

PROGRAMME - 50p

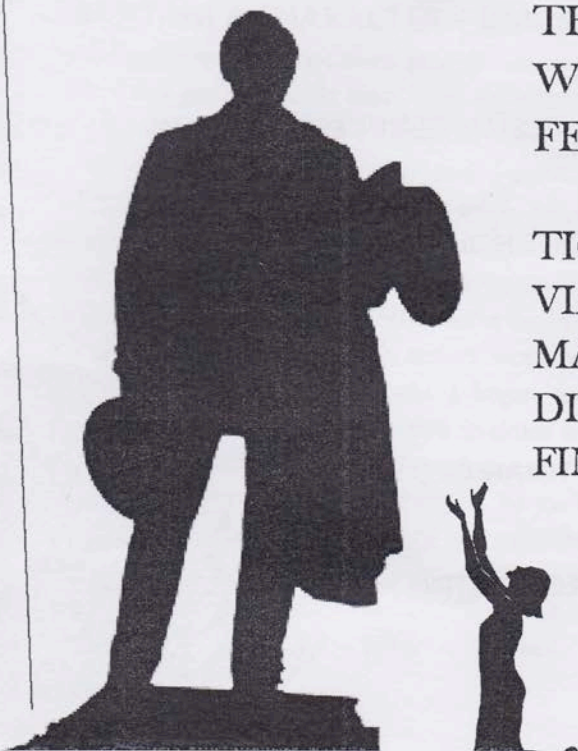
WILSON'S PRODUCTIONS PRESENT...



WILLIAM SHAKESPEARE'S  
**KING  
LEAR**

THE JJ HALL, 7PM,  
WED 10<sup>th</sup> & FRI 12<sup>th</sup>  
FEB 2016

TICKETS AVAILABLE  
VIA PARENTPAY or BY  
MAKING PAYMENT  
DIRECTLY TO THE  
FINANCE OFFICE.



THE ACTION TAKES PLACE IN A MODERN BRITAIN IN NO PERIOD OF HISTORY WE ARE FAMILIAR WITH. UNDER LEAR'S RULE BRITAIN IS A CONTROLLED STATE WHERE GOVERNMENT AND MONARCHY ARE ONE AND WHERE CITIZANS OF BRITAIN ARE UNDER STRICT RULES OF DRESS, WORK AND PAST TIME. BRITAIN IS A GREY AND COLD LAND AND AT THE OPENING OF THE PLAY ITS BELOVED QUEEN HAS JUST DIED.

## **ACT I**

### *SCENE I*

THE ROYAL CHAPEL FOR THE QUEEN'S FUNERAL

### *SCENE II*

THE STUDY OF THE EARL OF GLOUCESTER, GLOUCESTER'S HOUSE.

### *SCENE III*

A PHONE CONVERSATION BETWEEN GONERIL AND OSWALD

### *SCENE IV*

OUTSIDE GONERIL'S PALACE

### *SCENE V*

THE STUDY OF THE EARL OF GLOUCESTER, GLOUCESTER'S HOUSE

### *SCENE VI*

OUTSIDE THE EARL OF GLOUCESTER'S HOUSE

### *SCENE VII*

AT THE EDGE OF A FOREST

### *SCENE VIII*

DEEP INTO THE FOREST, COMING TO AN OLD SHED

### *SCENE VIII*

THE BASEMENT IN THE EARL OF GLOUCESTERS HOUSE

## **CURTAIN ON ACT I**



AS ACT II OPENS WE SEE CORDELIA, NOW THE QUEEN OF FRANCE, RETURN TO BRITAIN WITH HER HUSBAND AND THE FRENCH ARMY. THEY HAVE INDEED COME TO TRY AND OVERTHROW THE BRITISH POWERS - QUEEN GONERIL AND QUEEN REGAN - AND SAVE THE OLD KING, LEAR, WHO HAS BEEN MISTREATED AND LEFT FOR DEAD IN THE STORM. MEANWHILE, EDGAR ATTEMPTS TO SAVE HIS FATHERS SANITY AND EDMUND PREPARES BRITAIN FOR WAR.

## **ACT II**

### **SCENE I**

NEAR THE COAST OF DOVER

### **SCENE II**

DINING ROOM IN GONERILS PALACE

### **SCENE III**

CORDELIA AND FRENCH POWERS GIVE A PRESS CONFERENCE

### **SCENE IV**

THE FUNERAL PARLOUR OF THE DUKE OF CORNWALL

### **SCENE V**

A HEATH NEAR THE COAST OF DOVER

### **SCENE VI**

THE FRENCH CAMP IN BRITAIN

### **SCENE VII**

THE BRITISH CAMP

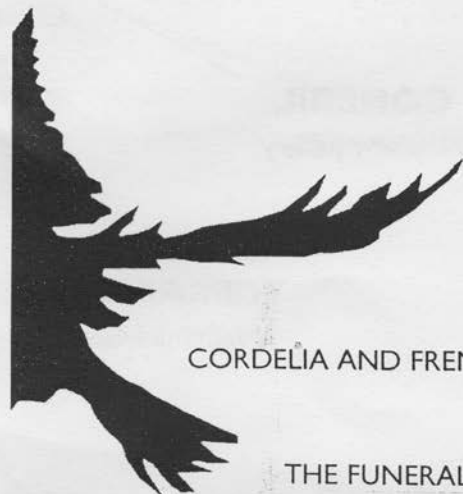
### **SCENE VIII**

BATTLE BETWEEN BRITAIN AND FRANCE

### **SCENE VIII**

THE VICTORIOUS BRITISH CAMP

**CURTAIN ON THE PLAY**



THE CO

# THE ROYAL H

**DUKE OF  
ALBANY**

Nathan Morgan

**GONERIL**

Matthew Jeffery

**KING**

Charlie

**COR**

Ollie

**PRINCE OF  
FRANCE**

Nathaniel Green

TH

**EDMUND,  
SON OF GLOUCES**

Kavana Crossley

**REGAN'S CHIEF OFFICER  
OSWALD**

Ebruba Abel-Unokan

**GENTLEMEN OF THE COURT**

Ferdie Gould & Theo Gac

**KING  
ARCH**



MPANY

# HOUSE OF LEAR

**LEAR**

Stewart

**DELIA**

Flowers

**REGAN**

Oscar Taperell

**DUKE OF  
CORNWALL**

Alex Fletcher

**PRINCE OF  
BURGUNDY**

Ethan Birkin

# THE ROYAL COURT

**EARL OF  
GLOUCESTER**

Gabriel Lumsden

**EDGAR,  
SON OF GLOUCESTER**

Ezra Jackson

**EARL OF KENT**

Felix Hanif-Banks

**KING LEAR'S  
PRISONER & FOOL**

Alec Walker

**LEAR'S DOCTOR, CURAN &  
BISHOP OF CANTERBURY**

Harry Sugden



## DIRECTORS NOTES

King Lear marks my fourth Shakespeare play at Wilson's and while many believe it is too difficult for a secondary school I couldn't disagree more. The first Shakespeare we attempted five years ago was the bloody and brutal TITUS ANDRONICUS and the students achieved a very sophisticated production approached maturely and executed expertly. Moreover, it was the first year I had tried the students in the female roles as opposed to gaining help from the local girls schools and to my surprise and joy the students were once again mature and professional – approaching the parts dynamically and with interest – perhaps delighting now and again in strutting around in high heels! It was in all this knowledge of the way those dedicated students approach productions at Wilson's that I had no hesitation in choosing a giant play like King Lear.

Indeed, King Lear seemed the perfect, grand piece to be the first play to be staged in the newly refurbished John Jenkins Hall. You will hopefully notice that we have a brand new lighting rig, sound system and professional staging. Credit should also go to the backstage crew who are made up entirely of students and who work backstage on the construction, dressing and changing of the set, ensuring that the production runs as smoothly as possible.

Our production is no ordinary production of Lear. The script, taken from the Folio, has undergone relevant cuts and scenes have been moved based on the core ideas we want to show through our production. This Lear is set in a controlled state, where the citizens are oppressed but it is not necessarily always evident – you might be able to think of some examples in the world right now? You may also notice some additions and homages to our society and the way we live in the postmodern west. At its core though, our production is I'm sure like many others in its exploration of the man himself, King Lear; What is his downfall? Does he deserve his comeuppance? And why does Shakespeare believe we ought to view it? Or in other words – what makes it worthy?

Let's hope that our production with its wonderful company, can answer some of these questions.

B. Kavanagh  
Producer & Director  
Drama Department

## REHEARSING SHAKESPEARE – GABRIEL LUMSDEN

Unfortunately, with Shakespeare, you cannot watch the play done in the exact same way that Shakespeare may have visualised it himself – him living in the 16<sup>th</sup> and 17<sup>th</sup> century – so we can only hope to create something worthy enough to carry the name of one of his great plays. For certain characters, you will need to rehearse in various different ways to immerse yourself, and the audience, in the character's thoughts, emotions and other such human aspects. For my character, the Earl of Gloucester, there are a huge variety of emotions/feelings in scenes, from anger to emotional and physical torture in some of the more graphic scenes. Each line you speak tells a story, or is part of a larger one, and you must account for this in every scene, every action and even every look that you give someone during the scene. For other characters, such as Lear himself, the actor will need to flash between moments of sanity in the madness of his mind, showing the man behind the madman. Sometimes, you have to visualise that you are on the stage as we cannot always be acting on a stage – it needing to be built specially nearer the time of the play – meaning that you sometimes feel confused about why the director has told you to do something, but with the lights and staging it ends up looking incredible – none of us can quite understand how Mr Kavanagh does it! Hopefully, all this rehearsal time will pay off to create a successful production for you!

## CREATING A CHARACTER – KAVANA CROSSLEY

Unfortunately, I was not born an evil, twisted, deceitful, illegitimate, power-hungry son of a noble gentleman. At least, I hope I am none of these things. So when I was asked to play the role of Edmund, a classic Shakespearean villain, some work had to be done.

As with every character you will see in this play, no Edmund will be the same as Edmunds in other productions of 'King Lear'. Although we may have stage directions indication general actions in scenes, there are no specific instructions on repeated gestures, body stances, or vocal tone – each of these must be crafted to bring any character to life. Whether it be an old man, a spiteful king's daughter or in my case, a sociopathic villain, actors work hard on living the life of an entirely new person. For Edmund specifically, I began to really live as my character. The only possible way to show the certain qualities and personality on stage was to imagine every minute detail. Showing the relationship with other characters, with manipulative changes in character from scheming to caring in a sentence just by changing the inflections of speech. The stance and presentation of the villain, from the choice of waistcoat to the shine on the shoes and, most importantly, the evil intentions of the crazed bastard child. Keep an eye out for all these techniques and more. Hopefully all I have devised goes as planned tonight.

Edmund.

# THE PRODUCTION TEAM

## PRODUCED & DIRECTED BY

Ben Kavanagh

## COSTUME DESIGN BY

Barbara Cvejik-Reeve

Debbie Straw

## STAGE MANAGER

Chris Gotts

## DSM/LIGHTING

Emmanuel Abebrese

## 1<sup>ST</sup> ASM

Arkadiy Peremyslov

## 2<sup>ND</sup> ASM

Michael Ojetunde

## SOUND

Caleb Rio-Nelsen

## BACKSTAGE CREW

Conrad Conduah, David O'Domhnaill, Will Hicks, Luke Saitch, Finley Pointing

## WARDROBE ASSISTANT

Miles Robinson

## MANY THANKS TO THE FOLLOWING PEOPLE:

Gavin Englefield, Nathan Cole, Lindsey Chaplin, Russell Harmsworth, Finance Department, Site Team, Wilson's Parents Association.

