

# HAMLET TO HAMILTON

---

## Season One, Episode Ten

### *Silences, Spacing, Stage Directions and Shared Lines*

**EMILY.** This is *Hamlet to Hamilton: Exploring Verse Drama*. I'm your host, Emily C. A. Snyder. You're listening to Season 1, Episode 10: "The Tool Boudoir, part five: Silences, spacing, stage directions..."

**COLIN.** "... and shared lines."

[music]

**HAMLET 1.** To be...

**HAMLET 2.** To be...

**HAMLET 1.** ... or not to be?

**HAMLET 3.** To be or not to be?

**HAMLET 1.** That is the question.

**HAMLET 3.** ... or not?

**EMILY.** Welcome, friends, as we come into the final episode of Season 1 of *Hamlet to Hamilton*. Huzzah! We made it! Season 1 has been an overview, sort of the 101 introduction to what is verse drama; when would you write in verse drama; what have been some of the societal things that have held back verse drama; and then what are the basic tools in our tool boudoir that go into writing and composing verse drama. This first season, as any 101 class would be, is by no means exhaustive. It's meant to be more a table of contents, the most vital things that you absolutely need to know. And then everything from here on out is kind of frosting and candy or getting really excitingly hyper nerdy about how exactly this works and what exactly does a long vowel versus a short vowel versus a schwa-ed vowel do, and things of that ilk.

But we have reached the final part of our tool boudoir. Rather than having a toolbox – it's verse drama – we'll have a tool boudoir. Today we're going to be looking at silences, spacing, stage directions, and shared lines. I'll repeat that. We're going to be looking at a lot. We're going to be looking at it quickly, but we're going to be looking at silences, spacing, stage directions, and shared lines.

Now, a reminder that this Season 1 is meant to be scaffolded. That is, you're meant to listen from the first episode through to this episode, and that everything

builds one upon another. If you want to jump in here, you are more than welcome to, and if at any point you get lost, feel free to go to [hamlettohamilton.com](http://hamlettohamilton.com) and check out our [glossary](#) or go back and listen to any of the previous episodes to get all caught up.

Also, today it's going to be a very interesting thing to tackle things like silences, spacing on a page, stage directions and the enacting thereof. Shared lines, well, that's a little bit easier because Colin might be willing to lend me his voice in this episode. But even so, there's a visual component to that. Which is to say the stuff that we're going to be looking at today, the part of the tool boudoir that we're looking at today, is very much things that need to be enacted, as well as things that need to be seen on the page. As always, we will provide the texts in a couple different formats, including the PDF format you can download and really see the formatting, as well as just in regular old HTML format on the webpage, and so you can go to [hamlettohamilton.com](http://hamlettohamilton.com), grab those texts, take a look at them. Look at them as we are going through them, through this podcast.

If, however, you would prefer to have, perhaps, a short YouTube video going over just how, let's say, shared lines work and to see it enacted as well as to have the text up there on the screen, well, we have a goal on our Patreon, which is [patreon.com/hamlettohamilton](http://patreon.com/hamlettohamilton), that as soon as we hit 20 patrons, we will start making short YouTube video content so that if it's easier for you to consume this information in that way, we can provide it in that way. You can make that happen by joining us over at [patreon.com/hamlettohamilton](http://patreon.com/hamlettohamilton). There you'll get all sorts of goodies, such as a very special invitation to, we are going to be having a kickoff party for Season 2 of *Hamlet to Hamilton*, which will be *Arthur Through the Ages*. That is, we're going to be looking at Lancelot and Guinevere from King Arthur-inspired verse plays from 1587 through to 2019. That's going to be starting right before Valentine's in February 2021. Patrons are being invited to a special online Zoom party where we're going to be taking a look at some of this and playing with the text and talking about what we think. We might even have some of the living playwrights of some of the more modern stuff available for you to be able to pick their brains and see what's being written just in the past 10, 12 years, which is really exciting. I hope that we'll be having more patron-only parties in the future. If you love verse and you want to see what in the world were they doing in 1587? How is it different in 2019?

We'll be taking a look at just a select few – get this. Get this. I counted it up the other day. There are over 65 English-language verse plays from 1587 through to the present that have been written – and (laughs) that's just a lot – that have something to do with the Arthurian myth; 65 verse plays just on the King Arthur myth. And people say that verse drama is dead. Oh, no. Oh, no. Oh, no, my friends, no. We are not going to be looking at all 65 plays. We are only limiting ourselves to looking at plays that have Lancelot and Guinevere scenes, just to give us some sort of framework. Otherwise, we could do an entire series on just the verse plays that deal with the Arthurian myth.

But anyway, if you want to join us for that party, if you want to get some of this content on YouTube, if you just think we're swell and you'd like to throw us a very small donation per month, which we would be very grateful for, head on over to [patreon.com/hamlettohamilton](https://patreon.com/hamlettohamilton). Join the fun.

[music]

All right. So today, we are looking, as I said, at silences, spacing, stage directions, and shared lines. Previously in our tool boudoir – and once again, these are sort of the basic things you need to have in your tool boudoir. They are not everything that you could have in your tool boudoir, in the same way that in a toolbox, you have to have a hammer, you have to have nails, you have to have a screwdriver, you have to have screws. Those are some incredibly basic things that you need. Now, whether you have a rotary saw or not, whether your screwdriver is electric or is manual, those are different options. In the same way, looking at the tool boudoir, in Season 1 we're looking at the absolute fundamentals.

Thus far, we've looked at meter, which is the interplay of rhythm and beat, and which is going to alter depending on what language you're speaking. For example, in English, we are an accentual syllabic, which means that we have unstressed and stressed sounds. In Greek, they were more interested in the long and short vowels. In other languages, it's purely syllabic, meaning everything is given the same stress or accent. So meter is about rhythm and beat, and then scansion is the study of that interplay of rhythm and beat, which, again, we call meter. We've looked, very briefly, at lineation, which is line breaks, where you place your line break, which is the fundamental thing that makes a verse play a verse play. If your verse play does not have line breaks, does not have lineation, you're writing a prose play, and that is a different beast in the same way that an opera and a musical are overlapping but they're different. They do different things. *Crazy Ex-Girlfriend* should not be an opera, but *Les Miserables* should be an opera. *Les Miserables* should not be a musical, but *Crazy Ex-Girlfriend* absolutely should be a musical. They do different things. In the same way, verse drama and prose drama do different things, and the demarcation of verse drama is that it's in lines of verse, ergo where you place that line break is incredibly important. We looked, therefore, at lineation, which is the fancy word for, "I put in line breaks."

Last time, we began looking at emotive formatting, which is basically not necessarily following the proper rules of grammar, of where to put a period or what to capitalize or things like that, but rather that you use the tools of punctuation, of typography, of spelling, and, as we're going to get into today, of spacing in order to give a sense of the cadence of how the actor is invited to perform your line of verse. Again, if you've ever tweeted anything, if you've done any sort of Facebooking, essentially if you live on the internet, you've used and

you are fluent in emotive formatting. Today, as promised, we are going to look at the fourth part of emotive formatting, which was emotive spacing, because that dovetails entirely into both the use of silence in your verse play as well as the use of shared lines.

If you remember, especially when we were looking at emotive punctuation, one of the things that we were questioning was, for example, what is the difference between a hyphen, especially an em dash hyphen, which is a longer dash, and ellipses, which is three dots? Both of those, depending on where they're placed, especially if they're placed in the middle of a line, can indicate an element of silence. It's curious because we don't tend to think of verse plays as working with silence, but it does. As someone much smarter than myself once said, music is how we decorate time. But I would suggest that, really, sounds of any sort is how we decorate time. In the same way with a verse play, since we are attempting to have... Generally speaking, there's some sort of height to it. There doesn't have to be, but there frequently is a height or a poetry to a verse play, and that will actually require times of silence.

In music, silence is used. If you think about *Hamilton*, for example, there's a moment when all the orchestra drops out. And when does that happen? At the very end when the bullet is shot towards Hamilton. All of a sudden it just does (stopping noise), and there's a silence, and then Hamilton starts speaking verse, I suppose, over no sound, no backing track, nothing at all. Slowly, sound comes in, but there's that moment of silence, and the play, the moment, that instant would not be as hitting the heart if you didn't write in the silence.

When we look at a piece of music, we write in rests. We write in places of quiet. Spaces of quiet are really beautiful if they are charged with energy, right? The spaces of silence still need to be charged with that same uvriel. It's the same thing as when we were talking about line endings and saying the line ending is less effective if it just stops for no particular reason, doesn't have any sort of change of that sweet, sweet uvriel, doesn't leave you in that suspended, electric state. Silence, when used well, can be nothing but pure uvriel. Again, as we said way back when – and if you don't know what uvriel is, go back and either listen to... I think we sort of mentioned it in the “Schwumpf” episode. Certainly it's in the glossary. It's been mentioned through the previous episodes, but as we mentioned at the very beginning of this whole series, and as others have mentioned throughout the series, in musical theatre, we say that once emotions – because musical theatre goes between prose and sung verse, essentially – once prose becomes not enough, the emotion is so high – and I would suggest, again that uvriel is so high – it has to be translated into something else, and so you burst into song. Then in musical theatre, if the emotion is even higher than that, you burst into dance.

I would suggest that, for example, if you've ever seen *So You Think You Can Dance*, the TV show, Travis Wall's pieces will frequently use silence as well as

music, as well as dance. He will use stillness, which is the visual representation of silence, in his work. Again, silence in some ways can be so raw that it's almost, when done right, you, the actors, the audience, all of you feel suspended and exposed to each other, and it's like nothing else in the world.

Silence is available to everyone. It's not just for verse. But we do have some tricks that we can use especially in verse drama, and one of those tricks is spacing. Now, the thing about spacing is that it's going to work whether you have a meter that is repeated or whether it's free meter. If it's a repeated meter, however, which means to say that you've chosen that each line will be x number of beats long and that, on top of that, you might even have that you were repeating the rhythm as well, such as iambic pentameter. I say that spacing in order to get silences is obvious with a repeated meter just because most of the lines, when you're looking at the piece of text, will be about the same length. If you see a part of the line that clearly is incredibly short and then there's a bunch of white space next to it, you're like, "Oh, it's missing syllables. I must need to fill that up with silence, possibly." It's more obvious if you're using repeated meter, only because visually you're going to have a chunk of text, and so any white space will stand out.

A good example of this is from Act II scene 2 of *Hamlet*, which we actually have looked at before, and this is Hamlet's big speech, "Oh what a rogue and peasant slave am I." If you look at it, it's really interesting because the short lines with white space next to it kind of create different stanzas, and these different stanzas change the uvriel, change the envelope of energy in the same way that any new paragraph does. Take a listen. I'm going to give some sort of oomph to the end of each line, but I'm actually going to act this and you will hear the silence and you will hear how the silence is still charged with uvriel. This is just the beginning stanza, going a little bit into the second stanza. *Hamlet*, Act II scene 2.

O, what a rogue and peasant slave am I!  
Is it not monstrous that this player here,  
But in a fiction, in a dream of passion,  
Could force his soul so to his own conceit  
That from her working all his visage wann'd,  
Tears in his eyes, distraction in's aspect,  
A broken voice, and his whole function suiting  
With forms to his conceit? and all for nothing!  
For Hecuba!  
What's Hecuba to him, or he to Hecuba,  
That he should weep for her?

Okay, so you were listening for silences and pauses. You probably heard a few that I threw in there, but those would have, if you were to transcribe it, those would work more perhaps as ellipses or dashes. And then you probably heard the big silence on "For Hecuba!" and so that's

For Hécubá!

That's four syllables, which then, because he is writing in very strict repeated meter, I know that I essentially have six beats, six syllables left to fill. This entire piece is full of all these. A little bit later on... Let's see.

Am I a coward?  
Who calls me villain? breaks my pate across?  
Plucks off my beard, and blows it in my face?  
Tweaks me by the nose? gives me the lie i' the throat,  
As deep as to the lungs? who does me this?  
Ha!

And "Ha!" is on its own line. That's one syllable out of, again, ten, just because Shakespeare is writing in a strict repeated meter. And just, then, a few lines later, we have

bloody, bawdy villain!  
Remorseless, treacherous, lecherous, kindless villain!  
O, vengeance!  
Why, what an ass am I!

And that is one of my favorites, because to go from "O vengeance," silence surrounding it because it's got extra white space around it, and then that uvriel turn to "What an ass am I." So, so great. So great. This is an incredibly long speech, so honestly, having those little small breakups is very helpful.

Now, the thing is that, again, because we're pulling, as we talked about in previous episodes, from various quarto and folio printings of Shakespeare's plays and, I mean, printing was still a fairly new invention, let alone, as we talked about before, punctuation, grammar. All of this was being invented in his time. In this case, the use of a left justification, and then they left a white space, is an innovation. But since then, we have innovated even more than that. The rule for spacing, if you want to use spacing, whether your piece is in repeated meter, whether you're using free meter, whatever it may be. But the rule for spacing is if it's left justified, if your short line with white space begins on the left – again, this is in English – then you're really leaving it up to the actor whether the actor's going to rush into the short line and then leave a bunch of silence or whether they'll place the words at a different part in the silence line. So, for example, if they'll take a little bit of a pause, then say the word, like "Ha" or "For Hecuba" or "O vengeance" and then have the remainder of the white space, or if they want to extend the whole thing. It could be:

Ooohhh vvveennngggaaannncceee!  
Why, what an ass am I!

And it still takes up about the same amount of time. Now, this idea that each line is more or less an equal measure of music, an equal length of time, an equal ornament is going to be important later when we take a look at shared lines. So just sort of keep that in the back of your head.

The question, then, becomes, all right, what if you, the playwright, have a definitive feeling about where you would like the actor to place the line or whether you want them to elongate the sound? The answer is, well, then let's use some form of emotive formatting. Some examples I'm going to give you are from my own work, which, actually we have looked at before.

This is "Go, fool, gloat," which is Act III scene 3 of my play *Cupid and Psyche*, and which if you take a look at it – and we will, again, provide the text, all of the text on hamlettohamilton.com with the correct formatting, which includes the correct spacing. There is a PDF document. Definitely check that one out because unfortunately we can only do so much on the webpage itself. But the PDF document will have the entire formatting so you can take a look at it. What you'll notice right away, even if you were just to look at it and not read any of the words, is that this is fragmented, that it starts with an incredibly short line, and then the two lines that are about the same length, and then another shortish line, a few lines that look about the same length, and then the words "I'll have her," and those are indented, with the idea being, for me, yes, as the playwright, I've invited you to take a breath first and then to take a breath after.

Now, if you listen to Andy Barrett in one of the previous episodes on line endings, he's played with Cupid quite a bit, and the way that he likes to play this line is not so much about the taking of a breath, saying, "I'll have her," take a few more breaths to fill out the silences, but rather to elongate all the sounds to fill up that measure of music. That's not quite what he does later when we see the words, "But soft," and that's indented, so the idea being, again, I'm inviting you to take a breath, say words, take a longer breath. And then I indented the next line even more, so breath, breath, "I am," and then at least three more breaths. And then it becomes, as you can see, incredibly regular verse. It all looks about a chunk. Then there's another short line. Rather like with the *Hamlet* speech, you can absolutely look at these short lines as helping to give a change in stanza and a change in uvriel, a change in sort of the texture of the piece and the schwumpf, what you're schwumpfing together.

If you remember last week when we looked at e e cummings and how he used parentheses, using this sort of formatting to say, "Here's something short," it sort of acts as an immediate parenthetical, that all this part goes together somehow. All this part goes together somehow. Here's the connective tissue in between. Rather like if you were looking at a necklace made of beads, right? What's interesting, just looking at the "But soft, I am" in this piece is, again, that Andy says the way that he approaches it is, instead of elongating "but soooooft" or "I

aaaaam,” he does take those breaths, and that actually informs his character change in that moment as Cupid is struggling to not be a beast but to be himself.

I’ll actually read this through a little bit so you can hear, again, where the turns happen and how the turns happen on silences. If you want to read along, you will see how the spacing invites those turns, invites those turns in uvriel, invites those turns of saying, “This is one schwumpf. This is one star system, one constellation. Uvriel into the silence in this shorter part. Now we’re in a different place and a different schwumpf and a different star system and a different world.” Okay.

I will attempt to act this. I’m all of a sudden rather shy to do my own piece, but here we go. Cupid, Act III scene 3 from *Cupid and Psyche*.

Go, fool! Gloat.  
Your god is dead; the globe unhinged;  
Th’unguarded gateways to Olympus’ crown  
Exposed. By *Psyche*—O!  
We are weakling gods! To be usurped  
By Reason’s proud, unyielding ice-queen *harlot!*  
Virgin. (Nay, she’s a virgin sure...)—yet not so chaste;  
There’s fire in her yet, ‘twill burn me cold.  
I’ll have her.  
*Jade and strumpet!* Where do you hide, my sweet?  
I’ll have thee, *whore*—know thee, inhabit thee—  
Cleft thee in two and die in the remains—I’ll—  
(*To ADONIS.*) But stay!...stay. I will be well.  
Sad confessor, fear me not. Nay, sit. Sit!  
Stay—and sit. I cannot kill thee twice.  
But soft.  
I am...  
...Remembered of a thing. What was it?

And it goes on from there. It’s really interesting, because I actually have performed this piece once or twice myself, although not as much as the various actors who have really taken on Cupid, and it was really interesting to be like, in my brain, “Do I go against my own invitation to breathe here, or this or that?” Then I was like, “No.” (laughs) “I need to breathe,” or, “I need to do this,” or, “Yeah, I like Andy’s choice better.” That’s a curious thing. We’re going to be getting in, regarding stage directions, to something called performance history, which is a curious function of newly written verse plays. We will touch on that in just a second.

But the last thing that I think I will read for you in terms of spacing and silences is actually a completely free meter piece, which we have looked at before, by Becca Musser. Now, we will be having a full interview with Becca available just

for patrons on [patreon.com/hamlettohamilton](https://patreon.com/hamlettohamilton), and we will, as well, make sure that you can read the part that Becca has provided for us. This is called *Lifted Instance Before the Fall*, which is Becca's take on the Cassandra myth, and it's a seriously beautiful piece. I'm very glad that our theatre company, Turn to Flesh Productions, is actually going to be giving some developmental space to this piece.

This is from Act IV scene 1. The scene is between Cassandra, the mythical prophetess from the Trojan War who no one believes, and a character created by Becca called Aleta, who is a priestess and is Cassandra's lover. What's really interesting is that this piece is written in free meter, so that's to say it's not a repeated beat. It's not a repeated rhythm. But at the same time, it still uses, because especially the way it uses spacing, I know where to put silences. In this case, if you were to take a quick look at it, immediately you'll see that the place where I'm going to start begins with a line of silence for Cassandra, then ellipses, then she starts speaking. Then both through using spacing between – here we have, when she starts speaking, it's five lines of verse and then a line of space, and then an indentation, another line of verse, space, a short line, two lines, a stage direction, space, a line, space, two lines, space, a line, space, four lines, one with an indentation, space, a shorter line with an indentation. So again, the way that she's spacing it, she's using emotive spacing on the page to tell me where my silences go. She doesn't have to keep writing in "pause" or "beat" or anything like that. She is putting in, through her use of spacing, how I'm meant to approach the speaking versus the silences. She also uses crossed out lines, which we will talk about in just a second.

I'll read it. Once again, I think you're going to hear the silences. To back up a little bit, Aleta says, "What did you see?" and then Cassandra, again, is going to start with silence, and then she'll start speaking. So:

**ALETA.**        What did you see?!

**CASSANDRA.**

...There's rain...  
...It's splashing on the ground, but it's—  
It's wrong. It's red. It's so vibrantly red  
And you're lying in it, in that puddle of crimson  
And you're reaching toward something—

Toward nothing. There's nothing there.

There's no one there.  
Your sightless eyes are pleading,  
But not even the gods are looking.

*(CASSANDRA looks up at ALETA who is frozen, horrified.)*

Please tell me I'm crazy...?

Please tell me my visions are nothing, please—  
Tell me this isn't real.

Everyone says they're lies and ravings...

That's it. I'm a liar. I'm crazy. I'm full of shit!  
Complete and total BULLSHIT! The wind will not blow,  
The gulls will not call, the rain will not fall, and you—  
And you will not [die.]

You won't.

If I can save Hector, maybe it will all—  
Maybe none of it will—

*(CASSANDRA stands and brings ALETA up with her.)*

I have a new vision now. My vision.

We'll run. We'll go right now. Before the wind, before  
The rain, before the birds...  
Before the fire...

We'll go north where the trees are green  
And they have never heard of war.  
Where the sun shines in soft, warm beams  
And the wind whispers sweet love songs.  
Where we can fit all of our problems into a single leaf,  
And send it downstream to disappear in the ocean.

Will you go with me?

**ALETA.**

No.

And it goes on from there. It was very cool... Now, I have read some of this in a previous episode, so some of this might be a little familiar, but now you're hearing a fuller context, and we will provide... I'll ask Becca if we can provide this entire scene. I think they will say it's all right. It's so cool, because I highly

suggest that you read it and I think you'll find that you won't even have to try to act. The spacing does so much for you. Now, Becca is themselves an actor, as well as an actor-combatant, as well as a playwright, as well as a this, as well as a that, as well as a former opera singer. You can tell. You can hear that musicality, and using silence as well as language.

What I love is that because it's so fragmented and there's so much silence and there's so much irregular meter, they're using everything. They're using everything in the tool boudoir at their disposal. There's so much emotive formatting, emotive typography, emotive punctuation. Matter of fact, the only thing I don't see is emotive spelling, which obviously is a way to say, "Elongate this. Fill it out." It's highly effective. It does what we say that verse, good verse, effective verse ought to do, which is it invites you into the acting of it. I don't, as an actor, have to do a lot of work to get to where Becca wants me to be emotionally. The verse is doing that work.

One of the things that I absolutely adored was in the very end – and you probably heard it, you may have felt it – when all of a sudden we actually dropped into something that started to feel like a regular repeated meter. That was

We'll go north where the trees are green  
And they have never heard of war.  
Where the sun shines in soft, warm beams

It almost rhymes.

And the wind whispers sweet love songs.

We're getting so poetical.

Where we can fit all of our problems into a single leaf,

Oh my gosh, I love that line.

And send it downstream to disappear in the ocean.

Space.

Will you go with me?

And then that devastating amount of space before Aleta says, "No." (laughs) And that's how you paint with silence.

Now, I know this episode might go a little bit long, but there's so much good stuff in here. Bear with me. I want to go back to something else that Becca uses in this that I know, because Becca was one of my students and has taken the form,

frankly, further than I have. This is a trick that I picked up. I don't even remember where, I'm going to be honest. But something you can do with emotive formatting is a word that is unspoken, that is, in fact, crossed out, and that is... Well, you know what? Let's talk about this on the other side of the break. See you in a second.

[music]

Hello. Emily popping in between her own show to tell you a little bit about Patreon. Patreon is a great way to support artists that you love, to help them create the content that you love, like *Hamlet to Hamilton*. Signing up will get you perks, such as early access to episodes, extra bonus episodes, access to the super secret Facebook group, and it can also get you perks like critiques of your own verse or one-on-one coaching sessions. You can sign up over on [patreon.com/hamlettohamilton](https://patreon.com/hamlettohamilton). That's patreon.com/hamlettohamilton.

Or if you can't do that right now, give us a like, a share, a great review on Apple Podcasts. All of that goes a really long way to helping us keep this educational content free and on air for you and yours to learn about verse drama. And to sign off in typical versical form: enough with this ad, let's get back to the norm.

Welcome back. Let's pick up talking about a few other ways to indicate silences, but really charged silences. We've already talked about a couple different ways, the using of dashes to indicate that this is a rest, particularly in the middle of a line. The use of space in order to indicate that there is, again, silence or a rest. But in order to use silence effectively, it's important, really, to put on your actor brain, because an actor will feel silences in different ways. There are lines, for example, where you continue the thought verbally in your head even though you're not vocalizing the words. There's a silence where you actually stop yourself from either speaking or thinking the words. There are silences that begin and end beyond language, that are just fully emotional, fully uvriel. It's helpful for the playwright to know what they're trying to evoke in the actor, and so there are different things that we can put into our text – and again, this is available not just for verse, but really for anyone – but things that we can put into our text to invite one type of silence or another.

Again, the different types of silences having to do with whether you speak or not are that you continue the thought and the verbalization in your mind, but you decide to not say the words out loud; that you stop yourself from even thinking what you're about to say next; or where the dialogue is traded solely in emotion, solely in charged uvriel and it is not capable of being verbalized. Now, this is also slightly different than having your line of dialogue essentially be action, and we will come to that in the third part when we get into stage directions. But let's talk about these three types of silences.

The first one we saw, actually, just a second ago in Becca Musser’s piece, and this is a crossed out line. A crossed out line is when you write out the word that you want the actor to think, to verbalize in their head, but then you want to indicate that they should not say this word or this phrase or whatever it may be, or this entire line of verse out loud, but they should think it. The formatting for this is to put the words that you want the actor to continue thinking in brackets, in square brackets, and then you use the function on Word to cross out the words. Generally a single strikethrough is fine. I suppose if you really want to show, “really don’t say these words,” you could use a double strikethrough. But you put it in square brackets. You cross out the words. But the words are still visible for the actor to be able to see. The cool thing is that this has a different effect on the actor.

In Becca Musser’s piece, what we saw was this. Once again, this is Cassandra speaking a long speech from Act IV scene 1, presumably Act IV out of five, and the part that – we’ve looked at it before, we’re looking at it again – is she says:

That’s it. I’m a liar. I’m crazy. I’m full of shit!  
Complete and total BULLSHIT! The wind will not blow,  
The gulls will not call, the rain will not fall, and you—  
And you will not

And then in brackets, in square brackets, is the word “die,” and then that word is crossed out. What’s interesting is that in this, you also see one where there’s a course correction, where you don’t actually verbalize your next thought. We will come to that in a second. But what it will sound like is this:

That’s it. I’m a liar. I’m crazy. I’m full of shit!  
Complete and total BULLSHIT! The wind will not blow,  
The gulls will not call, the rain will not fall, and you—  
And you will not [~~die.~~]

And what’s really awesome is that because of the way human beings behave and the fact that we literally pick up each other’s vibes, especially if you’re seeing this live, if there’s an actor in front of you and you can literally, the sound waves are hitting you and their vibrations are literally hitting you, the way that they quiver, the words that they don’t speak, you can see, you can understand what they don’t say. You actually can pick up the word, the sense of what they’re not saying. And it’s a different feeling because it’s not just, “and you will not…” or “and you will not —” which, again, a dash tends to mean rush on to the next thing. Ellipses, three dots, means slow down your pace. It’s “and you will not,” and there’s a period that you are expressing at the end of it. It has a different thought.

Let me actually jump into one of my own pieces to sort of give you the sense of thinking the line and not saying it, and how it feels differently. This… I’m pulling

up my own cheat sheet here. (laughs) This is from my play *The Siege Perilous*, which is play two of my Arthurian duology, which you will get to hear some of towards the end of Season 2: *Arthur Through the Ages*. This is actually a King Arthur speech, and what you need to know is that he's just found out, in this version, that Agravaine is a girl. Actually, Becca Musser, they played Agravaine and helped develop the role of Agravaine, so very cool. Again, hire Becca. They are awesome at everything they do. But King Arthur just found out, in our version, that he has a daughter, and he's about to find out that he has a son, Mordred.

But when he found out, he was not in a good emotional place, and so he nearly tried to kill her, thinking that Agravaine was just his serving maid. Then he gets stopped by Morgan le Fay and he's feeling bad about it. What I'm going to do – and, again, we'll make sure that this is available for you on hamlettohamilton.com, because you're going to see a lot of... You're going to see a couple things. One, you're going to see a lot of emotive formatting. You're going to see crossed out lines. You're also going to be able to see in terms of if you do your scansion work on it, if you remember way back when, in writing this, I discovered that King Arthur tends to fall into very strict repeated meter. In fact, he tends to fall into versions of iambic pentameter or iambic hexameter. My King Arthur, this is one of the places where he pointed out to me – because there's a lot of crossed out words and even phrases – he pointed out to me that even when he stops speaking, he's still thinking in repeated meter, which is fascinating and which is not something that I planned out beforehand. It's sort of like when you hear a character sing and you aren't necessarily sitting down and going, "Oh, is this in the key of E again?" And it might be later that you're like, "Oh, this character is constantly in the key of E. That's cool." Anyway, that's the extroverted versus the introverted artist. There you go.

But what I'm going to do is I'm going to read the whole thing three times. I'm going to read it performatively, meaning not saying the bits that are crossed out lines. Then I will read it again saying, verbalizing so you can hear all the crossed out stuff. We'll talk about it, and then we'll listen to it again the way that it's written with crossed out lines.

So. King Arthur has just found out that Agravaine is his daughter, and he nearly killed her. This is Act I scene something or other. Sorry about that. We'll have it in the notes. Arthur:

A-A-A daughter...! Agravaine, my d[—]—I...almost [—]—!  
(To AGRAVAINE.) I'm sorry. I'm so sorry. I didn't believe [—]—  
(To MORGAN.) You said I didn't have a [—]—you said I couldn't...  
All those years, thinking I was... "less than"—or unable  
To have the daughter that I dreamt of—and I [—]—...

*(He pulls himself together. Not quite approaching, but:)*

Agravaine! Such a pretty name.

All right, now, what's written out – and I'm going to be focused on the crossed out lines more than any of the emotive punctuation, emotive spelling, etc., etc., etc. – I will read it, actually, I'm going to read it again performatively. You will hear the crossed out bits now. This is Arthur if we were to read all the words that he's also thinking. Arthur:

A-A-A daughter...! Agravaine, my d[~~daughter~~]—I...almost [~~killed you~~]—!  
(To AGRAVAINE.) I'm sorry. I'm so sorry. I didn't believe [~~you when you told me~~]—  
(To MORGAN.) You said I didn't have a [~~child~~]—you said I couldn't...  
All those years, thinking I was...“less than”—or unable  
To have the daughter that I dreamt of—and I [~~almost killed her~~]...

*(He pulls himself together. Not quite approaching, but:)*

Agravaine! Such a pretty name.

And it goes on. Now, the thing is that when I perform it not saying those words, - and again, this is an invitation not to say those words. The actor, some of it might blurt out on one night. Some of it might get more cut off on another night. But what I experience as an actor with crossed out words is in the moment, I can feel myself clamping down or swallowing those words.

Honestly, I do think that from the audience perspective, I mean, the stuff that's crossed out is fairly banal. It's not particularly versical, and it isn't information that needs to be reiterated. We literally just saw him try to kill her, so he doesn't need to give us that exposition again. What we're interested in is his emotional reaction to what is happening.

It's a very cool interior experience, and I highly suggest anyone looking at either of these pieces that have crossed out lines to try it yourself. Try saying all the words and see what that does for you, and then see what happens when you force yourself not to say the word but to keep thinking the word. What you discover is you're hyper aware of essentially censoring yourself, of choosing when to speak and when not to speak. You're hyper aware of the line of verse – although, again, this could be used in prose, but this happens to be in verse – you're hyper aware of the line of verse and negotiating with what you let out of sort of... It almost feels like you've got a mute button that you're constantly sort of beeping yourself out. But the thing is, the actor knows what they're thinking. And again, because they have the words in their mind, and especially in live performance, especially when you're literally picking up people's breathing patterns and things and the audience might even start breathing with certain actors, you literally get the resonances of the stuff that is unsaid.

Listen to it again with the words unsaid, with the words crossed out. See how it hits you. See what you prefer. Arthur:

A-A-A daughter...! Agravaine, my d[——]—I...almost [—————]—!  
(To AGRAVAINE.) I'm sorry. I'm so sorry. I didn't believe [—————]—  
(To MORGAN.) You said I didn't have a [——]—you said I couldn't...  
All those years, thinking I was... "less than"—or unable  
To have the daughter that I dreamt of—and I [—————]...

*(He pulls himself together. Not quite approaching, but:)*

Agravaine! Such a pretty name.

Now, one of the other cool things about writing in the word is that it essentially keeps the tempo. This is especially true for a repeated meter, where definitely every line of verse equals a line of music, equals about the same amount of time. My silence is going to be as long as the stuff I'm not saying. For example,

Agravaine, my d[~~ughter~~]

By not saying, "daughter," I'm only silencing that little bit of time in the line of verse, whereas it's a much longer pause on

I'm sorry. I'm so sorry. I didn't believe [~~you when you told me~~]—

But saying

(To AGRAVAINE.) I'm sorry. I'm so sorry. I didn't believe [—————]—  
(To MORGAN.) You said I didn't

And again, what happens in the silence is that you are thinking of the stuff you're not saying, but you're also using that time, possibly, to start switching your uvriel. In this case, he changes from talking to Agravaine to talking to Morgan, and I can feel that shift in my head as an actor as I am choosing to not say five words in a row. Those five words, two things are happening: one, I'm continuing the thought; and two, I'm looking for someone else that I can speak to.

Again, silence, just like the end of every line – go back to the episodes on line breaks, on lineation – that moment of suspension, that white space, whether it's filled with words or not, is the place to shift and change your uvriel. And certainly, Becca talked about cutting on the schwumpf, cutting when there's a change of uvriel with her lineation, which patrons will be able to hear in the bonus interview episode.

Now, this is a different sensation from not completing the thought, purposely stopping both your mind and your vocalized language from saying the next inevitable thing. To go back to Becca's piece, we see that line

The gulls will not call, the rain will not fall, and you—

And there's a dash. It's not a crossed out line. That is the end of the line. We're not told what Cassandra is thinking, and in fact, there's a powerful... If you essentially don't put in what the character is thinking, the sensation for the actor is a complete cessation of thought. Whatever they were going to think, it's too much. They can't even verbalize it to themselves.

Listen to the Cassandra piece again, and you will hear

The gulls will not call, the rain will not fall, and you—

and that's an unfinished thought with a dash to indicate that. Then the next line is

And you will not

and then the word "die" is crossed out. Two different experiences for the actor. Listen to it again.

That's it. I'm a liar. I'm crazy. I'm full of shit!  
Complete and total BULLSHIT! The wind will not blow,  
The gulls will not call, the rain will not fall, and you—  
And you will not [~~die.~~]

And I have a different sensation inside me. Now, hear it if I were to say all the words, including the crossed out words:

That's it. I'm a liar. I'm crazy. I'm full of shit!  
Complete and total BULLSHIT! The wind will not blow,  
The gulls will not call, the rain will not fall, and you—  
And you will not die.

And I actually, by verbalizing "die," it actually takes the power away from that word, whereas if it's crossed out, in some ways the mundane words that you're not saying become more powerful because everyone knows what you're going to say. You know what you're going to say, and you're afraid to say it, whereas I found myself on the unfinished thought

The gulls will not call, the rain will not fall, and you—

with the dash, having the sensation of seeing her dead, and then again, because it's a line break, so you've got that shift in schwumpf, the shift in uvriel, I found myself making the decision in the line break to, yes, I am going to say this.

And you will not

And then I found I still couldn't say it with the crossed out line. So there absolutely is a difference.

Similarly, in the King Arthur piece, most of these are completed thoughts. However, if you look at the text, you notice that there's one thought that doesn't complete but isn't crossed out. It's an open, un verbalized thought, and that's when he turns to Morgan and says

(To MORGAN.) You said I didn't have a [~~child~~—you said I couldn't...

I mean, certainly he could think, "You said I didn't have a child. You said I couldn't have a child." But the reason why he actually clamps down on that thought is it starts to become too painful to rethink the word of essentially thinking of his impotence. Instead, he starts talking about how he feels about having felt impotent for all those years.

It's interesting – something that perhaps I ought to look into more – that the unfinished thought, again, completes on a line break, so there's a natural white space that we drift off into. Then again, there's a shift in thought, a shift in uvriel, shift in schwumpf – go back, look those up – and he comes back with

All those years, thinking I was... "*less than*"—or unable  
To have the daughter that I dreamt of—

But again, the sensation is one of, "This is all so painful I can't even speak anymore."

(To MORGAN.) You said I didn't have a [~~child~~—you said I couldn't...

I can't even think of the words anymore, and then I'm going to come back with something else.

But it is interesting both of these sort of un verbalized silent thoughts are on line breaks. That's a trick that you can use for your own lineation, although certainly an unfinished thought, an unfinished line, can happen anywhere in your line of verse.

I would suggest this is very different, as we're talking about, this is very different from subtext. I'm sure you can use subtext in a verse play, because, again, it's just a tool. The idea of subtext is basically you're saying one thing but you're meaning something else. What people tend to say about verse drama is that one of the differences of verse drama is they say, "There is no subtext." I think that's false. I think that's limiting. But I would agree that one of the strengths of verse drama is that we do tend to vocalize the interior of our feelings. We do have things like soliloquies where we just turn to the audience and are like, "These are my emotions."

Again, verse drama is incredibly good – just like any sort of opera or musical theatre – at saying, “Boom, emotions.” Subtext is frequently used for the sublimation of emotion, so I think you might see it less in a verse play. I’m trying to think of any subtext that there might be in an opera or a musical, and I’m coming up blank. There’s irony, but not really subtext. Anyway, this is different. You are still either choosing to verbalize your thought to yourself, even if you’re not vocalizing it out loud, or you are stopping the verbalization of the thought, even to yourself, and not vocalizing it out loud.

There is a third one, as mentioned, which is just pure emotion that is neither verbalized in your own mind nor vocalized. Again, it goes beyond language. As we said in musical theatre, when it’s too much to speak, you break into song. When song isn’t enough, you break out into dance. Certainly in verse drama, and possibly in prose drama too, but definitely in verse drama, when it’s too much for prose, you break into verse. When it’s too much for verse, you actually break into silence, which is kind of interesting. Silence takes our place of dance.

One of the things that we could fill out silence with, as mentioned, is pure uvriel. Now, once again, this is rather tricky to get you to understand or feel when, in audio format, silence is deadly, whereas if you have someone physically there – I mean, anyone who loves a good cuddle knows the profundity of silence. But how do you... You can’t put the sound of a good cuddle on an audio format. I mean, you’d have to make all sorts of noises, just to indicate, “We are cuddling.” So I’m going to do my best (laughs) to get you to get this, but once again, I highly recommend that you try it out yourself, basically.

But we’re going to take a look at a scene of mine from *The Other, Other Woman* that uses what we call silent lines, silent lines of dialogue, essentially lines that are not verbalized and not vocalized, but definitely are full of uvriel. It’s the only way I can describe it. The formatting for this is if someone has a silent line – and again, it is a line of dialogue. It’s just neither verbalized nor vocalized – then what you do is you put their name, just like you normally would, all in caps. I also like to put it in bold so that the actor really knows this is a name. You can easily see it. I put a period after the name of the character who’s speaking. That’s something I got from my own publishers. I highly recommend adopting it, because if you then publish any of your works, the person who’s doing your copy editing, that’s one less thing they have to do of going back and taking out all your colons and putting in periods instead.

This is a scene between Monsieur Valentine and Princess Genevieve, which we have heard in a different scene in a previous episode. I’m going to invite back Colin to play Monsieur Valentine with me as Genevieve. If you want there to be just silence, you will have their name as though it’s a line of dialogue. What I do as well is I indent it about a half an inch, so it’s not fully over in the words that are said, but it’s not left justified with the slug of each person’s name. Again, take a

look at hamlettohamilton.com so you can see the formatting. Everything about formatting, it either is meant to be emotive or it's meant to be grammatical, but ultimately it's meant to be clarifying. It's meant for the actor to be able to look at the page and go, "I kind of get this. I get the rhythm. I get the music. I get what's going on."

All right, so... Once again, if you were to look at this, you would see, immediately, emotive typography, emotive punctuation, and that's also going to be on these silence lines. Colin, if you don't mind joining me for a moment as Monsieur Valentine. This is from Act III scene something ridiculous, because there's a million scenes since I divided this particular show up into French scenes, which means that any time someone enters or exits, it's a new scene. This is, again, largely in rhyming couplets. The way that I created this show is that actually there's no prose. Rhyming couplets is our base, and then if they really feel more emotion, then they break into frequently sort of loosely metered repeated verse, not really, but somewhat free, somewhere metered, but blank verse. They break into blank verse if they're feeling more. Then if they're feeling even more than that, they break into prose, sort of breaking out of verse. Then if they feel even more than that, they break into silence.

This is a scene where Valentine and Genevieve - Valentine, the whole world thinks that he's married to the woman that he's been living with for his adult life, and most people presume that Genevieve must be a nun or something, because she's super into God and religion. Valentine and Genevieve have been spending a lot of time together, and then late at night, they just finished a major project, and this is what happens. Join me, won't you, Colin? Here we go.

**VALENTINE.** I should have known better than to fight with a nun.

**GENEVIÈVE.** You keep saying that: but I'm really not one!

**VALENTINE.** Yes, you are. You live here, within this convent.

**GENEVIÈVE.** Yes, I *live here*, because my childhood was spent  
In an abbey, contented.

**VALENTINE.** But you're in this place, now.

**GENEVIÈVE.** But that doesn't follow that I've taken a *vow*.  
(*Whispering; teasing.*) Valentine: I'm not a nun.

**VALENTINE.** But you are.

**GENEVIÈVE.** But I'm not.

**VALENTINE.** But *you are*.

**GENEVIÈVE.** But *I'm.not*.

**GENEVIÈVE.**  
**VALENTINE.**

*(They drink.)*

**VALENTINE.** But...you're a princess?

**GENEVIÈVE.** A bastard. But yes, technically.

**VALENTINE.** And...a *virgin*?

**GENEVIÈVE.** Yes. Technically.

**VALENTINE...**  
**GENEVIÈVE.**  
***GENEVIÈVE.***  
**VALENTINE!**

*(They. Drink.)*

Okay. This is going to make a lot more sense if you take a look at the piece. And again, I remember when I first ran across this in... A fellow Shakespearean actor friend of mine was doing a mini course on just interesting things that she found in various plays that she was reading. I had actually seen this before, but in her class was the first time that she invited us to actually inhabit these silent lines, to actually act it out, because I'd seen it, actually, in *Charles III* by Mike Bartlett, which is a verse play with really, really awful line endings, frankly, which is sad because Mike Bartlett's other plays that he didn't realize were in verse, such as the play *Cock*, is great verse. Anyway, we could talk about Mike Bartlett on a separate day, but he, for example, uses that, so this has become a common thing to have sort of silent lines, or more common, increasingly common.

We could still use emotive typography, emotive punctuation. For example, Valentine, one of his silent lines has three dots after it. One of Genevieve's second silent lines is in italics. And again, I indented even the second line, just to emphasize that she's really going to give him a look. But when I took this course and was invited to actually inhabit whatever playwright it was that we were looking at their scene, I was shocked and thrilled to realize, yeah, in fact I don't have language to put on what I'm feeling or what I'm expressing, what this dialogue is, (deep voice) but I feel it deep inside me. Wow, do I feel it.

It's an interesting thing. I find that a lot of really good verse playwrights are also actors, frankly, because, again, the beautiful thing that verse does is it really

mimics how people communicate and how they feel and how they express, because the sad truth is we don't actually break out into song and have backup dancers around us. More is the pity. I would love to live in that world, I think. *Buffy the Vampire Slayer*, "Once More With Feeling" might disagree with that thought, but (laughs) sounds great to me.

But we do stop ourselves from saying words and swallow them even as we think it. We do stop ourselves from even thinking words. And we do, again, we might experience this more with people with whom we are incredibly intimate, is there are times when you do not have to speak, and if you tried to put words around it, even poetry, even poetry could not contain the words that your soul is singing out. That's what uvriel is, in some ways, and that's certainly what silent lines express.

I cannot make you feel it unless you try it, so definitely look at this. Try it yourself. Try putting it in a piece of work and giving it to an actor, because this is still fairly new and so it's still going to be fairly new to actors. Actors have been sort of... Actors and directors and anyone who's putting together a play will find these moments. Anyone who's done Pinter, maybe, with his pauses versus his silences, that's kind of what he's getting at. Fill this up with emotion, with uvriel, with stuff. But even so, a director tends to think in terms of action, and actors are frequently told to have an interior monologue, to basically come up with crossed out lines, and what a silent line invites you to do is none of that. None of that. You don't get to have action, director. You don't get to fill it up with an interior monologue, actor. You just have to... You have to be, or... Well, you can finish that line yourself. We'll be right back.

[music]

Hello, friends. So, Turn to Flesh Productions is also having an educational branch, and one of our repeating classes that is available for anyone who would like to join us is Christina (Cha) Ramos is a violence and intimacy choreographer, and she's developed an online Zoom class about working on your boundaries and on your needs. If you don't know what intimacy direction or what intimacy professionals do, intimacy is basically choreographing those moments of intensity between, at minimum, two actors. So this involves everything from stage kissing to simulated hot and heavy scenes, but also to if one person's a doctor and has to lay hands on another person in any way, and making that safe for the actor. But one of the things that you need to know as an actors is, well, what are my boundaries? What are the places that I need not to be touched? But also, what are the things that I need in order to do this job?

Now, the cool thing is that Cha is also creating this class so that whether you're an actor or a director or a producer or a stage manager, anyone who wants to start working on this work of intimacy and exploring what sort of boundaries and needs you have, you can come to this class. There will be information on

[turntoflesh.org](http://turntoflesh.org), or you can check us out on Facebook. It's going to be the last Saturday of every month at 2 p.m. Eastern Standard Time, which is 11 a.m. in LA and which is 7 p.m. in the UK, 8 p.m. in the EU. We're sorry, those in New Zealand and Australia, you might need to do this in the wee hours if you want to join us. Every other month will be a boundary gym, where basically you get the opportunity to check in with your body and work through just the questions of, okay, what do I need? Then on the opposite months, on even-numbered months, she's going to work through the questions of what are the needs that you come with into a rehearsal room? And again, this is true for directors. What do you need in order to do intimacy work? What do you need in order to work with actors and intimacy professionals? What do you need as a director? Because you're also involved in this challenging work. What do you need as a producer? What do you need as a stage manager? What do you need as a playwright? So, identifying your needs, learning how to express your needs, and then also challenging your needs.

We would love for you to join us. This is actually some groundbreaking work, even in the groundbreaking work of intimacy direction, of intimacy professionals. I can vouch, Cha is... I've taken classes with her. I've interviewed her, and she is loving and warm and open and respectful. Each class will be about 90 minutes: an hour worth of praxis, an optional half hour of question and answer. Come and do something good for your soul. Do something good for your soul. We will have scholarships, but honestly, it's going to be very, very cost effective. We would rather have you there, but we would also like to pay Cha, if that's all right, since, you know, she's only amazing and creating groundbreaking work that is going to be available to you wherever you live, exploring your boundaries and exploring your needs.

[music stops]

Hello, friends. In this last section – and again, this episode's going to run a little long, but that's all right. You get to hear more of my mellifluous voice. We've been really looking at silences, and we're going to now move into stage direction, and we're also going to touch on shared and concurrent lines. Then we'll be into Season 2, and there's so much more to explore. I'm really excited. But we're coming to the end of the basics.

Now, stage directions, there's an interesting thing that happens here, and if you go back and listen to the episode on heresy, or if you've already listened to that episode, (laughs) you might be able to guess what I'm about to talk about. Again, (dry old voice) in Shakespeare's time, in the early days of Elizabethan drama, which is to say in the beginning of our modern English exploration of drama, they were still working out just how theatre was going to work, really, and doing a lot of development, a lot of innovation. There was, therefore, very minimal stage direction. If you want to hear more about this, I highly recommend listening to *That Shakespeare Life*, which is another podcast all about what Shakespeare

praxis would be like. It's very cool. I've listened to it, enjoyed it very much. I'm giving away this ad space for free because I think it's such a good podcast. *That Shakespeare Life*. They'll talk more about how stage directions came to be or reading from the sides or what Shakespeare's contemporaries were doing, all sorts of good stuff.

But the important thing to note is that the prompter – they didn't really have a stage manager. They didn't really have a director as separate functions, which actually I do think is important to verse drama, but we're going to have to come back to that maybe in Season 3. Anyway, the prompter might write down a few stage directions, things like exits. One of the very famous stage directions is from *The Winter's Tale* by Shakespeare, and it says, "Exit, pursued by a bear," which is just one of the most baller, (laughs) metal stage directions that ever existed.

Sarah Ruhl, who's a modern playwright and whose work is very poetical, although not necessarily versical, but she says that there ought to be one impossible stage direction, and rather famously in her *Eurydice* play – which is gorgeous and you should read – there's a stage direction that indicates that Eurydice appears in an elevator when she goes down to Hades, and it's raining inside the elevator.

These sorts of things, we've been talking a lot about what are the gifts to the actors, but stage directions are so much a gift to the director and a gift to the dramaturgs and a gift to the producers and a gift to designers. I remember taking a design class in college. Design is not my great strength, but it was a good program that gave you sort of rounded, you got a little bit of everything. What he showed us was the stage direction from *The Tempest*, where it just says, "the feast disappears." What we were supposed to do was, okay, here we go. Here's the impossible stage direction. What do you do with it?

But the thing is that Shakespeare wrote most of his stage directions within the text of verse, and that's really more a function of they were still figuring out drama. They were still figuring out theatre. And as someone who has directed quite a bit of educational theatre – and I want to point out we've done some amazing things in educational theatre, so I am super not denigrating it. If you have educational theatre on your CV, put it on, please, because we should not be looking down on educational theatre by any stretch of the imagination. But regardless, I have therefore worked with actors who are just beginning their acting career, is what I'm getting at, and sometimes are fairly young. It tickles me pink whenever there's an interior stage direction from Shakespeare that's like, "But here she comes," because all I can think of is, he wrote that in just because he was working with people that were just learning how to be actors, and he's their sort of playwright/director/producer and just being like, "Look, this person always misses their cue. Just shout. Please just shout out, 'But here they come.'" (laughs) "Hark, I hear a voice." It's just, it's the funniest thing in the world.

*Midsummer's* is beautifully full of that, and even, for example, when I directed *Hamlet*, which was a partially educational piece, or rather the younger characters, people that were playing the various players, were made up of younger actors, and there was a night, in fact, where they were just being idiots backstage and not listening for their cue, and then two of them had to creep on into this scene were, yeah, granted, they were silent. They were just filling out the stage picture, kind of. But that would have been a very good time for Hamlet to have a line like, "Are we all met?" (laughs) "Are we all here? Where's Joe?" (laughs)

Anyway, which is to say you've got those sorts of interior stage directions, which are essentially, "Hey, come on, you, get on stage." And then you have other sorts of interior stage directions which are more circuitous, things like, "Let go. Wilt thou strike me?" Something like that that sort of indicates emotion. And with those, you don't need to write an extra stage direction because, again, thinking of emotive spacing and emotive formatting, everything you put on the page, the verse artist, I guess, is going to read that as sort of a measure of time. If you put in a stage direction, you're putting in action on top of time, and so if something... If you separate it out and it says, "He raises hands to strike her" – I'm thinking like a *Kiss Me Kate* or a *Taming of the Shrew* type situation here – that it's just unnecessary. It's unnecessary information. You could figure it out from the interior stage direction. But it's also a good thing for her to say. As a character, it's not just exposition the way the interior stage direction like, "Hark, here he comes." Do you really need that? Person could just enter. But if it's a challenge, "What, wilt thou strike me?" That's worth being verbalized. That's worth being verbalized. "Let go" also has emotional resonance.

I would suggest that your interior stage direction, if it's verbalized, such as, "I prithee, kneel," or whatever it may be – and I realize that my default is also sounding old-timey. It needn't be that. It could just be the word, "Sit." It still needs to be... There should be a reason why it's verbalized. Otherwise, you can have a stage direction. What I see a lot in modern verse playwrights – again, listen to the episode on heresy – because we're so fixated on really trying to emulate Shakespeare, we also are trying to keep his limitations. The reason why Shakespeare didn't have a lot of stage directions is because those were barely being invented. It's not because he's a great genius. It's because they were being innovated in the moment. I'm not going to use a smargleloop because I don't know what a smargleloop is, so I can't use it. You're not awesome if you have access to smarglelooping and you refuse to use it because someone else didn't. Like, that's just, that's ridiculous.

I want to encourage you to use stage direction, but stage direction is going to do a couple of different things, and that includes it's going to be an invitation to action, to an actual motion, movement, physical thing that an actor will do. Two, that especially in verse drama, since we are writing it out as music on the page, that the amount of, literally the amount of lines that you take for your stage

direction will kind of translate into about how long the action should take, and whether that action is part of a line or is a separate piece of dialogue from the line.

Also, I want to encourage you to think that it's okay to put in stage directions, and therefore also for the directors – now, this is not a hard and fast rule, but I would like to invite all modern verse playwrights to continue the good that we have from Shakespeare, which is directors of Shakespeare feel that they get to play with the action of Shakespeare. They feel that they can throw out any stage directions that are in Shakespeare because they know that those might have been added in by someone else. In the same way, I would invite you playwrights and you directors of new verse drama to still use stage directions as an invitation rather than as something that must be done. It's not a demand. It's an invitation to something along these lines, something like this.

Again, I want to also invite playwrights to put on, not their acting hats now, but actually their directing hats when they think of stage directions, because that's another way to use charged silence where the dialogue is in the action. It's kind of, when you're writing stage directions, as we talked about, you go from prose, you burst into music, you burst into dance. That's also what stage directions can do. It's the bursting into movement as dialogue. If you have a directing background and you're a verse playwright, that's something that can help you. Then any director worth their salt will look at it and will say, "Okay, what is the basic shape of this?" and then either use it as an invitation to use a stage direction or to fill it up in a different way with, again, a same sort of approximation of time.

Let me give you a couple examples. A place that could have really used stage direction is – we're going to go back to *Hamlet* Act III scene 2, otherwise known as the nunnery scene. The stage directions that we get surrounding the nunnery scene, which is really just a part of Act III scene 2, second half of it, really, is that the king and Polonius exeunt, and we know that they're going to exeunt behind an arras – well, probably behind an arras. The actual stage direction line is:

Ophelia, walk you here. Gracious, so please you,  
We will bestow ourselves.

and so we know that the King and Polonius are going to hide somewhere on the stage. Since later, Polonius hides in an arras, there frequently is an arras – that is, a curtain – there's a curtain available. (laughs) They hide behind the curtain. But you can hide sort of wherever you want. That's where the designers and the director get to play.

All right, now, generally speaking, it's believed that at some point in this scene, Hamlet figures out that he and Ophelia are being overheard by the king and Polonius, or at least by the king. It's interesting, because there is no stage

direction that's definitive. There are a few versions, modern versions as well, that will say, "This is when he hears. This is when he knows." But it is left open to the director. And again, as someone who's... I've actually directed the nunnery scene twice, once as a separate directing project when I was a little baby director, and then once, obviously, in the production of *Hamlet*. It was fascinating because I think I've seen something like over 30 *Hamlets*, live, recorded. I just sort of collect *Hamlets*. That's one of the things that I always look for, is when does he know? Or does he ever know?

If I were writing it now, it actually would be helpful if Shakespeare had put in a darn stage direction, just to give us the idea of what he thought, what he was thinking of. Now, then I as a director could decide, "Well, that's really interesting, but I want to put the revelation two lines before." But I would love to know what Shakespeare's intent was. This comes into something called performance history. When you are... If you've ever written a play versus ever been in or worked on a play, so if you have the experience of being the generative phase versus being solely the interpretive phase, you know that when you're the writer, whatever you've written, whatever the play is, it stays with you. You're never not going to be associated with that play. No one can ever really option it away from you, even with pieces that are published and therefore other directors are taking it and performing it however they want – which is super exciting, by the way, and yes, go. Please. Do any of my plays and then let me know and I will cheer you on. (laughs) But anyway...

Even so, you're connected to it. If anyone wants to change anything to it while you're still alive, they have to ask for permissions, which, for myself, I always grant because I really think that you should be playing with my text. Whereas if I am developing someone else's work as a director, which I've done many times – it's kind of what my production company does, is we develop new plays, so I've worked as a director and a producer for multiple other people's new verse plays. Once my time helping them, whether it's a workshop or a full production, once my time is done with that play, I may be done with that play. I may not be invited on to the next time it's produced. I don't have any rights over the play.

The thing is that, especially if you're doing a verse play that's epic, that's big, that's got stuff in it, one of the things that future directors could really use is some idea of the production history. That's where, for example, a while ago we looked at *Modern Hamlets*, which is a fantastic book. I got it right before I directed *Hamlet*, and it goes through all these different actor/director pairings over about a century and them talking about the specific production history, performance history choices that they made, such as when in this scene do I know that someone is overhearing the scene I'm having with my girlfriend? As a director, you want to gather all this stuff, because what you're doing is you're seeing, essentially, what worked and also learning from, "Ooh, that was an interesting idea, but it didn't work." Basically, you're getting everyone else's experimental

notes on the piece, and so therefore, any stage directions that are written into the piece, if they're helpful stage directions, is also, frankly, important and effective.

An example that you may not necessarily think of right away, but Thornton Wilder's *Our Town*, and I've got a version that's basically three of his plays, *Our Town*, *The Skin of Our Teeth*, and *The Matchmaker*. The stage directions in this one, frankly, are much better than they were... I think the Samuel French, the official version, which has too many stage directions, but hey, it's interesting. Again, that's performance history. It's helpful to know. But what Thornton Wilder wrote at the beginning of Act I is:

*(No curtain.)*

*(No scenery.)*

*(The audience, arriving, sees an empty stage in half-light. Presently the STAGE MANAGER, hat on and pipe in mouth, enters and begins placing a table and three chairs down-stage left, and a table and three chairs downstage right. He also places a low bench at the corner of what will be the Webb house, left.)*

*(“Left” and “right” are from the point of view of the actor facing the audience. “Up” is toward the back wall.)*

*(As the house lights go down he has finished setting the stage and leaning against the right proscenium pillar watches the late arrivals in the audience.)*

*(When the auditorium is in complete darkness he speaks:)*

Now, this is incredibly helpful stage direction. The reason why is it tells me crucial information about how this play must be performed. *Our Town*, if you're familiar with the play, famously has no scenery. You're supposed to just use sort of ladders and chairs, as you can hear, tables, but that's it. You're supposed to mime everything else. That is part of the production history. I've seen productions, like two or three productions, where they do have full sets, and it looks much more like *The Music Man* or something like that. It's as realistic as you can get on the stage, and the thing is all the magic of the play disappears when you do that.

You can do that. You can do anything you want with a play. Again, you could have everyone, I don't know, dressed up like Smurfs and do *Our Town* if you wanted. It might be horrible, but you could do it. But the crucial thing here is, as a director – because I have directed this piece as well – what I'm going to take

from it maybe is not whether the Stage Manager has a hat and a pipe, maybe not whether he leans against the proscenium. In my case, I actually also left the house lights on for the first – it's a three-act play – for the first act and a half so the audience could see each other, because I wanted even more that sort of Brecht alienation awareness of being in the space. There are certain things in this stage direction that I'm not going to use, but I get the essence. I get the sense. And also, because it's a long stage direction, you get him also saying the Stage Manager is watching the late arrivals in the audience. You get the sense of just use table and chairs.

I might use them slightly differently. I might switch whether the Webb family is on one side and the Gibbs is on the other. These are the small, little choices that I can make. But crucially, I am given no curtain, no scenery, just a few pieces. The Stage Manager can see the audience. And also that this is a big, long chunk of stage direction, so I know that this is going to take time. Even though this isn't a verse play – this is one of the most prose plays ever written in the world, although it does have some poetical language in it – I'm invited, just by seeing how much of the page is taken up by the stage direction to take up time on this stage with the stage direction.

Now, this is different from Emily's speech at the very end in Act III. Now, the version that I have here in front of me is actually great, because it's more or less just the speech and then a few stage directions. For example, what's written here is Emily says:

*(In a loud voice to the STAGE MANAGER.)*

A stage direction should be in italics, and I suggest it should be in parentheses and also should be offset about half the page. We will have versions. You will be able to see formatting. Check [hamlettohamilton.com](http://hamlettohamilton.com). So, stage direction

*(In a loud voice to the STAGE MANAGER.)*

and then she speaks:

I can't. I can't go on. It goes so fast. We don't have time to look at one another.

*(She breaks down sobbing.)*

*(The lights dim on the left half of the stage. MRS. WEBB disappears.)*

Both of those are actually very helpful, because I wouldn't necessarily know to sob. It's actually helpful to me as an actor. And also, it covers time for the fact that Mrs. Webb is supposed to sort of fade into the background. Those are helpful stage directions. Then Emily speaks:

I didn't realize. So all that was going on and we never noticed. Take me back—up the hill—to my grave. But first: Wait! One more look.

And actually, there's a line break, which is kind of interesting. And then she says:

Good-by, Good-by, world. Good-by, Grover's Corners...Mama and Papa. Good-by to clocks ticking...and Mama's sunflowers. And food and coffee. And new ironed dresses and hot baths...and sleeping and waking up. Oh, earth, you're too wonderful for anybody to realize you.

Then there's a longer stage direction:

*(She looks toward the STAGE MANAGER and asks abruptly, through her tears:)*

I don't know that I need those last bits, but it does tell me to take a little bit more time. Then she speaks again:

Do any human beings ever realize life while they live it?—every, every minute?

Oh, gosh, this plays' so good. This play's so good. Anyway, but the stage directions, as you can see, are giving me the tempo. Now, it's interesting because when I directed it, obviously we went and we got the rights. That edition (growls) put in the stage directions from the prompter, which were so meticulous as to be over-meticulous. I don't need the production history that tells me that she looks this way, she looks that way, because between every single thing she says goodbye to, it says, "She looks at this," and then the line is "Goodbye, whatever," and you lose the whole sense of flow. I'm grateful that the version I have doesn't give me unnecessary stage directions, rather gives me necessary stage directions and then it tells me a little something about the production history.

Speaking to any playwrights out there, just to go back to production history for a second, I'm thinking especially of *Cupid and Psyche*. *Cupid and Psyche* I wrote in 2008. We produced the workshop version with the bad quarto version in 2009. I worked on it and worked on it and worked on it. We produced it again in 2014, and I directed that version. Then we had various small readings. There was one version where I tried taking out an extra character just to see what would happen, made it shorter, revised some stuff. We did the full trilogy, which ends with *Cupid and Psyche*, as a very staged reading in 2018. We've also done staged readings with a group from Scotland in the UK and the EU, I guess just once. And I know there was a reading with that same group that I wasn't at, because – crazy – I

couldn't be in Scotland at the time. I was actually playing Juliet, so literally couldn't be there.

But what I'm getting at is I have found that every time I go into production for *Cupid and Psyche*, there are certain action questions that come up again and again, the questions of how do you solve these impossible problems. For example, one of the major things is that from the text and a little bit from the stage directions, it's obvious that the gods sometimes are meant to be invisible and sometimes visible. My experience of the production history, and that I do feel would be important for other people to know, is how to solve that. For example, Brenda Huggins, who directed it the first time, she had everyone wearing masks, including the mortals, and when you were invisible, the gods would take off their masks. Building off of that, when I directed it with full sets and costumes in 2014, rather it was – because I didn't want them masked because it can be very difficult to speak beyond a mask, and to get the full range of expression. I mean, you just have to be talented and have studied how to work in masks. Instead, I had people putting on and off... If the gods were invisible, they wore their regular base costume, and when they were visible to a mortal, they would put on some piece of clothing that they picked up somewhere. The staged readings, I think we just did literally some sort of hand wave type gesture, which is something that I've done for *Midsummer Night's Dream* when Oberon needs to be visible or invisible, because staged reading, you're not supposed to have costume and things like that. That worked fine too. Then talking with Andy Barrett, who is prepping for a full production of *Cupid and Psyche* in Scotland, hopefully once everything's open again, in our longer interview, he was talking about how he finds that his Cupid is very restless. Something that he did when he played Puck was he would keep an invisibility spell going by some part of him would always be moving. That's something that he wants to experiment with whenever they produce it over in Scotland in the next year or two or three.

Production history, you can put some of that into your stage directions. Again, any actor, any designer, any people worth their salt, any intimacy director – because, again, a lot of my pieces... As a performer, I've done a lot of intimacy as an actor, and so it makes its way into a lot of my stage directions. I don't need to go down and tell you, "Put your left hand, cup their chin, and the right hand does this." Each actor's going to be different. Again, they're going to have different boundaries. They're going to have different needs. One actor, you should never ever touch their face, and another actor, you should never ever touch their elbow. So I don't need to be proscriptive, but I can say something a bit more general to give a sensation of what this kiss is, that this is a drinking in the other person kiss versus this is a possessive kiss. Those sorts of stage directions can be really helpful.

Once again, you can use emotive formatting on your stage directions. Just to give you a really extreme example, in the most recent version of *Cupid and Psyche*, at the very end of the play – I'm going to my cheat sheet again – the

very end of the play – and I only discovered this by directing the show myself – is I realized that it's going to feel like the show is over before the ending scene, and that actually if I allow the audience to think that, "Oh, this is it. Oh, okay. I guess there won't be a happy ending," that there's a huge amount of conflict and tension in the audience, and then you break it by having the actual end of the play. You earn it by having the actual end of the play.

And so the stage directions that I have here, I'll read them out to you, but I will also make it available to you. Cupid has followed Psyche down into hades. He's had to reckon with all the terrible things that he, as Passion, as the beast, has done, and he's been damned by Persephone to essentially make atonement for everything he's done by remaining in hell. In the 2014 production, my producer was also a designer, and she was the one who pointed out that the place that we were in had this gorgeous brick wall, and she was like, "You know what's really sexy is having exposed light bulbs next to a brick wall. That is just always sexy." And there's so much talk in the play about stars and things, that we did work with a lighting designer to get just a ton of different exposed bulbs and hang them at different lengths from the ceiling. And so we get this. This is the stage direction:

*(CUPID lies down with his back towards us, one foot in the grave.)*

*(Time passes, as the lights begin to dim, except the single light from Heaven.)*

*(The world returns to silence. CUPID turns over on his back. Looks upward at the lamp. Reaches upward as though he could still touch it. And with a sigh...)*

*(All the lights extinguish.)*

*(The end of everything.)*

*(...)*

*(...)*

*(..*

And then the rest of the page is blank, and you get to the bottom of the page...

*..until:)*

**PSYCHE.**     *(A lantern.)* Husband?

Now, depending on what your own abilities are, you will translate that however you translate that. But it definitely gives you a sense of just how long to let the audience stew. When we did it in 2018, because it was staged reading and we didn't have lights – all we had was the overhead fluorescents, so we did have the stage directions read as well. I think what we did was we did turn off all the lights, and we just sat there in silence. We didn't even have dimming. We didn't have a single light bulb type thing. But you could feel it in the audience, and then we were just using the lights from the cell phones that we had when we needed a lantern or something, so all of a sudden this cell phone light goes on in the back of the auditorium, and you hear Psyche go, "Husband?" and people burst into tears. (laughs) It was so great. It was so great.

But the thing is, that action, that silence, I didn't need to just say his final line, and then it says, I don't know, "He stays there." You can be poetic in your stage directions. The point is to evoke from those who are going to interpret your piece what the performance feels like. In the reading of your script, they can have the sense of waiting and waiting, and, "You can't possibly have just given us a blank page. What?" But you could do that. You could absolutely do that. And again, the time on a page for verse drama equals musical time, so the more space you put in, even in a stage direction, the more that those who are interpreting it will feel it.

That, I would suggest, is a helpful stage direction. It will be interpreted in a multitude of ways. How long is that wait? Well, that's going to also depend on the audience each night. Remember, there are three parts to every drama. There's the writing of it, the interpreting of it, and the reception of it. The audience absolutely affects how long you would wait in silence, how long you're going to keep there, because if you wait too long, right, then the audience is just going to feel weird and leave, maybe. If you go too short, then you miss the whole

surprise, and so really, what the actor and the stage manager and whoever's running the light board are all feeling for in that silence is not the uvriel of the actors but the uvriel of the audience. How long can we keep the audience in this suspended state? Really reading all the people there and then feeling it and making a decision, that the audience is one of your scene partners in that sort of stage direction.

Again, you can also use stage directions for dialogue. You're going to hear more of that in Season 2, especially when we do Lancelot/Guinevere scenes from my stuff. (laughs) But you'll hear some of the dialogue in stage directions in several of the Lancelot/Guinevere scenes, because they've got kissing and they also have jumping out of windows and dealing with armor and all sorts of goodies like that.

As we conclude this super-sized episode to finish off Season 1, we're going to take a moment. We're going to talk about shared lines, which is something that is very much part of verse drama and which, if you've done any work on Shakespeare, you've seen all over the place. Interestingly, Lauren Gunderson also uses shared lines, so this is something that I would be fascinated if prose authors started putting it in their own work, but it is something that is definitely part of verse drama.

Now, the idea, as we've been reiterating, is that whether you're in repeated meter or whether you're in a free meter, more or less each line of verse is going to feel like it should take about the same amount of time. That's why you're really kind of... You're reading left to right in English, but you're also reading vertically. You're reading down, as we've talked about the use of spacing today, and silence. Now, the thing is that we talked earlier on about if something has space around it, has white space around it, that indicates some form of pause, except in the case of shared lines. With shared lines, essentially you're trading back and forth who has what part of the line, of that piece of time.

One of the more famous pieces – and it's in the John Barton *Playing Shakespeare* – is a bit from *King John*, where King John, the end of his previous line is:

**KING JOHN.**

Death.

Then the next line begins with Hubert saying:

**HUBERT.** My lord?

King John says:

**KING JOHN.**

A grave.

Hubert says:

**HUBERT.** He shall not live.

And King John says:

**KING JOHN.** Enough.

So the line break is on the word, “Death,” and then the next line is just traded off a line that’s broken up between two voices, from Hubert to King John:

**HUBERT.** My lord?

**KING JOHN.** A grave.

**HUBERT.** He shall not live.

**KING JOHN.** Enough.

When it’s written out that way – and I really want to be fairly firm about this – again, can people interpreting a shared line do whatever they want? Yeah, sure. Once again, you can do anything you want with a play. People may hate it, but you can do anything you want. That’s one of the things that I love about theatre, is that I could take any piece of text – or I should be allowed to take any piece of text – and do it insane and experiment that way. I get to be a mad scientist as a director.

But if a playwright has written out a shared line, what it will look like is it will go across the page. Again, look at [hamlettohamilton.com](http://hamlettohamilton.com), but it will look indented so that the next person’s line begins below the previous one but indented at the moment the other person has stopped speaking. You’re not overlapping the line. You are trading off syllables in a line. You are trading off taking bits of the line. If the playwright has written it out that way, you are meant to jump on the end of the previous person’s line. You’re not supposed to have long pauses. This is not actually white space. It’s one of the only times that white space is not white space. It’s just a function of this is kind of the best way to show that two people are sharing the same measure of music or sharing the same verse line, and so you’re meant to say it within the time of a single line of verse, even if you have two words, they have two words, you have four words, they have a word. If it’s written in the cascading format of a shared line, you’re supposed to say it quicker. You’re supposed to say it without pauses.

If you want an example of this from musical theatre, think of the song “Wait for It” from *Hamilton*, where it’s supposed to be sung (sings):

**BURR.** Wait for it.

**CHORUS I.** Wait for it.

**CHORUS II.** Wait for it.

**CHORUS III.** Wait for it.

and if you look at the sheet music, it, in fact, is written out in that cascade, and even though the first “wait for it” is for Burr, and then the other “wait for its,” some of it might be sopranos and then it’s the altos and then it’s the basses or whatever it may be. But you’re supposed to sing it all in one measure of music, all as one line of verse (sings):

**BURR.** Wait for it.

**CHORUS I.** Wait for it.

**CHORUS II.** Wait for it.

**CHORUS III.** Wait for it.

It’s not supposed to be:

**BURR.** Wait for it.

White space, white space, white space, white space.

**CHORUS I.** Wait for it.

White space, white space, white space. New line. White space, white space.

**CHORUS II.** Wait for it.

White space. New line. White space, white space, white space.

**CHORUS III.** Wait for it.

(laughs) That is not the music of the piece.

Now, again, as interpreters, could you decide to give long pauses in between, so that, for example, going back to the *King John*, so that it might be (read with long pauses):

**KING JOHN.** Death.

**HUBERT.** My lord?

**KING JOHN.** A grave.

**HUBERT.** He shall not live.

**KING JOHN.** Enough.

Yeah, you could do that, and there might be stuff that you mine out of it. But the playwright is telling you, if they've written it in a shared line, they are telling you that what the playwright prefers is for you to say all of this jumping on each other's lines.

There's more to say regarding schwumpfs and shared lines, but that, too, will have to wait for Season 3, except to say that, rather interestingly, I had a discovery when I was playing my own Juliet and I was using a ton of shared lines, because I love shared lines, and so I'd written it with a ton of shared lines. I've written a new version of *Romeo and Juliet* called *Juliet and Her Romeo*. There was definitely a difference between if I had a shared line, for example, when I was learning about Tybalt's death and I had it with, in this case, Sister Lawrence. At least for that iteration it was Sister Lawrence. I found that I wasn't actually responding as a character to what my scene partner was saying, even though we were sharing a line. It was like we had harmonic uvriel, that I was in one schwumpf. She was in a different one. You were kind of tuning in to us, and that was really tricky to learn the timing of that, because you had to be in your own world but also listening for their cue or trigger word. Versus, for example, at the very end with Romeo, when we had a bit of dialogue before things go terribly dour, but we're very much in the same place, and so we're trading uvriel through the shared line. We're sort of picking up... We're in the same schwumpf. We're in the same moment with each other. While that also was very fast, it was a different sensation.

I want to do a bit more experimenting on that, and then we can talk about it in Season 3. Perhaps we can talk about dialogue versus soliloquy in Season 3, but if you want to give your feedback about what you would like to talk about in Season 3, you can join us over on [patreon.com/hamlettohamilton](https://patreon.com/hamlettohamilton) and give us your two pence. Tell us what you want to learn more about. But for now, as much as I would love to talk about stichomythia, I would love to talk about long vowel sounds versus short vowel sounds, as much as I would love to talk about why Yeats is a terrible, terrible verse dramatist and how that shaped a lot of our history of how we deal with verse drama now, we're going to end Season 1 here.

We've touched all the major things of the tool boudoir. We've defined a lot of things. We've questioned a lot of things. Now it's time to take a look at (sings) putting it together, bit by bit, about how it all goes together, how we react in the

interpretive phase. I super want to hear what you think of as an audience as we go into *Arthur Through the Ages* looking at Lancelot and Guinevere scenes.

Friends, I am so glad-giddy-grateful to have spent this beginning time with you, and I am so psyched for you to hear what verse has sounded like and different interpretations of the same scene using the same tools but vastly different that we've discovered, that we're going to be discovering in Season 2. But for now, I'll conclude with *Hamlet*, when he says:

Beggar that I am, I am even poor in thanks. But I thank you.

See you in a bit.

[music]

*Hamlet to Hamilton* is a special project of [Turn to Flesh Productions](#) audio division. Turn to Flesh is a theatre company in New York City that develops new plays in heightened text with vibrant roles for women and those underrepresented in classical art. In other words, we create new Shakespeare plays for everybody Shakespeare didn't write for. *Hamlet to Hamilton* is hosted by [Emily C. A. Snyder](#) with audio engineering and sound design by [Colin Kovarik](#) and original music by Taylor Benson. Special thanks to our patron Madeleine Farley for helping to produce this episode. Special thanks to [Esther Williamson](#) for transcripts.

To learn more about us or to support the podcast, visit [hamlettohamilton.com](#) or sign up to become a monthly patron by visiting [patreon.com/hamlettohamilton](#). Other ways to support include leaving us a great review on Apple Podcasts or spreading the word about us with the hashtag #hamlettohamilton or #H2H, using the numeral 2 in between.

Are you a verse playwright, an educator, an actor, an interdimensional space traveler with a love of blank verse? Well, we want to hear from you. You can join the Turn to Flesh community and the community of *Hamlet to Hamilton* by finding us on Facebook, Twitter, YouTube, Instagram @hamlettohamilton or @turntoflesh.

Thank you for joining us, dear friends, for all things true, good, beautiful, and frequently in verse.