

PLS is grateful to the Cathedral Church of St James and the Friends of the Creche for the invitation to perform in conjunction with their convention; to the Anglican Foundation of Canada for sponsoring the production; to Rapier Wit Studio, The Graduate Centre for Study of Drama at The University of Toronto, and Rosedale Presbyterian Church, for rehearsal space; to Fantastic Creations for weapons; and to Nancy Mallet, Emile Rhinlander, Luella Massey, Geoff Kent and others who helped make this production possible.

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The PLS (Poculi Ludique Societas) sponsors production of early plays, from the beginnings of medieval drama to as late as the middle of the seventeenth century. The group had its origins in 1965-66 in a seminar on medieval drama conducted at the University of Toronto.

**WHY NOT BECOME A PART OF PLS?**

PLS welcomes all who are willing to give us time or donations. However much or little you choose to give, your contribution will be deeply valued.

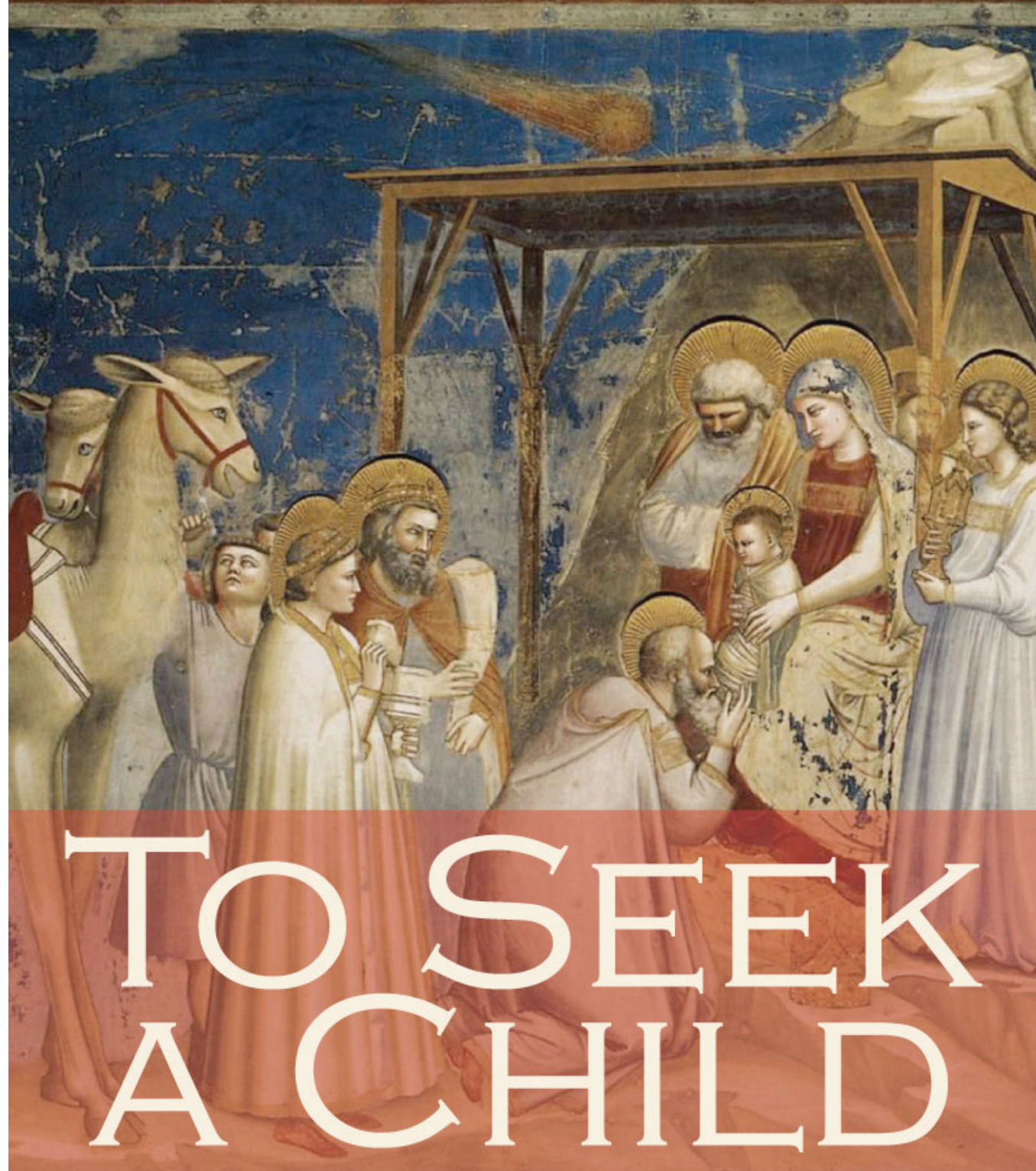
The fact is that PLS depends very much on the generosity of our audiences. Without your help – be it in the form of a cheque, an afternoon helping us stuff envelopes, creating sets and costumes, or an evening of ticket-taking – we simply could not produce our plays.

**YOUR SUPPORT MAKES OUR WORK POSSIBLE!**

From our earliest days, the support of our donors has kept the PLS performing. Donations make our work possible, from performance to research to touring. Your donation makes a difference!

Donate on-line via CanadaHelps.com,  
or contact us directly:

**Poculi Ludique Societas**  
125 Queen's Park, Rm B06C  
Toronto ON M5S 2C7  
(416) 978-5096  
info@plspls.ca



TO SEEK  
A CHILD

## ***Cast:***

Alan Belerique:	King 2; Knight 2 (Sir Lancherdeep); Demon 3
Marianne Buslon:	Messenger; Woman 2
Floyd Green:	Joseph
Nina Kaye:	Herod's Counsellor; Woman 3
Robin Laliberte:	Mary
Eric Lehmann:	King 1; Knight 1 (Sir Grimbald); Demon 2
Peter MacArthur:	King's Attendant; Knight 4
Scott Moore:	Herod
Madeleine Redican:	Priest; Woman 1
Joanne Rochester:	King's Attendant; Woman 4
Reza Sholeh:	King's Attendant; Knight 3
Carly Tisdall:	Angel
Daina Valiulis:	King 3; Demon 1



## ***Crew:***

Director:	Kimberley Radmacher
Producer:	Linda Phillips
Stage Manager:	Katherine Belyea
Music Director:	Christopher Moore
Music Assistant:	Katherine Belyea
Music Consultant:	David Klausner
Fight Choreographer:	Nate Bitton
Fight Captains:	Eric Lehmann & Madeleine Redican
Set:	Chris Warrilow
Scenic Painting:	Joanne Rochester
Costumes & Props:	Linda Phillips
Costume Assistant:	Nell Coleman
Dromedaries:	Eric Lehmann, Joanne Rochester, Linda Phillips
Poster Design:	Irenaldo Fumero
Front of House:	Luella Massey

## ***Director's Note***

From a directorial point of view, the Chester Mystery Plays don't always reveal themselves immediately off the page. Chester plays can seem plodding and more pedagogical than entertaining at times. I'm not quite certain what went through our young cast members' minds when we did our first read-through: some had never encountered non-Shakespearean early modern drama before! Yet through their hard work, talent and generous creativity, this cast has explored the three plays that make up the Nativity sequence we have called To Seek A Child and discovered the plays reveal, in a sophisticated yet subtle way, the voyage of the human spiritual quest. Our cast members have strived to reach inside these subtle characters to create a play world of joy, comic humanity, despair, yet ultimately faith and hope. I trust you will join me in celebrating the accomplishments of this talented cast, who offer you a lively and thoughtful allegory of life's journey.

Thank you to the production team and especially Linda and Katherine who have made up the supportive backbone of this project.

## ***Notes on the Text***

The text of the Chester Cycle, a sixteenth century dramatization of Christian Salvation history, was produced by the city of Chester in England and performed by its craft guilds. To Seek a Child is an edited version of three pageants from the Chester Cycle, the Magi and Herod, the Adoration of the Magi and the Slaughter of the Innocents originally prepared for the 2010 production of the entire cycle by the Poculi Ludique Societas that attempted to recreate the cycle according to an eye witness account from 1572. During the life of the cycle one master copy of the text existed in the possession of the city and every year the plays were to be performed the narrative was divided up and assigned to the participating guilds. In the manuscripts that survive, there are 24 separate pageants. However the eye witness, a Protestant divine called Christopher Goodman, saw only 23 episodes that contained the complete narrative. He described each episode he saw pointing out the 'absurdities' that he considered were contained in them that gave the production a distinctly Catholic tone. His description was part of his campaign to convince the authorities of the newly formed Church of England to ban the performance because the plays were seditious and would bring 'either perill or danger to her Majesty'. His description makes clear that the play of the Shepherds was episode 9 in 1572 instead of episode 7 as in the manuscripts but that the Purification play was episode 11 in both the description and the manuscripts. The material contained in the three manuscript episodes concerning the Magi and Herod (8-10) had therefore to be condensed into one play. By putting the three episodes together, the focus is split between the celebration of the Birth of Christ according to prophecy and the figure of Herod who falls from the height of bombastic power to madness and death through his own sinful actions.