## FINAL IRANSCRIPT

PROGRANME NO: 1/FOU A199B/71/X
SPOOL NO: HOU 4475

THE OPEN UNIVEPSITY

A361 SHAKESPEARE

KING LEAR - Workshop 2

Executive Producer: ................................... Tat Taylor
Producer: ....................................... David Eoyle
Production Assistant: ....................... Anne Pearson
Designers: ................................... Paul Barnister George Wisner

Presenter: ....................................... . . Prof. Grahani Martin
Dur: $24^{\prime 1} 6^{\prime \prime}$

## CAST

Director: John Russell-Brown
Lear: Julian Glover
Kent: James Laurerison
Gloucester: Basil Henson
The Fool \& Edgar: Karl Johnson

This is the second of our programmes on King Lear, and it begins with ict $I I_{\text {, }}$ scene III, where the first programme ended. Lear and his fool on the Heath, just before the entrance of Kent. Later, we will see part of Act III, Scene IV and Act IV, scene VI. In the first programme ive looked at the beginningrs of Lear's mannesss but now the great rage is finally unleashcd, and the actior needs to move into higher gear. We have discussed befors the prectical consideritions that have to govern an actor playing a large part, and if you lsok at the text, you will see that after the stom, Shakespeare allows the actor the longest possible rest before his re-appearence. And one of the things that this rest confilms is that in the storm, Shalcespeare expected the actor to give Lear all ine's got. Pexhaps, especially when plajing a man going mad, an actor neads a clear head, so as not to lose sight of the shape and cirection of long speeches, which are, after 0.ll, shaped by a complex intellectual substance. These speeches reciater different stages in Lear's deep self-exploration. That extended process of moral discovery. We say that Lear is mad, but it is e madness that leads him to most profound truths about the sources and motives of legal

FX - thunder and storm
FOOL
(Karl Johnson)

IEAR
(Julian Glover)

KEFTT
(James Laurenson)

FOOL

KEMT
EX/ctd.
power, and of moral sadism. In the Director's interpretation of the Fool's part in this next scene, notice also the emphasis laid on the physical tendemess which Lear expresses towards the Fool. Perhaps its Leax's first gemuinely hunan contact in the play.

For there was never yet fair woman but she made mouths in a glass.

Ho, I will be the pattern of all patience. I will aay nothing.

Who's there?

Harry, here's grace and a cod-piece that's a wise man and a fool.

Alas: sir, are you here? Things that love night love not such nights as these. The wrathiul skies gallow the very wandorers of the dark and make them keep their caves. Since I was mans swoh sheets of fires such bursts of horrid thunder, such groans of roarinf wind and rain I nevex remember to have hoard. Man's nature omnot carry the affliction nor the fear.

LEAR
FX / ctd.

Let the great gods that keep this dreadful pudder o'er our heads find out their enemies now. Tremble, thou wretch that

LEAR Cont.

JOHT RUSSEII BRONN

JULIM GIOVER

JOHI RUSSEII-EROWJ

JUIIAiN GIOVER

JOFN RUSSEII-BROWT
hast within thee undivulged crimes unwhipped of justice. Eide thee, thou bloody hend, thou perjured, and thou similar of virue that art incestuous.

Hold it. That's absolutely the right change of mood. Ind then again as he had a whole sequenco, so you've got a wholo sequence. Pirst of all, you associate yourself with the Gods, then you say "Premble, thou wretch"s then "Iide thee.." and then ".. to pieces shalre" and then "close pent up guilst zive your concealing continents". Absolutaly break open, you know, and ". . cry these dreadful sumoners grace." That is, you poople who ars guilty, find the... find the powerg find the agony, talie the judrement. siut I am a. nam mose sinned agains'i them sinning'. I'm stormpressed.

I'm storm-pressea yes. Thet was I doing that was..?

Ho, no that was absolutoly right.

Oh.
i.o, I'm sorry, I want to do it again bocause, moving from tremble to inid to shake to writhe, has to have a kind of
progression, as you see them in greater, more, more and more torment until they are practicaliy, well they are in hell at the moment. "Cry these summoners grace".. I rean, against darmation. So there's a grovth of confidence is what I am trying to say.

JULIAN GLOVER

JOHT FUSSELI-BROW:

JUJIAN GLOVER

JOHN RUSSELI-EROIN

JULIMA GIOVER

JOHS RUSSELI-BRONG

JUEINT GLOVER

JOH: RUSSELTMBEOM

Risst $t$

A growth of confidence and a sense of youn separateness from the guilty people.

And is that what makes him feul funny later.

One of the things that makes him feel funny laiver.

I mean imodiately.

That'n right. Decause you've identified yourself with the Gods.

And seon these extraordinary great truthes.

That's rizht and you are seoing, you are sceing the world as a kind of surfering and condomed plece. And its hel. Its toment which you aro secing.

JOHN RUSSELILERRONT

JULINT GLOVER

KEITT

FX - storm and thunder

LEAR

FOOL

That's right. Now I think in a way, when he breaks away i'.. Let the great Gods that keep this dreadful pudder'. . I thought you let him go too soon.

Too soon? Yes.

Gracious my lord, hard by here is a hovel; some friendship will it lend you 'prainst the tempest. Fopose you there whilst I to this hard house - nore harder than the stones whoreof 'tis raised; Thich even but now, denanding after you, denied me to come in - returm and force their scanted countesy.

My wits begin to twim. Come on, my boy. How dost my boy? Art coldr I an cold inyself. Where is tinis straw, ny fellow? The art of our necessities is strange and can nake vile things precious. Come, your hovel. Poor fool did knave, I have one part in my heart that's somry for thee yet.
(Singing)
He that has and a little tiny wit, With heigh-ho, the wind and the rain, Must make content with his fortunes fit, Though the rain it raineth overy day.

True, boy. Cone, bring us to this hovel.

JOHN RUSSELI-BROW:

JULIAN GLOVRR

JOH RUSSELIMBROWN

KARL JOMTSOL

JOHI RUSSELI FROMN

Vell, because it is possible together to endure.
0.K. Karl, tnat song, the tone of that is absolutely right. It is, it is extraordinary, that fron this conmunity with Lear, you actuolly sing a song about content, in the wind and the rain. -..must cry contentm and -"I must make content with his fortwes fit; though the rain it raineth every dey." It is the sense that seeing the suffering of arnkind, it is all you can do in order to find peace. I mean, what you are doing was shoving the pain of it, which was right I think. On top, in that pain you have to be happier than you heve been for years.

Decause ovexyching is goirg to be all right?

And because of the message that he was saying in the stocks scene as it were, where he's got loar into that situation of acceptinc philosophically in a way. Yes

JOHN RUSSELImBRONTI

KARL JOHISSOH

JOHA RUSSELIMBROWT

KARL JOHISON

JOIIT RUSSELIMBROWT

It is seeing the worst of everything, going into the hovel to get out of the storm, and a little tiny bit, just a little bit of self-consciousness, will find content if your fortunes fit, if you accept what happens to you. So for the moment, again the Fool's on top and he sings of content. And I think because youd re with him. .

Fluming Fool's song again

Phat's right. Exactly that. It's extraordinary

What else could one say?
and Lour says "true boy" aind "come, to your hovel". For the moment you seek this grace. This grace, grace and the cottage. You seek this grace to go into the shelter. You accept the shelter, and it's that feeling of community which is going to lead you onto your creat prayer about the naked wretches. And the more you can experience and share the truth of what the fool says at the moment, the more poigrant that scene.

JULIM GLOVER

JOHN RUSSELIMBROWA

JULIAN GLOVER

JOHM RUSSEII-BROWT

KEHTI

IEAR

The more meaningful that scene, the more it comes out of the heart of the Lear experience. We mat see Lear here making one with the fool. Just for the moment, he forgeta his kingship. Dare we do that once more?

Mmu Do you dare listen to $i+?$

Easily

Grerious my lord, hard by here is a hovel; some freiondship will it lend you 'gainst tho tempest. Repose you there while I to this naxd house - more harder than the stones whereof it is raiseds which even but now, demanding after you, denied me to come in - return and forne their scanted courtesy.

My witis begin to tum. Come on, wy boy. How dost my boy? Art cold? Ahh. I ani cold nyself. Where is this straw, ny fellow? The art of our necessities is strange and cail make vile things precious. Cone, your hovel. Poor fool and lenave, I have one part in my heart that's sorry for thee yet.

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## IEAR

FX - thunder and lightening
PROFESSOR GRAHAM MAPTIN

KBNT

IEAR

KEHT

IEAR

SEHT

IEAR

True, boy. Cone, wring us to this hovel.

Then, on to Act III, Scene IV and Lear's first realisation of a human wcrld stretcining beyond that of his own rage and self pity.
. The tyranny of the open night's too rugigh for nature to endure.

Let me alone

Good myi.iord, onter here

Wilt break hy heart?

I had rather break mine cim. Good my lord, enter.

Thou think'st 'tis much that this contentious stom invades us to the skin; so 'tis to thee. But where the greater malady is fixed the lesscr: is scarce felt. Thou'dst shun a beari but if thy flight lay toward the roaring sea thou' dst neet the bear i'the mouth. When the mind's free

IEAR
the body's delicate; this tempest in my mind doth from ny senses take all feeling else save what beats there. - Pilial ingratitude! Is it not as this mouth should tear this hand for lifting food to' t? But I will punish home. No, I will weep no nore: In such a night to shut me out: Pour on; I will endure. In such a night as this! 0 Regan, Gonerill: Your old kind fathers whose frank heart gave all: No, that wey madness lies; let me shun that; Ho more of that!

Good my lord, enter here

Prithee go in thyself; seek thine own ease. This terpest will nut give me leave to ponder on things that would murt me more; brit I'll go in. (To the fool) In boy, so first. - You houseless poverty - Nay, get thee in. I'll pray and then I'll sleep. Poor naked wretches, wheresoe' er you are, that bide the pelting of this piviless stomit, hov shall your houseless heads and unfed sides, your looped and windowed raggedness, dofend you fron seasons such as these? 0 , I have takon too little care of this! Talke physic, porp; expose thyself to feel what wretches feel, that thou mayest shake the superflux to then and show the heavens more just.

UTHTAMED VOICE
EDGGAR DISGUISED AS POOR TOM (Kaxl Johnson)

FOOL

IIETIT

PROFESSOR GRAMM MARTIN

JOHE RUSSELI-BROM

TEAR

GLOUCESTER
(Basil Henson)

IEAR

Fathom and half, fathon and half! Poor Tom.

Cone not in here, muncle; here's a spirit. Help me, help ne!

Give me thy hand. Who's there?

Then finelly, to the later part of
Act IV, Scene VT, the meetine between
the rad Lear, Edgar, and the blinjed Glut:enster.

It's got nothing to do with "Ay, every inch a King ${ }^{\prime \prime \prime}$. It's just bearing out the vorld until the vorld comes to nought. And for the monent, you are in fact seduced by Glounester.
. Thou hast seen a fermer's dog bark at a beggar?

Av, sir

And the creature fun from the cur:? There though mightst behold the great imase of authority; a dog's obeyed in office. Thou rascai beadle, held thy bloddy hand. Why dost thou lash that whorec? Strip thy ow back. Thou hotly lusts to use her in that kind for which thou whipp'st her. The

LEAR Cont.

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EDGAR (Karl Johnson)
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JiEAR

GIOUCESIER

IEAR
usurer hangs the cozener. Thorough tattered clothes great vices do appear; Robes and furced goms hide all. Plate sins with gold, axm it in rags, a pygmy's straw does piarce it. None does offend, none, I say none; I'll able 'om. Take that of me, my friend, (giving flowers) who have the power to seal th'accusers' lipe. Get thee glass nyes, and like a saurvy politician seem to see the things thou dost not. Now, now, now, now! Pull off my boots. Hardex, harier - so.

0 matter and impertinency mixed, reason in madness.

If thou vilt woep my fortunes, take my eyes. I know theo well enough; thy name is Gioucester. Thou must be patient; we came crying hither. Thou knowesi the first time that in smell the air we wawl and cry. I will preaon to thee - Hark:

Alack, alack the day!

When wo are bom we cry that we are come to this great stage of fools... For.

Yes?

JULIAT: GLOVER

JOFM RUSSELIMBROWS

JULIAIT GLOVER

JOHIT PUSSELL—BROW

JULIAT GLOVER

JOHT ITUSSELIMEFOMT

This is a grood block

Yos, this is a good block. It means my hoad.

So I can ure that, can I?

Yes, aiosolutely, absolutely. It's his head or it's your head. It's a man's head. That is, "when we are bom wo cry that we are come to this great stage of fools". I think it is this, your head exactly. I know, I understand, I have the woy to do it. I am clever, and from that you getia delicate stratagoin to shoe a troop of horse", because you then move away from your understanding, to your understanding of your understancincs and that's fatal. You imnediatery think about what you can du, and your revenge comes teeming beck. Do you sec? I thisk it is your block. It means I'm clevers I've got ny wits abcut ne, and that in fatal. Fron there you then get onto kind of ievenge time. Do you see?

Yoah

Let's try that, and I thought taking his head vas absolutely righnt. Um ".. if thou wilt weep my fortunes, take my eyes'.

JOHI RUSSEUIMBRON Cont.

JUEIAG GTOVER

JOH RUSSEILMBRONA

JULIAN GLOVER

JOIIT PUSSELImPROWE

JULIANi GIOVER

BASII HEITSON

And I think the two of you are in fact, I mean, it would take him like this, and in a sonse, you are both at that time weeping I suspect. I nean, not at this stage of the gane, but if one was really there, you would both be weoping at that point. U.K., carı we do it then from the same place?

UTrin

Can we, sorry..

Sorry, I can't renembor where the sane ylace was.

IGither can I. It was "tine usurer hangs the cozener ${ }^{11}$.

Sorry, I'm beginning to mun out a bit. now, John.

I'll stay here, I thin', don't you for this.

This will be the last time, all being well.

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You heve these, at this stage (handing
over flowers)
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I have then at this atage, yes..

Let us hope this will be the last time.

My iymbol of regality.

The usurer hansis the sozener. Thorough tattered clothes great vices do appear; Rojes and furred gowns hide all. Plate sins with gold, and the strong lance of justice hurtless breaks; ime it in rags, a pygray's straw does pierce it. None does offend, none, I say none; I'll able 'em. Take that of me, my friend, (civing flowers) who rave the power to saal th'accusers' lips. Get thee gless eyes, and like a scurry politician seem to see the things thou dnst not. Now, now, now, now! Puli off my boots. Herder, harder SO.

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IFAR Cont.

GIOUCESTER

LER

JOHN RUSSELIMRROW:

PROEESSOR GRAFAM MARTIIT

Sirst tine we smell the air, we wawl and cry. I'Il preach to thee, Maxk!

Alack, alack the day!

When we are bom we cry that we are come to this great stage of fools. - This's a good block. It were a delicate stratagen to shoe a troop of horse with felt. I'll puti.t in proof: and when I have stolen upon these sons-in-laws, then kill, kills kijl, kill, kill, kill.
0. Th. Thanks very much. Iet's call it a day. Thank you. Thank you Julian - a memoth day for you.

Well, that's the lest of our rehearsal Workshops. We've looked at how actors have to work to discover the meaning of the atoxt find how sometimes difficult choices have to be made amongst the various interpretation which the text will stand. $V e^{\prime}$ ve elro seen how the text often demands concrete expression through the physical presence and the actual relationships between acters, on stage. ind even how the calis on an actox's stamina can thenselves affect the stmucture of our play. Whenever we are fortunate to see a satisfying production of any play on stage, in the cinema, on on
television, it is easy enough to forget this militude of problems that have been facel and resolved in its preparation. But however these problems are solved by different directors and different actors, wholeness should be its ain. The interpretation must hang together and so even though we've only been able to show work on tiny fragments of our plays, the relationships of those parts to the whole has never been forgctten.

## CLOSING CREDITS:

1. Presented by

Professor Graham Martin
2. Director

John Russell-Brown
3. King Lear: Julian Glover Gloucester: Basil Henson
4. Kent: James 亡aurenson

The Fool \& Edgar: Karl Johnion
5. Production Assistant

Anne Pearsor.
Designers
Paul Bannister
George Wisner
6. Vision Mixer

Moira Brown
7. Lighting: John Fane

Sound: Colin Tugwood VI Editor: Dave Chastney
8. Producer

David Hoyle
9. OU Copyright 1984

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JOH RTSSSEIE-3ROHS

JULIAT GIOVER

TOHM RUSSELIMRSOT

Rigint

A grovth of confidence and a sense of your separateness from the guilty people.

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EX - storm and thunder

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IEAR

JOHN PUSSEIIm-EROW

JULAN GLOVER

JOH RTJSSELI-BRONA

RARI JOLMTSO:

Because everything is going to be all right?

Well, because it is possible together to eridure.

And because of the message that he was saying in the stocls scene as it were, where he's got Lear into that situation of acoepting philosophically in a way.

JOHIN RUSSELILBROMA

KARL JOHITSOH

JOHE RUSSELI-BROM

KARL JOEHSON

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The more meaningful that scene, the more i.t comes out of the heart of the Lear experience. We must see Lear here making one with the fool. Just for the monent, he forgeta his kingship. Dare we do that ance more?

Nom Do you dare listen to it?

Ecisily

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FX - thunder and lightening PROEGSSOR GRAHMM MMRI

IKanT

IEAR
zem

I正AR
(10yT

IEAR

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the body's delicate; this tempest in my mind doth fron my senses take all feeling else save what beats there. - Filial ingratitude! Is it not as this mouth should tear this hand for lifting food to't? But I will punish home. $\mathrm{NO}_{2}$ I will weep no more: In such a night to shut me out: Pour ong I will endure. In such a night as this! O Regan, Gonerill! Your old kind fathers whose frank heart gave all! mo, that wey madness lies; let me shou that; No more of that!

Good my lord, eilter here

Prithee go in thyself; seek thine own ease. This tempest will not give me leave to ponder on things that would hurt me more: but I'll so in. (To the rool) In boy, go first. - You houseless poverty - May, get thee in. I'll pray and then I'll sleep. Poor naked wretches, wheresoe' er you are, that bide the pelting of this piviless stoma, hov shall your houseless heads and uinfed sides, your looped and windowed raggedness, detend you from jeasuns such as these? $O_{3} I$ have taison too little case of thist paire plysics pomp; expose thyself to feel what wretches feel, that thou mayest shake the superflux to them and show the heavens more just.

UTHITAMED VOTCE
EDGAR DISGUISED AS POOR TOU (Karl Johnson)

FOOL

Theit

PRORESSOR GRAFMM MARTIN

JOHI PUSSEILTMRONA

I出公

GLOJCESTER
(Basil Henson)

TEAR

Tathon and half, Pathom and half: Poor Tom.

Come not in here, mucleg here's a spirit. Help me, help me:

Give me thy hand. Who's there?

Then finsily, to the later part of
Act IV, Scene VT, the meeting between the gad Iear, Edgar, and the blinded Gluteenster.

It's got nothing to do with " $A y_{g}$ every inch a ring". It's just bearing out the froxld until the worid comes to nought. And for the monent, you are in fact seduced by GJoucestex.
. Thou hast seen a femmer's dog bark at a beggar?

Ays sir

And the creature mu from the cur:? There though nightst behold the great imace of authority a dog's obeyed in office. Thou rescai beadle, held thy bloddy hand. Why dost thou lash that whorer? Strip thy own back. Whou hotly lusts to use her in that lind for which thou whippist her. The

TEAR Cont.
midar
(Kari Johnson)
J.EAR

GIOUCESTER

LTAR
usurer hangs the cozener. Thorough tattered clothes great vices do appear: Robes and furned goms hide all. Plate sins with gold, arm it in raga, a pygmy's straw does piarce it. Jone does offend, none, I say none; I'll able 'om. Trake that of me, my friend, (giving flovers) Who have the pover to seal th'accusers' lips. Get thee glass fyes, and like a sourvy politician seem to see the things thou dost not. Tow, now, nows now? Pull off wy boots. Harder, hacrer - so.

0 mattor and irmertinency mixed, reason in madness.

If thou wilt weep iny fortunes, take my eyes. I lmow thee well enough; thy name i.s Gioncester. Thou nust be patient; we cane crying hither. Thou knowesi the first time that wo smell the air we wawl and cry. I will preacn to thee - Hark:

Alacks alack the daj:

When we are born we cry that we are cone to this great stage of fools... Worr.

Yes?

JULIAIT GLOVER
JOHN RUSSELI-BROWN

JULIAIT GLOVER

JOW RUSSELIM PROM

JULIAT GLOVER

JOHT RUSSELIMROMT

This is a food block

Yes, this is a good block. It means my head.

So I can use thats cari I?

Yes, absolutely, absolutely. It's his head on it's your heau. It's a man's head. That is, "when we are bom we cry that we are come to this great stage of foolsi". I t'ingle it is thiss your head exectly. I know, I understand., I have the woy to do it. I am clever, and rrum that you get"a delicate stratagoin "to shoe a troop D. horsen", because you then nove way from your understanding, to your understanding of your maderstanding, and that's fatal. You inmediateiy think about what you can do, and your revense comes teoming back. Do you soo? I think it is your block. It means I'f clever, I've got my wits abcut me, and that is fatal. Fron there you then get onto kind of revenge time. Do you see?

Yeah

Let's try that, and I thought taking his head was absolutely right. Um ".. if thou wilt weep my fortunes, take my eyesi.

TOHS ROSSEIL_BROW Cont:

JULIAT GLOVER

JOER RIISSEII-BRONS

JUTIAN GIOVER

JOEIT RUSSELT-BROW

JUTIANT GIOVET

BASTE HEHSON

JOHT FUSSEMIMBOWM

And I think the two of you are in fact. I means it would take him like this, and in a sense, you are both at that time weeping I suspect. I mean, not at this stage of the gane, but if one was really there, you would both be veeping at that point. U.K., car we do it then from the same plece?

Ume

Can we, boxry..

Sorry, I can't remenber where the same place was.

Neither can I. It was titine usurex hangs the coreneri.

Sormy, I'm beginning to mm out 2 bit. now, John.

I'll stay here, I thin', don't you for this.

This will be the last tine, all being well.

BASIL HENSOE

JULIAN GLOVER

JOHN RUSSRIL—BROWT

JUITAN GIOVER

IWAR

EDGAR

J配

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You have these, at this stage (handing over flowers)
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I have then at this stage, yes.

Let us hope this will be the last time.

My cymbol of regelity.

The usurer hains the cozenen. Thorough tattered clothes great vices do appear; Roves and furred gows hide nil. Plate sins with gold, and the strong lance of justice hurtless breaks; Ami it in rags, a pygny's straw does pierce it. IVone does offend, none, I say none; I'll able 'em . Take that of me, ray friend, (civing flowers) who kave the power to sual th' accusers! lips. Get thee gless eyes, and like a scurry politician seem to see the things thou dnst not. Now, now, nows now: Pull off my boots. Harder, harder so.

0 matter and impertinency mixed, reason in madness:

If thou wilt weep my fortuness take my eyes. I lenow thee well enough: thy name is GIoucester. Thou must be patient; We came crying hither. Thou mowest the

IEAR Cont.

GIOUCESTER

IEAR

JOHI RUSSELI-DROW:

PROFESSOR GRAHM MARTIU

Sirst time ve smell the airs we wawl and cry. I'll preach to thee, Mark!

Alack, alack the day!

When we are bom we cry that we are come to this great stage of fools. - This's a good block. It were a delicate stratacem to shom a troop of horse with felt. I'll putt.t in proof; and when I have stolen upon these sons-in-laws, then kill, kills, kill, kill, kill, kill。
0.I. Thanks very mon. Iet's call it a day. Thank you. Thank you Julian - a manmoth day for you.

Vell, that's the last of our rehearsal workshops. We've looked at how actors have to work to discover the meaning of the stext and how sometimes difficult choices have to be made awongst the verious intempretation which the text will stand. We've alro seen how the text often demends concrete expression through the physical presence and the uctual relationships between actors, on st,age. ind even how the calis on an actor's stamina can themselves affect the structure of our play, thenever we are fortunate to see a satisfying production of any play on stage, in the ainema, or on
television, it is easy enough to forget this maltitude of problems that have been faced and resolved in its preparation. But however these problems are solved by different directors and diferent actors, Wholeness should be its ain. The interpretation must hang together and so even though we've only been able to show work on tiny fragments of our plays, the relationships of thrse parts to the whole has never been forgetten.

## CLOSING CREDITS:

1. Presented by

Professor Graham Martin
2. Director

John Russell-Brown
3. King Lear: Julian Glover Gloucester: Basil Henson
4. Kent: James Laurenson

The Fool \& Edgar: Karl Johnson
5. Production Assistant Anne Pearsor.

Designers
Paul Bannister
George Wisner
6. Vision Mixer

Moira Brown
7. Lighting: John Fane Sound: Colin Tugwood VT Editor: Dave Chastney
8. Producer

David Hoyle
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