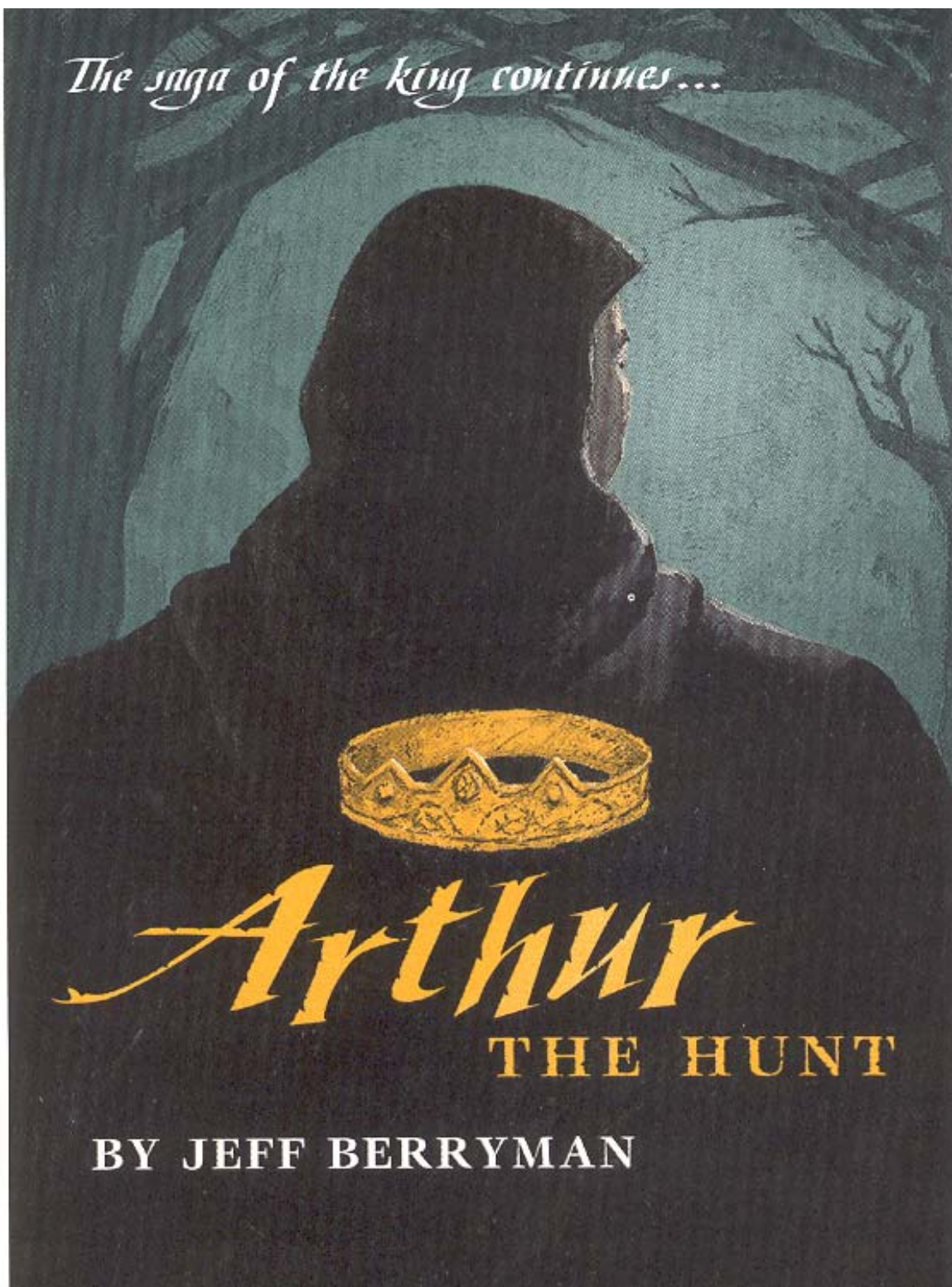


The saga of the King continues...



Arthur

THE HUNT

BY JEFF BERRYMAN

TAPROOT  **THEATRE**
C O M P A N Y

Student Matinee
Performance
May 25

204 N. 85th St. Seattle, WA 98103
www.taproottheatre.org

Box Office 206.781.9707
Admin. Office 206.781.9705

Arthur

Arthur: The Hunt, set in 5th Century Britain, is the search for the boy who would be King. *Arthur: The Begetting* is the story of his mother, Igraine.

It's 470 AD in Briton. The Roman armies have left the British Isles; their strength no longer serves as a barrier between the Britons and their hostile neighbors, and the British tribes struggle to defend themselves against attacks on their borders. They need a High King, but on the eve of his crowning, the murder of Ambrosius Dux Belloram (Warlord), the last of the Roman-bred generals, and the widely popular choice to be named High King plunges the island into chaos. In an epic struggle for power, four leaders emerge, each vying for the right and means to lead the people of Britain against Saxon and Pict, and after, into a future of renewed glory.

MYRDDIN EMRYS: Brother to Ambrosius, brilliant King of Powys, educated by Christian monks and trained in spirituality by the priestesses of the native Celtic religion. 'The Sight' has shown Emrys a vision of a united kingdom, with power and opportunity shared, a vision shared by the only woman he ever loved, Igraine.

IGRAINE: Queen of Dumnonia, a strong woman with the gift of 'The Sight.' She too has seen the future, a vision of a child she will bear with an unknown man, a child to rule the kingdom. In love with Emrys, she hopes they

share this destiny. She speaks on behalf of Emrys at the great war council, and urges the other kings to make her former lover High King of Britain.

TERYNON: King of Cornwall, favorite of Ambrosius, married to Igraine for political gain. The father of Igraine's two daughters, Anna and Morgan, Teyrnnon claims his right to be High King based on Ambrosius' favor.

UTHER PENDRAGON: King of Gwynedd, a powerful warlord loyal to the ways of the native religions, argues against the need for a High King. Unbeknownst to him, he is the man of Igraine's vision: he will be the one to father her child.

Uther becomes Warlord, defeats the Saxons, and is soon crowned High King. In love with Igraine, he travels to Cornwall and faces down Terynon, who had refused to send troops the Saxon wars. Uther kills Teyrnnon, and allows Igraine to choose between he and Emrys. Admitting that Uther is the man of her vision, but still in love with Emrys, she sacrifices her heart and chooses Uther, setting the vision in motion. Uther and Igraine bear a son named Arthur, who is then placed in the care of Emrys.

Arthur: The Hunt begins nearly 20 years later.



Arthur: The Begetting at Taproot Theatre
Photos by Matthew Lawrence

The Hunt

In “The Hunt,” Igraine and Uther have been killed in the wars, and Briton continues to hunt for a High King while attacks by the Saxons, Irish, Angles and Picts continue. Combining history, legend and myth Jeff Berryman explores the rich language and relationships of the Arthur myth with an intimate story of searching and identity. The Britons search for an end to the wars. Arthur was lost to Emrys in the wars. The aging Emrys desperately searches for the child Arthur he lost nearly twenty years ago. His knowledge of the Sight, Arthur as the future King to unite Briton, drives his urgency. Morgan, the daughter of Igraine and Teyrnon, lost her parents in the wars and searches for home and the man who holds her destiny.

The Sight In both *Arthur: The Begetting* and *Arthur: The Hunt* Berryman uses ‘The Sight’ as an avenue of insight into the future. In “The Begetting” it is Igraine and Emrys who have ‘The Sight.’ In “The Hunt” Emrys has not only lost Arthur, but also ‘The Sight.’ Morgan, the daughter of Igraine, begins to see with ‘The Sight’ and Emrys desperately wants to know what she sees and what it could mean for Briton.

‘The Sight’ is a vision; a moment of revelation for the characters in Berryman’s plays. It cannot be controlled or predicted, but just comes at various points to certain characters. It is as though these characters are being chased by ‘The Sight,’ but not in a possessive manner. The characters are a part of insight a whole lot bigger than they are. At this point of history, Briton had been introduced to Christianity, but the traditions of the Celts were still present. These characters are also searching for a spiritual grounding place with the different traditions in the land.

Breakdown of Characters

Bledri Young warrior-leader of group of roving law-keepers.

Morgan Princess of Cornwall.

Emrys Former King of Powys, former counselor to Uther Pendragon.

Bedwyr Bledri’s friend and lieutenant.

Cadwallan King of Gwynnidd, hopes to be High King.

Uriens Young King of Rheged.

Gwen A Pict Warrior-Queen from Galwyddel.



Arthur: The Hunt at Taproot Theatre
Photos by Matthew Lawrence

The Legend

Throughout generations the fame of Arthur's name has traveled from country to country and passed from mouth to mouth. Along the way the court of King Arthur acquired a fantastical cast of characters and a whole litany of tales. Each new story-teller added something to the telling and most of them were not concerned about making their story match anybody else's. Because of this, there is no one version of Arthur's life, but the general outline of his tale has shaped itself into something like this...

Arthur was the son of Uther Pendragon, king of Britain, and Igraine. Uther was Igraine's second husband; she already had two daughters with her first husband. As soon as Arthur was born he was given to a magician named Merlin who placed him in the care of a foster family, because of this Arthur never knew who his real parents were.

When Uther died, (apparently with no heirs) the barons of Britain gathered and argued among themselves about how to choose the next king. Merlin pointed out to them a sword imbedded in a stone and told them that whoever could pull the sword out of the stone would be the next king. Only Arthur, (known in his early teens) could pull the sword out of the stone. Arthur was proclaimed king by most of the barons, but some of the lords rebelled against him. Arthur's first task as king was to fight a war against five kings who challenged his right to the High Crown.

There are many different versions of the relationship between Arthur and his half sister Morgan. One tale says that Arthur met her when he was only a page

and still living with his foster father. She was the wife of another king, but she and the young Arthur spent one night together. In another Arthur is bewitched and sleeps with his sister without knowing what he is doing. In most of the earlier versions Arthur sleeps with his other half sister, Morgause (or Anna). In some of these tales Morgan is an enchantress who hates Arthur because his father killed her own. Nearly all of the tales agree, however, that it is the son of this incestuous union, Mordred, who later betrays his father and is responsible for destroying Arthur's kingdom.



Innocenti,
King Arthur

The Land

Act I, Scene I
Land's End, Cornwall

Act I, Scene II
Gwynnedd

Act I, Scene III - VII
Galwyddel

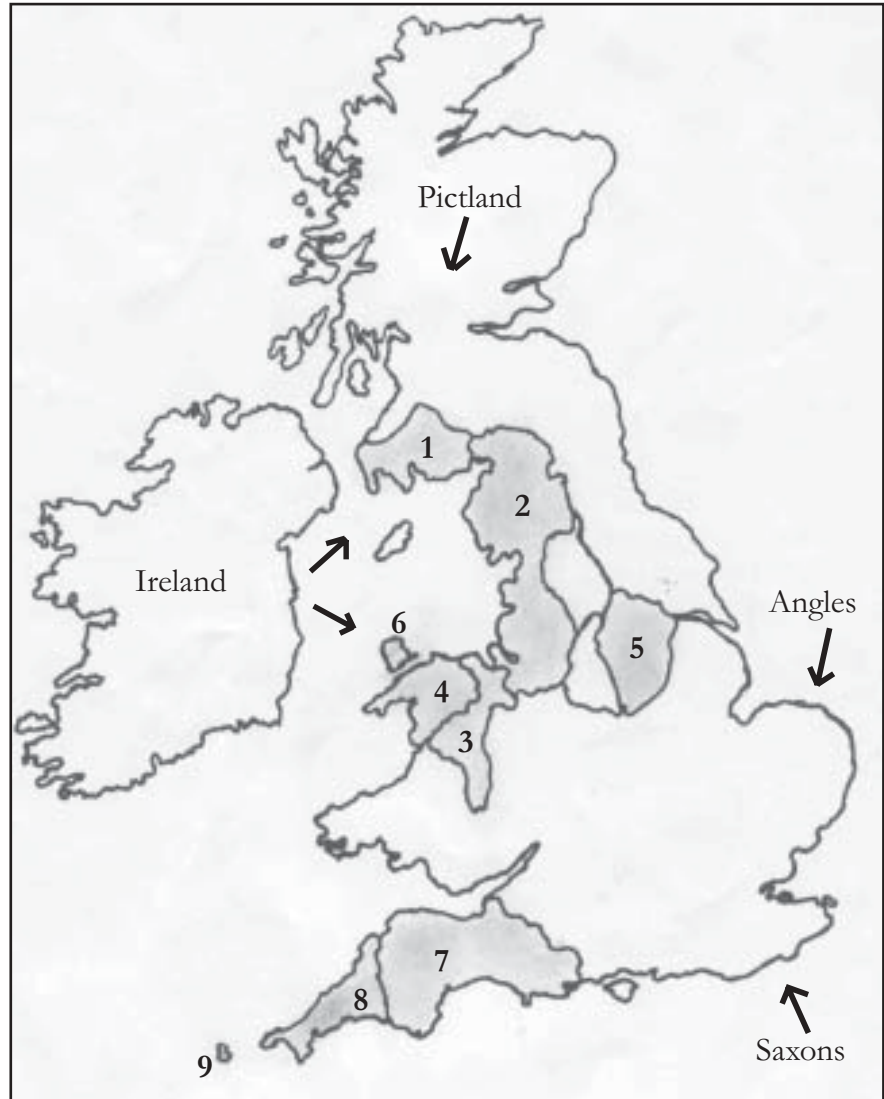
Act I, Scene VIII - IX
Rheged

Act I, Scene X
Cave near Isca

Act II, Scene I - V
Isca

Act II, Scene VI - VIII
Cornwall

In Taproot's *Arthur: The Hunt* the characters speak different variations of the Welsh and Scottish accents. Although the specific dialects of 5th Century Briton are unknown, Taproot uses their modern equivalents to artistically distinguish the characters from the various kingdoms.



- | | |
|--|--|
| 1) Galwyddel, land of Gwenwhyfar | 5) Elmet, land of Bledri and Bedwyr |
| 2) Rheged, land of King Uriens | 6) Ynys Mon, the Holy Isle |
| 3) Powys, land of Myrddin Emrys | 7) Dumonia, Igraine's country |
| 4) Gwynnedd, land of King Cadwallan | 8) Cornwall, land of Morgan |
| | 9) Lyonesse |

Briton 490 AD

The Fight for Survival

It had been eighty years since the Roman armies left Britain; the peace of Rome had all but faded from living memory. Two generations of Britons had lived, died, and raised their children in a land torn apart by war and famine. Leaders were chosen and quickly disposed of. The centralizing power of Rome had given way to small kingdoms with their petty kings and internal conflicts.

From the North, the fierce Pictish raiders were crossing the now defenseless Roman wall. Along the Eastern shore the Saxons and Angles (originally settled there as mercenary forces for a British king) were growing strong in numbers and looking to increase their borders towards the heart of the land. On the western beaches the Irish raiders struck more and more frequently.

Economy

Unable to withstand the constant rampages of the enemy, the British economy was on the verge of collapse. Common folk struggled to grow enough food to feed their immediate family; a surplus crop for trade was unthinkable. The village markets and towns that once flourished with traders and craftsmen were gradually abandoned. Living had been reduced to mere survival.

The earliest chronicle we have of this time is a document entitled, "The Ruin of Britain," written by a monk named Gildas around the year 545. The text was not written as a history, but it does give some descriptions of Britain in the years just preceding the author's birth. Gildas writes of one Saxon onslaught as a fire which burned the whole surface of the island.

"All the major towns were laid low by the repeated battering of enemy rams; laid low too the inhabitants...So a number of the wretched survivors were caught in the mountains and butchered wholesale. Others, their spirit broken by hunger, went to surrender to the enemy...Others made for lands beyond the sea. Others held out, though not without fear, in their own land, trusting their lives with constant foreboding to the high hills, steep, menacing and fortified, to the densest forest and to the cliffs of the sea coast."

The British tribes desperately needed a strong leader. One who would unite their forces to fight against the surrounding enemy. Gildas' chronicle speaks of such a unification, saying that the people "regained their strength and challenged the victors to battle." He describes the wars

between the Britons and their neighbors as lasting for several years until they culminated in the battle of Mount Badon.

"From then on, victory went now to our countrymen, now to the enemy. This lasted right up until the year of the siege of Badon Hill, pretty well the last defeat of the villains and certainly not the least."

The victory of Mt. Badon was so decisive that, according to Gildas, a generation of peace followed during which the Britons slowly rebuilt their struggling society. Gildas does not mention the name of the leader who won this victory, but tradition has given him the name, Arthur.



Edward Coley Burne-Jones,
Morgan leFay

The Life



Edward Coley Burne-Jones,
Beguiling of Merlin



Charles Ernest Butler's
King Arthur

Life in 490AD

The few facts that we know about the daily life of Britons and their neighbors in 490AD are all pieced together from archeological clues and evidence that has been gathered from village locations and burial sites. This evidence indicates an agriculture society. Domesticated animals are the main source of food, and the raising of herd animals (sheep, cattle etc) seems to have the most prominent type of farming. There is also evidence of other trades such as metalworkers and craftsman, but it is generally supposed that these people would have attached themselves to the courts of the great lords rather than live among the farmers.

Family Life

The immediate family was the main social unit of the British society. Family honor and loyalty were very important. So important that it was sometimes the cause of blood feuds that lasted for generations between families.

Government

The main function of the king was to protect his people in war and to lead the men into battle. The people paid taxes to the nobles who in turn paid taxes to the king for the support of his court and the upkeep of his soldiers.

War

The most common weapon of a soldier during that time was a spear. Soldiers also carried small round shields into battle. The Britons were familiar with the skill of archery, but the bow and arrow seem to have been used only as hunting tools, rather than as weapons of war. Swords were an expensive weapon that only the nobles could afford.



*The Marriage of Arthur
& Guinevere,*
John H. Bacon

The Celts

In *Arthur: The Hunt* the people of Briton had been influenced by Celtic traditions.

Celtic Society

“The Celts were generally governed by a council of nobles and by powerful chiefs...Julius Caesar [the Roman general who conquered the Celts] thought the ordinary people to be “treated almost as slaves.“ They were impoverished and oppressed and bound themselves to the service of powerful men in order to survive. If the leader of a faction failed to protect his followers, however, he became completely discredited. There were two privileged classes, the Druids who seemed to have combined the roles of priest and magistrate, and the Knights who led the people in war.

The Druids officiated at religious ceremonies and were consulted on all aspects of the worship of the gods...They met every year to decide legal disputes and were held in high regard. Caesar reported that Druidism had its roots in Britain and that students would travel there for instruction. He heard that their religion forbade them from writing about it and that it was transmitted in verse. There were so many verse that Druids might have to spend twenty years learning them.

The Celts lived on small farms or in villages but could retreat when threatened to the comparative safety of a hill fort. Domestic timber housing could be square, rectangular or circular in plan. In Britain circular houses were more common.

Celtic mythology, which included earth gods, various woodland spirits, and sun deities, was particularly rich in elfin demons and tutelaries, beings that still pervade the lore of peoples of Celtic ancestry.”

information quoted from the website:
www.missglen.net/celtic/society.html

204 N. 85th St. Seattle, WA 98103
www.taproottheatre.org

Common Celtic Symbols, their origins and meaning.



TRIPLE SPIRAL A triple spiral has several interpretations as follows, the trinity of, the Father, the Son and the Holy Spirit. this Celtic symbol was allegedly believed by the Celts that all life moved in continuous cycles i.e. three phases such as birth, death and rebirth (reincarnation) and the belief in the mind, body and soul (spirit).



TRIQUETRA This is more a Celtic knot design as appose to a Celtic symbol design. It is said to represent the three levels of human thought i.e. the physical the mental and spiritual. Although the three points are distanced from each other they are merged together as one, symbolising a connection similar to that of the original triple spiral above.



THE FIVE CIRCLES A.K.A the wheel of life. As you can see this Celtic symbol is of four circles joined as one, by the additional central circle. It is said that the druids believe this to be a representation of their universe i.e. the meeting of the elements.

Celtic Symbols & information from the website:
<http://www.celtic-culture.com/celticsymbols.html>

Box Office 206.781.9707
Admin. Office 206.781.9705

The Playwright

Jeff Berryman

Writer, Actor,
Director, Teacher

Jeff Berryman is very thankful to see *Arthur: The Hunt*, the second play of his cycle based on the legends of King Arthur, mounted on the Taproot Stage. Taproot premiered the first play of the cycle, *Arthur: The Begetting* (recently featured as part of the Jean Cocteau Repertory's New Classics Readings Series in NYC) in its 2004 season. Jeff also penned TTC's 2003 Christmas production, *The Carrolls of Queen Anne*. Taproot audiences know Jeff as an actor as well, most recently seen as C.S. Lewis in Taproot's 2004 production of *Shadowlands*. Jeff is currently finishing his second novel, (a sequel to "Leaving Ruin"). He is a visiting professor at Abilene Christian University and an associate member of the Dramatist's Guild.

The Arthur Cycle

Jeff approached the Arthur story with the desire to work with the rich language of this time period, and explore the relationships of the Arthurian legend. In dramatizing 5th Century for the stage, he has brought a world to the theatre that is rarely tapped. Jeff believes the Arthur legend is a great story, but there is not much in the theatre besides *Camelot*. In *Arthur: The Hunt* Berryman portrays the epic nature of the Arthur story on a very human scale. All the character are simply trying to survive a time of war; they are on the edges in desperate need interpolitically, relationally and familially. Yet, in a mysterious way their lives are connected on a grand scale.

Jeff has written the first 3 plays of his Arthur cycle, *Arthur: The Begetting*, *Arthur: The Hunt* & *Arthur: The Wars*. In completion, the Arthur cycle will include 7 plays dramatizing the Arthurian legend.



www.jberryman.com

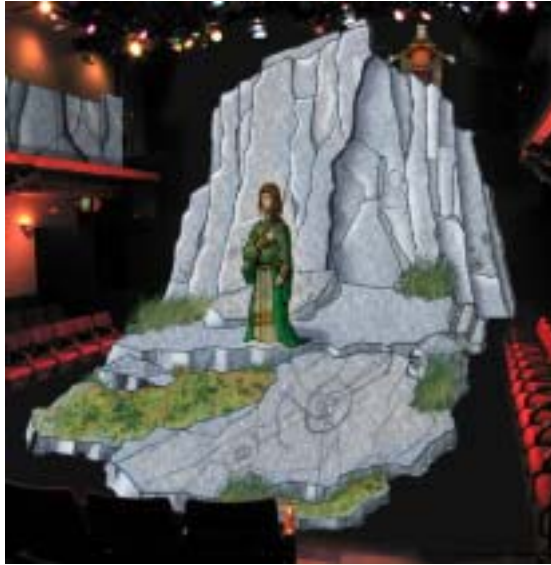
204 N. 85th St. Seattle, WA 98103
www.taproottheatre.org

Box Office 206.781.9707
Admin. Office 206.781.9705

The Designs

Designers take the director's vision for a play and make it a reality.

Set Design Richard Lorig



Costume Design Heidi Ganser



Emrys



Morgan



Gwen



Bledri



Bedwyr



Uriens



Cadwallan

The Company

Emrys Terry Edward Moore **Morgan** Sarah Lamb **Gwen** Candace Vance

The
Cast



Bledri Sam Wilson **Bedwyr** Sean Cook **Uriens** Robert Martin **Cadwallen** William Kumma

Production

Director Scott Nolte
Stage Manager Rebecca Patterson
Set Designer Richard Lorig
Costume Designer Heidi Ganser
Sound Designer Mark Lund

Lighting Designer Jody Briggs
Props Designer Charity Parenzini
Dialect Coach Nikki Visel
Fight Director Bob Borwick
Dramaturg Sonja Lowe
Assistant Stage Manager Dan Wolcott

204 N. 85th St. Seattle, WA 98103
www.taproottheatre.org

Box Office 206.781.9707
Admin. Office 206.781.9705



it's time to act!

We offer a wide variety of classes for Kids and Adults interested in developing and exploring new skills and techniques in acting.

upcoming summer classes

Creative Dramatics Daycamp

Ages 6–8 years. June 27th–July 1st

Creative Dramatics Junior Daycamp

Ages 4–6 years. June 27th–July 1st

Musical Theatre Daycamp

Ages 9–17 years. June 27th–July 1st

Shakespeare Daycamp

Ages 10–18 years. July 5th–8th

Youth Summer Showcase

Ages 9–12 years. July 11th–15th

Musical Theatre Supercamp I

Ages 9–18 years. July 11th–22nd

Shakespeare Supercamp

Ages 11–18 years. July 18th–July 29th

Teen Summer Showcase

Ages 13–18 years. August 1st–5th

Musical Theatre Supercamp-II

Ages 9–18 years. August 1st–12th

Summer Super Showcase

Ages 9–18 years. August 8th–19th

Advanced Musical Theatre Supercamp

Ages 9–17 years. August 15th–26th

For class details, pick up a brochure
in the lobby or call (206) 781-9705.



Taproot Theatre

Education & Outreach Department

Educational Touring • Acting Studio • Student Matinees • Community Outreach

“Encouraging - Educating - Entertaining”

The mission of Taproot Theatre Company's education and outreach department is to make TTC's live theatre productions, social issue plays and educational programming accessible to students and all members of Puget Sound's diverse communities. We seek to develop programs that cultivate future artists, encourage an appreciation for the art of theatre and explore the beauty and questions of life while bringing hope to our search for meaning.

Marie Frederickson • Education & Outreach Associate

Karen Lund • Associate Artistic Director

Josiah Wallace • Director of Outreach

Sara Willy • Director of Education

204 N. 85th St. Seattle, WA 98103
www.taproottheatre.org

Box Office 206.781.9707
Admin. Office 206.781.9705