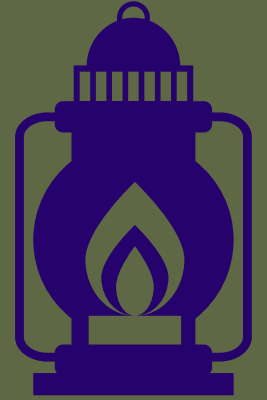
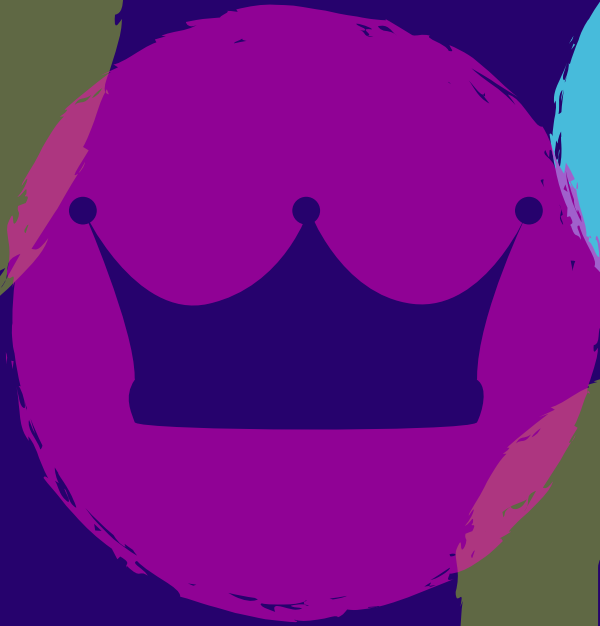
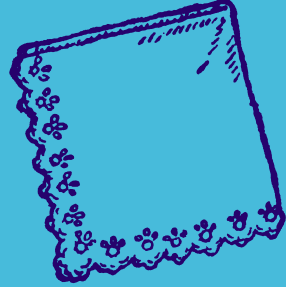




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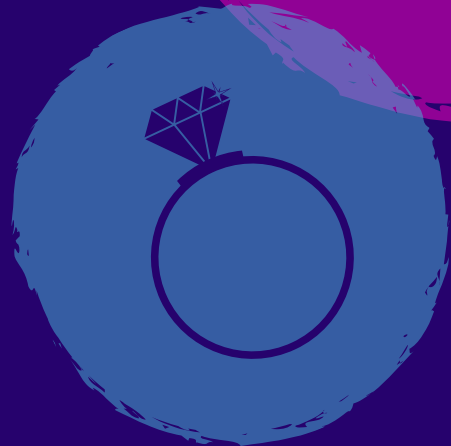
artists breaking limits & expectations



# 0 FOR A MUSE

original stories inspired by  
Shakespeare's famous props

**VOLUME 4 OF 5**



**JUSTICE FOR GREASY KING LEAR**



# JUSTICE FOR GREASY KING LEAR

Story & Illustrations by  
The A.B.L.E. Ensemble

Once upon a time in 2040, the citizens of Denmark gathered in Paris, France, for the wedding of Hamlet to his childhood sweetheart, Ophelia.

Paris was the perfect setting for a wedding. It had fashionable people, butterbeer croissants and angry mimes.



The Eiffel Tower by Martin Conway (top)  
Angry Mimes by Kara Davidson (bottom)



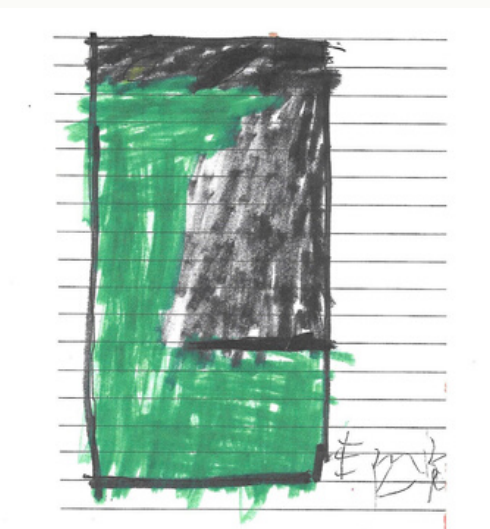
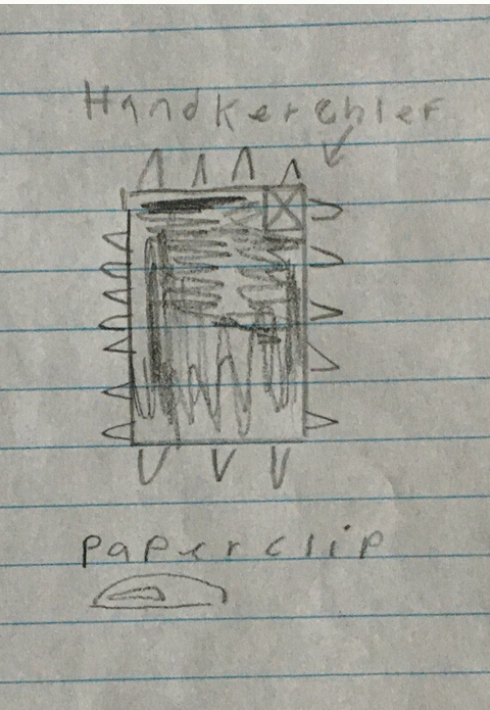
**But perhaps the most special thing in Paris that weekend was in the pocket of The Groom.**

Hamlet was carrying his family's prized heirloom - The Joe Handkerchief. The handkerchief got its name from the famous tailor in New York who stitched it.

**The handkerchief held the power of love, and also the power of death!**

If you held the soft side of the handkerchief - which felt smooth like silk - to the cheek of your loved one, you could read the words "I Love You" in the fabric.

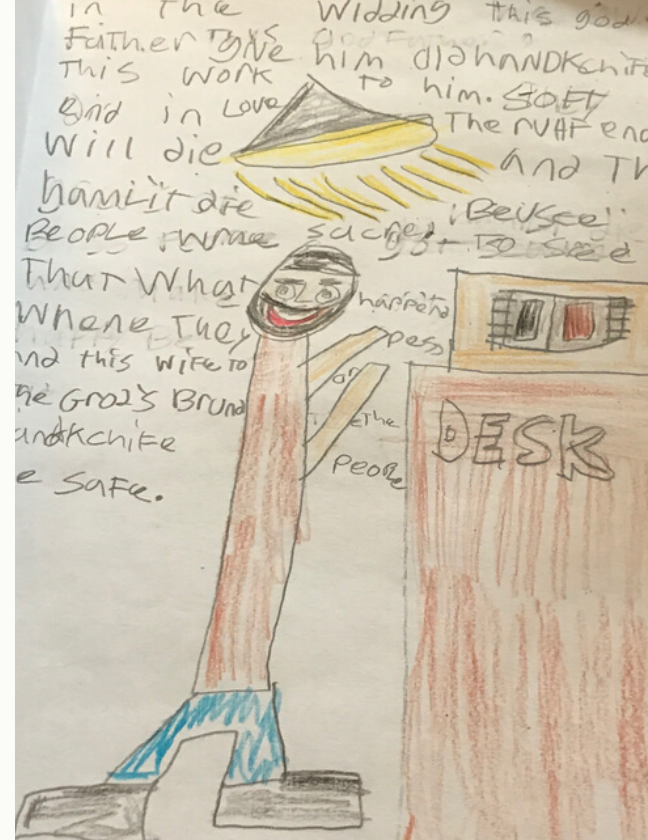
On the other side of the handkerchief was an embroidered butterfly. Though it looked beautiful, it felt like teeth. If you ever touched the rough end to the face of an individual, they would die soon after.



Hamlet's grandfather, King Lear, bought the handkerchief without realizing its incredible powers. It was then passed down to Hamlet's father, who gave it to him for Christmas the year before he died.

**Hamlet kept it safe all these years, waiting to use it for love.**

The people gathered in 1940's-style clothes for the royal wedding. It was beautiful. Ophelia carried a spectacular bouquet made of many kinds of flowers including lilies, daisies, and pallas.



Buying the handkerchief by Sam Radinsky (top)

The Dress Code by Matt LaChapelle (middle)

Ophelia's flowers photograph by Maddi Perez (bottom)



After Hamlet placed the wedding ring on Ophelia's finger, he pulled out the handkerchief, and a hush fell over the crowd.

**Right as he was about to touch Ophelia's face with the soft end of the handkerchief, he was distracted by a blue balloon.**



In the moment it took to turn and look, he also turned the handkerchief around in his hands. Without a thought, he touched Ophelia's face with the rough end to her face instead!

Ophelia cried out "Nyuk Nyuk Nyuk", and fell to the ground, instantly dead.

In despair, Hamlet touched the rough end of the handkerchief to his own face, and yelled something meaningful as he too crumpled to his death.

**Like Romeo and Juliet, the couple laid at the altar. Victims of their love for each other.**





The crowd was angry and bitter. Some people cried. Others shared their feelings. It was pandemonium.

**Hamlet's loyal guards realized what must be done. They had to destroy Hamlet's beloved handkerchief so no one would die from it again.**

Some people protested. They yelled. They chanted "We're Gonna Scream".

But, in the end, everyone agreed what had to be done. They destroyed the handkerchief by setting it on fire with the help of a fire fighter.



Destroying the handkerchief by Lawrence Kern

**If you love someone, you  
don't need a handkerchief  
to tell them.**



# CREATE YOUR OWN MADLIBS

## How do you think the story should go?

*Work with a friend, or by yourself to write your own version of The Story of the Handkerchief by filling in the blanks below.*

Once upon a time in 2040, the citizens of Denmark gathered in Paris, France, for the wedding of Hamlet to his childhood sweetheart, Ophelia.

Paris was the perfect setting for a wedding. It had fashionable people, **(What do croissants taste like?)** \_\_\_\_\_ croissants and **(What kind of mimes? Funny, Scary, Angry?)** \_\_\_\_\_ mimes. But perhaps the most special thing in Paris that weekend was in the pocket of The Groom.

Hamlet was carrying his family's prized heirloom - The **(what's the name of the person who made the handkerchief?)** \_\_\_\_\_ Handkerchief. The handkerchief got its name from the famous tailor in New York who stitched it.

The handkerchief held the power of love, and also the power of death! If you held the smooth side of the handkerchief, which felt like **(What is something soft?)** \_\_\_\_\_ to the cheek of your loved one, you could read the words "I Love You" in the fabric. But on the other side of the handkerchief was an embroidered butterfly. Though it looked beautiful, it felt like **(What is something rough or sharp?)** \_\_\_\_\_. If you ever touched the rough end to the face of an individual, they would die soon after.

Hamlet's grandfather, King Lear, bought the handkerchief without realizing its incredible powers. It was then passed down to Hamlet's father, who gave it to him for Christmas before he died. Hamlet had kept it safe all these years waiting to use it for love.

The people gathered **(where in Paris? Under the Eiffel Tower? Along the banks of the river? In a museum?)** \_\_\_\_\_ for the royal wedding. It was beautiful. Ophelia carried a spectacular bouquet made of many kinds of flowers including **(Flower #1)** \_\_\_\_\_, **(Flower #2)** \_\_\_\_\_ and **(Flower #3)** \_\_\_\_\_.

After Hamlet placed the wedding ring on Ophelia's finger, he pulled out his handkerchief, and a hush fell over the crowd. Right as he was about to touch Ophelia's face with the soft end of the handkerchief, he was distracted by **(what grabs Hamlet's attention)** \_\_\_\_\_ . In the moment it took to turn and look, he also turned the handkerchief around in his hands.

Without a thought, he touched Ophelia's face with the rough end to her face instead! Ophelia cried out **(what does Ophelia say?)** \_\_\_\_\_ and fell to the ground, instantly dead. In despair, Hamlet touched the rough end of the handkerchief to his own face, and yelled **(What does he yell?)** \_\_\_\_\_ as he too crumpled to his death. Like Romeo and Juliet, the couple laid at the alter. Victims of their love for each other.

The crowd **(how did the people react?)**

\_\_\_\_\_. Some people **(what do people do when they are upset?)** \_\_\_\_\_. Others **(what else do people do when they are upset?)** \_\_\_\_\_. It was pandemonium.

Hamlet's loyal guards realized what must be done. They had to destroy Hamlet's beloved handkerchief so no one would die from it again. Some people protested. They yelled. They chanted **(what do the people chant?)** \_\_\_\_\_.

But in the end, everyone agreed on what had to be done. They destroyed the handkerchief by **(how do you destroy a magic handkerchief? Burn it? Cut it into a thousand pieces? Throw it in the river? Something else?)**

\_\_\_\_\_.

If you love someone, you don't need a handkerchief to tell them.



# CREATE YOUR OWN ILLUSTRATIONS

**What is your favorite moment from this story?**

*Grab some crayons, colored pencils, or markers and use these blank spaces to put your imagination on paper.*

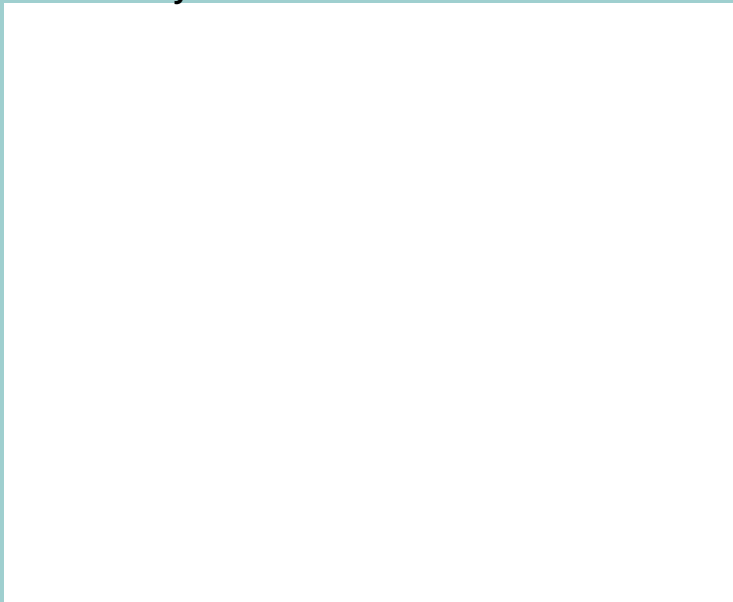
A large, empty white rectangular area intended for drawing or writing.



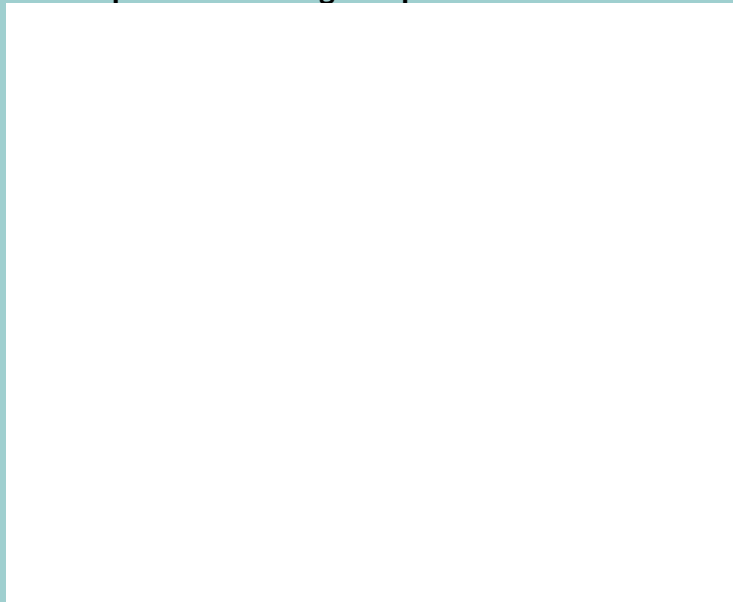
# Need some inspiration?

Here are some ideas from our ensemble

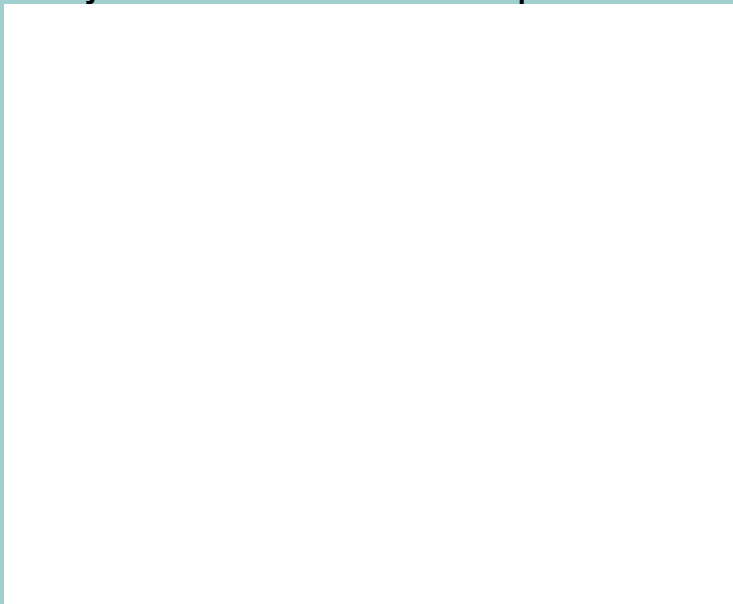
**Draw: the city of Paris**



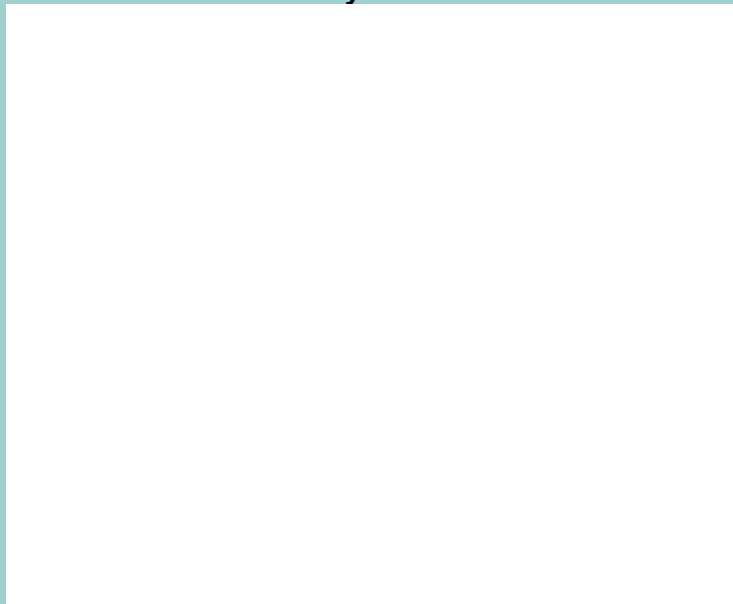
**Draw: Ophelia's wedding bouquet**



**Draw: Joe Handkerchief in his workshop**



**Draw: the fire that destroys the handkerchief**



**We want to see what you've created!**

Snap a photo of your artwork or your madlibs  
and share on social media using the hashtag #ableensemble and #oforamuse



@ableensemble

# MAKING OUR STORIES

*A look at A.B.L.E.'s devising process*



## IN PERSON

Before Chicago's shelter-in-place order went into effect, A.B.L.E.'s adult ensemble had 3 in person rehearsals at The Menomonee Club Drucker Center. You can see photos from our time together on pages 18 and 19.

**In Week 1**, actors focused on **ensemble building**, and basic **improvisational skills**. As with all A.B.L.E. sessions, the group developed teamwork, listening, and creativity.

**In Week 2**, actors **devised** the basics stories for our 5 Shakespearean objects. Objects were spread around the studio with a facilitator and a big piece of paper at each station.

Actors broke into pairs or trios and rotated around the room, with each group answering a different question about each object (*see next page*). Each actor had a chance to answer one question about each object, so these stories truly belong to everyone.

**In Week 3**, actors dug deeper into the stories by creating **tableaux** of the primary locations and improvising short interactions between **characters**. They also played with **scenes** from some Shakespeare plays including *Richard III*, *Macbeth*, and *Hamlet*.

## ONLINE

A.B.L.E. shifted to **weekly online rehearsals** via Zoom on March 17th. Zoom rehearsals keep the same format as in-person rehearsals, with a **dance party, warm up, and ample time for ensemble games**.

With the basic structure of each story in place, actors played **madlibs** (*see pages 12-13*) to add details and life to each story. The ensemble worked on 2 stories each week, and used the time between classes to draw pictures of their favorite moments.

In addition to focusing on the tales, actors also practiced **on-camera acting skills** by filming Shakespeare monologues and group activities. You can see these film projects across A.B.L.E.'s social media channels on Facebook, Instagram, and YouTube.



# DEVisING QUESTIONS



**WHO** does this object belong to?



**WHERE** did this object come from and **WHERE** does our story take place?



**WHEN** was this object made and **WHEN** does our story take place?



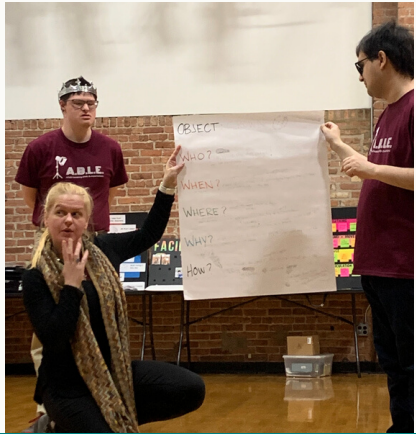
**WHY** is this object special?



**HOW** does our story end?



# OUR TIME TOGETHER



# DEVISING AND IMPROVISING



# MEET THE ENSEMBLE



photo by Mariana Gongora

## **A.B.L.E.'s adult ensemble meets every Tuesday afternoon.**

Supported by a team of teaching artists and volunteer facilitators, ensemble members work together to create theatre and film projects while strengthening lifelong skills including communication, confidence, and cooperation.



**BEN**

**My catchphrase is,,,**  
"What the heaven?!"



**MARTY**

**I would like to go...**  
To Los Angeles to be a famous actor. I will have a house with a swimming pool.



**MATT D.**

**My catchphrase is,,,**  
"Seriously?"



**PETER**

**I would like to learn...**  
how to play an instrument.



**ANDREW**

**My catchphrase is...**  
"Are you ready?"



**EMILY K.**

**Something special to me...**  
pictures of me with my family and my sister Anna.



**MATT L.**

**I would like to go...**  
To the future to see myself and know that it's going to turn out okay.



**EMILY L.**

**I would like to learn...**  
How to talk to animals.



**MADDI**

**Something special to me...**  
I have a statue of the Eiffel Tower from my trip to Paris.



**JUSTICE**

**Something special to me...**  
A statue of a mother and baby elephant. I love elephants and my mom.



**SAM**

**I would like to learn...**  
to speak fluent sign language.



**JAKE**

**I would like to go...**  
to the movies, diners, shopping and entertainment when we get back to normal.



# A.B.L.E.

artists breaking limits & expectations

A.B.L.E. - Artists Breaking Limits & Expectations - is a Chicago-based nonprofit that creates theatre and film for, with, and by individuals with Down syndrome and other developmental disabilities. A.B.L.E.'s mission is to provide performing arts opportunities through which individuals with these disabilities can share who they are and all they are A.B.L.E. to do. Through its core teen and adult ensembles, specialized workshops, and outreach programming, A.B.L.E.'s actors strengthen lifelong skills including communication, focus, creativity, and teamwork. A.B.L.E.'s ensembles have staged 20 plays ranging from original works to classics from Shakespeare, Dickens, and Gilbert & Sullivan, and have premiered 2 feature films which have been recognized by several local and international festivals. By promoting practices that place participants with disabilities in the spotlight, and giving them ownership over their experiences, A.B.L.E.'s work strives to shift societal preconceptions, and build more inclusive, empathetic communities.

## CONNECT WITH A.B.L.E.

 [www.ableensemble.com](http://www.ableensemble.com)

 [facebook.com/ableensemble](https://facebook.com/ableensemble)

 [@ableensemble](https://@ableensemble)

 [bit.ly/abletube](https://bit.ly/abletube)

 [admin@ableensemble.com](mailto:admin@ableensemble.com)

### **O FOR A MUSE: VOLUME 4**

#### **JUSTICE FOR GREASY KING LEAR**

RELEASED JUNE 12, 2020

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PETER GRZESLO, ANDREW KOSNIK, EMILY KWIDZINSKI,  
MATTHEW LACHAPELLE, EMILY LAVIN, MADDI PEREZ,  
JUSTICE PETERS-FARRELL, SAM RADINSKY, & JAKE  
SOLWORTH

#### **TEACHING ARTISTS**

LAWRENCE KERN & KATIE YOHE

#### **FACILITATORS**

NETTE ANGELINI, CLAIRE CHRZAN, KARA DAVIDSON,  
ARIN MULVANEY, & BEN RAANAN

#### **ACKNOWLEDGEMENTS**

CHICAGO SHAKESPEARE THEATER  
KATIE MANN AND 4TH WALL THEATRE COMPANY  
THE MEMOMONEE CLUB DRUCKER CENTER

#### **OTHER VOLUMES IN THIS COLLECTION**

THE ABUNDANT CROWN PRINCE  
THE RING AND THE MERMAID IN LOVE  
THE LANTERN: GOOD DEFEATS RIDDLE  
ONCE UPON A HYENA TIME: THE STORY OF THE SKULL

We believe everyone is A.B.L.E.  
to connect, to contribute, and to create.  
Help us bring more projects to life.  
Visit [bit.ly/giveable](https://bit.ly/giveable) to make a donation.

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