French army.

Albany begins to exhibit a conscience and is upset at what Goneril and Regan are doing. Goneril begins to tire of this and becomes attracted to the rapidly rising Edmund. Goneril, fearing the recently-widowed Regan may also be attracted to Edmund, sends her servant, Oswald, with a letter to Edmund suggesting he kill Albany and take her as a wife. Oswald encounters Gloucester while delivering the letter and attempts to kill Gloucester, but is foiled by Edgar. Edgar finds the letter and gives it to Albany.

The French and British armies meet in battle. The French lose and Cordelia and Lear are captured. Edmund secretly orders their executions. After the battle, Regan declares she will marry Edmund, but dies shortly after having been poisoned by Goneril. Albany exposes Goneril’s and Edmund’s plans and challenges Edmund to a trial by combat. Edgar, disguised, steps in to fight Edmund and defeats him. Goneril then takes her own life, her plans having been thwarted. As he is dying, Edmund reveals his command to have Cordelia and Lear executed. Edgar attempts to stop the orders from being carried out...
“The E-Term program between Dartmouth and Northern Stage was a critical component to my education at Dartmouth. Theater is a discipline where you have to learn by doing. The E-Term allowed me four months to be on the ground every day learning about all of the different aspects of theater.”

– Jaclyn Pageau, 2018 E-Term

The Experiential Term (E-Term) partnership between Dartmouth College and Northern Stage offers an unparalleled opportunity for Dartmouth theater students to experience what it is like to work in a professional theater. All Dartmouth undergraduates may take two terms off from classes to participate in an internship, volunteer, or advance their academic and personal interests. Since establishing the program in 2016, 18 students (including six this season) have chosen to spend one of their terms here at Northern Stage, learning from and alongside theater artists and administrators.

BOLD Associate Artistic Director and E-Term program director Jess Chayes says, “The Dartmouth E-Term is the type of program I would have loved to have as an undergraduate. It creates this incredible bridge from Dartmouth’s rigorous theater instruction to actually working in the professional world. We create a program tailored to nurture each student’s passions and curiosities, and to give them a window into what it might look like to choose theater as a career.”

Each E-Termer concludes their time here with a Passion Project. Past Passion Projects have included writing plays, performing in showcases, and even beginning to develop a Northern Stage app. Stephanie Everett’s It’s Fine, I’m Fine was written during her E-Term, workshopped during our annual new play festival, and then was admitted to the United Solo Festival in New York, where it won “Best Festival Debut.” In tandem with the first-class education E-Termers receive at Dartmouth, their time spent at Northern Stage provides them with the skills and foundation necessary to thrive in the theater industry.

This season Northern Stage has an unprecedented six E-Term students, who will participate in the daily activities of Northern Stage, ranging from acting and stage managing in King Lear and Citrus to helping the development and marketing teams prepare to roll out our 2020-21 Season, to learning what it takes to run a non-profit theater. E-Termers are integral to the mission of Northern Stage and their training and professionalism greatly benefit Northern Stage, Dartmouth, and beyond.
**Youth Ensemble Studio Presents Metamorphoses**  
**February 7 - 16**  
King Midas, Orpheus and Eurydice, and more of Ovid’s timeless myths come to stunning visual life. Nominated for three Tony Awards, including “Best Play,” our Youth Ensemble Studio will weave together unforgettable tales to reveal the beauty and urgency of myth-making in a rapidly changing world.

**Citrus Opening Night Reception**  
**February 29, Post-Show**  
Help us celebrate the opening of the world premiere of Citrus.

**Citrus Spot On**  
**Sunday, March 1, 3:00 PM**  
Learn more about the development of new plays, premiering a production, and the process of creating Citrus during this free in-depth conversation with a guest lecturer.

**Youth Ensemble Studio Presents Frozen JR.**  
**March 24 - 29**  
Based on the hit Disney film, this new musical tells the tale of two sisters pulled apart by a mysterious secret. As one struggles to find her voice and harness her powers within, the other embarks on an epic adventure to bring her family together once and for all. With a cast of beloved characters and loaded with magic and adventure, Frozen JR. is sure to thaw even the coldest heart.

We expect this production to sell out so book tickets as soon as possible.

**Metamorphoses Script Club**  
**Saturday, February 1, 10:00 AM**  
Witness Northern Stage’s Education department in action as the Youth Ensemble Studio rehearses Ovid’s mythical tales in this year’s Winter White Box production.

**DC1800+ Season Preview Party**  
**Sunday, February 16, 5:00 PM**  
Be the first to learn about our 2020-21 Season at this sneak peek Season Preview Party. Renew your Director’s Circle membership and book your subscription tickets before they go on sale to the general public.

**Citrus Script Club**  
**Tuesday, February 18, 12:00 PM**  
Gain insight into a world premiere rehearsal and enjoy discussion with company members over lunch in the Roesch Family Lobby.

**DC500-1799 Season Preview Party**  
**Wednesday, February 19, 5:00 PM**  
Learn about our 2020-21 Season at this sneak peek Season Preview Party. Renew your Director’s Circle membership and book your subscription tickets before they go on sale to the general public.

*Insider Events are for Director’s Circle and Producer’s Club members. Visit northernstage.org/support-us/ to learn about becoming a member.*

**ALL tickets to preview performances are $34.**  
(Student tickets still $19, of course)
Please support our Dining & Lodging Partners, who generously support the art you see on stage.

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<table>
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<tr>
<th>Restaurant/Dining Partner</th>
<th>Location</th>
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<tr>
<td>Ariana’s Restaurant</td>
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<td>Jasper Murdock’s Alehouse</td>
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<td>Hanover, NH</td>
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<td>Windsor, VT</td>
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<td>Throughout VT &amp; NH</td>
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<td>Three Tomatoes Trattoria</td>
<td>Lebanon, NH</td>
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BarnArts presents
Anton Chekhov’s
**The Seagull**
Directed by Aaron M. Hodge

BarnArts Winter Community Play
at the Grange Theatre
February 14-23
Tickets and info at www.barnarts.org
THANK YOU for being a part of the Northern Stage family. If you have yet to donate this season, please consider a tax-deductible donation to your theater through one of our giving opportunities. The following donor recognition list includes gifts and pledges to Northern Stage received March 23, 2019 - January 2, 2020.

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Members of our Director’s Circle and business partners of our Producer’s Club give a minimum of $500 in support of our current season’s operations and programming. These generous donors ensure the high quality of our productions and provide the fuel necessary to run a not-for-profit organization. Benefits include Insider Events, ticketing privileges, marketing exposure, and more.

ANNUAL FUND
Gifts of all sizes make our theater shine. Listed in the playbill are donations over $20 in support of our current season’s operations and programs.

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“I believe in the power of theater - to provoke, to educate, to entertain, to stimulate, and to engage. I have been blessed with many opportunities to experience all of these in theaters around the world, bequeathed to me by others. A legacy gift to Northern Stage is how I hope to ‘pay forward’ the great gifts of theater that have been given to me.”
– Bob Wetzel