

A361109

Lear: Julian Glover  
Kent: James Laurenson  
Gloucester: Basil Henson  
The Fool & Edgar: Karl Johnson

PROFESSOR GRAHAM MARTIN

This is the second of our programmes on King Lear, and it begins with Act II, 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 we looked at the beginnings of Lear's madness, but now the great rage is finally unleashed, and the actor needs to move into higher gear. We have discussed before the practical considerations that have to govern an actor playing a large part, and if you look at the text, you will see that after the storm, Shakespeare allows the actor the longest possible rest before his re-appearance. And one of the things that this rest confirms is that in the storm, Shakespeare expected the actor to give Lear all he's got. Perhaps, especially when playing a man going mad, an actor needs a clear head, so as not to lose sight of the shape and direction of long speeches, which are, after all, shaped by a complex intellectual substance. These speeches register different stages in Lear's deep self-exploration. That extended process of moral discovery. We say that Lear is mad, but it is a madness that leads him to most profound truths about the sources and motives of legal

PROFESSOR GRAHAM MARTIN Cont.

FX - thunder and storm

FOOL  
(Karl Johnson)

LEAR  
(Julian Glover)

KENT  
(James Laurensen)

FOOL

KENT

FX /ctd.

LEAR

FX /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 tenderness which Lear expresses towards the Fool. Perhaps it's Lear's first genuinely human contact in the play.

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

No, I will be the pattern of all patience.  
I will say 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  
wrathful skies gallow the very wanderers  
of the dark and make them keep their caves.  
Since I was man, such sheets of fire,  
such bursts of horrid thunder, such groans  
of roaring wind and rain I never remember  
to have heard. Man's nature cannot  
carry th'affliction nor the fear.

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

LEAR Cont.

hast within thee undivulged crimes  
unwhipped of justice. Hide thee, thou  
bloody hand, thou perjured, and thou  
similar of virtue that art incestuous.

JOHN RUSSELL-BROWN

Hold it. That's absolutely the right  
change of mood. And then again as he had  
a whole sequence, so you've got a whole  
sequence. First of all, you associate  
yourself with the Gods, then you say  
"Tremble, thou wretch", then "Hide thee.."  
and then "... to pieces shake" and then  
"close pent up guilts give your concealing  
continents". Absolutely break open, you  
know, and "... cry these dreadful summoners  
grace." That is, you people who are  
guilty, find the... find the power, find  
the agony, take the judgement. "But I am  
a man more sinned against than sinning".  
I'm storm-pressed.

JULIAN GLOVER

I'm storm-pressed yes. What was I doing  
that was..?

JOHN RUSSELL-BROWN

No, no that was absolutely right.

JULIAN GLOVER

Oh.

JOHN RUSSELL-BROWN

No, I'm sorry, I want to do it again  
because, moving from tremble to hid 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 practically, well they are in hell at the moment. "Cry these summoners grace".. I mean, against damnation. So there's a growth of confidence is what I am trying to say.

JULIAN GLOVER

Right

JOHN RUSSELL-BROWN

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

JULIAN GLOVER

And is that what makes him feel funny later.

JOHN RUSSELL-BROWN

One of the things that makes him feel funny later.

JULIAN GLOVER

I mean immediately.

JOHN RUSSELL-BROWN

That's right. Because you've identified yourself with the Gods.

JULIAN GLOVER

And seen these extraordinary great truths.

JOHN RUSSELL-BROWN

That's right and you are seeing, you are seeing the world as a kind of suffering and condemned place. And its hell. Its torment which you are seeing.

JULIAN GLOVER

'Tis foul!

JOHN RUSSELL-BROWN

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

JULIAN GLOVER

Too soon? Yes.

KENT

FX - storm and thunder

Gracious my lord, hard by here is a hovel; some friendship will it lend you 'gainst the tempest. Repose you there whilst I to this hard house - more harder than the stones whereof 'tis raised; which even but now, demanding after you, denied me to come in - return and force their scanty courtesy.

LEAR

My wits begin to turn. Come on, my boy. How dost my boy? Art cold? I am cold myself. Where is this straw, my fellow? The art of our necessities is strange and can make vile things precious. Come, your hovel. Poor fool and knave, I have one part in my heart that's sorry for thee yet.

FOOL

(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 every day.

LEAR

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

JOHN RUSSELL-BROWN

O.K. Karl, that song, the tone of that is absolutely right. It is, it is extraordinary, that from this community with Lear, you actually sing a song about content, in the wind and the rain.

...must cry content- and -"I must make content with his fortunes fit, though the rain it raineth every day."

It is the sense that seeing the suffering of mankind, it is all you can do in order to find peace. I mean, what you are doing was showing the pain of it, which was right I think. On top, in that pain you have to be happier than you have been for years.

JULIAN GLOVER

Because everything is going to be all right?

JOHN RUSSELL-BROWN

Well, because it is possible together to endure.

KARL JOHNSON

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

JOHN RUSSELL-BROWN

Yes

JOHN RUSSELL-BROWN

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 you're with him..

KARL JOHNSON

Humming Fool's song again

JOHN RUSSELL-BROWN

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

KARL JOHNSON

What else could one say?

JOHN RUSSELL-BROWN

and Lear says "true boy" and "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 great 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 poignant that scene.

JULIAN GLOVER

Mmm Mmm



JOHN RUSSELL-BROWN

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

JULIAN GLOVER

Mmm Do you dare listen to it?

JOHN RUSSELL-BROWN

Easily

KENT

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

LEAR

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POOL

(Sings)

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LEAR

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

FX - thunder and lightening

PROFESSOR GRAHAM MARTIN

Then, on to Act III, Scene IV and Lear's  
first realisation of a human world  
stretching beyond that of his own rage  
and self pity.

KENT

.. The tyranny of the open night's too  
rough for nature to endure.

LEAR

Let me alone

KENT

Good my Lord, enter here

LEAR

Wilt break my heart?

KENT

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

LEAR

Thou think'st 'tis much that this con-  
tentious storm invades us to the skin;  
so 'tis to thee. But where the greater  
malady is fixed the lesser is scarce felt.  
Thou'dst shun a bear; but if thy flight  
lay toward the roaring sea thou'dst meet  
the bear i'the mouth. When the mind's free

LEAR Cont.

the body's delicate; this tempest in my  
mind doth from 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. No, I will  
weep no more! In such a night to shut me  
out! Pour on; I will endure. In such a  
night as this! O Regan, Gonerill! Your  
old kind father, whose frank heart gave  
all! No, that way madness lies; let me  
shun that; No more of that!

KENT

Good my lord, enter here

LEAR

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 go in. (To the fool) In boy,  
go 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 pitiless  
storm, how shall your houseless heads and  
unfed sides, your looped and windowed  
raggedness, defend you from seasons such  
as these? O, I have taken too little care  
of this! Take physic, pomp; expose  
thyself to feel what wretches feel, that  
thou mayest shake the superflux to them  
and show the heavens more just.

UN-NAMED VOICE  
EDGAR DISGUISED AS POOR TOM  
(Karl Johnson)

Fathom and half, fathom and half! Poor  
Tom.

FOOL

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

KENT

Give me thy hand. Who's there?

PROFESSOR GRAHAM MARTIN

Then finally, to the later part of  
Act IV, Scene VI, the meeting between  
the mad Lear, Edgar, and the blinded  
Gloucester.

JOHN RUSSELL-BROWN

It's got nothing to do with "Ay, every  
inch a King". It's just bearing out the  
world until the world comes to nought.  
And for the moment, you are in fact  
seduced by Gloucester.

LEAR

..Thou hast seen a farmer's dog bark at a  
beggar?

GLOUCESTER  
(Basil Henson)

Ay, sir

LEAR

And the creature run from the cur? There  
though mightst behold the great image of  
authority; a dog's obeyed in office.  
Thou rascal beadle, hold thy bloody hand.  
Why dost thou lash that whore? Strip thy  
own back. Thou hotly lusts to use her in  
that kind for which thou whipp'st her. The

LEAR Cont.

usurer hangs the cozener. Thorough  
tattered clothes great vices do appear;  
Robes and furred gowns hide all. Plate  
sins with gold, arm it in rags, a pygmy's  
straw does pierce it. None does offend,  
none, I say none; I'll able 'em. Take  
that of me, my friend, (giving flowers)  
who have the power to seal th'accusers'  
lips. Get thee glass eyes, and like a  
scurvy politician seem to see the things  
thou dost not. Now, now, now, now! Pull  
off my boots. Harder, harder - so.

EDGAR  
(Karl Johnson)

O matter and impertinency mixed, reason  
in madness.

LEAR

If thou wilt weep my fortunes, take my  
eyes. I know thee well enough; thy name  
is Gloucester. Thou must be patient; we  
came crying hither. Thou knowest the first  
time that we smell the air we wawl and cry.  
I will preach to thee - Mark!

GLOUCESTER

Alack, alack the day!

LEAR

When we are born we cry that we are come  
to this great stage of fools... Now.

JOHN RUSSELL-BROWN

Yes?

JULIAN GLOVER

This is a good block

JOHN RUSSELL-BROWN

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

JULIAN GLOVER

So I can use that, can I?

JOHN RUSSELL-BROWN

Yes, absolutely, absolutely. It's his head or it's your head. It's a man's head. That is, "when we are born we 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 way to do it. I am clever, and from that you get "a delicate stratagem 'to shoe a troop of horse", because you then move away from your understanding, to your understanding of your understanding, and that's fatal. You immediately think about what you can do, and your revenge comes teeming back. Do you see? I think it is your block. It means I'm clever, I've got my wits about me, and that is fatal. From there you then get onto kind of revenge time. Do you see?

JULIAN GLOVER

Yeah

JOHN RUSSELL-BROWN

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

JOHN RUSSELL-BROWN Cont.

And I think the two of you are in fact,  
I mean, 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 game, but if one was really  
there, you would both be weeping at that  
point. O.K., can we do it then from  
the same place?

JULIAN GLOVER

Uma

JOHN RUSSELL-BROWN

Can we, sorry..

JULIAN GLOVER

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

JOHN RUSSELL-BROWN

Neither can I. It was "the usurer hangs  
the cozeners".

JULIAN GLOVER

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

BASIL HENSON

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

JOHN RUSSELL-BROWN

This will be the last time, all being  
well.

BASIL HENSON

You have these, at this stage (handing  
over flowers)

JULIAN GLOVER

I have them at this stage, yes..

JOHN RUSSELL-BROWN

Let us hope this will be the last time.

JULIAN GLOVER

My symbol of regality.

LEAR

The usurer hangs the cozener. Thorough  
tattered clothes great vices do appear;  
Robes and furred gowns hide all. Plate  
sins with gold, and the strong lance of  
justice hurtless breaks; Arm it in rags,  
a pygmy's straw does pierce it. None  
does offend, none, I say none; I'll able  
'em . Take that of me, my friend, (giving  
flowers) who have the power to seal  
th'accusers' lips. Get thee glass eyes,  
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LEAR Cont.

first time we smell the air, we wawl and cry. I'll preach to thee, Mark!

GLOUCESTER

Alack, alack the day!

LEAR

When we are born we cry that we are come to this great stage of fools. ~ This's a good block. It were a delicate stratagem to shoe a troop of horse with felt. I'll put't in proof; and when I have stolen upon these sons-in-laws, then kill, kill, kill, kill, kill, kill, kill, kill.

JOHN RUSSELL-BROWN

O.K. Thanks very much. Let's call it a day. Thank you. Thank you Julian - a mammoth day for you.

PROFESSOR GRAHAM MARTIN

Well, that's the last of our rehearsal workshops. We've looked at how actors have to work to discover the meaning of the text and how sometimes difficult choices have to be made amongst the various interpretations which the text will stand. We've also seen how the text often demands concrete expression through the physical presence and the actual relationships between actors on stage. And even how the calls on an actor's stamina can themselves affect the structure of our play. Whenever we are fortunate to see a satisfying production of any play on stage, in the cinema, or on

PROFESSOR GRAHAM MARTIN Cont.

television, it is easy enough to forget this multitude of problems that have been faced and resolved in its preparation. But however these problems are solved by different directors and different actors, wholeness should be its aim. 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 forgotten.

CLOSING CREDITS:

1. Presented by  
Professor Graham Martin
2. Director  
John Russell-Brown
3. King Lear: Julian Glover  
Gloucester: Basil Henson
4. Kent: James Laurensen  
The Fool & Edgar: Karl Johnson
5. Production Assistant  
Anne Pearson  
  
Designers  
Paul Bannister  
George Wisner
6. Vision Mixer  
Moirra Brown
7. Lighting: John Fane  
Sound: Colin Tugwood  
VT Editor: Dave Chastney
8. Producer  
David Hoyle
9. OU Copyright 1984

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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 tenderness which Lear expresses towards the Fool. Perhaps it's Lear's first genuinely human contact in the play.

FX - thunder and storm

FOOL  
(Karl Johnson)

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

LEAR  
(Julian Glover)

No, I will be the pattern of all patience.  
I will say nothing.

KENT  
(James Laurensen)

Who's there?

FOOL

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

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hast within thee undivulged crimes  
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a man more sinned against than sinning".  
I'm storm-pressed.

JULIAN GLOVER

I'm storm-pressed yes. What was I doing  
that was..?

JOHN RUSSELL-BROWN

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JULIAN GLOVER

Oh.

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No, I'm sorry, I want to do it again  
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Right

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And is that what makes him feel funny later.

JOHN RUSSELL-BROWN

One of the things that makes him feel funny later.

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I mean immediately.

JOHN RUSSELL-BROWN

That's right. Because you've identified yourself with the Gods.

JULIAN GLOVER

And seen these extraordinary great truths.

JOHN RUSSELL-BROWN

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JOHN RUSSELL-BROWN

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

JULIAN GLOVER

Too soon? Yes.

KENT

FX - storm and thunder

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LEAR

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FOOL

(Singing)

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Must make content with his fortunes fit,  
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LEAR

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

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lay toward the roaring sea thou'dst meet  
the bear i'the mouth. When the mind's free

LEAR Cont.

the body's delicate; this tempest in my mind doth from 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. No, I will weep no more! In such a night to shut me out! Pour on; I will endure. In such a night as this! O Regan, Gonerill! Your old kind father, whose frank heart gave all! No, that way madness lies; let me shun that; No more of that!

KENT

Good my lord, enter here

LEAR

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 go in. (To the fool) In boy, go first. - You houseless poverty - Hail, get thee in. I'll pray and then I'll sleep. Poor naked wretches, wheresoe'er you are, that bide the pelting of this pivilless storm, how shall your houseless heads and unfed sides, your looped and windowed raggedness, defend you from seasons such as these? O, I have taken too little care of this! Take physic, pomp; expose thyself to feel what wretches feel, that thou mayest shake the superflux to them and show the heavens more just.

UN-NAMED VOICE  
EDGAR DISGUISED AS POOR TOM  
(Karl Johnson)

Fathom and half, fathom and half! Poor  
Tom.

FOOL

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

KENT

Give me thy hand. Who's there?

PROFESSOR GRAHAM MARTIN

Then finally, to the later part of  
Act IV, Scene VI, the meeting between  
the mad Lear, Edgar, and the blinded  
Gloucester.

JOHN RUSSELL-BROWN

It's got nothing to do with "Ay, every  
inch a King". It's just bearing out the  
world until the world comes to nought.  
And for the moment, you are in fact  
seduced by Gloucester.

LEAR

..Thou hast seen a farmer's dog bark at a  
beggar?

GLOUCESTER  
(Basil Henson)

Ay, sir

LEAR

And the creature run from the cur? There  
though mightst behold the great image of  
authority; a dog's obeyed in office.  
Thou rascal beadle, hold thy bloody hand.  
Why dost thou lash that whore? Strip thy  
own back. Thou hotly lusts to use her in  
that kind for which thou whipp'st her. The

LEAR Cont.

usurer hangs the cozener. Thorough  
tattered clothes great vices do appear;  
Robes and furred gowns hide all. Plate  
sins with gold, arm it in rags, a pygmy's  
straw does pierce it. None does offend,  
none, I say none; I'll able 'em. Take  
that of me, my friend, (giving flowers)  
who have the power to seal th'accusers'  
lips. Get thee glass eyes, and like a  
scurvy politician seem to see the things  
thou dost not. Now, now, now, now! Pull  
off my boots. Harder, harder - so.

EDGAR  
(Karl Johnson)

O matter and impertinency mixed, reason  
in madness.

LEAR

If thou wilt weep my fortunes, take my  
eyes. I know thee well enough; thy name  
is Gloucester. Thou must be patient; we  
came crying hither. Thou knowest the first  
time that we smell the air we wawl and cry.  
I will preach to thee - Mark!

GLOUCESTER

Alack, alack the day!

LEAR

When we are born we cry that we are come  
to this great stage of fools... Now.

JOHN RUSSELL-BROWN

Yes?



JULIAN GLOVER

This is a good block

JOHN RUSSELL-BROWN

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

JULIAN GLOVER

So I can use that, can I?

JOHN RUSSELL-BROWN

Yes, absolutely, absolutely. It's his head or it's your head. It's a man's head. That is, "when we are born we 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 way to do it. I am clever, and from that you get "a delicate stratagem 'to shoe a troop of horse", because you then move away from your understanding, to your understanding of your understanding, and that's fatal. You immediately think about what you can do, and your revenge comes teeming back. Do you see? I think it is your block. It means I'm clever, I've got my wits about me, and that is fatal. From there you then get onto kind of revenge time. Do you see?

JULIAN GLOVER

Yeah

JOHN RUSSELL-BROWN

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

JOHN RUSSELL-BROWN Cont.

And I think the two of you are in fact, I mean, 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 game, but if one was really there, you would both be weeping at that point. O.K., can we do it then from the same place?

JULIAN GLOVER

Um

JOHN RUSSELL-BROWN

Can we, sorry..

JULIAN GLOVER

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

JOHN RUSSELL-BROWN

Neither can I. It was "the usurer hangs the cozener".

JULIAN GLOVER

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

BASIL HENSON

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

JOHN RUSSELL-BROWN

This will be the last time, all being well.

BASIL HENSON

You have these, at this stage (handing  
over flowers)

JULIAN GLOVER

I have them at this stage, yes..

JOHN RUSSELL-BROWN

Let us hope this will be the last time.

JULIAN GLOVER

My symbol of regality.

LEAR

The usurer hangs the cozener. Thorough  
tattered clothes great vices do appear;  
Robes and furred gowns hide all. Plate  
sins with gold, and the strong lance of  
justice hurtless breaks; Arm it in rags,  
a pygmy's straw does pierce it. None  
does offend, none, I say none; I'll able  
'em. Take that of me, my friend, (giving  
flowers) who have the power to seal  
th'accusers' lips. Get thee glass eyes,  
and like a scurvy politician seem to see  
the things thou dost not. Now, now, now,  
now! Pull off my boots. Harder, harder -  
so.

EDGAR

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eyes. I know thee well enough; thy  
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we came crying hither. Thou knowest the

LEAR Cont.

first time we smell the air, we wawl and cry. I'll preach to thee, Mark!

GLOUCESTER

Alack, alack the day!

LEAR

When we are born we cry that we are come to this great stage of fools. - This's a good block. It were a delicate stratagem to show a troop of horse with felt. I'll put't in proof; and when I have stolen upon these sons-in-laws, then kill, kill, kill, kill, kill, kill.

JOHN RUSSELL-BROWN

O.K. Thanks very much. Let's call it a day. Thank you. Thank you Julian - a mammoth day for you.

PROFESSOR GRAHAM MARTIN

Well, that's the last of our rehearsal workshops. We've looked at how actors have to work to discover the meaning of the text and how sometimes difficult choices have to be made amongst the various interpretations which the text will stand. We've also seen how the text often demands concrete expression through the physical presence and the actual relationships between actors on stage. And even how the calls on an actor's stamina can themselves affect the structure of our play. Whenever we are fortunate to see a satisfying production of any play on stage, in the cinema, or on

PROFESSOR GRAHAM MARTIN Cont.

television, it is easy enough to forget this multitude of problems that have been faced and resolved in its preparation. But however these problems are solved by different directors and different actors, wholeness should be its aim. 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 these parts to the whole has never been forgotten.

CLOSING CREDITS:

1. Presented by  
Professor Graham Martin
2. Director  
John Russell-Brown
3. King Lear: Julian Glover  
Gloucester: Basil Henson
4. Kent: James Laurensen  
The Fool & Edgar: Karl Johnson
5. Production Assistant  
Anne Pearson  
  
Designers  
Paul Bannister  
George Wisner
6. Vision Mixer  
Moirra Brown
7. Lighting: John Fane  
Sound: Colin Tugwood  
VT Editor: Dave Chastney
8. Producer  
David Hoyle
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