

COMMONWEAL THEATRE COMPANY PRESENTS



# KING LEAR

by William Shakespeare

A legendary classic  
September 13–November 2

PROFESSIONAL LIVE THEATRE

# LAND ACKNOWLEDGEMENT

**W**e, at the **Commonweal Theatre**, acknowledge that we work and gather on the ancestral lands of the Dakota Nation and other Indigenous peoples. We recognize these Nations as the original caretakers of this land and acknowledge the injustices committed against them. We strive to promote healing and inclusion through storytelling, which is fundamental to our mission.

As artists in our community we have a responsibility to create a welcoming, inclusive, and nurturing environment where visitors and community members can gather and explore big ideas through live theatre. Fostering such an environment begins with education and reflection. Our Land Acknowledgement is just one way the **Commonweal** exercises our commitment to Equity, Diversity, and Inclusion.

Thank you to the Minnesota Historical Society, Lanesboro Historical Society, Prairie Island Indian Community, Mississippi Valley Archeology Center, and Mower County Historical Society for assisting in the research that led to the formation of our Land Acknowledgement.



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Metis artist Victoria Scattergood is inspired by historical ledger drawings which were popular across the northern and southern plains of Canada and the US. She puts a unique perspective on it, using actual historical ledger prints from the late 1800s with beautiful, hand drawn animals.

# WELCOME TO THE COMMONWEAL THEATRE COMPANY!

We're embarking on one of Shakespeare's masterpieces for the very first time in our history. We're grateful you've joined us on this chaotic and compassionate journey.

Director Amanda Rafuse shares the following:

*"Lear is, at its core, a family drama. Domestic and personal, yet echoing on a grand political stage. It's the story of children wrestling with aging parents, siblings competing for love and trust, and families fracturing under the weight of pride, ambition, and misunderstanding. Yes, it is a dark and brutal fairy tale of a kingdom foolishly divided. It is also a story of transformation. Every character stands, at some point, at the edge of the familiar, forced to confront the unknown—only to discover that the unknown is themselves. This is terrifying. It is also, paradoxically, liberating."*

Needless to say, there is so much in this turbulent play! It churns and crackles, allowing for the moments of tenderness to shine with the brightest of lights. We must cling to these moments.

In the middle of this play, during an actual storm, an unlikely pod of characters gather in a tiny hovel to weather the chaos of the world. It strikes us that theatre can serve as a kind of refuge upon the stormy heath.

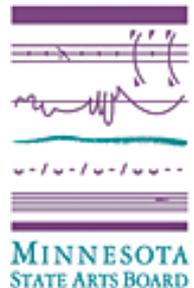
Thank you for weathering the multitude of storms of our world by allowing yourselves to get caught up in the exquisite language, the rapid chain reaction, and the extraordinary transformation of these characters. It's an astonishing fierce family saga we're proud to share with you.

—Your friends at the Commonweal



The Commonweal Theatre Company is a member of Minnesota Citizens for the Arts and a constituent member of Theatre Communications Group. This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund.

208 Parkway Avenue N., P.O. Box 15  
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(800)657-7025 • (507)467-2525  
Commonwealtheatre.org



# THE COMPANY

## THE ARTIST/ADMINISTRATOR MODEL

The Commonwealth Theatre operates under a unique model in which all resident company members have specific, non-artistic responsibilities in addition to their artistic projects. As actors, designers, stage managers, and the like, they also serve as fundraisers, educators, marketers, builders, ushers, box office staff, and more. Company members come from all over the country and have made their home in Lanesboro. They work year-round to bring you stories like the one you're about to experience.

### LIZZY ANDRETTA (she/her)



Company Member  
Since 2017

#### **Actor/Development Associate/Dixon House Artist Residence Manager**

**This Season:** Marley (*Lone Star Spirits*), Assistant Stage Manager (*The Half-Life of Marie Curie*)

**Commonweal Highlights:** *Miss Bennet: Christmas at Pemberley*, *Rumors*, *She Loves Me*, *The Mystery of Edwin Drood*, *Leading Ladies*, *Dancing Lessons*, *Sanders Family Christmas*, *Boeing Boeing*, *Dracula: Prince of Blood*, *The Elephant Man*. Choreographer for *A Christmas Carol* (2021), *Stones in His Pockets*, and *Peter & the Starcatcher*

**Education:** MFA in Acting from the East 15 Acting School; BS from Skidmore College  
"I'm proud to call Lanesboro home alongside my beloved cat Henry."

### CODY BEYER (he/him)



Company Member  
Since 2022

#### **Actor/Director or Production**

**This Season:** Director (*True West*, *Apprentice Capstone*), Lighting Designer (*The Angel Next Door*), Drew (*Lone Star Spirits*), Kent (*King Lear*)

**Commonweal Highlights:** Mr. Darcy (*Christmas at Pemberley*); Stevie (*Ugly Lies the Bone*); Edmond Rostand (*Bernhardt/Hamlet*); *Dr. Jekyll and Mr. Hyde* (Scenic Design); *Deathtrap* (Props Design) **Other Credits:** Chicago credits include: Banquo in *Macbeth* for Theatre-Y; and Technical Director for several Hell in a Handbag Productions

**Education:** BA Honors Theatre, University of Tennessee-Knoxville

"Here's to another year of sharing stories with this wonderful community!"

### STELA BURDT (she/her)



Company Member  
Since 2001

#### **Actor/Music Director/Director of Administration**

**This Season:** Hertha Ayrtton (*The Half-Life of Marie Curie*)

**Commonweal Highlights:** *Ugly Lies the Bone*, *Women in Jeopardy*, *She Loves Me*, *Good People*, *Souvenir*, *Woody Guthrie's American Song*, *Crimes of the Heart*, *Zombies from the Beyond*, *A Midnight Dreary*, *Harvey*, *Man of La Mancha*, *Sanders Family Christmas*; sound design and music direction for various productions

**Education:** Proud graduate of Luther College with studies in music and theatre

"Continued gratitude to our community. Thank you for being here!"

#TeamScottyForever

### HAROLD CROPP (he/they)



Company Member  
Since 1992

#### **Producing Artistic Director**

**This Season:** Arthur (*The Angel Next Door*), Lear (*King Lear*), Scrooge (*A Sherlock Carol*)

**Commonweal Highlights:** Ernie Cusack (*Rumors*), Arthur Vance (*The Outsider*), Borkman (*John Gabriel Borkman*), Shylock (*The Merchant of Venice*), Groucho (*Groucho: A Life in the Theater*), Matt Friedman (*Talley's Folly*), Scrooge (*A Christmas Carol*), Einstein (*Picasso at the Lapin Agile*). Director for 29 productions and playwright of 3 world premieres **Other Credits:** Managing Director, VITA Shakespeare Festival; actor with San Jose Stage Company, Magic Theater, San Jose Civic Light Opera; playwright of 4 published plays

**Education:** MFA National Theatre Conservatory; MBA Santa Clara University; BA Brown University

"My work honors my wife, Adrienne, and my family and ancestors."

# THE COMPANY

**SARA HUESER** (she/her)



Company Member  
Since 2022

**Props Designer/Props Manager/IT Technician**

**This Season:** Props Designer (*The Half-Life of Marie Curie*, *Lone Star Spirits*, *King Lear*), Assistant Props Designer (*A Sherlock Carol*)

**Commonweal Highlights:** Props Designer (*Doubt: A Parable*, *Rumors*, *Dr. Jekyll & Mr. Hyde*, *Bernhardt/Hamlet*), Co-Props Designer (*Ugly Lies the Bone*), Sound Designer (*The Outsider*) **Other Credits:** Stage Manager for Centre Stage SC; Stage Manager and Deck Stage Manager for Savannah College of Art and Design. Sara is also an editor for movie and TV scripts

**Education:** BCompSc, Pennsylvania College of Technology; BFA in Dramatic Writing at Savannah College of Art and Design



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# THE COMPANY

## JOSIAH LAUBENSTEIN (he/him)



Company Member  
Since 2018

**Actor/Marketing Associate/Literary Manager**

**This Season:** Sound Designer (*Lone Star Spirits*, *A Sherlock Carol*), Edgar/Cornwall (*King Lear*)

**Commonweal Highlights:** Dave (*The Outsider*), Georg (*She Loves Me*), Jack/Stephanie (*Leading Ladies*) **Other Credits:** Worked and directed at Rochester Community & Technical College (2024-2025)

**Education:** MFA in Acting, University of South Carolina; BA in Theatre, Concordia University, St. Paul

"Love to my wife, Rachel (without whom I would not be in Lanesboro) and my two truly remarkable children, Franny & Jude."

## ISABELLA ANASTASIA LEIGH (she/her)



Company Member  
Since 2023

**Production Stage Manager/Administrative Team Associate**

**This Season:** Rehearsal Stage Manager (*The Half-Life of Marie Curie*, *A Sherlock Carol*), Production Stage Manager (*The Angel Next Door*, *King Lear*)

**Commonweal Highlights:** Rehearsal Stage Manager (*Doubt: A Parable*, *The Outsider*, *Ugly Lies the Bone*, *She Loves Me*, *Dr. Jekyll & Mr. Hyde*); Rehearsal/Performance Stage Manager (*Rumors*, *Deathtrap*) **Other Credits:** Stage Management and Directing with: Austin Shakespeare, Jarrott Productions, ScriptWorks (Austin, TX); Broom Street Theatre, Children's Theatre of Madison, Forward Theater, Music Theatre of Madison, and StageQ (Madison, WI)

**Education:** BA in Gender & Women's Studies, University of Wisconsin-Madison

"Much love to my kitties: Rosalind, Beatrice, Mercutio, and Tybalt."

## JOHN B. NICOL (he/him)



Company Member  
Since 2022

**Actor/Scenic Painter/Assistant to the Dir. of Administration**

**This Season:** Watson (*A Sherlock Carol*)

**Commonweal Highlights:** Arthur de Bourgh (*Miss Bennet: Christmas at Pemberley*), A.C. Peterson (*The Outsider*), Arpad Laszlo (*She Loves Me*), Michal (*The Pillowman*), Deputy (*The Mystery of Edwin Drood*)

**Education:** BS in Theatre Arts, Minnesota State University, Mankato

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# THE COMPANY

## MATTHEW JAMES RALPH (he/him)



Company Member  
Since March 2025

### **Stage Manager/Assistant Director/Marketing Associate**

**This Season:** Rehearsal Stage Manager, Assistant Director (*Lone Star Spirits*), Fight Choreographer (*Lone Star Spirits*, *King Lear*), Intimacy Coordinator (*King Lear*)

**Other Credits:** Stage Manager: Skylight Music Theatre (Milwaukee, WI), Stagedoor Manor (Loch Sheldrake, NY), Theatre Wit and About Face Theatre (Chicago, IL), Thin Air Theatre Company (Cripple Creek, CO), and The Clarence Brown Theatre (Knoxville, TN). Direction: Hattiesburg, MS: *The Bear*, *Stop Kiss*, *The Seagull* or *How to Eat It*, *The Lieutenant of Inishmore*, and *Big Fish*. Elsewhere: *Dog Sees God: Confessions of a Teenage Blockhead*, *Homebound: A Play for Nobody*, *Charlie and The Chocolate Factory*.

**Education:** MFA in theatre, University of Southern Mississippi; BA in theatre & marketing, University of Tennessee, Knoxville

"...Thank you all for coming. A man is as rich as his friends. I am a tycoon."

## LAURIE ROBERTS (she/her)



Company Member  
Since 2022

### **Actor/Development Associate/Apprentice Advisor**

**This Season:** Marie (*The Half-Life of Marie Curie*), Regan (*King Lear*), Irene (*A Sherlock Carol*)

**Commonweal Highlights:** Lizzy Darcy (*Miss Bennet: Christmas at Pemberley*), Chris (*Rumors*), Jess (*Ugly Lies the Bone*), 8 Shoppers (*She Loves Me*), Myra (*Deathtrap*), Duchess (*Alice in Winter Wonderland*), Assistant Director (*Bernhardt/Hamlet*), Choreographer (*The Mystery of Edwin Drood*) **Other Credits:** In Chicago: A Red Orchid Theatre, Hell in a Handbag, Facility Theatre, Theatre Y, and Red Tape Theatre. Elsewhere: Know Theater, Cincinnati Playhouse in the Park, and Cincinnati Fringe Festival (2015 Producer's Pick.), and at On the Boards in Seattle. Her work has been devised and performed internationally in Pontlevoy, France, and at the Edinburgh Festival Fringe. Laurie also works as a teacher, movement director, and choreographer.

**Education:** MFA, University of South Carolina

"...for there is always light if only we're brave enough to see it, if only we're brave enough to be it." - "The Hill We Climb," Amanda Gorman

## JODI RUSHING (they/she)



Company Member  
Since 2019

### **Performance Stage Manager/Assistant to Costume Designer/Front of House Supervisor**

**This Season:** Assistant to Costume Designer (*The Half-Life of Marie Curie*, *King Lear*), Performance Stage Manager (*Lone Star Spirits*)

**Commonweal Highlights:** *The Outsider*, *Dr. Jekyll and Mr. Hyde*, *Good People*, *Leading Ladies*, *The Complete Works of William Shakespeare (abridged) [revised]*, *I Love to Eat*, *On the Verge* **Other Credits:** Makeup Artist (*The Wonder of the World...* currently in post production), Stage Manager (Doniphan Dance Project)

**Education:** BA in Theatre & Film, University of Mississippi

## TIM SAILER (he/him)



Company Member  
Since 2021  
(plus 2009-2011)

### **Actor/Assistant Director of Marketing**

**This Season:** Oliver (*The Angel Next Door*), Edmund/King of France (*King Lear*), Dialect Coach (*A Sherlock Carol*)

**Commonweal Highlights:** *Rumors*, *Ugly Lies the Bone*, *Dr. Jekyll & Mr. Hyde*, *She Loves Me*, *Leading Ladies*, and *The Mystery of Edwin Drood*. **Other Credits:** More than 50 roles across 35 plays at the American Shakespeare Center in Staunton, VA; Utah, Houston, and Texas Shakespeare Festivals; Park Square Theatre; Theater L'Homme Dieu; audiobook narrator

**Education:** MFA in Acting, University of Houston

"We must risk delight." – poet Jack Gilbert

# THE COMPANY

## ALEX SCHLESINGER (they/them)



Company Member  
Since 2022

### **Actor/Designer/Assistant Technical Director**

**This Season:** Projections Designer & Performance Stage Manager (*The Half-Life of Marie Curie*), Ben (*Lone Star Spirits*), Lighting Designer (*King Lear*), Crachit (*A Sherlock Carol*)

**Commonweal Highlights:** Bingley (*Miss Bennet: Christmas at Pemberley*), Glenn (*Rumors*), Projections Design (*Ugly Lies the Bone*), Sound Design (*Dr. Jekyll & Mr. Hyde*), Clifford (*Deathtrap*), Stevie (*Good People*) **Other Credits:** Riff Raff (*The Rocky Horror Show*) at New Minowa Players in Decorah; Amos Hart (*Chicago*) at Luther College

**Education:** BA in Theatre, Luther College

"Thank you to my mentor, professor, and good friend Jeff Dintaman for his years of support and sharing of knowledge that has gotten me to where I am today!"

## ADRIENNE SWEENEY (she/her)



Company Member  
Since 2001

### **Actor/Director of External Communications/Associate Artistic Director**

**This Season:** Charlotte (*Angel Next Door*), Director (*Lone Star Spirits*), Props Designer (*A Sherlock Carol*)

**Commonweal Highlights:** Lulu Peakes (*The Outsider*), Sarah Bernhardt (*Bernhardt/Hamlet*), Scrooge (*A Christmas Carol*) Sylvia (*Sylvia*) **Other Credits:** Commercial voice over artist

**Education:** MFA in Acting, University of Arizona

"I believe that sharing stories is an act of humanity and healing. Thank you for being here."

## JEREMY van METER (he/him)



Company Member  
Since 2012

### **Actor/Director of Development**

**This Season:** Walter (*Lone Star Spirits*); Sherlock Holmes (*A Sherlock Carol*)

**Commonweal Highlights:** Doubt: A Parable; I Ought to Be in Pictures; Come Back; Dracula: Prince of Blood; Brand; The Philadelphia Story **Other Credits:** Caffeine Theatre (Chicago) Artistic Associate (2009-2011); Great River Shakespeare Festival (2009); Illinois Shakespeare Festival (2007); Riverside Theatre/Shakespeare Festival Actor in Residence (2000-03); Barter Theatre Actor in Residence (1991-95)

**Education:** MFA in Acting, University of Iowa

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## MEET THE 2025–2026 APPRENTICE CLASS

The Commonwealth Theatre Company offers exciting 11-month apprenticeships intended to help young theatre artists transition into the professional world. Apprentices serve on either a performance or technical track. Additionally, they work alongside company members on the Marketing, Development, and Production teams. Because of this rare organizational model, Commonwealth apprentices experience the full scope of running a nonprofit theatre company. The apprenticeship culminates in a final capstone production which is chosen, designed, and performed by the apprentice company.



**AMANDA BYARS** (she/her, acting apprentice) is a recent graduate from Columbus State University in Columbus, Georgia and earned her BFA in Theatre Performance. She is thrilled to be joining the Commonwealth Theatre Company as an apprentice! Favorite credits include Lady Macbeth in *Macbeth*, Beth in *John Proctor is the Villain*, Judy Moody in *Judy Moody and Stink*, and Laurie in *Pipeline*. Amanda would like to thank her family, friends, and mentors for all of their support!



**DYLAN DELAGARDELLE** (he/him, senior technical apprentice) is so excited to be part of the Commonwealth Apprentice program for a second year! In addition to his technical and carpentry work with the company, he also appeared on stage in *Rumors* and *True West*. Dylan is from West Des Moines, Iowa. He has served as stage manager many times for DMACC Ankeny Theater with shows such as *No Exit*, *25th Annual Putnam County Spelling Bee*, and *Head Over Heels*. Dylan is very excited to continue down his path of technical theater and learn the most he can during his time at the Commonwealth.



**ALEXA GUTIERREZ** (she/her, technical apprentice) is a theatre artist and stage manager from Miami, FL. She is a Florida International University graduate with a Bachelor of Arts in Theatre. Some recent credits include *The Museum Plays* (assistant stage manager) and *All the Natalie Portmans* (assistant stage manager). She is thrilled to be joining the Commonwealth team!



**ELISABETH MEYER** (she/her, acting apprentice) cannot wait to be a part of her first Commonwealth season as a member of the apprentice class! She graduated in May of 2025 with her BFA in Acting/minor in Dance from Viterbo University in La Crosse, WI. Favorite roles include Kaliopé in *She Kills Monsters* and Gertrude in *Rosencrantz and Guildenstern are Dead*. She also enjoys costume, hair, and makeup design and construction. She would like to thank her family and friends for their unwavering support of her lifelong dream to be an artist. Thank you for supporting the arts!

### The next apprenticeship begins in the spring of 2026!

If you or someone you know is interested  
in applying for the next class, visit:

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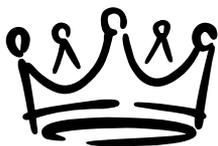


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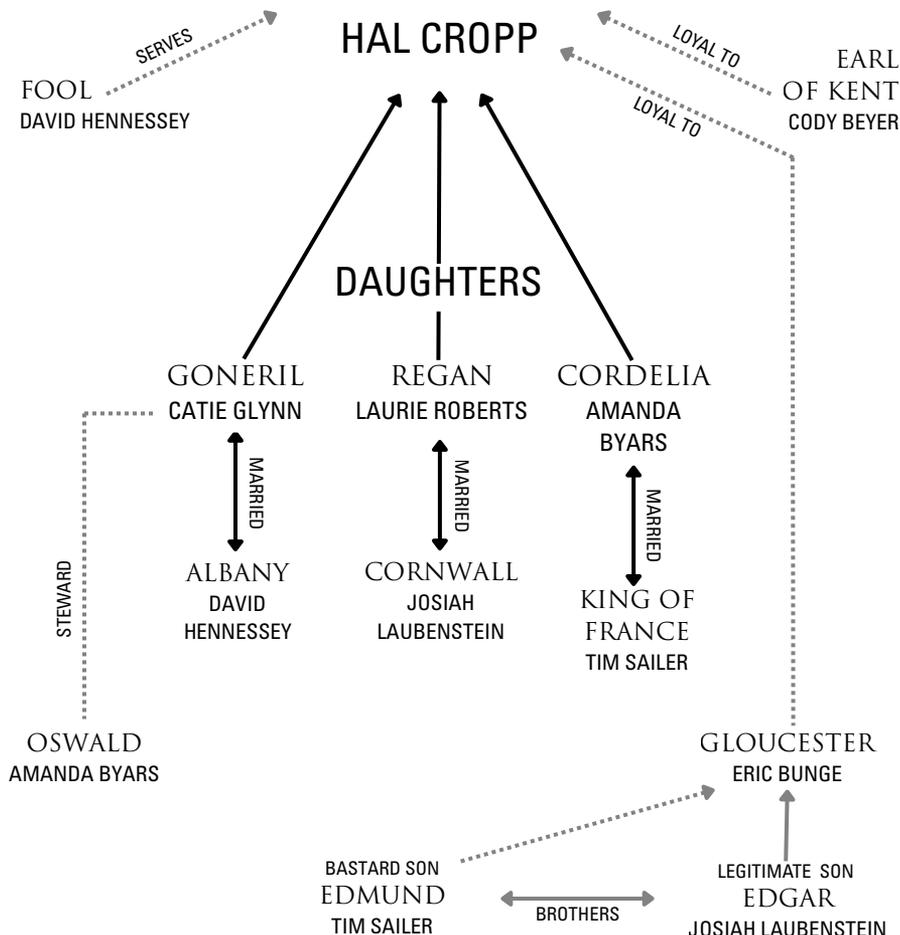


LA CROSSE   
**community  
THEATRE**

# WHO'S WHO



## KING LEAR



**A man may see how this world goes with no eyes.**

**~Lear, Act 4 Sc 6**

# KINGLEAR

by William Shakespeare

## DESIGNERS & SPECIALISTS

Director/Adapter	Amanda Rafuse
Production Stage Manager	Isabella Anastasia Leigh
Assistant Stage Manager	Alexa Gutierrez
Fight Choreographer/Intimacy Coordinator	Matthew James Ralph
Scenic Designer	Synth Manuel
Costume Designer	Kimberly K. Murphy
Lighting Designer	Alex Schlesinger
Props Designer	Sara Hueser, Elisabeth Meyer
Sound Designer	Matthew Vichlach
Chekhov Technique Coach	Patrick Bailey
Scenic Painter	John B. Nicol
Costume Assistant	Jodi Rushing, Elisabeth Meyer
Carpentry Assistant	Dylan Delagardelle
Jewelry Design	Crown Trout Jewelers
Tech Crew	Elisabeth Meyer

## CAST

KENT	Cody Beyer
GLOUCESTER	Eric Bunge
CORDELIA / OSWALD	Amanda Byars
KING LEAR	Hal Cropp
GONERIL	Catherine (Catie) Glynn
FOOL / ALBANY	David Hennessey
EDGAR / CORNWALL	Josiah Laubenstein
REGAN	Laurie Roberts
EDMUND / FRANCE	Tim Sailer

*The cast will also play various servants, soldiers, and others*

## SHOW NOTES

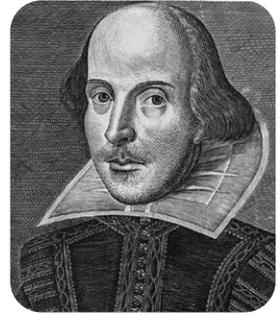
*This production will include one 15-minute intermission.  
Please see the front of house staff for the precise run time.*

## PRODUCTION SPONSOR



## ABOUT THE PLAYWRIGHT

William Shakespeare (1564–1616) was an English playwright, poet, producer, and actor. He was a founding member of The Lord Chamberlain’s Men which would later become The King’s Men. They were known to perform many of Shakespeare’s works at both the Blackfriars Theatre and The Old Globe in London. During the “Black Plague” they would travel regionally to perform the shows, while performances were still held for the court. While working as a playwright and actor for The Lord Chamberlain’s Men, Shakespeare wrote 38 plays that are still highly regarded and reproduced today, including, but not limited to: *Romeo & Juliet*, *A Midsummer Night’s Dream*, *Hamlet*, *Macbeth*, *Twelfth Night*, *The Tempest*, and more—earning him the title of “The Bard of Avon.” His works have been translated into most major languages and have been produced worldwide, making him the most produced playwright of all time.



## A NOTE FROM THE DIRECTOR



In *King Lear*, we meet Shakespeare at the height of his imaginative and emotional power. His tragedies explore the ruin or restoration of the soul: human beings caught in the struggle between internal pressures and external forces. Everything in *King Lear* moves with the force of a tempest: passions, instincts, and reason tossed into chaos, yet bound by an invisible logic.

Shakespeare does not hand us easy answers. Instead, he leaves us in the vital air of mystery, under the great night sky, asking the questions that cut to the root of things: Who am I? What do I owe? What does it mean to love, to lead, to let go? He allows his characters to be fully human, so we, his artists and audiences for more than 400 years, can see ourselves reflected in the mirror he “holds up to nature.”

*King Lear* is epic and intimate—a political thriller and a family tragedy. It shows us what happens when the structures that hold a society together collapse: the rule of law breaks down, internal divisions erupt into civil war, and ‘mere anarchy is loosed upon the world.’ It shows us the same collapse on the most personal level: the body failing, the mind fracturing, identity dissolving.

Lear voices the fear at the heart of it all—“Who is it that can tell me who I am?” The Fool answers: “Lear’s shadow.” A reminder that our lives are brief flickers of light, shadows on a wall, crying at our arrival into this “great stage of fools.”

This play does not promise comfort. But in its darkness, it offers clarity, urgency, and—hopefully—transformation.

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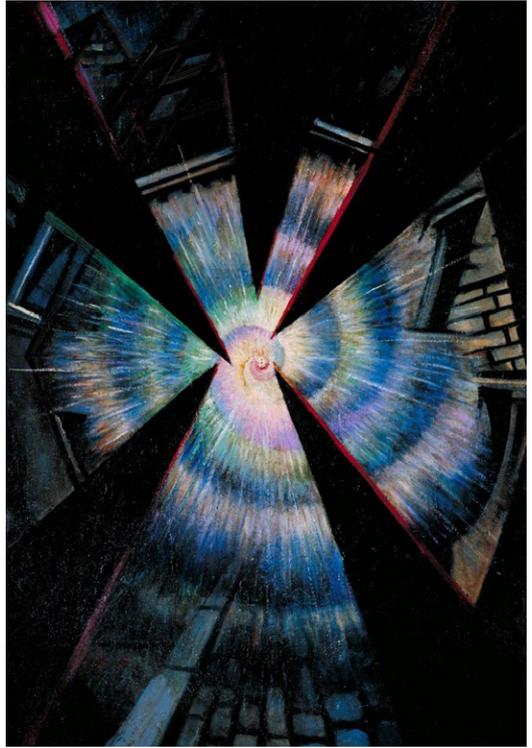
## SPECIAL THANKS

Liz Bucheit and Crown Trout Jewelers; Bunge Construction; The Cottage House Inn; The Fake Fighting Company; Catherine (Catie) Glynn and Jeremy van Meter; St. Croix Festival Theatre; Logan Verdoorn, Maria Signorelli, and Shakespearean Youth Theatre; the Kling-Punt family

## INSPIRATION

Our production draws inspiration from Christopher Nevinson's painting *Bursting Shell* and W.B. Yeats's poem "The Second Coming." Both works were created in the aftermath of seismic shifts after the Spanish flu and WWI, a moment echoed today and in Shakespeare's London of 1606.

*King Lear* channels the jagged lines and explosive energy of both works—passions and reason are tossed into chaos, yet bound by unseen order, marked by moments of stillness; "the center cannot hold." The storms Yeats and Nevinson captured and the one Lear endures—both political and personal—are eternal.



For a deeper dive, visit our show page.  
[commonwealththeatre.org/our-season/king-lear](http://commonwealththeatre.org/our-season/king-lear)

## SETTING THE SCENE: A SHORT SYNOPSIS.

King Lear, King of England, decides to divide his kingdom amongst his three daughters. He bases their share of the kingdom on how lavishly they profess their love for him. His elder daughters, Goneril and Regan, submit to his request.

However, Cordelia, his youngest, refuses to exaggerate her feelings. Lear disowns Cordelia, banishes his loyal servant Kent for defending her, and splits his kingdom between Goneril and Regan. The King of France agrees to marry the dowerless Cordelia.

Meanwhile, the Earl of Gloucester's illegitimate son, Edmund, schemes to overthrow his father and frame his brother Edgar as a traitor, forcing Edgar to flee in disguise as poor Tom.

Tensions rise and loyalties fracture as Lear's daughters scramble to assert their newfound power against Lear and an impending war between France and England.

What follows is a series of storms, betrayals, and reconciliations.

# INSPIRATION

## "The Second Coming" by W.B. Yeats

Turning and turning in the widening gyre  
The falcon cannot hear the falconer;  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

## QUESTION CORNER

Consider the following questions after the performance—whether it's enjoying a meal in town or on your drive home.

- What happens when truth—about ourselves, our families, or our leaders—finally comes to light?
- How do we decide when it's time to step aside, and what does it mean to entrust the future to those who come after us?
- When we face the end of an era—whether personal or collective—how do we measure the worth of a life, a reign, or a community?

**The weight of this sad time we must obey, Speak what we feel, not what we ought to say.**

**~Edgar, Act 5, Scene 3**

## THIS PRODUCTION ALSO FEATURES...



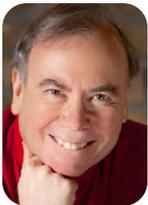
**PATRICK BAILEY** (Chekhov coach, he/him)—Patrick's happy association with the Commonweal began over 20 years ago—appearing in 10 productions, including *Marguerite Bonet*, *Measure for Measure*, and *Lonely Planet*. In the Twin Cities he has acted with Frank Theatre in more than a dozen shows, Jungle Theater, Park Square Theatre, and Theater Latte Da. Originally from the UK, he trained at LAMDA and has worked with the Royal Shakespeare Company, the Royal National Theatre, Finborough Theatre and others, as well as in television, radio and commercials—both on-screen and providing voice overs. He has involved himself deeply with the Chekhov acting approach for over 12 years and has taught at several UK drama schools and in the US at the University of Minnesota. Patrick is delighted this has provided him the opportunity to return to wonderful friends and colleagues here in Lanesboro.



**ERIC BUNGE** (Gloucester, he/him) is excited to be back on the Commonweal stage after 15 years. During the summer and fall of 1988 Eric and fellow National Theatre Conservatory classmate, Scott Putman, worked out an arrangement with the Board of the Lanesboro Art Council to use the St. Mane Theatre to put on some plays during the summer of 1989. Eric and Scott recruited fellow classmate, Scott Olson, to join the fun and thus the Commonweal Theatre Company was born. In addition to helping to guide Commonweal for 22 years, Eric served as Great River Shakespeare Festival's first Managing Director from 2011 – 2013 and finished his theater leadership career with Northern Stage (White River Junction, VT) as their Managing Director (2013 – 2018) and Special Projects Manager (2019 – 2022).



**CATHERINE (CATIE) GLYNN** (Goneril, she/they) is grateful to be back on stage at the Commonweal with this fabulous ensemble. Performing Shakespeare is one of her favorite things to do! She holds MFAs from the University of Texas at Austin and the University of Delaware's Professional Theatre Training Program. And being a theatre-maker for the better part of her life, she now serves as the Artistic Director of A.R.T. (Audacious Raw Theater) and CEO of Voce Veritas, a Presentation and Leadership Coaching firm. Her acting career has included being a part of Collaboration Theater Company in Chicago, performing in Japan, dancing in San Diego, creating solo shows in Minnesota, and spending summers at the Riverside Shakespeare Festival, where she met Jeremy van Meter and joined forces for life. Her CWL highlights include *Doubt*, *Arcadia*, *Memory of Water*, *Blithe Spirit*, *Philadelphia Story*, *Arsenic & Old Lace*, and *Pillars of Society*.



**DAVID HENNESSEY** (Fool/Albany, he/him) is thrilled to step out of retirement after a 25-year Commonweal career. His favorite shows here include *Dr. Jekyll & Mr. Hyde*, *Leading Ladies*, *It's a Wonderful Life: A Live Radio Play*, *The Drawer Boy*, *The Rainmaker*, and *A Christmas Carol*. He also designed costumes for *Ice Maidens* and *A Streetcar Named Desire* and oversaw audio descriptions for the visually impaired. Other acting credits include American Players Theatre, Heart Theatre, and Park Square Theatre where he played Kent in their 1990 production of *King Lear*. He lives in Preston, where, in 2023, he celebrated 50 years with his favorite scene partner, Linda.



**SYNTH MANUEL** (scenic designer, they/them) is grateful to be continuing to work at the Commonweal as scenic designer. Originally from Illinois, they earned a double major in Theatre History and Theatre Tech & Design from Augustana College. Following graduation, they completed an apprenticeship with the Commonweal Theatre and remained for two additional seasons as a resident ensemble member. Favorite design credits include scenic design for *Rumors*, *The Effect*, and *God of Vengeance*; sound design for *Doubt* and *The Half-Life of Marie Curie*; and lighting design for *The Mountaintop*. In addition to technical work, they are also a dedicated dramaturg and intimacy director, with the past three years focused on expanding the presence and impact of these essential roles in theatre.

## THIS PRODUCTION ALSO FEATURES...



**KIMBERLY K. MURPHY** (costume designer, she/her) is excited to be joining the Commonweal for her fourth season. For the Commonweal, she has designed costumes for *The Half-Life of Marie Curie*, *Rumors*, and *Ugly Lies the Bone*. Since 2000, She has been a costume designer at St. Croix Festival Theatre in St. Croix Falls, WI. Kimberly and her husband, James Shoop live an artistic life in St. Croix Falls and raised two beautiful souls Gabriel and Sienna. Kimberly and James can often be found at their Gallery at The Northrup King Building in N. Minneapolis. Kim received a B.S. in Apparel Design from the University of Wisconsin-Madison and AAS in Fashion Design From the Fashion Institute of Technology-NYC. With G & S in college, opportunities are ahead and sends love to all who have supported her.



**AMANDA RAFUSE** (director, she/her) has been a part of the Commonweal family since 2002. She acted in 10 productions between 2002 and 2013, was the Campaign Manager for this beautiful theater, and most recently directed *Bernhardt/Hamlet* (2023) and *Ugly Lies the Bone* (2024). Other directing credits include the North American Premiere of Nina Zakhozhenko's *I'M FINE*, *Turn of the Screw*, *Hamlet*, *The Tempest*, *Curious Incident ...*, *Twelfth Night*, *Almost Maine*, and the World Premiere of Nicola Smith/Sam Lazar's celebration of women in the military, *Deployed*. Amanda is grateful to the Commonweal and Lanesboro for always welcoming her back home.



**MATTHEW VICHLACH** (sound designer, he/him) is ecstatic to return to the Commonweal to serve as Sound Designer for *The Angel Next Door* and *King Lear!* Matthew has been working behind the scenes in theatre for nearly twenty years. He recently celebrated ten years as Technical Director with Brave New Workshop, the nation's oldest satirical comedy theatre. Matthew also serves as the Technical Director for both Dudley Riggs Theatre (the home of Brave New Workshop) and Hennepin Arts's event center: The Hennepin. Matthew also freelances around the Twin Cities as a Sound Designer.



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The lifeblood of the Commonwealth is the MDC, which consists of individuals and households who make a non-binding, 10-year commitment of support. For membership details, please visit the Support page at [CommonwealthTheatre.org](http://CommonwealthTheatre.org).

"When the MDC was initiated, we immediately joined. This level of giving helps ensure a solid financial base for the organization to meet their annual expenses while planning for the future. We encourage you to join us in supporting the Commonwealth, so we all can continue to enjoy the wonderful productions we have come to treasure."

—Jon & Mary Hart  
Decorah, IA

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