

## Preview 3

### 1.1

Robyn – maybe laugh at “crawl toward death”

EJ – turn straight back to action after asides

Helen T – lift laugh a little at Cordelia’s “Nothing”

Geoffrey – “propinquity”

LX – Geoffrey seems to be standing in a dark patch for this speech

Microphone will stay on for the knock over

Geoffrey – keep hanky out of you like

Geoffrey – react to “when majesty falls to folly”

Jacek – “bids you all adieu” you missed ‘all’

Nick – upstage turn, don’t step backwards after Lear leaves you to speak to France

Nick – a step too far prompt after Cordelia leaves you

### 1.2

Meyne – “Got ‘tween asleep and wake” relish the idea  
- its better without the “ooooo” before “legitimate”

Max – use hand on inside chest pocket for “terrible dispatch of it into your pocket”

Meyne – more doubtful on “it is his hand, my lord”  
- start laughing upstage after Gloster leaves  
- let us see the knife on “go armed”  
- can’t hear ‘on’, “on whose foolish honesty”

### 1.3

Helen B – hit “fool” in opening line.  
- use Oswalds hand during this contact

Wade – don’t undo tie

### 1.4

Wade – over physicalising I think with Lear  
- wait for Jacek’s “come sir” before climbing up on stage

Robyn - don’t acknowledge band until “ha”, when you trick them into a beat.

- do a little open arm 'presenting' gesture at end of 'speech'
- look out to audience after "nothing can be made out of nothing"
- put hat back on Lear, maybe...during 'keep a schoolmaster that would teach a fool to lie'
- use word 'young', "head bit off by its young"

Helen B – don't need to mark end of whistle for so long – a blink would do it

Geoffrey – you can drop the crop as you embrace Fool

- "turn all her mother's pains and benefits" (you tend to reverse them)

Wade – running off too hard, we shouldn't hear you slow down as you hit the exit

1.5

Robyn – lift "horns without a case"

- clearer and a bit slower with lemons and apples
- be closer to the front of stage with 'cut my cock off' (I think it will work if you're already looking at or scanning for the maid who will laugh at your departure as you pick up the case) and then exit after going downstage of chair

2.1

Meyne – continue line "when by no means he could (persuade me...)" before Max interrupts (there's no reason to so abruptly stop on could)

2.2

Wade and Jacek – I loved that this scene started to settle further downstage, so Wade don't shift upstage to be directly opposite Kent on 'what does thou use me thus?'

Meyne/Colin – show knives to Cornwall once you've picked them up

2.3

Phil and Simon – energy in music after the stroke that takes Kent to sleep

Phil – use both "Poor Turlygod" and "Poor Tom" for the cymbal shrieks

2.4

Robyn – don't take focus off Lear once he sits down on 'I'll forbear'

Helen T – don't lose the word "confine", "of his confine" observe the full stop

Helen B – stay closer to Regan in upstage prompt corner after entry.

Nick – look across at Oswald on "Detested Groom"

Helen T - be very specific with the choice of 'five and twenty'

Helen B – maybe, walk around chair “Hear me, my lord” (now things are getting silly)

Geoffrey – think you left out “You see me here, you gods, a poor old man”

Helen T – sharp look after ‘followed the old man forth’

3.1

Jacek – longer o in “Dover”  
- bigger “Fie on this storm”

3.2

Jacek – bring “who’s there” earlier

Robyn Geoffrey Jacek – let’s make a feature of ‘plenty of sunshine heading my way, Zippety Doo dah, Zippety Ay’ up there centre stage, and retain ‘true my good boy come bring us to this hovel’ so there’s a distinct word to set the freeze and hands out on?

3.3

Mayne/Max – entrance will be affected by the above

3.4

Geoffrey – go upstage of Fool on first move to Jacek  
- bigger and quicker into “In such a night to shut me out”

Robyn – “reserved a blanket else we had all been shamed” up to band

Mark – don’t twitch on knees during Lear’s speech before he takes off clothes  
“forked animal as thou art...”

- don’t make noises under “prithee nuncle, be contended; tis a naughty night to swim in”

Geoffrey – maybe do your pants up your self as you cross front, as you tried.

3.5

Max – in line across back, stand further prompt.

3.6

Mark – stay on Fool throughout “the foul fiend.... “

Robyn – missed ‘and’, “And I’ll go to bed at noon”

- look at Gloster through repeat of plot information about murder of Lear  
- downstage turn from chair before walking upstage into new scene, so the movement of the scene prevents you from going off to Lear

### 3.7

Meyne – turn and nod to Colin on his 2<sup>nd</sup> farewell

Max – try not to help “naughty lady” not be funny

Colin – more of a physical jolt as knife goes in

Nick – don’t try and pull Colin away on first eye

Helen T – don’t hit ‘to us’ too hard, “..of thy treasons to us”

Nick - smudge a bit of black on back of Colin's shirt as you push in knife

Colin – I’m really sorry – I realised my note from Wednesday was ridiculous – I was sitting in an extreme sight line seat and thought you had dropped down set wall rather than the pro – what you did on Wednesday was actually perfect – sorry for confusing it

Nick – follow Regan with eyes after “if you did wear a beard upon your chin”

### 4.1

EJ – walking forward a little too fast

Mark – don’t move through Glosters line “he must have some reason...”

Max – “is it that naked fellow” try not to make funny (take the upward inflection off it)

Phil and Simon – music on scene transition

### 4.2

Meyne – walk straight across on entry

Wade – smirk on “apron” from Goneril

Alan – shouting a little too much in Tigers speech but your intensity is fantastic

Alan – bring it under “Glosters eyes”

### 4.4

EJ – have a gentler start to the scene

### 4.5

Helen T – don’t pull “moreover” early  
- hit his butt on “Note”

Music – REHEARSE THIS MUSICAL CHANGE OF SCENE

#### 4.6

Max – don't twitch after fall

Mark – "thy life's a miracle"

Geoffrey – keep the clothiers yard draw action

Phil – wait for 2<sup>nd</sup> "peace"

Geoffrey – don't have a bump before "adultery"

- missed 'for', "for Glosters bastard son"
- 'obeyed" straight out to front
- too much dirt on feet

Simon – momentary pause of drums when Gloster asks "what are you" to Edgar

Wade – don't wave hand on front of chest, just hold chest in death scene.

- invest a bit more in your final "death"

Mark – couldn't hear ""deathsMAN"

Mark – "ungracious paper strike.." out to front

#### 4.7

EJ – more on "perdu" (hit both syllables)

Geoffrey – use stretcher on "what place this is"

- more shame in "do not laugh at me"

#### 5.1

Helen T – went a little too far upstage on entry

Alan – a bit clearer "King is come to his daughter"

And Helen T – mark that, and then hit harder on 'Why is this reasoned?'

Meyne – "within our power"

#### 5.3

EJ – deliver into house "sisters and daughters"

Alan – a step closer to Edmund on pledge

Helen B – wont need to shout "poison", mic will be on

- follow Regan off further as she is carried out, but try to reposition a little further up stage for Edgar's entry, so you, Meyne and Alan form a strong diagonal

Mark – “thy fathers son” missed thy

Alan – take a step in to ask Edgar “How have you known...”

Mark – “Never – O fault” bigger on Never perhaps

Death March – can Helen T and Robyn start entries a best sooner?

Mark/Meyne – lift Edmund more so he doesn’t stand him self

Jacek – enter with head up looking at Edgar

Alan – perhaps step listening towards Meyne after Eugene’s exit, then back front for the panicked prayer “the gods defend her!”

EJ – try mouth open when carried on dead

Geoffrey – too far downstage lowering Cordelia to floor  
- “feather stirs; she lives” more concentration

Max and Eugene – both take one more step in, positions were too far prompt

Geoffrey – take in Colin on walk around

Meyne – turn hand front over line “Edmund is dead my lord”

Alan – you could take a little longer over ‘All friends shall taste...’

Mark – take longer for last speech  
- more terror in this

We’ll try losing the trumpet in the curtain call, but keep the drumming

Thanks everyone for a beautiful show