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The Curators' Theatre presents

KING LEAR MONSTER SHOW!

ADAPTED BY MICHAEL BEH

shakespearean

sanity

dystopian

chaos

18th May - 5th June

Christ Church, Milton



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WELCOME to The Curators' Theatre and to our home, Christ Church at 9 Chippendall Street, Milton. It's a special address, with a very special history. In our brief residency of this beautiful, richly-timbered, heritage listed building, TCT has developed a deep sense of connection and belonging. This old church and its surrounds are of the finest order. Our ensemble has great hopes for the future. We hope to nurture craft and create works here (new and old) that speak to our global twenty-first century culture, and to our shared humanity. We hope that you as an audience will join us, support us, dialogue and grow with us. So welcome! And, as being welcoming is one of our core values, we invite you to be at ease, to feel accepted, to walk with us through that intimate, dynamic, eclectic, electric experience that is the THEATRE.

Down the Fox Hole in LEARLAND!

CAST

Lear **Warwick Comber**

Fool **Eleonora Ginardi**

Kent/Kanga **Greg Scurr**

Goneril **Amanda McErlean**

Regan **Sherri Smith**

Cordelia/Minx Magnificat **Lauren Roche**

Gloucester (Aunty Jenny) **Julia Johnson**

Edgar/Poor Tom **Cameron Hurry**

Edmunde **Willem Whitfield**

PURCHASE A PORTRAIT



TCT is running a silent auction for the purchase of Ronnie Wakefield's magnificent portraits. Make an offer by seeing one of our FOH Team. We have very reasonable reserve prices.

These magnificent works are an amazing addition to our world.

CREATIVES etc

Director **Michael Beh**

Set Designer **Beth Scott**

Portrait Artist & Designer **Ronnie Wakefield**

Costume Designer **Michael Beh**

Lighting Designer **David Willis**

Vision Designer **Nathaniel Knight**

Composer & Sound Designer **Brian Cavanagh**

Stage Manager **Katherine Crocker**

Lighting Operator **Josh Sutton**

Ticketing & Web Manager **Gregg Goriss**

Front of House Manager **Lisa Hickey**

Catering Manager **Bronwyn Naylor**

Finances & Venue Manager **Helen Strube**

Marketing & Publicity **Lisa Hickey, Helen Strube**

Lauren Roche, Michael Beh, Bronwyn

Naylor

THANKS

Veronica Ford, Simone Bliberg, Gemma Urrutia, Kelly Hau
Jan Mandrusiak, Chris Goeldner, Peter Crees,
Behind the Scenes, Queensland Theatre,
Our Wonderful FOH Veggies.

ACKNOWLEDGEMENT OF COUNTRY

The Curators' Theatre acknowledge the country on which we work, a place of age-old ceremonies of celebration, initiation and renewal. We acknowledge the traditional custodians and caretakers of this land, the Turrbal and Jagera people as the first Australians, and pay respect to the Elders, past, present and emerging. We honour all Aboriginal and Torres Strait Islander peoples and express gratitude to the artists, storytellers, painters, weavers, dancers and musicians of this ancient culture who have, through their endurance and creativity, inspired us.

KLMS! in LEARLAND

Since the dawn of the 20th century, KING LEAR has been revisioned by many scholars as Shakespeare's most important work for our times, as the world around us has devolved to parallel the dystopian message of the play.

KING LEAR MONSTER SHOW! is a complex, intellectual experience - a morality tale, a myth, an omen. It is also a behemoth fairy tale of the heart – a family saga of two dynasties – a riff on being and becoming – a quest into the breath of life and the potency of existence – the anarchy, the lust, the lunacy, the depravity, the grief, the kindness, the love. In this 21st century *epic fable*, TCT investigates the gender tales, the inequity of existence and justice and the crazed clawing forward that all point to the world that is around us now, the world that has been and the world that might be to come. KLMS! echoes how we have responded to the covid pandemic, how war mongers are more than ever alive and kicking, how the wealthy continue to manipulate and how we struggle forward like the sphinx, all thick thighs (with a lion's head and the howling cry of a banshee) desperate to make this life that little bit better. In the play, these cries are echoed by the repetitive vixen's screams of the fool and the wolf howls of Poor Tom, two characters on the edge of the play's humanity. They are the 'others' who comment on those of us who cling to the "normal" world.

KLMS! is a dangerous, descent from hilarity to hell, an evocation of love and law, power and justice, sanity and survival. It is a political play, echoing those phenomenal authors Churchill, Bond, Sewell and Kushner. And whilst it presents Shakespeare's core narrative intact (mostly), it comments on it by extending the voice of the characters using western, European languages (Italian, French, German, Spanish) and excerpts of poetry (Dante, Keats, Dickinson, Yeats, Eliot). The Fool (inspired by the perfection of a human synth and the representation of women via Fellini dreamscapes) speaks in all these tongues whilst Goneril proclaims in German; Regan speaks the heat of Spanish; Cordelia, Lear and Kent use French and Auntie Jenny Gloucester - that dead language of Latin. Speaking in tongues is a common linguistic trope. Here, they comment specifically on the action of the characters and are intended to extend the meaning of the play.

The world of KLMS could very easily be the world we live in today. In rehearsal, we explored concepts of post-democracy, water wars, pandemic wars, but in the end, we returned to

Shakespeare's central treatise on the politics of personal self, family and state through which we explored the pivotal actions of the play: autocracy, misogyny, abuse, incarceration, greed, power-mongering and love. We revelled in Lear's Fisher King, rock god-a-gogness and his transition to humility; Edmund's discovered, potent, pansexual identity; Edgar's honest, revisioned masculinity; Goneril's and Regan's particular paroxysms of power and personal devastation and Cordelia's remaking as honest anarchist on the run. All refracted and framed by Auntie Jenny Gloucester's highbrow Duchess of Dominion Restoration Dame, Kent's ludicrous commitment to whistle-blowing service and the Fools constant commenting and creating of worlds, now and future.

We put this inside an unreal world that physically echoed a medieval, manorial, environment – richly hued timbers hung with Ronnie Wakefield's resplendent portraits of each character (they are for sale), hanging in witness to the action of the play. Inserted into this is Beth Scott's cold-hearted mindscape. Follow the 'silver brick road' to the 'moon of the misbegotten'. On the magic island, silvered over and edged with pollutant remnants – heaths, moors, stadium stages and dance halls manifest. The clouds of insanity, which hang behind, provide a surface for Nathaniel Knight's pontificating surtitles, glimpses inside the mind's eye. Michael Beh's rich tapestry of costumes, works conjunctively, with a love of sequined splendour and recycled hoo-ha. What do you wear when society is crumbling around you? You wear every bit of found sparkle to draw attention away from the degradation (personal and social) at play. All of this is experienced through the ambient radiance of David Wallis' lighting design which colours the KLMS! world through a glass darkly, with Venetian glass splendour. These are the hues that exist inside the mind and in the animus of the broken-hearted world. They resonate with Brian Cavanagh's sensate sounds of soul, surrender, storm and sex. Every sound is access to an interior sensation. All storm sounds are the remixed, human harmonics of Lear, The Fool and Poor Tom, whilst Lear's dance tracks riff The Fool's vixen cries, Poor Tom's wolf howls, and classical crash to create uptown, nightclub noise. One of the most famous pieces of music ever written is remixed to create our favourite sound scape, entitled "Beethoven's Fist" – a profound and telling evocation of a world gone spectacularly to Lear.

Audience Information

KLMS! runs for approximately two hours and twenty minutes. There will be an interval of 20 minutes.

KLMS! is suitable for those aged 15+. KLMS! features stylised violence, adult themes, language and moments of a highly sexualised nature.

No filming or photography is permitted

Toilets are located downstairs.

Evacuation Procedures

In the unlikely event of a fire, please follow the ushers' instructions, making your way calmly through the doors leading to the verandahs. Walk down the stairs or ramp as directed. Please cross the road and gather on the footpath opposite Christ Church.

ABOUT TCT

We are a performance ensemble which aims to build a loyal and growing audience as well as a diverse body of work responsive to the demands of the global twenty-first century culture. TCT creates new and re-imagined work. Our aesthetic combines text-based theatre with highly theatrical scenography to create visually dynamic live performance. Cofounded by Michael Beh and Peter Crees in 2017.

2022 is our biggest year to date, with incredibly different productions programmed. Our past work includes *The Revolutionists*, *Vincent River*, *Uncle Vanya*, *Ghosts*, *The Third Beauty*, *The Quighting Time* and *Uncle Vanya*. Current core members include Michael Beh, Gregg Goriss, Lisa Hickey, Amanda McErlean, Bronwyn Naylor, Helen Strube.

We value Courage + Boldness; Collaboration + Welcome; Authenticity + Diversity; Creativity + Inventiveness; Integrity + Respect in the performance-making process.