

# KING LEAR

by William Shakespeare

LEAR  
THE ENSEMBLE

E. Amber Singleton  
Madalyn Rilling  
Roxanne Rankin  
Joe O'Rear  
Ethan Everhart

STAGE MANAGER Richard Sebastian-Coleman  
FIGHT CHOREOGRAPHY Dylan Mosley

SPECIAL THANKS Judy Pearring & The Next Us,  
Star Bar, Sarah Sheppard  
Shaver, Springs Ensemble  
Theatre, Mallory Everhart,  
Megan O'Rear, Erik Madsen,  
Mitch Carlton, Compass  
Surveying & Mapping

UPCOMING SHOWS:  
**Marjorie Prime** by Jordan Harrison  
May 2020

**Cthulhu** by A. Rhodes & G. Cogswell  
August 2020

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**E. Amber Singleton** is excited to return to Counterweight, after previously performing with the company in **Macbeth**. She is a Springs Ensemble Theatre company member, and has appeared on that stage as Mrs. Kendal in **The Elephant Man**, Tonya in **The North Plan**, and Cat Woman in **By the Bog of Cats**. Amber thanks her friends and family – and especially her hubby Mitch – for their love, support, and encouragement.

**Madalyn Rilling** is thrilled to be in this play because she has learned knife fighting, hundreds of lines, and why a snail has a shell. Favorite recent credits include Prospero in **The Tempest** at Counterweight Theatre Lab and the Moorhen in **The Moors** at Springs Ensemble Theatre. She would like to dedicate this performance to her cat, who is very supportive, but really no help in memorizing lines.

**Roxanne Rankin** is a current PPCC student who has been acting on and off throughout high school and her time in college. She has had the opportunity to explore her love of performing through multiple shows such as **Twelfth Night** and **The Wolves** with PPCC, **By the Bog of Cats** at SET, and **The Tempest** with Counterweight. Roxanne is thankful for all of the support her friends and family have shown her and is thrilled to be involved in this project with such wonderful people.

**Joe O'Rear** has been in several Counterweight shows over the last few years; most recently, **Red** and **The Tempest** last summer. Thanks to his wife and children for being so wonderful.

**Ethan Everhart** is the artistic director of Counterweight as well as an actor, director, animal aficionado, fellow traveler, cook, and friend to all cats (even the mean ones). He previously directed **Red**, **Irreversible**, **The Last Temptation of Christ**, **Solaris**, and a few other shows for Counterweight, and he's looking forward to the shows in store for the next few years. Thanks to Joe, Megan, the ex-Proles, and all the pets at home. Mallory is his heart.

**Richard Sebastian-Coleman** is a writer, actor, and jack-of-all-trades within the theatre community in Colorado Springs. Previous Counterweight acting credits include **Antigone**, **Petrograd**, and **The Last Temptation of Christ**. His short play **There's Room on Top** was featured in the 44th Annual Samuel French Off Off Broadway Festival in New York City and F estival Tout Tout Court in Montreal. Upcoming his play **What's Snoopy's Bird** will play as part of Millibo Art Theater's Borderlines Festival in April, and two plays, **There's Room on Top** and **Dale, Kale, and the Holy Grail**, will be shown as part of Penrose Library's "Knight at the Theater" on March 13th. He is a member of Counterweight Theatre Lab and Star Bar Players. Enjoy the show!

THERE WILL BE A TEN MINUTE INTERMISSION AFTER ACT II.

It took literal months of script analysis and table work for us to pin down the themes of this play. The story is well-known: a king makes a foolish mistake in banishing the daughter who most loves him, gives away his power to his two other daughters, whose impatience with the king drives him to madness. That's technically correct, but there's something else going on here. Like most of Shakespeare's plays, this one is populated with complex characters who have difficult, sometimes contradictory motivations.

Despite Lear's hot temper and stubbornness, his daughters' coldness, his servant Kent's blind devotion, this play is about something more fundamental: what do we owe to each other? Parents to children, children to parents, authority figures to subjects, lords to peasants. Everyone in King Lear is subject to the whims of fate, or chance, or the universe, or God; whatever you want to call it, nobody is exempt. The king is as likely to suffer as the beggar. Our unkind family can prosper just as quickly as our luck can change.

In this play, Shakespeare is asking us what we're going to do about that. Will we rage against the heavens and seek our own comfort? Or will we look to each other to find our shared humanity? Life is hard, evil is strong, goodness is often weak, but the world remains, and we remain here on it. Will we cling to each other to make it through together?

Why stage the play with shifting actors? It's an experiment in cutting away the things getting between you and the story. By having characters change faces between scenes, our hope is that we can get at the universal truth in what they are saying. The specifics (who is playing which character at any given point, how a character is going to react) are unpredictable, but the story comes out the same. That's something interesting and important, and we're glad you're sharing it with us.



Counterweight Theatre Lab is a theatre group focused on intimate, honest, and experimental productions that ask important questions, stimulate the senses, and tell unique stories. We bend things wherever we can, be it in casting, staging, or other theatrical norms, and if you come to a Counterweight show, you're guaranteed to be right up close to (or part of) the action and be confronted with characters and stories at the edge of human experience. Theatre is too often irrelevant, safe, and inert, so we're interested in states of exception, in dissent, in exile, in homecoming, and in the apocalyptic on every scale.

