



VerseBuster

Richard III

Richard, Duke of Gloucester, Act 1.1

GENERAL EDITOR: John Nobody

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GUIDE TO NO.2 'OBSERVATION' SCRIPTS

DIFFERENCE BETWEEN NO.1 AND NO.2 SCRIPTS

No.1 'Standard' theatre script has six performance features built in that are retained in no.2 & 3 theatre scripts as well as the ePlay:

- ✓ To make the shape of speeches more readily discernible
 - an exploded 'pie-chart' text
 - underlining of last line or half-line of a verse sentence
- ✓ The 'grave' accent to show metrically sounded **-èd** verb endings
- ✓ Basic elision i.e. '*desp'rate*' for 'desperate', '*sue'd*' for sued
- ✓ An **x** at the end of a verse line to alert you to a note about scansion and elision in the corresponding ePlay resource
- ✓ The symbol **o** to alert you to a note about text, lineation, stage direction or speech header in the ePlay

No.2 'Observation' theatre scripts (both A4 and A3 versions) have the following **additional** performance information built in:

- ✓ Verse line syllable count **11, 12**, etc (*note: to avoid clutter regular lines of 10 are not shown – interest lies in deviations from the norm*)
- ✓ Identification of epic caesuras **7e > 8, 5e > 6**
- ✓ To indicate a missing foot / possible pause, an inverted triangle between text > xxxxx **▼** xxxxx
- ✓ The abbreviation **Rh!** in the margin to alert you to a **Rhyme**
- ✓ Based on metrical rules applied to each individual verse line:
 - More challenging elisions, i.e. virtuous [**VIRt-chus**]
 - Possible expansions, i.e. for 'ocean' > o-ce-an [**O-ce-an**]
 - Pronunciation issues, i.e. [**can-NOT**] in one line but [**CAN-not**] in another. Ditto [**AL-lies**] and [**al-LIES**]
 - The poet's accent for placement of stress, i.e. ádversary [**AD-ver-s'-ry**] (USA) as opposed to [**ad-VER-sa-ry**] (UK)
- ✓ Major gear changes in mood, attitude or argument marked by the symbol **▣** (*smaller, subtler ones analysed in the ePlay*)
- ✓ Rhetorically dramatic line-endings marked by the abbreviation **LE** (Line Ending) and **LEV** (Line Ending Verb). *Examples over page*
- ✓ The abbreviation **∞ [FF]** for false friends we have substituted and **[FF]** ^o for ones we haven't (none here but five in *Sir Thomas More* No. 2 A3 landscape DEMO).
- ✓ **Performance observations** by Versebuster (not shown here). **For this A4 option observations are be sent to your inbox as a separate document.** As shown in the *Sir Thomas More* A3 landscape DEMO, 'observations' sit side-by-side with the text.

NB

Glossary, annotations and a heap of additional performance information can be found in the ePlay. In no.3 script you'll find suggestions for phrasing.

ACT 1 SCENE 1	NO OF LINES: 43	TIME (approx): 2 min 35 sec
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FEATURES

- ◆ Script links to a 800-page, easily navigated, ePlay resource packed with line-by-line performance information
 - ◆ Syllable count and elision already done for you!
 - ◆ Help in right margin with unusual metrical pronunciations
 - ◆ Plenty of white space to make your own notes
 - ◆ Nice, easy-to-read, large font
 - ◆ Exploded text showing shape of speech and main thoughts
 - ◆ Light, tripping, *performance* punctuation
 - ◆ Text is checked line-by-line against five well-known editions to give you the most inspired options, with further choices listed in the ePlay
 - ◆ Comprehensive stage directions with additional suggestions in ePlay
- SAVE MONEY!**
- ◆ The A4 script prints great just in B&W. Both individual speech and full-play theatre scripts also print well double-sided. Make sure to use 'standard office' 70gsm paper or thicker

A street near the Tower of London

° 1481 A.D.

A: Enter RICHARD DUKE OF GLOUCESTER *alone* °

RICHARD

- 1: Now is the winter of our discontent LE
- 2: Made glorious summer by this sun of York, 11x °
- 3: And all the clouds that lour'd upon our House LE
- 4: In the deep bosom of the ocean buried. 11
- 5: Now are our brows bound with victorious wreaths, 11x
- 6: Our bruised arms hung up for monuments,
- 7: Our stern alarums chang'd to merry meetings, 11
- 8: Our dreadful marches to delightful measures. 11
- 9: Grim-visag'd War hath smooth'd his wrinkled front,
- 10: And now, instead of mounting barbèd steeds
- 11: To fright the souls of fearful ádvers'ries, x
- 12: He capers nimbly in a lady's chamber 11
- 13: To the lascivious pleasing of a lute. 11x
- 14: But I, that am not shap'd for sportive tricks,
- 15: Nor made to court an am'rous looking-glass ; x
- 16: I that am rudely stamp'd and want love's majesty 12x
- 17: To strut before a wanton ambling nymph ;
- 18: I that am cúrtail'd of this fair proportion, 11
- 19: Cheated of feature by dissembling Nature, 11
- 20: Deform'd, unfinish'd, sent before my time
- 21: Into this breathing world scarce half made up—
- 22: And that so lamely and unfashionable 11 LE
- 23: That dogs bark at me as I halt by them—

The ° symbol alerts you an important note in the ePlay to do with text, lineation, Stage Direction or Speech Header. We compare five editions line by line and these can vary greatly

The x symbol alerts you a note in the ePlay to do with scansion, elision and stress

NB
 You can do Shakespeare in any accent you like – you don't need to be Sir John Gielgud. What is important is to convey truthfully Shakespeare's intentions embedded in the stylised text!

[AD-ver-s'ries] °

LE Line Ending > verse lines, often of incomplete sense, whose endings can provide dramatic suspense with a top-up breath here rather than running on – check out (1), (3), (22) & next page

[CUR-tail'd]

In line with the established principles of scansion, shaded vowels – see (2), (5) & (13) – alert you they can be elided, dropped, or just left as they are. Re (11), (18) & (27) see over

Our scripts have been designed to accommodate a decent number of lines combined with generous line spacing and generous white space all round for director's notes or your own. If the page gets messy, just print again and tidy

ACT 1 SCENE 1	NO OF LINES: 43	TIME (approx): 2 min 35 sec
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^x In the ePlay you'll find a note that one famous edition (out of the five we compare) thinks that 'determined' (30) should be 3 sybs not 4 ['de-ter-mi-ned'] as the others score it. Will you find their reason convincing?

^o In the ePlay you'll find a note that some editions have 'spy' for 'see' (26). Which do you prefer?

[DES-cant]

⁹⁻¹⁰ It is quite common to find in Shakespeare's dramatic verse (rather than his poems) words that, *technically*, need to be elongated or given at least given their full syllabic value, otherwise the line will be short – see (32) & (37). We invite you to follow or to ignore. We call it '**ACT**' > '**According To Taste**'

We also offer a SUGGESTED PHRASING script (see No.3 DEMO) that shows hidden caesuras (mini-sense breaks) // . Mostly after nouns and strong verbs, they act rather like supports for a washing-line sagging with wet clothes – see example we slipped in at (40)

Rh!

Rh! To speed you on your way, we mark all *Rhymes* in the text. Okay, some are easy to spot like (39) & (40). But how about 'gone' and son'? Or 'war' and 'are', or 'love' and 'prove'? They used to rhyme before the 'Great Vowel Shift' (see our website).

You can ignore them but not the intent *behind* them. Remember Shakespeare's rhyme is not there just to be cute; it has a variety of acting functions. Check the ePlay and then **ACT!**

Underlining
Underlining is a great visual tool for helping to instantly recognise the shape of thoughts, whether one line or 20. The underlining is also your target – don't run out of puff getting there as the last line often contains the thrust or conclusion of what preceded it!

Check out (4), (8), (13), (27), (31) & (40)

24: Why, I in this weak-piping time of peace LE
 25: Have no delight to pass away the time LE
 26: Unless to see my shadow in the sun ^o
 27: And déscant on mine own deformity !
 28: And therefore, since I cannot prove a lover ¹¹ LE
 29: To entertain these fair well-spoken days,
 30: I am determinèd to prove a villain ^{11x}
 31: And hate the idle pleasures of these days.
 32: Plots have I laid, inductions dan-ge-rous, ⁹⁻¹⁰
 33: By drunken prophecies, libels, and dreams,
 34: To set my brother Clarence and the King LE
 35: In deadly hate, the one against the other ; ¹¹
 36: And if King Edward be as true and just LE
 37: As I am subtle, false, and trea-che-rous, ⁹⁻¹⁰
 38: This day should Clarence closely be mew'd up ^x
 39: About a prophecy which says that 'G' LE
 40: Of Edward's heirs // the murderer shall be.

^{40A:} ^o Enter his brother, the DUKE OF CLARENCE, guarded,

^{40B:} and SIR ROBERT BRAKENBURY, Lieutenant of the Tower

41: Dive Thoughts, down to my soul ; here Clarence comes.
 42: Brother, good day ! ^{4 o}
 42: What means this armèd guard
 43: That waits upon your Grace? ^{6a}

Continued from previous page (bottom right)
 Notice the metrically correct pronunciations given to the right of lines (11) [AD-ver-s'ries], (18) [CUR-tail'd], (27) [DES-cant]. While it wouldn't bother a teenage audience if these were overlooked, more sophisticated audiences might be disappointed – it would be like hearing a bum note. It signals amateurishness. Like opera buffs, a lot of people (and critics) know their Shakespeare – never underestimate them!