FINAL TRANSCRIPT

Faculty of Arts

FOU A566B

AA306 VC2

Midsummer Night's Dream/Richard II/12th Night (Briers)

Generic Opening Title sequence: 37" montage of images from course material

Music: 37" specially composed by Adrian Lee

Extract: A Midsummer Night's Dream by Point Tokyo. Director: Yukio Ninagawa. Dur: 13"
© Point Tokyo Co Ltd

Extract: A Midsummer Night's Dream by RSA, 1970. Director: Peter Brook. Dur: 13"
© BBC TV ('Review')

Jonathan Miller: v/o

I think that the whole point about Shakespeare is that it takes place on an unfurnished wooden O.

Extract: A Midsummer Night's Dream by RSC '94-'95. Director: Adrian Noble. Dur: 11"
© Edenwood Productions

Alex Jennings as Oberon:

In thine eye that doth appear, when thou wakes it is thy dear.

MUSIC: Dur 5" (from film)

Specially Shot: Regent's Park Open Air Theatre.

Penny Rixon:

We think it's very important for you all to have some experience of how A Midsummer Night's Dream has been staged, and so we're going to show you a series of video recordings from different productions.

Of course, what we'd really like to do is take

MUSIC: Dur: 41" Peer Gynt Suite Chappell

Montage of stills:
Still: b/w: 'Mr Murray Carrington as Oberon', Stratford 1911 Dur: 2"
© Mander & Mitchenson

Still: b/w: 'Princess's 15.10.56' group of 5 'fairies' Dur: 2" © Mander & Mitchenson

Still: b/w: group of fairies from which boots and shovel details taken dur: 6" total. © Photostage Ref: R72 3380MT 89151/13 RSC 1989

Still: b/w: man/woman fairy costumes, she sleeping, large leaves, he posed above her. Dur: 2" © Mander & Mitchenson Old Vic 26.12.38

Still: Colour, Dur: 2": Toyah Willcox (Puck) in sailor outfit. Regent's Park, 1995, Ref B2 © Photostage

Still: Colour, Dur: 2": Bottom (Robert Lang) and Titania (Harriet Thorpe), Regent's Park Theatre, Ref C6 © Photostage

Still: Colour, Dur: 2": Toyah Willcox (Puck), Regent's Park 95, ref B10 © Photostage

Still: colour, CU fairy's legs in kneehighs, holding bucket. Ref RSC 89150 01-18 © Photostage

Still: b/w Dur 2": Fairy and tree, Open Air '38 © Mander & Mitchenson

Specially shot at Regent's Park Open Air Theatre: Vox Pops

you all to the theatre to see several different performances, but we can't.
Still, this is the next best thing, and we'll also give you the chance to hear what audiences have thought about this well loved play.

What do you think a fairy should look like?
It's this question perhaps more than any other, which has to be answered by the production team staging this play.

Vox Pop 1: Man

The way they did it at Glynebourne a few years back when they were almost part of the tree, and then they appeared and....

Vox Pop 2: Woman, glasses, pearls:

I, I mean it's nice if they do look pretty but then they've got to have a Mendlesshon and all that sort of jazz you know, well people don't do it like that these days do they.

Vox Pop 3: young woman, red, curly, long hair

Like the sugar plum fairy.

Vox Pop 4: young man, glasses, striped collar

You see you're talking to a man who actually sees different things like auras and all of that so I believe in the looking at the world differently so, for me, vibrant.

Vox Pop 5: man glasses, white shirt

They're little things with wings.

Penny Rixon at Open Air Theatre

Penny Rixon:

The Regents Park Theatre puts on the play regularly, and many of its patrons may well have seen three or four different versions over the years.

Still: b/w, dur: 8": Vivien Leigh as Titania.
© Mander & Mitchenson

A Midsummer Nights Dream is a childhood favourite, so audiences have strong ideas about what is fitting, and directors do as well.

Jonathan Miller:

I wanted to get rid of the whole idea of these awful people with diamante make up at the corner of their

eyes walking on the balls of their feet, flitting in with yards of bejewelled chiffon behind them. And in the same way I wanted to get rid of all these gauzy

Still:(Repeated): b/w: man/woman in elaborate fairy costumes, she sleeping, large leaves to sides, he posed above her. Dur: 10" © Mander & Mitchenson

diaphanous entomological fairies which somehow are regarded de rigueur when people talk about the magic, "what are going to do about the magic"? And they always say "well that's not a, they're not fairies", as if someone has got some privileged access to fairies, and knows what fairies look like.

Extract: Dur: 20": Helen Mirran as Titania on her bed surrounded by children. Taken from 'A Midsummer Night's Dream - the Shakespeare Project' TX: 13.12.'81. © BBC TV

Helen Mirran/Titania:

Sing me now asleep. Then to your offices, and let me rest.

Music: 20" from sound track composed by Stephen Oliver

Still: Toyah Willcox (Puck) and other 'fairies' on swathe of blue cloth/silver moon. All golden curly wigs. Regent's Park, 1995, Ref D5 V1 © Photostage

Rachel Kavanaugh:

I mean there's a problem again about if you give them wings then what happens if we don't see them fly. You think well there's these people with

wings but they never fly. So I decided not to give them wings, cos obviously they can't fly in this theatre I mean you could do it on wires or whatever,

but flying in the play has, you know it is a poetic thing flying for the fairies, it's a journey that they go on,

and the play is a dream and in dreams flying means all sorts of different things.

Specially shot: Regent's Park Open Air Theatre

Penny Rixon:

So if directors can't make their fairies really fly, they have to come up with new ways of creating magic for the modern world.

Vox Pop: man with mustard jumper

Well all I have is this memory of fairies in black bin liners, so I'm sure the it's gonna be better than that tonight.

Vox Pop: man in suit and glasses

I mean Speilberg can do wonderful things with computers but here it's people it's sort of slightly more real, it's immediate.

Vox Pop: man in glasses and white shirt (again)

Do they have magic wands as well, they have magic wands as well. And they're very light and elf like.

MS Talbot

Ian Talbot:

We always have this stupid idea of something which is, and every generation recreates it, of something
which is traditional Shakespeare. You know which is doublet and hose and gauze wings and in in this in this in this play. And, in a funny way we keep on
creeping back to it, through rejecting those sorts of notions of the fact that it's an abstract space.

I think people have to you know learn again and be told again and again, particularly in a televisual
age, that theatre is an abstract place, it's it's a you know a square in a circle or something like that, it's an empty space.

Extract: 41" Peter Brook RSC production 1970

Rage thou now. Here, villain.

Penny Rixon:
In this section of the video, I want to introduce you to some notable productions of this century.

The first of these, Peter Brooks for the Royal Shakespeare Company in 1970, has passed into theatrical legend. Watch how Brook interprets magic in the 20th century, and how he uses the physical resources of the theatre to conjure up his own brand of stage magic. You'll also see how he has influenced subsequent directors.

Extract: 47" Peter Brook production as above

Peter Brook.
Every word has a meaning and words get debased. Magic has a meaning and has a reality. But that has nothing to do with conjuring tricks. We start with a brilliant white light, a white background and all the elements clearly seen.

Jonathan Miller:

I think for most of us who worked in theatre, there was something quite revolutionary about the the Dream that Peter Brook did. I mean it didn't change my mind about the setting of The Midsummer Nights Dream, it changed all of our minds about the the way in which things could be staged. The fact that the plays didn't have to literally represent what seemed to be mentioned in them. And certainly that's what Brook showed us, that the fact that fairy flight is mentioned in the play doesn't mean that you have to use it in that way and what he did was to use metaphors of swings and trapezes and spinning plates on the end of flexible poles and so forth, to represent flowers and flight. And the fact that it didn't have to take place in something which literally
represented a forest, it liberated us all from literal representations.

WS Miller (specially shot)

Extract: 1'45" Peter Brook production as before

Penny Rixon:
What Brook was doing was rejecting a tradition of those little things with wings, that had dominated productions for decades.

Oberon:
What thou see'st when thou dost wake, do it for thy true love take. Love and languish for his sake, be it ounce or cat or bear, pard or boar with bristled hair, in thine eye that shall appear. When thou wakest, it is thy dear.

Wake, when some vile thing is near.

Peter Brook.

I had a very strong feeling that behind the play as we know it was something much richer and fuller, and I felt that this could come to life in a theatre through using a very wide range of theatrical techniques.

...out of hearing.

Peter Brook.

So that in rehearsals we'd arrived at this white box, and a lot of possibilities. Galleries and trapezes and a lot of brilliant colours in movement. The excitement of rehearsal is coming with open possibilities that then grow and developed
through the collaboration with the actors.

Ian Talbot:

CU Ian Talbot

If you look at some of the descriptions for instance of what went on in the famous Brook production in rehearsals you know it was A Midsummer Night's Nightmare, quite quite often I mean they're re, lots of people you know had to
have moments of intense anger break down and so forth, and then you suddenly realised that what happens in a rehearsal is just like what happens

in this play I think Shakespeare knew that.

Extract: 26" Peter Brook Production again

Hermia:

Help me, Lysander help me. Do thy best to pluck this crawling serpent from my breast.

Ian Talbot:

You know that that people go through this, and they start off on their they have idealised self images, and then they end up you know at one stage covered in mud, attacking their best friends, and all that sort of thing. Now, there can be no ideal production because these this new set of artists have got to go through that process again, and the important thing for the modern theatre, is that you should find time for the actors to go through this process. If they've been through the process, then the audience will come with them. Because the other thing that this play is is a sort of ritual it was originally written for a marriage, and so it takes the audience as well on this particular sort of journey, and it takes them through some sort of darkness and then to harmony, it can't be done unless the actors have already made that journey before them.

Extract: 26" Brook production again

Flute:

... most lovely Jew, as true, as truest horse, and yet would never tire. I'll meet thee, Pyramus, at Ninny's tomb.

Penny Rixon:

What Brook did was revolutionary in Britain in 1970, and the influence of this production is still around today.

Quince: *...you must not speak that yet, that you answer to Pyramus...*

Still: 13" colour of Peter Brook (smiling, lloking cam left) © Photostage, Ref B26

Penny Rixon:

Peter Brook continues his quest for living theatre in Paris, and would probably agree that his white box belongs to the past, and todays directors must search for their own Dream.

It's appropriate therefore that Jonathon Miller - 26 years later - should produce something very different. In 1996 he directed this play for the Almeida Theatre in north London, a tiny venue with minimal facilities, but with a reputation for putting on adventurous classical theatre of the highest quality.

Specially Shot: at Almeida Theatre during rehearsals, Angela Thorne (Titania) and Norman Rodway (Oberon)

During this rehearsal sequence, you'll see that Miller has strong views about Shakespeare's fairy kingdom.

Jonathan Miller.

I thought well it would be rather nice to cast these people older, have an old Oberon and Titania. Not fairies at all.

Norman Rodway as Oberon:

Every fairy take his gait; and each several

chamber, bless through this palace, with sweet peace.

Jonathon Miller.

CU Miller

If you really do a thought experiment and imagine what it would be like to live forever, you can see in fact that it's a curse and not a blessing at all. So that in some curious way the fairies are, are cursed by what they by the existence that they have,
there is nothing enviable about Oberon and Titania, and at the end I want them to somehow look upon the mortals that they've interfered with, as being
somehow in an existence which is infinitely preferable to theirs - notwithstanding and perhaps even because
of the fact that the mortals will as the name implies die. What's so interesting is that the you know the
resources of fairyland are utterly utterly boring. They're dew drops and batty wings and, whereas the mortal stuff is infinitely more interesting. It goes
somewhere, fairyland's been the same for for 30 thousand years. No technological developments in fairyland. It's all virtual reality from the outset.

Ian Talbot:

Still: dur 7" b/w Puck with headress tilt up to Oberon (yelling), Regen't Park© Photostage

I think that the the fairies are important, because the play the text that Shakespeare's

Still: dur 4" b/w Oberon and juice, tilt down to Titania, Stratford, 1989 © Photostage

written tells them that they are what moves everything in the human and the natural world. Their tiny quarrel, their marital bickering, is what changes all the seasons. They have to be terrifically powerful figures. They're also

Still: dur 9" b/w Titania (looking wide-eyed) and fairy (on her back) © Photostage, RSC 1986

associated for instance in the play with planets. They can move as fast as the sun, and and therefore Shakespeare was trying to say that these have got to be conveyed on the stage, in some way which shows that they have more strength more dimensions than the humans, I think it's a great mistake not only to do the twee 19th century fairy, but also I think it's a mistake to immediately humanise them, to make them seem like you know yes it's fun to say let's do them as punks or whatever, but in fact they have to give us that sense of of power. They can be very small, very large, they are what relativises our little human world.

Jonathan Miller.

MS Miller

I think one of the reasons why I've aged everyone so much is that as I've aged and are now entering my seventh decade, I have been struck by the the melancholy shadows of it which perhaps are not apparent when you're younger. And they, I don't think it's a very good play with which

to introduce people to Shakespeare. Unless you distort it by having people frisk around in these diaphanous

Still: dur 10" b/w Almeida Theatre, 96/97 Production, lots of actors on stage, toy dog on wheels, man holding branch, Leonard Fenton as Starveling © Ivan Kyncl

wings and and doing all sorts of magic and and capering around I mean it was my aim to eliminate morbid frolic from it.

Still: dur 10" colour Almeida Theatre Production (5 actors, one with ass's head in hand) Angela Thorne/Norman Rodway, Ref C23 © Photostage

Penny Rixon:

Despite Jonathan Millers scepticism, when I saw the end result there was for me a strong

Still: dur 10" colour Adrian Noble Production, large red stage, 6 actors separated on it (one pair, centre right), Ref CT 94-02-13© Photostage

sense of the fairies as something separate and supernatural. While some directors break away from Peter Brook, others pay tribute to him, like Adrian

Still: dur 5" colour Haydn Gwynne as Helena on swing in Adrian Noble's production, RSC/RST 1994, Ref CT 94-01-03 © Photostage

Noble in his 1994 production for the RSC.

Extract: 2'16" from RSC Production © Edenwood Productions Ltd: Titania in umbrella with Oberon, then watching Bottom as she wakes. Plus interview with Adrian Noble.

Stella Gonet as Hippolyta:

Thou art as wise as thou art beautiful.

Desmond Barrit as Nick Bottom:

Not so neither, but if I have wit enough to get me out of this wood, I have enough to serve mine own terror.

Stella Gonet as Hippolyta:

Out of this wood do not desire to go, thou

shalt remain here whether thou wilt or no.

MS Noble

Adrian Noble.

I wanted it to be a production that was full of wonder, that was full of magic, that was full of danger and
dark places, that would that had a had a freshness about it, as if one was hearing and seeing these sights and words for the very first time.

Extract: dur: 66" Hippolyta asleep in umbrella. Oberon watching. RSC © Edenwood

Alex Jennings as Oberon:

Music: 1'06" film sound track

What thou sees when thou dost wake. Do it for thy true love take. Love and languish for his sake. Be it ounce or cat or bear, pared or boar with bristle hair, in thine eye that doth appear, when thou wakest it is thy dear. Wake when some vile thing is near.

Adrian Noble.

We found a conceit an idea to use umbrellas in the play, and the umbrella gives us the theatrical fluidity
to take it out so the Bottom scene with the mechanicals can happen underneath it the play, the rehearsal, and then it can come back in for her to meet Bottom and fall in love with him as an ass so, it has it's a
satisfying conceit.

Extract: 24" Gonet and Barrit as before. RSC. © Edenwood

Barrit as Bottom:

The plain-song cuckoo gray, whose note full many a man doth mark, and dares not answer nay, haw haw.

Specially shot:

Voice of interviewer:

What's it like under there Ian?

Ian Talbot

It's very very hot. It isn't so bad in performance but at technical rehearsals or at ordinary rehearsals when you go back over a scene, I sort of can 20 minutes is about the maximum and then I have to, you'll see when I

Still: dur 10" colour: *Bottom with ass's head* lying on side, with Titania © Photostage

take it off that I go redder than usual.

Still: dur 10" colour Timothy Spall (and feet as ears) as Bottom © Photostage

Penny Rixon:

Bottom the weaver, who wants to act all the parts, has to be transformed in more ways than

one, so as well as dwelling on the appearance of the fairies, the director must decide on what an ass's head should look like, and will the

audience have fixed ideas.

Specially shot: MS Talbot with ass's head. Mix to shot without head.

Ian Talbot:

I think it's part of the tradition that you have a proper head here, in this setting. And it's it's wonderful to see generations come back

because we get grandparents who were brought by their grandparents or godparents and parents, and bring their children and, a lot of children it's their first experience, and adults sadly it's their first experience of Shakespeare. And I think it's the most accessible play that Shakespeare wrote.

Still: dur 10", colour, Titania (Serena Evans), feathers on head, and Bottom, Regent's Park, May 1991 © Photostage

Rachel Kavanaugh:

I think if you try and do something different for the sake of doing something new then you can get into trouble, and I've seen it probably more than any other Shakespeare play. And often it doesn't work because people say "well I'm gonna do what I think about this play I'm gonna put a concept on it", and specially in this theatre I thought I'm just gonna go back to the play and read it, although I knew it off by heart already, and see what it seemed to be really about to me and those things were, that I thought it was about love and sex and romantic and sexual fantasy. And that that's where all the the comedy, the darkness and the
magic in the play comes from.

Still: Dur 5", colour, Titania (Serena Evans) and Oberon © Regent's Park

Still: Dur 5", colour, Titania (Evans) and Bottom © Regent's Park

Ian Talbot:

I mean, Jonathan Miller's production at the Almaida recently apparently on the first day of
rehearsal he said "I don't believe in magic and I don't think the play has any magic in it"

well, without wishing to be impertinent I don't know why he did it. Because that's the whole charm of it.

Still (repeated) colour, 5 actors, one with ass's head in hand, Almeida Production, Thorne and Rodway, Ref V1 C23
© Photostage

Toby Jones:
He did say that, and he doesn't believe in magic he's a scientists he's sort of a rationally dedicated to disproving magic.
How I I took, all I can say is that my response to the set, which had a lot of mirrors in it, and I got the sense of fairies being the the previous generation of occupants of the house, so I think there was magic but maybe not magic
as it's normally shown.

Specially shot: Almeida Theatre rehearsals

Penny Rixon:
What about the magic of the theatre. This is a notion that Shakespeare explored in the scenes
with Nick Bottom and his company.
Bottom's leading lady is Flute the Bellows Mender, played by Toby Jones in Jonathan Miller's production.

Toby Jones as Flute the Bellows Mender:
... he could not have scaped sixpence a day: an the duke had not given him sixpence a day for playing Pyramus, I'll be hanged...

Toby Jones:

MS Toby

Flute functions in Midsummer Nights Dream as, he's one of the mechanicals a group of people who are defined by their work. They are presented with the opportunity to perform at Court so they're taken out of the world they know, the prosaic world of their work, into an extraordinary position where they are selected. They are actually selected to be selected at the
Court. So Flute goes from knowing nothing about theatre, to effectively performing at the at a private national theatre. It's an extraordinary journey in relatively few scenes.

Toby as Flute:

This is opening his tomb. Where is my love?

Derek Deadman as Snug:

Oh.

(continues but sound unclear)

Deadman as Snug:

...well the short and the long is, our play is preferred.

Toby Jones:

I feel it's so often important in the comic part of every actor feels this is to to play the truth of the character. That a character wants to do the best that they can, very few people in life want to fail, and maybe some of the Flutes I'd seen in the past, it wasn't clear that they wanted to be the best Thisbie's they could be. And I thought it would be more interesting to

see how good a character this, given that the material that Thisby has to act with is so it's so ridiculous in itself. His attempt to play it could have a certain tragedy about it as well.

Toby as Flute:

Lay them in gore for since you have sure with shears his thread of silk,
come, not a word.
Come trusty sword, come blade my breast in brew

Toby Jones:

He's thinking entirely logically as you or I might think well - how would you kill yourself. And it's comic that he, it's like he doesn't the character doesn't acknowledge the style of the play that he's in. That that's what makes it funny I, I I or the actor doesn't acknowledge the style of the play.

(inaudible chat)

(Several voices singing Underneath the Arches)

MUSIC: dur 22" actuality singing

Toby Jones:

When you play a part like that in rehearsal, it's like a game, and you're looking for play everywhere, where I can find play in these situations. And I was helped by two things one that the other mechanicals were all at

least 40 the youngest one was 40 years older than me, so I had this fantastic thing of being vastly less experienced than anyone else in the room. So I had this degree of respect for all the older all, and they were old men you know. And so that was very helpful. Then, there was the whole business of, okay, if I really did believe, if I'm this bloke who doesn't understand the first thing about theatre, then

I'm just listening listening listening to every rule and then I'm not told where the rules end, the rules are not are not defined, now as you get experienced in that as an actor, you realise you invent your own set of rules. But if it's your first ever rehearsal and you're being told the rules for the first time, it's like you follow those rules it's like the classic clown thing where do that, wait there, until I tell you not to do that and you wait there for years, like Stan Laurel. You wait there for years until you're told to stop waiting. So here, if I was given a rule I followed it to the endth degree.

(inaudible simultaneous speech)

Toby Jones:

So, you're dying. Well, I know I'm not dying but I'll go as close as I can to dying. And it's gonna take me a while until someone tells me to stop dying that's all I'm going to do. Till I'm told to stop doing it. So there's a moment

at the end of the play, and Jonathan cos he's an experienced comic as well as all the other things he does, he would encourage me to play in this way. So to follow this rule but I was still acting all the time, acting acting acting. So that when she came to shake my hand, she shook the sword which I was still dying with I couldn't quite work out where the illusion had ended. Because I was still in the reality of dying, and she shook she shook the sword and of course that hurt me because the sword in my reality was I don't know, prodding my kidneys or something.

(inaudible speech as actors rehearse)

Jonathan Miller:

And the whole point I think of our play is as Shakespeare himself understands and talks about in this play, it's about pretending without having to bring in a wall. You know you cannot bring in a wall. No let someone come in with some stuff daubed on himself. You cannot bring in moonlight, no you don't need to do that someone can come in and impersonate moonlight.

Extract: A Midsummer Night's Dream by Point Tokyo. Director: Yukio Ninagawa. Dur: 35"

Penny Rixon:

Today Shakespeare is international. In this version, the director Yukio Ninagawa uses aspects of the Japanese no tradition. An actor plays Puck on stage, while another speaks his

lines from the wings.

(sounds from Japanese play)

Ian Talbot:

I think it's interesting this thing about how Midsummer Nights Dream always gets in some way associated in peoples minds with the East. And I think one of the reasons for that, is that Shakespeare has this line in it, which is about how Titania has had this friend her votress, and they've gambolled about on the beach, and she talks about in the spiced Indian air, I mean you know what did the Elizabethans know about India and yet already there, there was the idea of the East in this play, because somehow the whole play is about how England our little world of England

Extract: A Midsummer Night's Dream by Point Tokyo. Director: Yukio Ninagawa. Dur: 23"

is just some tiny little dot on in the world, and of course that's becoming more and more true I mean you know what does England look like from say India now?

Extract: A Midsummer Night's Dream by Point Tokyo. Director: Yukio Ninagawa. Dur: 23" (sand scene)

In the recent Ninagawa production, the best thing in it really was the smell of Chinese food And he was trying to get the idea of the mechanicals as being that real element who went into the fantastic world and what better.

than to say you are actually in the world of your senses. The other wonderful thing was

the light, and the fact that the light picked up sand, and so that one you know had an experience here which is you can't get anywhere else you can't get it in in radio can't get it interpret and you can't get it in reading, and it was very beautiful in the Nina Gower production when sometimes an actor would just look straight up and he would feel the sand falling, falling into his face, as if he recognised that he was made of that sand as well at that moment.

Extract: A Midsummer Night's Dream by Point Tokyo. Director: Yukio Ninagawa. Dur: 12" (sand falls into actors face)

Extract: A Midsummer Night's Dream by Point Tokyo. Director: Yukio Ninagawa. Dur: 9" (sand scene again)

MS Ian Talbot

If there's something very fine about what Ninagawa did, and I think there are some things of that production which weren't fine, but I think that that was it I mean it was just this this inspiration, which had something to do with taking us into a world which was mysterious, without forcing any kind of theology down our throat.

Still: dur 15" colour, Almeida Theatre Production, 11.12.96, Toby Jones as Flute, evening dress, *Ref C31*

Toby Jones:

I think that Flute's reaction, as a mechanical is that he is legitimately able as one can in the theatre to transform his situation, in a way that maybe I'd imagine his life had not allowed it permitted him to do beforehand. In his daily work one can only imagine his daily work, bellows mending away. He doesn't get asked to imagine an alternative reality. And the play seems to be about imagining alternative

reality. And this is a wondrous thing for someone who isn't normally asked to do that, and actively encouraged by Nick Bottom to do so. So it's a wonderful wonderful and strange thing to imagine being someone else. I I think that Shakespeare often does dramatise that wonder. The idea of being two people simultaneously, the very simple act of acting is
not simple at the same time it's wonderful.

Specially shot:
Regent's Park

Ian Talbot:

Somehow, something special happens in the theatre, where you nevertheless have all been through the same thing, and how you you have shared, so you reach in a different place, you all saw something different in a way, particularly if you were in The Globe Theatre you would have all seen something different quite literally. But, you've all had your minds transfigured simultaneously, and I think that any production of the play has got to leave us feeling that we went in as a lot of separate individuals with our private worries, and we came out as an audience, been through the same thing together.

MUSIC: 55"
Peer Gynt suite

Penny Rixon:

What I want to leave you with, is the thought that theatrical production must move on life itself moves on. If you insist on preserving the

vision of Midsummer Night's Dream that enchanted you in your childhood, you will in the end kill Shakespeare.

GVs Regent's Park, The Open Air Theatre, Penny Rixon walking

FOUA566B

AA306 Shakespeare Text and Performance: Video 2, Band 2:

Band 2: Richard II

All specially shot unless specified otherwise.

Extract: 5" "Shakespeare Project - Richard II", Derek Jacobi as Richard II © BBC TV TX: 10.12.78

Derek Jacobi/Richard II:

For God's sake, let us sit upon the ground.

Extract: 4" "The Tragedy of King Richard II", Ian McKellan as Richard II © BBC TV TX: 30.07.70

Ian McKellan/Richard II:

And then tell sad stories of the death of kings.

Extract: 3" "Richard II", Fiona Shaw as Richard II ©NVC Arts/Illuminations TV

Fiona Shaw/Richard II:

How some have been deposed.

Extract: 3" Jacobi as Richard II as before

Jacobi/Rich II:

Some slain in war.

Extract: 5" McKellan as Richard II as before

McKellan/Rich II:

Some haunted by the ghosts they have deposed some poisoned by their wives.

Extract: 2" Jacobi as Richard II as before

Jacobi/Rich II:

Some sleeping killed.

Extract: 3" Shaw as Richard II as before

Shaw/Rich II:

All murdered.

5" Freeze frame from Jacobi version as before

Penny Rixon v/o:

Those were three very different ways of playing one of Richard's most powerful speeches. We opened with them, because this section of the video is going to concentrate on the way actors can create radically different interpretations of a Shakespearean role.

5" Freeze frame from McKellan version as before

Extract: 35" from McKellan version as before

McKellan/Richard II:

For within the hollow crown that rounds the mortal temples of a king, keeps death, his court and there the antick sits scoffing his state
and grinning at his pomp allowing him a breath, a little scene to monarchize, be feared and kill with looks infusing him with
self, and vain conceit as if this flesh that walls about our life were brass, impregnable.

Penny Rixon v/o:

Still: 17" b/w John Gielgud as Richard II © Theatre Museum Mag, 1929

We'd also like you to think about a more practical point, which is often neglected by audiences as well as academics, the casting process.
Richard II has been played by many of the most celebrated actors of this century, from Sir John Gielgud to Fiona Shaw, and each one has made something different of the character.

Still: 10" colour, Alan Howard, standing, pensive, hands pointing to cam at waist, © Photostage, Ref: RSC ref. 81469-10-13

At the same time, each has contributed to the establishment of the theatrical tradition which

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Still: 5" b/w, Ian Richardson, kneeling feathers on headdress, © Photostage, Ref: RSC/Stratford 1973

Still: 6" col, Derek Jacobi, CU, hand to forehead, © Photostage, Ref: Phoenix 88553-01-18

Still: 5" b/w, Richard Pasco, WS stage, ladders right and left, © Photostage, ref: RSC 1973 180A

stresses the weakness - even effeminacy of the king. On the stage at the moment of performance, it's the actor who has the final say, although choosing an actor to play a major role like Richard is a complex procedure, often requiring a specialist who has considerable knowledge.

In fact, larger companies have a whole department devoted to casting. We asked a casting director how you get into this line of work.

MS Wendy Spon

Wendy Spon:

Well, you get asked that question quite often I mean there is no there's no kind of tried and tested route really it's quite a in some respects quite a strange job, I mean for me personally I studied drama at university, left with kind of vague aspirations to direct, and did a bit of assisting and things out of London went to Manchester and worked there, where I began to kind of focus down and to casting was that I worked for the casting director at the Royal Exchange in Manchester as her assistant for three years, and that was I suppose my sort of apprenticeship, and then I got a job at the Crucible Theatre in Sheffield as the casting director there, and worked there for four and half years, building up my experience and then came here as casting assistant. But I wouldn't say that there was a you know, this is what you do to become a casting director, you just have to work at it for quite a few years before you can even be one. It's about work that enables you to see a lot of

Still 12" colour, Fiona Shaw, standing holding sword to her body, 4 men kneeling beside her © Photostage, ref RNT 1995 FW925

MS Spon

theatre to see a lot of actors working, and to gradually build up your your kind of encyclopaedic hopefully eventually encyclopaedic knowledge of the profession - who is out there doing what - so that you can have ideas, I mean it's as basic as that.

Extract: 20" Fiona Shaw as Richard II, as before

MUSIC: 20" by Arturo Annechino (taken from film, see left)

Penny Rixon v/o:

In a modern production of a history play, what kind of issues will a casting director have to take into account, given the fact that scholars now look at Richard II as a play about Elizabethan politics?

CU Jerry Brotton

Jerry Brotton:

I think it's very important to think about the way in which the play does dramatise very contemporary conflicts around kingship, that within the period in which the play was produced we think about 1597, is really coming towards the end of Queen Elizabeth I reign, and actually as Elizabeth herself seemed to become both older and more autocratic, there was a sense in which dissenting voices started to emerge within the period, people who actually started to question the possibilities of opposing or criticising kingship and the values of absolutist authority which were enshrined in Elizabeth. Theatre and the stage within this period was a highly politicised art form. At the time it was a crucial story the story of

Still 17", b/w, Richard Pasco, © Photostage, Ref: RSC 1973 180A, as before - large stage, ladders each side

CU Brotton

Richard II was used throughout the 16th century, as a way of thinking through the pros and cons of kingship, and because of
the fact that Richard was deposed he was seen as a tyrannical English king, then precisely Shakespeare taking it up it seems
to me is doing something very very politically explosive actually with the story, and the way that it might be performed in
different ways.

Wendy Spon:

I mean the point about Shakespeare, is that
that more than any other kind of drama it requires a balance of skills it requires obviously it requires you to be right for the part whatever that
interpretation is, but it does also require technical skill. So you're finding a balance between a truthfulness, and and a technical facility. Because I think there are a number of ways of making it work.

Still: 6" colour, Fiona Shaw, held aloft, head in light, 3 others, © Photostage, Ref RNT 6/95 FW925

Still: 6" colour, CU Fiona Shaw, single CU with crown, © Photostage, Ref RNT 6/95 FE601

Fiona Shaw.

Still: 6" colour, CU Derek Jacobi, finger and thumb held to crown, pursed lips © Photostage, Ref Phoenix 88553-01-24

I was the one strange brushstroke through the production. If you cast a man, half of their energy has to be spent in feminising themselves,
or becoming effeminate. If you cast a woman, you don't have to spend any time worrying about the effeminacy. You worry about other things actually instead but you don't worry about the effeminacy
and in a way the role historically has become
so ultra feminine or effeminate, that it ceases in a

Extract: 13" Fiona Shaw as Richard II, as before

way the next person who should play would be Michael Gambon or something, I mean it should be just, it it's gone off almost off the cliff of effeminacy, and hopefully you know in a way I hope

I'm the full stop on that.

It wasn't that I had to be a man but to to not be a woman, and then these boys who were

Extract: 10" Fiona Shaw as Richard II, as before

in my Court who were all beautiful lords, Bushy and Green and co, wore these extraordinary skirts so they it was in that

way I suppose a feminised court.

Extract: 6" John Gilegud as John of Gaunt and Charles Gray as Duke of York, from Jacobi version © BBC TX: 10.12.78, as before.

Extract: 40" Paul Hardwick as John O'Gaunt, from McKellan version, © BBC TX 30.07.70

Penny Rixon v/o:

It's not only the central character who offers the chance for different interpretations.

John of Gaunt is back in the dressing room before the end of Act II, but the casting of this role will help influence how the responds

to Richard and Bolingbroke later in the play.

Paul Hardwick (John of Gaunt):

Will the king come, that I may breathe my last in wholesome counsel ...

Jerry Brotton:

What's interesting about the portrayal of Gaunt by Paul Hardwick in the McKellan version, is that it's a much more prophetic

speech, so we need to remember that this is the first time that Richard is being explicitly criticised. You also see it as a very public

CU Brotton

situation that he's surrounded by the figures, so the way in which he starts to criticise Richard is very important for the way it will
then be disseminated outwards towards the rest of the play. Course it's also a deathbed
scene which Hardwick plays very very strongly that he is literally dying, so again there's that sense in which as he dies, he is
allowed the possibility to criticise Richard very explicitly. The anger runs right throughout the speech, so the emotional pitch
remains pretty constant. He talks about the way in which Richard is far to intemperate he's like a storm he's like a fire that will burn
out too quickly.

Extract: 51" Paul Hardwick as John of Gaunt, McKellan version, as before

Hardwick (John of Gaunt):
His rash fears blaze of riot cannot last, for violent fires soon burn out themselves. Small showers last long, yet sudden storms are short.
He tires betimes that spurs too fast betimes. With eager feeding food, doth choke at the feeder. Right vanity, insatiate cormorant, consuming
means soon preys upon itself.

Jerry Brotton:
And then how he moves on to the nationalist rhetoric, to contrast the way in which
Richard has led to the realm being undermined, the realm is in a sense seen as something rather degenerate, it's collapsing.
Put against those very strong rhetorical arguments

CU Brotton

about this teeming womb of
royal kings and how he then builds up the emotion, and again that sense of unifying all the other people around him, around this
celebration of Englishness.

Extract: 20" Paul Hardwick, McKellan version, as before

Hardwick (John o G):
This royal throne of kings, this sceptred isle. This Earth of majesty. This seat of Mars.

Jerry Brotton:
Which again of course then leads him to be able to make much more effective, his final criticisms of Richard. To say that Richard has led to the realm being 'leased out'. Richard becomes like landlord, he's no longer a king.

CU Brotton

Extract: 17" Hardwick, McKellan version, as before

Hardwick (John o G):
This dear, dear land, dear for her reputation through the world, is now leased out. I die renouncing it, like toil tenement or pelting farm.

Fade to black

Extract: 37", John Gielgud as John of Gaunt, Jacobi version of Richard II, BBC as before

Gielgud (John of Gaunt):
Will the king come, that I may breathe my last in wholesome counsel to his unstayed youth.

Charles Gray (Duke of York):
Vex not yourself.

Jerry Brotton:
What's interesting with Gielgud in the BBC

production, is that he takes a very interestingly different slant. It's not so much a deathbed scene, and it's just with him and York, and I think this is very interesting because it allows Gielgud to give some more emotional range to the whole speech, because it starts very low key, and it's almost as though it's two old political statesmen who

CU Brotton

are really just discussing the situation of the realm. Gielgud then starts to make one or two comments and criticisms of Richard, and then gradually he builds up very very nicely, and you see the cuts to York are quite interesting because you can see that in a sense, what Gaunt is leaving York with, is a very measured criticism of Richard, which again builds up through the nationalist rhetoric around the teeming womb of royal kings again which he builds up in a very emotive way around. But I think compared to Hardwick which is much more emotive, it's much more pained and it's much more angry, I think Gielgud's is actually a very clever interpretation which seems to at first downplay the rhetoric of the speech, but actually is much more careful about offering us a much more considered attack upon Richard.

Extract: 1'40" Gielgud as John of Gaunt, from Jacobi as Rich. II version, BBC, as before

Gielgud (John of Gaunt):

This royal throne of kings. This sceptred isle. This earth and majesty, this seat of Mars, this other Eden demi paradise. This

fortress built by nature for herself against infection
on the hand of war. This happy breed of men. This
little world, this
precious stone set in the silver sea which serves it in
the office of a war or as a moat, defensive to one
house against the envy of
less happier lands. This blessed plot, this Earth this
realm this England. This nurse, this teeming womb
of royal kings, feared by
their breed and famous by their birth, renowned for
their deeds as far from home for Christian service
and true chivalry, as is
the sepulchre in stubborn jury of the worlds
ranson, blessed Mary's son. This land of such dear
souls, this dear dear land
dear for her reputation through the world is now
leased out. I die pronouncing it, to a tenement or
pelting farm, England bound in
with a triumphant sea, whose rocky shore beats
back the envious siege of watery Neptune, is now
bound in with shame. With inky blots and rotten
parchment bonds.
That England that was wont to conquer others,
have made a shameful conquest of itself.

Fade to black

Fiona Shaw (Richard II):

Extract: 35" Fiona Shaw as Richard II, © NVC as before

Barkloughly Castle call they this at hand?

Penny Rixon v/o:

It's possible to see how casting, along with the other choices made by a production team,
can stimulate very different responses during key moments like Richard's return from Ireland.

Jerry Brotton:

What's interesting is just thinking about the three generally is that of course McKellan and Jacobi return in darkness, and what's very interesting about Fiona Shaw's interpretation is that it's a very bright, white space. It's again a very nationally emotive moment because there's a return to the realm Richard returning to his realm, which we already know is under threat. And so this play on darkness and light, the sense in which in a sense he is returning to darkness, that we already have a sense that he is going to be deposed. So, both McKellan and Jacobi, playing on that idea of darkness the darkness which then carries on pervading Richard and the rest of the play, with the Fiona Shaw interpretation seems wonderfully ironic, cos there's a sense of return to light and brightness but of course that's completely undercut by what then goes on to happen.

CU Brotton

Extract: 20" McKellan version, as before

Ian McKellan (Richard II):

Barkloughly Castle call this at hand?

Terence Wilton (Duke of Aumerle):

Yeah my good lord. Howbrooks your grace the air after your late tossing on the breaking seas?

Ian McKellan (Richard II):

Needs must thou like it well I weep for joy to stand upon thy kingdom once again.

CU Brotton

Jerry Brotton:

McKellan's interpretation is a very self absorbed one, as I think McKellan's whole portrayal of the character is a very self absorbed representation. He's only concerned about his relationship to the earth,
and again he becomes rather histrionic about his identification with the earth, and there's that wonderful moment that he compares himself to a mother, and that the earth is his child.

Extract: 1'15" McKellan version

Ian McKellan (Richard II):

As a long parted mother with her child plays fondly with her tears, and smiles in meeting, so weeping, smiling greets I thee my earth .....

Jerry Brotton:

Now again for a king, that's a very interesting and troubling image that he's making a feminine identification as this royal king, opposing a very masculine prince like Bolinbroke, and I think that McKellan plays that quite well, to give you a sense of how Richard is beginning to lose it really.

Ian McKellan (Richard II):

.. and when thee from my bosom pluck a flower guard it I pray thee with a lurking adder, whose double tongue may with a mortal touch throw death upon thy sovereigns enemies.

Mock not my senseless conjuration lords. This earth shall have a feeling and these stones prove armoured soldiers, ere her native king shall falter.

Fade to black

Derek Jacobi (Richard II):

Extract: 12" Derek Jacobi version, BBC, as before

Barkloughly Castle call they this at hand?

Jerry Brotton:

CU Brotton

Jacobi though is very interesting again, because he comes out much more fighting. I do think that there's much more a sense in Jacobi's portrayal of Richard that he's much more scheming he's much more Machiavellian, he isn't quite as self absorbed as McKellan, so I think the way in which he reaches down, he fondles the earth, and he almost tries to make a pact with the earth, that the earth will ensure that Bolingbroke does not overthrow him, and it's a much more powerful moment, which I think still sees Jacobi fighting he's still hoping that he can hold on to his crown.

Extract: 1'12" Jacobi version as before

Derek Jacobi (Richard II):

Dear Earth, I do salute thee with my hands though rebels wound thee with their horses hoofs. As a long parted mother with her child plays fondly with her tears and smiles in meeting, so weeping smiling greet I thee my earth, and do thee favours with my royal hands. Feed not thy sovereigns foe my gentle earth, nor with thy sweets comfort his ravenous

sense, but let thy spiders that suck up thy venom, and heavy gaited toads line their way, doing annoyance to the treacherous feet which with usurping steps to trample thee, yield stinging nettles to mine enemies. And when they from thy bosom pluck a flower, guard it I pray thee with a lurking adder, whose double tongue may with a mortal touch throw death upon thy sovereigns enemies.

Fade to black

Extract: 28" McKellan version, deposition scene

MUSIC: 28" from film

Penny Rixon v/o:

The casting of Richard and Bolingbroke will also determine where an audiences sympathies lie at the key moment of the transfer of power.

Jerry Brotton:

Will the king willingly give up his crown. For an Elizabethan audience, that is one of crux moments of the play. What you get in the deposition scene with McKellan is that he's still invested in that sense of his identity as a king. His entry is very regal, and there's very much a sense in which the deposition is about a personal slight to his own identity, so he turns to the other lords and he assumes much more than the other interpretations of Richard, he assumes a much more Christ- like figure, so he compares himself to Christ and Judas, and the way in which the other lords have deserted him, and I think that that's again quite interesting the way in which that petulance that sense of self absorption is one which runs throughout McKellan's dramatisation of Richard, and which you see again in the deposition scene.

CU Brotton

Extract: 1'05" McKellan version, as before: Investiture scene (Act 4 Sc 1)

McKellan (Richard II):

...Well no man say amen
Am I both priest and clerk?
Well then. Amen, God Save the King!
although I be not he. And yet armen, if heaven do
...

Jerry Brotton:

There's also a sense in which the scene is highly ritualised and highly stylised, that again Richard has this investment in the pomp and ceremony of his position. So the whole way in which he abdicates to
Bolingbroke, the way that he uses the crown, the way that he rehearses his own sense of deposition, seems to me very important about his investment still in rituals, and the ceremony of his identity as king.

McKellan (Rich II):

Here cousin.

Extract: 32" Fiona Shaw version, as before

Fiona Shaw (Rich II):

Now, is this golden crown like a deep well which owes two buckets one filling one another.
The emptier ever dancing in the air the other down, unseen and full of water, that bucket down and full of tears am I, drinking my griefs, while you mount up on high.

Richard Bremmer (Bolingbroke):

I thought you had been willing to resign.

Fiona Shaw (Rich II):

My crown I am but still my griefs are mine.

Fiona Shaw.

MS Fiona Shaw

The notion of a king actually ungiving his power like that to another was absolutely taboo, and in the auditorium people were absolutely riveted by the fact that this king was giving away his crown, even though it was played by me, there's it still has immense power.

Extract: 19" Fiona Shaw version (resigning the crown)

Richard Bremmer (Bolingbroke):

Are you contented to resign the crown.

Fiona Shaw (Rich II):

Aye.

No. ...

Jerry Brotton:

CU Brotton

Fiona Shaw's interpretation is very very striking and it seems to me very very original way of playing the whole scene. You immediately see that she enters, she's almost been forgotton. Bolingbroke's already upbraiding to the lords, and suddenly Shaw enters as almost a lost figure she looks lost.

Extract: 34" Fiona Shaw version

She wanders in. She looks ill. She mumbles. There's very much a sense in which she's already been completely divested of her identity as king.

Fiona Shaw (Rich II):

I hardly yet have learned to insinuate, flatter, bow or bend my knee. Give sorrow, leave a while to tutor me to this submission.

Jerry Brotton:

CU Brotton

Then of course what's very interesting is the way that she defines her relationship to Bolingbroke. We've already seen that there's a much more of a of a familial problem going on around the whole dynastic debate over claims to power and authority, she's much closer to Bolingbroke than McKellan and Jacobi have argued, and have portrayed her.

Extract: 20" Fiona Shaw version, as before

She's almost a betrayed lover. That sense in which the close ups of Bolingbroke as well, show Bolingbroke as very pained. This is still his cousin who he's deposing, we know that their relationship is much closer from the earlier scenes, than has been traditionally represented in performances of the play. Shaw portrays it in a way that Richard knows that he's lost, and there is a sense in which that sense of loss that she knows that

CU Brotton

she will die she knows that the cousin that she's very very close to has now taken control, and that she in a sense is almost part history. So I think it's a very different but very compelling way of playing the whole scene, almost as if it's two lovers or two of

Extract: 28" Fiona Shaw version, as before

very close family relations fighting over political

power, and we know that Richard's gonna lose.

Fiona Shaw (Rich II):

God save King Henry.

Fiona Shaw.

MS Fiona Shaw

There's a sense in which Richard and Bolingbroke are two halves of a coin, very famously in the 70's there was a production at Stratford where the actors alternated the roles because there is a sort of mirror about them. I was very very aware from gleaning what I could from the text which doesn't deal with any of this directly but you can just hear it through it as a strain the way in which people, the placing of the word 'cousin' when it's said, that there's a sort of envy but of course envy also has love and hate. That we were highlighting the fundamental starting point anyway, that in a way Richard envied the qualities that Bolingbroke had, and possibly vice versa.

Extract: 18" Fiona Shaw version, as before (Bolingbroke adorned)

Fiona Shaw (Rich II):

Thy were a mockery king of snow, standing before the sun of Bolingbroke. That I might melt myself away in water drops.

Jerry Brotton:

CU Brotton

One of the criticisms of Warner's production is that it seems to empty out the politics of the play to some extent. I actually think that it makes the politics of the play accessible in a in a

different and more interesting way,
because it sees it as a family feud. Okay you can almost see this as something of a modern day soap or a tragic soap opera, with the conflicts between the different cousins the aunts and the uncles. And of course, that is much more about the way in which the 16th century dynastic politics operated.

Extract: 24" McKellan version, as before

Ian McKellan (Rich II):

Of comfort no mans sweet lips talk of graves, of worms and epitaphs. Make dust out paper and with rainy eyes write sorrow in the bosom of the earth, let's choose executors and talk of wills.

Jerry Brotton:

CU Brotton

Richard is consistently interested in playing with language the way in which language
can relate to action, but consistently as the play carries on, we see how Richard's language becomes relentlessly estranged from his actions, how the language won't line up with the way that he acts. And so I think it's very interesting how the play is talking about the power of language but also the limits of language.

Still: 7" colour, Jeremy Irons, standing, hands crossed in front at waist © RSC 86375-01-14

Penny Rixon v/o:

Still: 7" colour, David Suchet, seated on huge throne, Alan Howard crouched left, holding mirror © RSC 81469-02-22

What about the technical demands made on actor who has to deliver highly rhetorical speeches in a convincing way.

Wendy Spon:

Still: 10" colour, Alex Jennings kneeling, white, hands to crown, © Photostage, ref: ©RSC

I think there are people who have a natural facility for it, the kind of people that you know when you

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hear them speaking you understand what they're saying, and that is to an extent I think that's a gift.

MS Spon

But it isn't easy it is very demanding it requires actors to make informed and intelligent and clear choices about what they're saying. And and everyone is afraid of poetry everyone is afraid of it's very easy to fall into a kind of reciting of words rather than actually acting as you would any other play, I think there's a sometimes one sees Shakespeare that's very dull because people have forgotten that they're actually playing a character in a play rather than someone spouting a lot of poetry.

CU Fiona Shaw

Fiona Shaw.

The poetry doesn't really take off until until Bolingbroke starts winning. Richard's language isn't very interesting at the beginning, 'forget forgive conclude and be agreed', or 'doctor say this is no month to bleed', and I think cor, it's the way you tell em you know it's not really great jokes. But by the time he goes to Ireland for these magical three days which nearly takes that long by Air Lingus, and gets back, he lands on England and we have within seconds 'let us sit upon the ground, and tell sad stories of the death of kings' and suddenly this mans brain which had been so caught by the jealousies, the smallness the small mindedness of family politics, the wilfulness of being a spoilt child, suddenly has a breath of imagination that way supersedes as though the very grief itself releases his brain. And

beautifully at the very moment that we should like him least, we spiritually begin to like him more, well hopefully because the language itself is so poetic.

Extract: 50" Fiona Shaw version, as before

Shaw (Rich II):

For within the hollow crown, that rounds the mortal temples of a king, keeps death his court, and there the antic sits, scoffing his
state, and grinning at his pomp, allowing him a breath, a little scene to monarchise, be feared and kill with looks, infusing him
with self and vain conceit, as if this flesh that walls about our life were brass, impregnable.

Extract: 58" McKellan version as before

McKellan (Rich II):

And humed thus comes at the last and with a little pin, bores through his castle wall,
and farewell king.

Penny Rixon v/o:

Performers often speak of a character like Shakespeare's Richard as though he were a real person with an existence outside the play. Literary critics frown on this practice, but it's a legitimate method for an actor to find a way into the role, and it figures in the response of many members of the audience.

McKellan (Rich II):

... respects tradition, form ceremonies duty for you have but mistook me all this while, I live with

breath like you, feel wants, tasted the grief and needs friends. Subjected thus how can you say to me I am a king.

CU Brotton

Jerry Brotton:

I think it's very interesting to think of the play obviously in terms of contemporary issues around how we now think about royalty, and we think about the status of of young princes, and obviously there are very different responses that you can have to that.

Still: 5" b/w Ronald Pickup and Denis Quilley holding crown, © Photostage ref: NT/Old Vic 72042

Penny Rixon v/o:

If you had to cast the play, what qualities would you want in your two leading actors?

Still: 5" colour David Suchet seated on large throne, alone, © Photostage ref: RSC 81469-03-14

Would you start by casting Bolingbroke perhaps? And whoever you choose to play Richard, do you want the audience to feel sorry for him.

Still: 5" colour Alex Jennings, distress, clutching head (blue) © Photostage ref: RSC 91267-02-08

CU Brotton

Jerry Brotton:

I think probably there is a sense of empathy or a sense in which Richards fall is tragic, so again the way in which that you are asked to identify with the fall of a king, and the tragic dimension of that, but indeed both McKellern and Jacobi offer us very unsympathetic portrayals of the king to some extent, so it is difficult to produce sympathy, whereas perhaps I think that the Fiona Shaw interpretation does create much more a sense of sympathy a sense of which this is somebody

who's caught in a historical and political crossfire, who is too immature, who isn't astute enough and isn't being supported enough to make the right decisions, and therefore of course one does make wrong decisions, and we all do that.
So to what extent are we being asked to be sympathetic to somebody in a sense who has been caught out in that way, and loses their life as a result. So I think it's a difficult question to answer but I think that yes there probably is a sense in which can enlist sympathy for Richard to some extent yeah.

CU Fiona Shaw

Fiona Shaw.
It would be unhelpful to an evening if the audience can't be sympathetic to your Macbeths or your Richards, these are not necessarily there to be to for a feel good factor they're there to heighten the aspects of ourselves that are full of contradictions. And so Richard you know playing it, it's very sad that he loses the thing he loves because somewhere, had things gone better for him, he might have been a nice person you feel because his gift of language is so great. He's the sort of person, I mean this is always a contradiction in Shakespeare that the baddy gets killed, and we miss the baddy because the world is somehow less rich without them.

Extract: 25" Fiona Shaw version, as before

Fiona Shaw (Richard II):
Being now a subject, I have a king here to my flatterer. Being so great I have no need to beg.

Richard Bremmer (Bolingbroke):

Yet ask.

Fiona Shaw (Richard II):

And shall I have?

Richard Bremmer (Bolingbroke):

You shall.

Fiona Shaw (Richard II):

Then give me leave to go.

Richard Bremmer (Bolingbroke):

Wither?

Fiona Shaw (Richard II):

Wither you will.

Fade to black

Credits on roller:
Academic Associate: Penny Rixon
Thanks to Donald Cooper (Photostage)
Production Assistant: Jenny Clarke
Rostrum: John Di Petrillo
Camera: Tony Sturman
Sound: Malcolm Campbell
Dubbing Mixer: Colin Tugwood
Off-Line Editors: Dagmar O'Neill, Fiona Haigh
Producer: Jenny Bardwell, BBC logo,

Fade to black

Cap: 'Band 3 Richard Briers as Molvolio'

Fade to black

All specially shot:GVs exterior RADA entrance and then int. as graduates enter and take seats for masterclass with Richard Briers

Jenny Bardwell v/o:

In the next section graduates of the Royal Academy of Dramatic Art return to hear the views of a very experienced television and theatre performer.

Music: 1'00" 'Quirky Rag' Richard Myhill KPM 155 CD

Extract: 15" from 12th Night, Renaissance Theatre Company production directed by Kenneth Brannagh © Pearson TV

Caroline Langrishe as Olivia:

How now Malvolio.

Richard Briers as Malvolio:

Sweet lady.

Briers masterclass

Briers:

I am very good at playing pompous, jumped up little squirts, don't ask me why. But it just fitted me like a glove.

Extract: 6" from 12th Night, Renaissance Theatre Company production directed by Kenneth Brannagh © Pearson TV

What you would say would be, A you should follow but O does. And on television you say A must follow but O does.

Music ends

Extract: 15" from 'The Good Life' BBC TV TX: 25.4.75

Cap: 'The Good Life 1975'

Felicity Kendall:

This beats sitting under the hairdryer and talking about the pill I can tell you.

Briers:

Our trowels touched then. (laughter).

Kendall:

I know.

Extract: 36" from 'Ever Decreasing Circles' BBC TV TX: 28.09.86

Cap: 'Ever Decreasing Circles 1986'

Briers:

Would you like to tell me what this is?

Penelope Wilton:

A book!

Briers:

And its title, is Soviet history.

Wilton:

Yes, it's part of the reading from my course.

Briers:

Do I have to draw you a picture?

Wilton:

Oh would you. With little lambs running through the wood.

Briers:

Ann, I am in deadly earnest, can't you see the chain? Moscow, Ostend, Dover, Milton Keynes.

Briers:

Long walk. (Laughter.)

Briers:

Milton Keynes Ann. The home of the Open University. Don't you realise you have become a pawn of the Kremlin?

Jenny Bardwell v/o:

Best known in Britain for playing in situation comedy in the nineteen seventies and eighties, Richard Briers returned to classical theatre as Malvolio for the Renaissance Theatre Company.

Extract: 22" from 12th Night, Renaissance Theatre Company production directed by Kenneth Brannagh © Pearson TV

We can explore the similarities in performance between classical theatre and popular comedy by seeing Twelfth Night as a situation comedy of its day.

Briers as Molvolio:

... who knows no honesty but to gabble like tinkers at this time of night. Do ye make an ale house of my lady's house?

Masterclass

Amanda Haberland

Can you, can you tell us what experience you have of playing Shakespearean characters?

Briers:

What experience of playing all different characters? Well I always, when I was at RADA, funnily enough I played Hamlet, on leaving RADA. So at twenty two I gave my first Hamlet which was not perhaps the best but I believe the fastest.

And in fact W A Darlington who was the critic on the Telegraph said 'that last night Mr Briers played Hamlet like a demented typewriter'.

But I did take forty minutes off the play which, and everyone was grateful because then pubs shut at ten, half past ten! So most people just got out in time to have a drink.

So I played Hamlet I think only about five or six times.

It was a wonderful experience and that's the experience I – you remember.

And although I'm remembered obviously as a funny man, which made my living, I've always gone back to the classics and done the odd thing. Richard III I did twenty years ago.

I suppose I did a Shakespeare part once every nine years or something. I was always a character bag. I was hardly a sex symbol. I got as far as sitcom in this country playing leads in sitcom. I was, wasn't going to Hollywood obviously because of my looks etc, etc.

So, and then this lucky break happened and a chap I knew, John Gale, who was an impresario in the West End was running Chichester Festival Theatre, rang up and said, look Dickie –why don't you come and do a restoration comedy for us? Which was Lord Fobbington in The Relapse.

The man who was playing my younger brother in the play was John Sessions. John Sessions was the greatest, closest friend of Kenneth Brannagh when they were at RADA. Ken came to see him, liked me and that's how I got Malvolio. So you see, what luck always plays the game.

If anybody says to you I did it on my own, they're a liar! They're a liar.

You always, however clever you are, you have to be at the right place, at the right time. The right person suddenly thought, ah, playing Fobbington, very affected person, thought 'oh Malvolio', fine.

I think he was the best thing I did for Ken. I did some good work for him, the highlight of obviously one's career is – I tried King Lear for him. And we went all round the world for eight months. And I played it, Lear, a hundred and three times.

And after about I think the fifty third time I began to get quite clever at it. Because it needs fifty times for you to get control of it technically before you start doing that climb as far as you're able to get, according to your personality, temperament, power, emotion or ....

That was a great journey Lear because um Ken was very good and realised that I still had the remnants of middle class Wimbledon background and of course in Lear you have to do 'what' – you can't be inhibited.

And I still had slight echoes of my middle class background and very English and slightly inhibited– lived with my grandparents for quite a time.

So I had the sort of 'oh dear'. And he said you know you've got to let go. You've got to let go. It's like all parts we discussed that and Malvolio. It doesn't matter what it is. An Alan Ayckbourne, Ray Cooney, William Shakespeare. It is the same thing, it is, had to come from here.

Has to come from there. The diaphragm. Which is one's powerhouse and one's emotional thing. And you've got to see it from the character's point of view. You haven't got to be too methody on it.

And with Shakespeare of course it's easier sometimes because in the text is, he'll tell you how to play it. And it's always in the text, whatever some director might say. Play it with no clothes on or some rubbish. Um, it's always in the text.

Bill knows because he was an actor, er he was an actor. And he knows exactly why Lear has to have a long rest, and he gives him a rest and he comes back mad. But he's had forty minutes with the interval, planned the interval there,

so you've got these very practical lessons. And so my career completely changed round. Any my youngest daughter said, oh Daddy I'm so glad because I never thought I'd really respect you and (laughter).

I said well darling you know if I'd gone into Shakespeare earlier you wouldn't have gone to St Paul's School Hammersmith. You'd have ended up like me up the road (laughter).

Extract: 13" 'Ever Decreasing Circles, BBC TV

Penelope Wilton:

Come on everybody, please support the Open University. It's a very good cause.

Briers:

Ignore her, she's been brainwashed (laugher). Oh hello Howard. (Laughter.)

Extract: 10" 'The Good Life', BBC TV

Briers:

Out there, birds. You chase birds got it? Right. (Laughter.) Right. And kill! (Laughter.)

RADA Graduate:

Does Shakespearean comedy have anything in common with the modern comic drama er or even sitcom?

Briers:

Yeah, I think it's all the same. I think it's all the same. I mean all acting's the same. Er, whether it's Restoration or Chekov or even – I mean good sitcom, you can still have a relationship, strong relationship with the other actors.

Because I'm a great believer in interacting with, and especially in comedy, I'm a very good, my strength in comedy is er that I've been very lucky to be born with a good sense of timing.

But also I'm very, very strong on reacting.

Extract: 33" 12th Night as before

Man:

....Yes, here he is, how it is with you. Ha! How is with you? Man.

Briers as Malvolio:

Go off, I discard you, let me enjoy my private. Go off.

ACTOR:

Lo how hollow the fiend speaks within him. Did not I tell you Sir Toby, my lady pays you to have a care of him?

Briers:

Aha! Does she so.

Man:

Peace, peace. We must deal gently with him. Let me alone with him. How do you Malvolio? How ist with you? What man, defy the devil? Consider. He's an enemy to mankind.

Briers:

Do you know what you say? How now mistress?

Man:

Ooo, law! (Fades out.)

RADA Graduate:

And how did you feel about playing Malvolio after such a long stretch in commercial ..?

Briers:

In comedy?

Woman again:

Yes, yes.

Briers:

And commercial stuff, yeah. Well I suppose I think the parts I played for Kenneth Brannagh since then er that was my favourite part.

Extract: 15" 12th Night

It suited me perfectly. It suited me for my weight, my looks. He set it in Victorian times which is my great love, Victorian theatre.

High winged collars which kept my head up cos I'm a terrible one to do that all the time. So I was able to be even more regal and stern and strict and pompous.

Alex Caan:

Do you see Malvolio as a comic character?

Briers:

Yes, a great comic tragic. I mean, obviously the man er in, this is the way I see it. I mean you may see it quite differently and, and as I said earlier on, Shakespeare gives you forty/fifty options on what you'd like to do.

But er Malvolio is a great comedy part because it is tragic. All really good comedy from whatever age needs to have pathos, sadness or even tragic moments because they are the lovely parts to play.

If you're just going to go on you say I'm a funny man, joke, joke, joke, joke, joke. That's a different league. You're not being an actor. You're being a turn. Er, a comedy actor if he has got the real spirit of comedy within him which is a gift, should exercise that gift to its full length.

And comedy is always cruel. Comedy is always about embarrassment. Comedy is always about banana skins, comedy is always about people who are in a terrible state.

And somebody said when I played er a sitcom is who, well why doesn't Martin get the girl? And I said well, if any character I play gets the girl, that's straight drama.

That ain't funny. If you're sexy and pull the girls that's not funny. It's when you're desperate for a girl and you don't get her. And make a fool of yourself and get pissed at a party in front of her. That's tragic but it's very funny if you're a funny person.

So it's always got to have that. You've got – it's all about failure. Comedy is always about failure and pretensions of grandeur, folly de grandeur, Malvolio. Tremendous ego. This man is Hitler. Huge.

He also could be quite dangerous like Hitler. Because I think that if he had his way, if he got to the top, if the woman had fallen for him and he'd become the squire of the whatever it is, he would have had Toby Belch and that other wimp whipped at dawn for his particular amusement.

That's er funny, I think Malvolio is, I mean, I think underneath he was dangerous. Really dangerous. Megalomania.

Extract: 52" 12th Night

Briers as Malvolio:
Toby approaches, curtsies there to me.

James Saxon as Sir Toby Belch:
Shall this fellow live?

Briers as Malvolio:
I extend my hand to him. Thus quenching my familiar smile with an austere regard of control.

One does not Toby take you a blow of the lips then, saying, cousin Toby (exclaims).

My fortunes having cast me on your niece, give me this prerogative of speech... You must amend your drunkenness ...

Besides you waste the treasure of your time with a foolish knight.

James Simmons as Sir Andrew:
That's me, I'll warrant you.

Briers as Mal:
One Sir Andrew.

Simmons as Sir And:

I knew it was I; for many do call me fool.

Masterclass

Briers:

And of course it makes him terribly funny because of his sort of, when he says, sitting in my state, gathering my people. I mean he's got no people. He's got no people, he's a servant, he's a stage manager. Nothing.

Huh. But he says my people, my blanched velvet gown. Bloody hell. He's probably in an anorak. But you just, you know that's what he is. Huge folly de grandeur, and that nightmare thing where he does the letter scene is that he says – I can't remember the lines now.

But he says about my mistress did whatever it was compliment me on wearing my cross gartering. Well she never did. She never did. And it's just wishful thinking to us, he makes himself believe it. That she actually said gosh you're sexy in those stockings love! Don't forget to wear them every night again – turn me on please!

She did nothing of the sort. He thinks he's Robert Redford. He really believes he has the sex appeal of Robert Redford. He thinks that's what - I mean that's how I did it. He thinks – and of course it's ridiculous when you look like me anyway to, to have this. But if you believe it enough it becomes so frighteningly funny in a way because the man is all like this.

And it's dreadful. And then of course I have one to one discussion with Kenneth Brannagh about this and he's a wonderful director. One to one particularly. And he said you see Malvolio runs this joint. He is the stage manager, he is the stage director, he is the producer, he does everything on – er practical.

What have you got? You've got a wimp talking to a drunk. You've got a fool who is totally unfunny and talks in pretty well Latin. I mean rubbish, gibberish. Who was – also drinks. They're all on the drinks. They're useless.

He said there, this is how did it. This is how we got towards playing Malvolio. And he says, his attitude is I do all the work love, I keep the place going, I run the joint. And all I get is total insults.

RADA Graduate:
In the letter? scene in particular, I mean how is it working with the audience? And is it different every night? I mean, how do you play with them?

Briers:
It's up to, really to you to control them.

Once you've got your good run through and you've got a good sense of the tempo and pace and a good director to tell you that is right. Then you really have to almost control them. You must never let them really control you.

Extract: 30" 12th Night

Briers as Mal.:

Jove knows I love, but who? Lips do not move, no man must know. No man must know what follows the numbers or to -

No man must know. If this should be thee Malvolio.

Briers:

And of course the most difficult thing with comedy which took me I think thirty years and was very exciting when I finally mastered it, is to have the courage to wait. That's the most difficult thing of all, especially if you're an anxious personality which I was when I was young.

Cos you start rushing through it, like my Hamlet. Rushing through it to get to the end, get to the end, get to the end, get to the end, get to the – oh God, thank God I haven't been found out, I've got it right.

But Malvolio can, it's a good part to weight in. Because he's so bloody regal. He's so grand my dear, he can then wait and then it gives you an authority and the audience recognises authority and they will be good mannered and listen and be attentive and then get the laughs which are there.

Extract: 18" 12th Night

Briers as Mal:

Softly here for us proves if this fall into thy hand, revolve.

Masterclass

Briers:

And to smile, he's never smiled, he's always like that. My mouth is always – no humour, no humour at all. Well. Royal, regal. And he has to really sort of go uh, huh-huh. Really, nearly has to go *(moves his face with his hands)* to make this man for the very first time in life because it comes out gottle oh gear. Because there's nothing behind it.

Just a smile. He's not going – he's going – because that'll turn her on.

Extract: 27" 12th Night

Briers:

Jove I thank thee, I will smile. I will do everything that thou wilt have me.

Briers:

But Malvolio is very clear, very clear. You could almost understand almost every word even if you've never seen the play before, first time. The letter scene is very clear.

So Malvolio is quids in, he's got them there because they understand. I mean dear old Feste, I mean he's got to be so clever and brilliant and research the text before even learning it. You see that was Greek.

So – and he's supposed to be occasionally funny. But Malvolio, that's the best part you know it's – that's good stuff. See you've got them there. There's no real excuse er, er, if you're well cast, not to be successful as Malvolio.

Alex Caan:

But you said before that you were a comic actor.

And you rely on your comic timing. Was that – did you not think, well maybe if I try to send that line up it would work? Or did you ....

Briers:

I don't send it up.

I never send things up. My comedy is highly charged, emotional energised comedy.

On behalf of the character.

It is not – it is – that's what makes it funny you see it's – should be real, emotionally based. A ridiculous man, thinking he is Robert Redford and thinking he is a great, great man.

And he is absolute rubbish. He is a horrible, sadistic, big headed, megalomaniac. Nasty man.

But he thinks he is massive. And you've got to play it for that. But you must never send it up and never get too clever either. Because it's to do with art, concealing art. You've got to be clever but you've got to absolutely conceal the cleverness as well.

Alex Caan:

How the hell do you play it night after night and you're making it big and grand?

Briers:

Well it's sport. I mean you know – you have the energy.

Alex Caan:

But you talked earlier about how you questioned yourself, like all actors do – will, will someone will find out I'm actually rubbish but – whatever that may be. But you, you're out there.

Making it grand. What tricks can you give me please?

Briers:

Well it, I would say that Malvolio is at desperation to succeed. Use your own desperation to try and succeed as an actor and transfer it to Malvolio – desperation to succeed.

RADA Grad:

Is that what you did?

Briers:

Yeah. Yeah. A desperate little man. Trying to succeed. You see, A he should follow but O does – why can't I get the gold medal? Bloody hell, I've got it, I've got it, I've got it. Get off. Piss off! You are not of my element.

Extract: 39" 12th Night

Briers as Mal:

O.A.I.M. Malvolio, M, why that begins my name.

Shaun Predergast as Fabian:

Did I not tell you he'd work it out?

Briers:

M, but there is no consonant E in the sequel. A should follow but O does and then I comes behind. M, O, A, I. This simulation is not as the former.

And yet to crush this a little, it would bow to me, for every one of these letters are in my name.

Alex Caan:

Did you ever try to play for the sympathy, or for the comedy? Did you ever?

Briers:

Once. Absolutely conscious of one's doing.

I mean one's, one's after making effects. One's after er getting exit rounds, one af-, one's after impressing everybody because that's why one's an actor. Huh.

It's a need, not only to express but be loved. That's why one does it you know. That's the reason it's to get affection back every night from a mob or a crowd.

Like me, like me, like me, like me. Look at me, look at me, look at me, look at me – that's what acting's about. That's why they are such difficult people to marry. Because it's meeee, meee, (laughter).

That's what most of them are, proper actors anyway, you know. Other's as we said before might be literary, have other talents, er really well educated. So – I've forgotten the question! Sorry about that. (Laughter.)

Alex Caan:
Did you ever play for the sympathy? I mean did you ever try?

Briers:
Oh yeah, yeah, yeah. I mean I think because the understated, understated way I was told to do it by Ken, the last bit. I mean pretty much Malvolio is my creation. I take a lot of you know.

Kudos for that. I was really a terrific Malvolio, there's no doubt about that. But to be fair, to be fair to the director, the second half, the difficult bit which was not the comedy.

Was him. To do it so simply, standing so still and let the words, the text of dear old Bill hit the audience in the face. He was responsible for that.

Extract: 28" 12th Night

Is this the madman?

Caroline Langrishe:
Aye, my lord. The same.

Briers:

And that was the most difficult thing for me to do because I'm a great fidgeter and I will accentuate words by going – talking like that – I'll make a point and my head will go like that. Because I'm trying to be good and effective. So it's a mannerism I've never quite got rid of.

And Ken said, when they come out and say, why have you done this to me? It's the last thing before he goes off. And he said, I want you just to say it. I don't want you to come out and say – how could you do this? Ohhh!

And I said, how could you do this? He said, no, no, no, no. How could you do this to me. So I said er, how could you do this to me. And he said, no, no, no, no, no.

It was the most difficult thing I've ever done and I had to copy him. We used to stand close, face to face and he did a dull line and he said no, you did that didn't you? I just did it then. Can't stop it.

Extract: 20" 12th Night

So eventually, somehow I managed to do it without any feeling or movement or even blinking an eye.

Briers as Mal:

Madam you have done me wrong. Notorious wrong.

Caroline Langrishe as Olivia:

Have I Malvolio? No.

Briers as Mal:

Lady you have. I pray you, peruse that letter.

Briers:

It's very difficult to be absolutely still and speak without moving as if you are dead inside. And that was what he wanted. And the public, a lot of people said it was so moving.

I did nothing. And that's what he wanted me to do. I did nothing, and I felt nothing. Trade secrets but I'm afraid I felt a lot in the letter scene but nothing in the real tragedy scene. He said, no acting required. Let them do it. All you have to do is speak the lines. And don't fidget!

Extract: 17" 12th Night (mute)

In comedy vulnerability is the most important thing because they love that. They love that. And because it's about embarrassment and pain everyone's been embarrassed, everyone's been in pain. They know about it, the audience know about it. It's the common touch. Vulnerability, we've all got problems.

I'm communicating my problem to you people who have also had problems, have been in love, out of love, lost this, gained that. And you are the every man telling the story. Therefore you have to, if you are going to be a good actor have the common touch. And you've got to be emotionally involved in that character and not in a method way.

Act it. Acting, Noel Coward said, acting is acting. And James Cagney said, say what you mean and mean what you say. And the more I think of that line which took what? Two and a half seconds to say, the more I think that's about it really.

Applause.

Extract: 10" 12th Night

Briers as Mal:

I have been avenged over the whole pack of you.

Roller over black:

Academic Associate: Penelope Rixon

Graduates: Alex Caan, Jamie de Courcey, Stephanie Germonpre, Amanda Haberland, Paul Higgins, Maxine Peake, Matthew Storey, Steff Taylor-James, Philippa Waller, Robert Wilfort

Camera: John Sennet, Andrei Austin

Sound: Andy Glendinning

Boom Operator: Dave Webster

Thanks to Pearson Television, Patricia Myers (RADA)

Production Assistant: Jenny Clarke

A BBC Production in association with The Royal Academy of Dramatic Art for the Open University

Producer Jenny Bardwell BBC logo © The Open University MCMXCVIII

Music: 26" 'Quirky Rag' as before

Fade to black

Cap: 'Band 4 Orsino and Viola at The Young Vic Theatre'

All specially shot: July '98

cap: 'Leo Wringer in Tim Supple's production with musical arrangements by Adrian Lee, Sylvia Hallett and Simon Allen'

Music: 44" Actuality, Adrian Lee et al

Leo Wringer as Orsino:

If music be the food of love, play on. Give me excess of it, that, surfeiting, the appetite may sicken and so die.

Music: 56" actuality as before

That strain again! It had a dying form. Oh it came o'er my ear like the sweet sound that breathes upon a bank of violets. Stealing and giving odour. There.

Music ends

Enough, no more. Tis not so sweet now as it was before. Oh spirit of love how quick and fresh art thou. That notwithstanding thy capacity receiveth as the sea, nought enters there,

of what validity and pitch so ere. But falls into abatement and low price. Even in a minute. So full of shapes is fancy that it alone is high fantastical.

Fade to black

Thusitha Jayasundera as Viola at The Young Vic July 1998

Thusitha Jayasundera as Viola:

I left no ring with her. Then what means this lady? Fortune forbid my outside have not charmed her. Has she made good view of me, indeed so much that methought her eyes had lost her tongue. For she did speak in starts, distractedly.

She loves me! Sure. And the cunning of her passion invites me in this churlish messenger. None of my lords ring. Why he sent her none. I am the man. Ah. If it be so as it is, poor lady, she would better love a dream. Disguise I see thou art a wickedness where in the pregnant enemy does much.

And how easy is it for the proper-false in women's waxen hearts to set their forms. Alas our frailty is the cause not we for such as we are made of such we be. But how well this fadge?

My master loves her dearly and I poor monster fond as much on him. And she mistaken seems to dote on me. What will become of this? As I am man, my state is desperate for my master's love. As I am woman now alas the day.

And what thriftless sighs shall poor Olivia breathe. Time, thou must untangle this, not I. Tis too hard a knot for me to untie.

Fade to black

Caption: BBC logo