VERSEBUSTER ePLAY

FIRST FOLIO, QUARTO, MODERN

with Audio

The Shakespeare Performance Bible for Actors,
Directors & Teachers

ePlay intro

Versebuster ePlays are performance-orientated textbooks of all Shakespeare plays, First Folio, Quarto & Modern, in digital format

➢ They are for the specific purpose of acting the play on stage, not for studying the play for an English Lit. exam (though students would gain a lot more insight by them and arguably enjoy Shakespeare more)

➢ They are best viewed on a tablet or larger screen

➢ With a projector they can be shared with a large group in any space with a pale wall
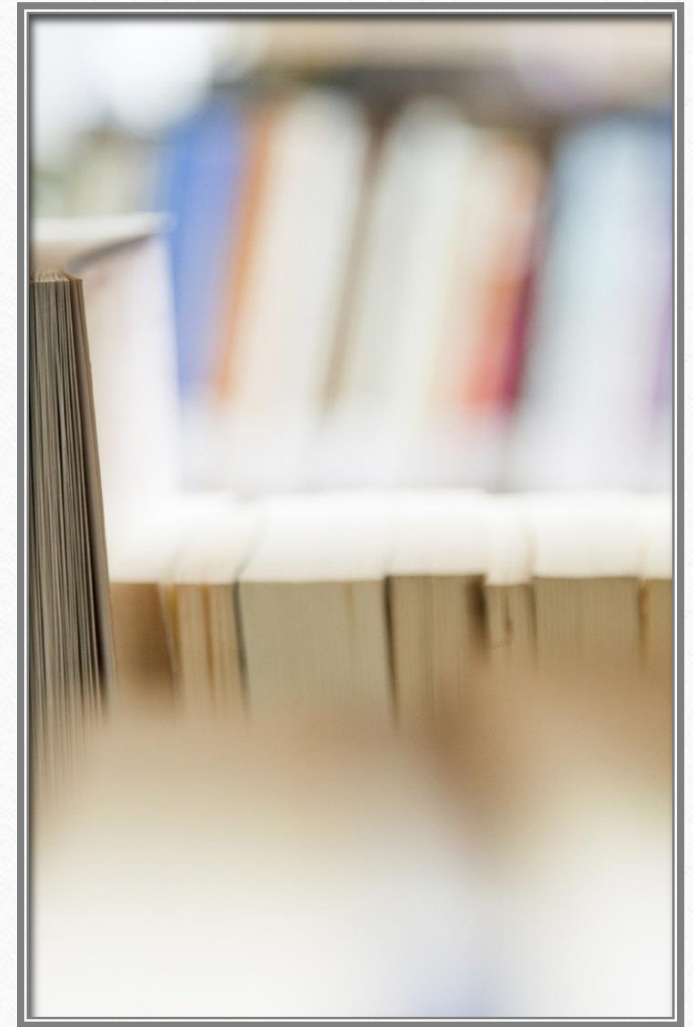
ePlay annotations

Like a conventional Shakespeare text book the ePlay has annotations (meanings & definitions)

➢ These are geared for a visceral public performance, not for dry literary curiosity

➢ Accordingly they are more useful for actors and directors

➢ Versebuster annotations are thorough – you won't need another book for performance explanations

➢ Camomile?

ePlay bolt-on goodies

Versebuster ePlays, however, go much further than just performance-related annotations. Additional benefits include:

➢ A choice of Modern, First Folio and 'Good' Quarto versions

➢ A unique typography that expands the text (think 'exploded' pie-chart) so each complete thought can be seen at a glance

➢ Suggested punctuation changes that you are free to reverse (First Folio and Good Quartos only)

➢ Suggested word substitutions that you are free to reverse

➢ Directorial comment on text, stage direction or performance issues line by line

➢ Embedded audio for the pronunciation of unfamiliar or difficult names or words

➢ An easy-to-grasp notation system that highlights both well-known and less familiar - though no less important - Shakespeare performance clues

ePlay bolt-on goody **no.1** – choice of new or original text for any play

Versebuster ePlays are available not only in a typical modern text but also in the original texts, notably the First Folio and 'Good' Quartos. This allows:

➢ for easy comparison of texts

➢ a director to chose their preferred text for a production or even combine elements of two or more

➢ First Folio text references are always **green**, Quarto always **turquoise**, modern always **magenta**
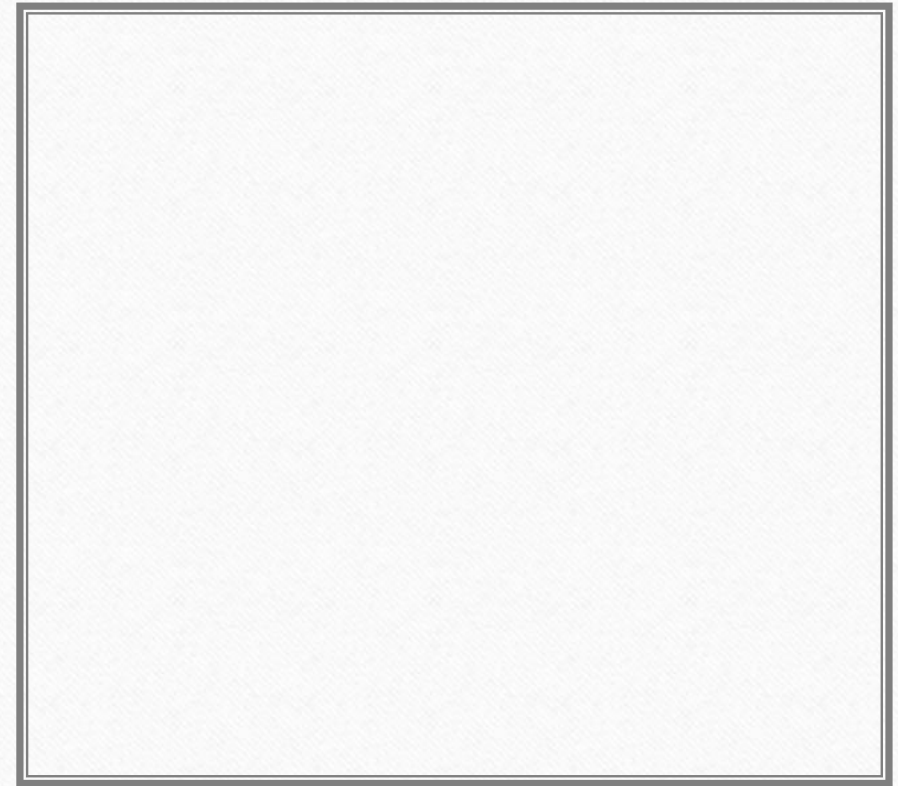
ePlay bolt-on goody **no.2** – unique typography

ePlays deploy a distinctive typography to separate each thought in the text. The advantages of this are:

➤ it allows the pattern of thoughts to be discerned at a glance

➤ our field-testing shows drama students find it enables them to more quickly grasp the shape and development of speeches

(1) Sentences denoted by a full-stop separated (sometimes a question- or exclamation- mark).
(2) Last line, or half line of sentence underlined
(3) To separate clauses, the other major punctuation, a colon, highlighted by expressing it thus ' :: '

Gentlemen, will you muster men?
If I know how, or which way to order these affaires
Thus disorderly thrust into my hands,
Never beleeve me. Both are my kinsmen,
Th'one is my Soveraigne, whom both my oath
And dutie bids defend: th'other againe
Is my kinsman, whom the King hath wrong'd,
Whom conscience, and my kindred bids to right:
Well, somewhat we must do: Come Cozen,
I'le dispose of you. Gentlemen, go muster up your men,
And meet me presently at Barkley Castle:
I should to Plashy too: but time will not permit,
All is uneven, and every thing is left at six and seven.

<u>Gentlemen, will you muster men?</u>

If I know how, or which way to order these affaires
Thus disorderly thrust into my hands,
<u>Never beleeve me.</u>
                    Both are my kinsmen,
Th'one is my Soveraigne, whom both my oath
And dutie bids defend **::** th'other againe
Is my kinsman, whom the King hath wrong'd,
Whom conscience, and my kindred bids to right **::**
Well, somewhat we must do **::** Come Cozen,
<u>I'le dispose of you.</u>
                    Gentlemen, go muster up your men,
And meet me presently at Barkley Castle **::**
I should to Plashy too **::** but time will not permit,
<u>All is uneven, and every thing is left at six and seven.</u>

ePlay bolt-on goody **no.3** – punctuation (is powerful)

Tiny variations in punctuation can dramatically alter the impact of words [1]. However, as students of the First Folio and the Quartos know these texts present particular punctuation challenges.

➢ It is editorial policy to preserve the spirit of these original texts as far as possible. Amendments – denoted by [**new punct**] **<** [**old punct**] – to punctuation are few. You are free to reverse them in the separate theatre scripts [2]

➢ We clarify original punctuation where it does no harm. A typical First Folio example would be to add direct speech quotes **"…"** and apostrophes [..**'**.] where appropriate [3]

A woman :   without her, a man is nothing
A woman, without her man, is nothing

To plague th' Inventor**.** **<,**
                              This even-handed Justice

Caesar saide to me, **"**Dar'st thou Cassius now
Leape in with me into this angry Flood,
And swim to yonder Point?**"**
                              Upon the word,

ePlay bolt-on goody **no.4** – word substitution

There are a variety of reasons why some word substitution might be appropriate:

➤ An obvious typo in the original – famously, 'wh?ch' for 'which' in the First Folio

➤ the original scripts themselves offer variants

➤ editors going back to the 17th century have coined interesting variants

➤ a word has changed its meaning in the intervening 400 years confusing audiences – for instance, 'doubt' which no longer carries the Elizabethan meaning 'fear'

➤ a key word is obscure to 21st century ears and a substitute might serve certain audiences better – if verse, preferably one that still scans

Hamlet

I doubt some ill   **doubt:** fear*

ePlay bolt-on goody **no.5** – directorial comment

We supply directorial comment (always blue) on any performance aspect of the play. Examples:

➤ interesting differences with other texts of the same play

➤ interesting stage directions

➤ unusual or revealing modes of address

➤ a character's list of 'things' which are in a peculiar order

➤ unexpected rhymes and puns

➤ particular instances of personification, hyperbole, metaphor, simile, etc.

➤ scansion & elision

To wound thy Lord, thy King, thy Governour	*Compare Kate's order with Portia's 'My Lord, My Governor' (MOV) – is Kate is being sincere?*
Oh good, convey! Conveyors are you all	*Compare Gaunt's final exit 'Convey me to bed and then to to my Grave' – irony / poetic justice for Richard?*
O might Prince, my Lord Northumberland, Whats says King Bulingbroke?	*Sarcasm? Lord N is not a prince and Bullingbrooke is not king*

ePlay bolt-on goody **no.6** – embedded audio

Shakespeare is full of pronunciation issues (commentary on pronunciation is always mauve):

➢ Rhymes that no longer rhyme ('are' and 'war' – 'war' rhymed with 'are')

➢ Puns that no longer work because pronunciation of the target word has changed ('room' and 'Rome', 'raisin' and 'reason')

➢ Unfamiliarity with some of Shakespeare's vast vocabulary ('honorificabilitudinitatibus' – the state of being able to achieve honours)

➢ Unfamiliarity with places and names (Phaeton, Arviragus, Corioles, Chetas, etc)

➢ The impact of metre on words and names ('Ocean' > 'O-ce-an', Coriolanus > 'Co-RI-o-la-nus')

ePlay bolt-on goody **no.7** – clever notation system

This graphically pleasing, easy-to-follow system enhances understanding of all aspects of the text and makes performance preparation more thorough, profitable and quick.

1. Verse line syllable count
2. Verse line endings
3. Metre – extra syllable sounded
4. Metre – contractions (elision)
5. Hidden caesuras (-ae)
6. Colliding consonant sounds
7. Antitheses, contrast & comparison
8. Repeated words and their synonyms
9. Repeated word modifier
10. Puns

11. Sexual innuendo
12. Word substitution
13. Sarcasm & irony
14. Rhyme, rhyming schemes, half-rhymes
15. Repeated phrases (speech build)
16. Alliteration & consonance
17. Assonance
18. Long vowel sounds
19. Switches between verse and prose
20. Switches between 'you' and 'thou'

21. Monosyllabic v. Latinate lines
22. Illustrating
23. Pauses
24. Gear changes
25. Suggested line insertion(s) / deletion(s)

➢ verse line syllable count – shows at a glance:

- ○ regular and irregular verse (count for regular line [10] not usually shown)

- ○ feminine endings [11]

- ○ Alexandrines [12] and other long lines [>13]

- ○ short lines (less than 10 – usually 9, sometimes 8 or 7)

- ○ half lines (typically 4, 5 or 6)

- ○ Masculine (even numbers) and feminine (epic) caesuras (odd numbers)

- ○ shared lines between two or more characters

Gentlemen, will you muster men? [8]	*short*
If I know how, or which way to order these affaires [13]	*long*
Thus disorderly thrust into my hands,	
Never beleeve me. [5]	*feminine caesura*
Both are my kinsmen,	
Th'one is my Soveraigne, whom both my oath	
And dutie bids defend **::** th'other againe	
Is my kinsman, whom the King hath wrong'd, [9]	*short*
Whom conscience, and my kindred bids to right **::**	
Well, somewhat we must do **::** Come Cozen, [9]	*short*
I'le dispose of you. [5]	*feminine caesura*
Gentlemen, go muster up your men, [14]	*very long*
And meet me presently at Barkley Castle **::** [11]	*feminine ending*
I should to Plashy too **::** but time will not permit, [12]	*Alexandrine*
All is uneven, and every thing is left at six and seven. [16]	*very long*

ePlay bolt-on goody **no.7** – clever notation system

➢ verse line endings – all verse lines with incomplete sense graphically highlighted to indicate potential for dramatic suspense before falling into next line

➢ xx

If I know how, or which way to order these affaires [13] LE
Thus disorderly thrust into my hands,
Never beleeve me. [5]
                    Both are my kinsmen,
Th'one is my Soveraigne, whom both my oath LE
And dutie bids defend **::** th'other againe LE
Is my kinsman, whom the King hath wrong'd, [9]

➢ metre – extra syllable sounded, or extra beat or half-beat made in order for a short line to scan correctly, e.g.

- –**è**d ⟹ consider**è**d, plung**è**d

- '-ion' / '-ious' / '-ient' and '-ience' endings ⟹ ambiti**-**on, impati**-**ence

- ocean (o-cean) ⟹ o-ce-an,

- cruel ⟹ cru-el

continued over >

Thou art the Ruines of the Noblest man LE
That ever liv**è**d in the Tide of Times, 9-10

Gave sign for me leave you **::** So I did,
Fearing to strengthen that impati-ence 9-10

O For a Muse of Fire, that would ascend LEV
The brightest Heaven of Inventi-on 9-10

O're hang and jutty his confounded Base,
Swilled with the wild and wastfull O-ce-an 9-10   wasteful

Fraught with the ministers and instruments LE
Of cru-el Warre. Sixty and nine that wore 9-10

➢ metre – extra syllable sounded (*cont.*)

➢ in the absence of any extra syllable to sound, to fill the gap (a beat or half-beat) you can you can:

　　o　stretch-out a long vowel sound

　　or:

　　o　add a momentary pause (filled with the briefest gesture, shake of the head, frown, sigh, thinking, etc. – a pause is not a dramatically dead moment)

Elongating vowels: like pronunciation, as it is a sound issue, it s always coloured mauve
Adding a pause: denoted by the symbol ▼ in suggested place in line (though often more than one place may be possible and valid – it's up to the actor; we merely prompt)

Is my kinsman, whom the King hath wrong'd, 9>10　　　　[oo]　　　*whOm*
Whom conscience, and my kindred bids to right **::**
Well, ▼somewhat we must do **::** Come Cozen, 9>10

or

Well, somewhat we must do **::** ▼Come Cozen, 9>10

ePlay bolt-on goody **no.7** – clever notation system

➢ metre – contraction / elision: just as some verse lines need stretching out because they are too short by a beat or half-beat, some need contracting because they are too long. Common elisions are:

- o the (th'), is ('s), to (t')

- o every (ev'ry), soveraign (sov'raign)

- o and (an')

❖ Elision is a bit of an art since it is tied in with metre concerns and there can be more than one way to do it in a verse line.

❖ Elision, judiciously done, is one of the best ways to make Shakespeare sound natural and not affected

If I know how, or which way to order these affaires [13] LE

If I know how, or which way t' order these affaires [12] LE

…

All is uneven, and every thing is left at six and seven [17]

All is uneven, and ev'ry thing's left at six and seven. [15]

ePlay bolt-on goody **no.7** – clever notation system

➤ hidden caesuras (caesurae) – xx

    ○   xx

That though my heart's Contènts // firm love doth beare
Nothing of that // shall from heart appeare.

ePlay bolt-on goody **no.7** – clever notation system

➤ colliding consonant sounds, e.g.

- o incestuous] sheets, base] second, vice] so, beauteous] scarf

- o heart] too, subject] to, runst] toward, most] true

- o of] favour

- o damn'd] defeat, horrid] deed

- o doth] this, teacheth] this

Thou art the Ruines of the Noblest man
That ever livèd in the Tide of Times,

ePlay bolt-on goody **no.7** – clever notation system

➢ antitheses, contrast, comparison, e.g.

- light v. dark
- Colossus v. petty
- xx

Why man, he doth bestride the narrow world LE
Like a Colossus, and we petty men

ePlay bolt-on goody **no.7** – clever notation system

➤ repeated words and their synonyms – in *Richard ll*, a play noted for its theme of grief, Shakespeare uses at least nine synonyms for it:

   ○ care, woe, sadness, sorrow, rue, misery, sighs, tears, groans, heavy (*adj.*)

   ○ xx

bv

ePlay bolt-on goody **no.7** – clever notation system

➤ repeated word modifier – always (purple)

- Passion…**Cue** for passion
- xx
- xx

Is it not monstrous that this Player heere,
But in a Fixion, in a deame of Passion,   **Fixion:** Fiction
…
                              What would he doe,
Had he the **Motive** and the **Cue** for passion
That I have?

ePlay bolt-on goody **no.7** – clever notation system

➢ puns – xx

- ○ xx
- ○ xx
- ○ xx

Is it not monstrous that this Player heere,
But

ePlay bolt-on goody **no.7** – clever notation system

➤ sexual innuendo – xx

    ○   xx

    ○   xx

    ○   xx

Is it not monstrous that this Player heere,
But

ePlay bolt-on goody **no.7** – clever notation system

➢ sarcasm & irony – xx

  ○ xx

  ○ xx

Is it not monstrous that this Player heere,
But

ePlay bolt-on goody **no.7** – clever notation system

➤ rhyme, rhyming schemes, half-rhymes, e.g.

- part / heart, justice / challice *Rh→*

- Schemes > glow / loud / woe / shroud (*ABAB*)

- Half-rhymes *Rh* > are / war, bear / appear

If this thou do denie, let our hands part,   *Rh→*
Neither intitled in the other's hart   .   heart

To plague th'Inventor. <, This even-handed Justice LE *Rh→*
Commends th'Ingredience of our poyson'd Challice

Now the wasted brands doe glow,   *Rh→ABAB*
Whil'st the scitch-owle, scritching loud LE   screech-ing
Puts the wretch that lies in woe,
In remembrance of a shrowd.

Like or find fault, do as your pleasure are,   ~~*Rh*~~
Now good or bad, 'tis but the chance of Warre

That though my heart's Contènts **//** firme love doth beare,   *Rh→*
Nothing of that **//** shall from my eyes appeare.

ePlay bolt-on goody **no.7** – clever notation system

➢ repeated phrases (speech build) – xx

    ○   xx

Is it not monstrous that this Player heere,
But

ePlay bolt-on goody **no.7** – clever notation system

➢ alliteration & consonance – xx

○ blameful bloody blade

○ xx

Is it not monstrous that this Player heere,
But

ePlay bolt-on goody **no.7** – clever notation system

➢ assonance – xx

    ○ an ear to hear

    ○ xx

ePlay bolt-on goody **no.7** – clever notation system

➤ long vowel sounds – xx

○ *H**O**w d**A**res th**Y** h**A**rsh r**U**de t**O**ngue s**OU**nd this unpl**EA**sing n**E**ws* (Queen Isabel, <u>*R2*</u>)

ePlay bolt-on goody **no.7** – clever notation system

➢ switches between verse and prose – xx

➢ xx

ePlay bolt-on goody **no.7** – clever notation system

➢ switches between 'you' and 'thou' – xx

➢ xx

ePlay bolt-on goody **no.7** – clever notation system

➤ monosyllabic v. Latinate lines – xx

  ○ xx

  ○ multitudinous seas incarnadine

ePlay bolt-on goody **no.7** – clever notation system

➢ illustrating – xx

○ *Suit the Word to the action, the action to the word* (Hamlet)

ePlay bolt-on goody **no.7** – clever notation system

➢ pauses – xx

o short lines or half lines (acting business?)

o shared lines

o gear changes

ePlay bolt-on goody **no.7** – clever notation system

➢ gear changes – xx

ePlay bolt-on goody **no.7** – clever notation system

➢ suggested line insertions / deletions

➢ xx

- First Folio missing a line or lines

- First Folio cut of a famous speech / scene

- A passage is obscure

- Play, scene or speech too long for an intended performance

ePlay – summary & conclusion

xnbcxbmcm

nbvmnvnhv

mnvnv,v,,k,

jhgjg,mhm

> ➢ vmnmn

END

Thank You for Watching