

Dyslexia-friendly Transcript for Discover Central *Bonus Episode*:

Ben Naylor



Host: Megan Hunter

Guest 1: Ben Naylor

Guest 2: Aaron Lynn

Guest 3: Ella Faye Donley

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[theme tune plays. MEGAN starts speaking]

HOST – MEGAN HUNTER:

Welcome to Discover Central, the podcast that gives you a behind the scenes look at the life of students, staff and alumni at London's Royal Central School of Speech and Drama.

[theme tune fades out]

MEGAN

I'm your host Megan, and today we'll be speaking with Ben Naylor, the course leader for MA Acting Classical about his research, his work as a director and the recent productions stage at Central for his students, including Hamlet, which will be available to stream on Central's YouTube channels soon. We'll also be hearing from Aaron and Ella, recent MA Acting Classical graduates who will be telling us more about their work on the course. But first, Ben Naylor is a Senior Lecturer at Central and the Course

Leader for MA Acting Classical. After studying ancient history and theology at Durham and Oxford Universities, Ben trained as a director with Sir Peter Hall at the National Theatre, with John Caird at the Caird Company, and with David Lan and others at the Young Vic. Ben has directed numerous productions, readings and workshops, and regularly works internationally in Israel, the United States, Spain, Germany, Greece and New Zealand. Beyond Central, he has taught at Shakespeare's Globe Theatre, the Young Vic, LAMDA, the Shakespeare Centre, Cambridge University and more. As a practitioner and a researcher, Ben specialises in Shakespeare and the theatre of the English Renaissance, and in acting traditions derived from Stanislavski, European expressionism and the American Method. Hi, Ben, thank you so much for speaking with us today. It's a real pleasure to have you join us.

GUEST 1 – BEN NAYLOR

Hi Megan, thank you for talking to me today,

MEGAN

Of course. So to begin, we discussed it a bit in the intro, but perhaps you can tell us what your path was into the theatre.

BEN

Yeah, that's, I mean, that's interesting, the idea of a sort of path. I was, I was really on a path going in quite a different direction. But, but theatre was stalking me down that path. And eventually, I guess, I submitted. To sort of give the emotional, long term answer, I was lucky enough to be taken to see a lot of great theatre when I was young by my mother, who in turn had been taken to the theatre, particularly to see a lot of Shakespeare when she was little, by her parents who were refugees to this country in the 1930s. And I think they were, they were probably kind of trying to put some claim on on British culture by taking their young daughter to see to see a lot of

Shakespeare and then, and then my mum did the same for me when I was a kid. So I saw a lot of really sort of historic productions when I was 10 years old, and maybe even a bit younger than that. I didn't really think about a career in the theatre, however, until I guess, like many, really like many of our students, until I was at University doing a lot of student drama, and kind of realising that the student drama hobby had actually become far more important to me than the academic route I was taking which was which, was really towards being a kind of historian, I suppose. So after I decided that the academic route was not the one I wanted to pursue for a career, I decided that what I really wanted to do was to direct. And I began as many, I think, directors in my generation did, where there was very little formal structured training available. I began by working as an assistant and by doing, making my own shows on the fringe, and I was lucky, lucky enough to shadow and work with some extraordinary major directors of the latter part of the 20th century, particularly Peter Hall at the National, the incomparable John Caird, who has been a great inspiration ever since, and also David Lan with the Genesis Fellowship at the Young Vic. So I was, you know, doing the sort of stuff that young directors do, making my own work and assisting. And then I found myself starting also to teach alongside that, and particularly teaching Shakespeare. To cut a long story short, I kind of realised that what was missing in my training was really an understanding of the actor and the actor's process. So I went at a slightly late age, the kind of age that a lot of our students are, in my late 20s, I went to Drama Centre to do a postgraduate actor training, which really set me up with the kind of skills that I use day to day now as a teacher, and also led to a small amount of professional acting work, though that's never been my great passion. So that's, that's the route I took, it was somewhat circuitous, I think probably training routes now are considerably more structured than they were when when I started out. It was an odd order to do things in, to start as a director and then train as an actor. But all in all, I think it's a good makeup for an acting teacher.

MEGAN

Absolutely. So having started as a director and then trained as an actor, what was it that led you back into teaching and research and ultimately your position here at Central?

BEN

I suppose in part it was, it was the experience of watching the brilliant acting teachers that I worked with at Drama Centre. And obviously when I was a student at Drama Centre, I'd been active in the industry for a few years. So I was quite used to watching awesome professionals at work. And there were a few teachers who really inspired me particularly Reuven Adiv, the much lamented late Reuven Adiv, who was a gentle, wise, courteous teacher who created extraordinary effects and opportunities in the students. And then also John Beschizza and James Kemp were teachers that I was very motivated by and Liana Nyquist, who was our movement teacher. And I think really watching them to a great extent made me think I'd quite like to do that, I'd find that valuable and worthwhile. That was a big influence. And then to be entirely honest about it, it wasn't long after I left Drama Centre that I saw the job at Central advertised. And I remember feeling quite a rush of adrenaline when I saw the advert thinking, that's the job I want. And I was lucky enough to get it after, you know, the usual application process and so forth. And that was 2006. I've been at Central now 15 years.

MEGAN

And now you're the course leader for MA Acting Classical. Can you tell us maybe a little bit more about that course?

BEN

We wrote the MA Acting programme, which is divided into two courses Classical and Contemporary in 2009/2010, opening Contemporary in 2011. And it was a rewrite of a formerly existing course, which was called MA Classical Acting, but it's quite a significantly different programme. And it's also evolved hugely over the last 10 years. It's a 40 week intensive, advanced level actor training programme, which means that we're aiming at people who have some significant experience of training or professional experience behind them already, we're working with students who are bringing some life, some experience and some professional discipline to the table. We're also very specialised, we decided when we wrote the course that we didn't want to try to do a generalist course and kind of cover everything in a year. Hence, the split between the classical and contemporary courses within the MA Acting portfolio. The classical course is structured around, there are three structural pillars, if you like, it's very much a training for actors in the 21st century. But the tools we use are tools from European classical drama. So we begin by looking at the idea of the ensemble, building an ensemble through work on musicality and physicality of the Greek chorus. So we look at the choruses from the ancient Greek dramas, as a way of building a generous and responsive ensemble of actors and thinking in a kind of nonlinear way about how to work with texts and impulse. From there, we move on to a lengthy encounter with Shakespeare and early modern drama including commedia dell'arte. And also with the Lecoq clown tradition. The take on Shakespeare that we work with is very post-Stanislavskian, we're very interested in ideas of motivation and volition. And there's always a strong consideration of what the plays meant and how they were constructed to be performed when they were written. So the the effort is always into translating these old texts to make them sing loudly and forcefully in the in the contemporary moment. And I believe that we do that in part by understanding on a really profound level, what their significance was when they were written. And then finally, we look at the sort of realist moment, the

end of the 19th and 20th centuries, and the beginnings of the expressionist movement. So Stanislavski and his inheritors particularly Vakhtangov and Laban, as a route into understanding kind of modes of naturalism and realism for the actor, and thinking about subtext as well. So there are these sort of three stylistic or generic encounters which you go through during the year, all of which are building up a particular facet of your craft as an actor. And then the course concludes with two professionally realised public productions, we work with some extraordinary professional creative teams on the public productions. There's an industry showcase as well, and also the common feature of all Central's postgraduate programmes is the sustained independent project, which on MA Acting takes the form of a solo devised performance piece based on research around a character from the classical theatre tradition. So there's some really extraordinary opportunities to do quite experimental, quite radically experimental work as well as the more sort of, to kind of use I know a troublesome word, but the more traditional approaches that underpin some of our work on text analysis, and so forth. And the other tremendously exciting thing about this course is a brilliant teaching team that I'm so privileged to work with on the delivery of the course: Morwenna Rowe who's our voice teacher, Rachel Bown-Williams, who teaches stage combat, Anna Healey and Natasha Fedorova who teach movement, Jonathan Young, Andrei Biziorek and Ingrid Mackinnon, who all teach the Greek chorus unit, Tom McClane Williamson, who teaches actor prep and the Laban-Malmgren system, Mark Bell, who teaches commedia and clown all of whom are extraordinary professionals, and really brilliant teachers and who inspire me and inspire continuing development to the programme every day and every class. So that's also something that I think is tremendously important with the course, is having a group of teachers we've worked together for a really long time some of the members of the team I've worked with for over a decade. And that means that our, our teaching, our pedagogy is very integrated, very flexible, we understand each other's work, and how it all fits together. And I think that really helps in sort of creating a

structure where, in a relatively short amount of time, 40 weeks albeit taught very intensively, you can get the most out of that period of training.

MEGAN

And then alongside this work on the course, and your own professional practice as director, you're also very active as a researcher. I was wondering if you could perhaps tell us some of your specific areas of research, and whether or not you find that these influence your work with Central students?

BEN

Yeah, of course, I think research is necessary in what we all do. Obviously, academic research is folded into that. But just the research of being aware of what's happening in the world. And the kind of zeitgeist of the moment, the world that we're trying to reflect back from the stage is all part of the research that I think is necessary to help train actors for the contemporary stage. My particular research interests are fairly understandably around acting, and particularly around acting Shakespeare. So some of that work is about how we act Shakespeare now, and some of that work is about how Shakespeare might have been acted when Shakespeare was still alive. And there's an intrinsic sort of connection between those two things. There's been a lot of work in the last quarter of a century on the material conditions of Shakespeare and performance basically, since the replica of Shakespeare's Globe Theatre opened, and more recently, the Wanamaker and also the American Shakespeare Centre in Staunton, Virginia, which is a Blackfriars replica. The existence of those replica theatres has led to some really profound changes in our understanding of the mechanics of Shakespearean drama, which have influenced my work hugely. My particular focus is on the psychological conditions of performance in Shakespeare's day. And obviously, the material conditions are part of that. But I'm particularly interested in how people thought about acting in Shakespeare's day and what those implications are for acting Shakespeare. Today, we're trying to

form an imaginative connection with actors who lived 400 years ago, with theatremakers who lived 400 years ago, we're also creating a framework within which to understand different ways that different people, different cultures, think about performance today, and how we can make performances that are profoundly relevant to contemporary society by doing what actors and theatre makers always do, which is trying to imaginatively put yourself in somebody else's shoes. So some of my research recently has been, for instance, around the relationship between notions of demonic possession and theatrical performance that existed in Shakespeare's day, both within a clinical sort of diagnostic practice, and also within a more performance based framework. I've been thinking also a lot about contemporary Shakespearean performance traditions, which focus particularly on what's often called verse speaking, which is a slightly troublesome term, and looking at the sort of evidence for prosodic approaches in Shakespeare's day, and also thinking a lot about the idea of realism. And to what extent we might actually think of Shakespearean text as being kind of proto realistic form of dramatic text rather than purely thinking about it as a sort of heightened poetic form, which I think was the way people thought about it for a lot of the 20th century. And a lot of my work at the moment as a researcher is actually about bringing together Shakespearean teachers within the Conservatoire from different drama schools and trying to understand that this moment where the entire classical canon is quite rightly being reconsidered, trying to understand collectively what it is we're teaching, why are we still teaching these 400 year old plays in 2021? And what are the particular methodologies that we share? And how does our work relate also to the demands of industry? So I try to keep my research sort of very broad, but also focused on the material that we're dealing with day to day on the course. So there's always a feedback between what I've been reading and what I've been thinking about and the classes that I'm teaching.

MEGAN

And speaking of your research and speaking of Shakespeare, in 2019 MA Acting presented a research inspired production of Cymbeline, which was unique and which was filmed in Central's courtyard theatre, and the performance of Cymbeline at Central was particularly significant. How did the idea for this project come about?

BEN

It's actually two projects, in a way. And also, I guess two different kinds of research that fed into the show, and I think all great theatre is research driven. But I guess what we're talking about is the more sort of academic kinds of research. So, the school had constructed the North Block and we'd been asked to open the Courtyard Theatre in the North Block, which is a gallery space, a sort of layout similar to the kind of layout of early modern indoor theatres, thinking about an appropriate play to open that space with I was led to think of Cymbeline, which is a late Shakespeare play, which was almost certainly written to open a new theatre for Shakespeare's company, the King's Men, at Whitehall Palace in 1610. An old cockpit had been refitted as a theatre in Whitehall. And it seems to me very likely that Cymbeline was written as the centrepiece of that first Whitehall season in 1610. It's a play which celebrates then monarch James the First's particular political obsession, which was with uniting the kingdoms of England and Scotland, and also celebrates the peace that he'd made with Spain, which was at the time, that great continental European superpower. So it's a play which is to a great extent about national identity, British national identity, the birth or forging of the British national identity, and also a play about the relationship of British national identity and our European neighbours. So it seemed like a very timely piece to be making in 2019. And so a lot of the research around the original production was really relating to the equivalence between James the First's nationalist agenda in the early part of the 17th century and, of

course, the nationalist agenda that we're seeing play out in British politics at the moment. I really believe that if we're going to perform old plays, it should always be because they give us a new lens, or mirror through which to look at what's happening now. So that was the sort of research that was behind the production, which was a lot to do with early modern court performance and what an early modern truth to power agenda might have looked like in Jacobean theatre, but subsequently, we engaged through the production with another research project with Illuminations Media, who are one of the leading companies in film theatre, and of whom we'll no doubt be talking more. Illuminations film the work of the Royal Shakespeare Company, they film the Hofesh Shechte company and the Royal Ballet productions by Matthew Bourne and the Almeida and Robert Iler. So they're really an extraordinary resource and their producer John Weaver, who's who's an absolutely lovely man, and I got in contact about doing some kind of project together. So what we ended up doing was filming some of our production of Cymbeline and alongside it doing a piece of televisual archaeology trying to reconstruct one of the very earliest television broadcasts of Shakespeare from 1937, which was actually a broadcast of six scenes from Cymbeline which was originally produced at the Embassy Theatre before it became Central's main house. This broadcast was never recorded. So there's no recording of the broadcast, but there is a camera script. So what we're trying to do was see if we could recreate a credible piece of 1930s broadcast Shakespeare by working on the particular acting and vocal style that would have been appropriate at that time. And by working also on the restrictions of 1930s camera and audio technology, and creating a sort of piece, which hopefully looks pretty much like a 1930s broadcast of Shakespeare might have looked that'll be released later this year. It's been quite a long time in the making, partly due to the technical challenges of making a contemporary digital recording looked like an extremely analogue early television recording from the 1930s. So there was a whole sort of nexus of research going on around Cymbeline, both in terms of its political relevance, and the historical moment

that created it. And then later on about the different languages of film, theatre, and particularly film, Shakespeare, the evolution of filmed language of Shakespearean performance, all of which ultimately, were sort of brought together in this film project with Illuminations where we filmed comparatively the six scenes from the 1937 camera script and the same six scenes from our production from 2019. As a way of sort of looking at how approaches to filming Shakespeare have changed radically, but also how there is some kind of constants in how we look at Shakespearean theatrical performance on screen.

MEGAN

And the MA Acting Classical course is now about to debut their staged for film production of Hamlet. Did your work on Cymbeline and with Illuminations influence the decision to mount Hamlet in this way?

BEN

Yeah, absolutely. I mean, initially, it was very pragmatic when the pandemic struck, and it became clear that even when we were able to return to the studio to complete the training of the cohort whose work was arrested midway through the academic year, it was obvious that we weren't going to be able to bring audiences in and therefore they weren't going to have the same kind of public production experience that prior cohorts had had. Entirely fortuitous relationship with Illuminations immediately made me think that, right, let's think about a piece of film theatre. And having had the experience of working on Cymbeline with Illuminations meant that I had some kind of pretty, you know, not highly expert ideas about how to go about it, but some ideas about how one might go about conceiving of a piece of theatre, when you know that actually, there's never going to be an audience in the theatre, it's going to be recorded on camera. So the relationship with Illuminations was absolutely the key to being able to conceive of Hamlet. And like I said, it was primarily a pragmatic thing, or be it

that obviously, making a piece of film as opposed to a theatrical performance in front of an audience also involves a lot of skills that are incredibly important for actors today. And particularly as we move into quite a potentially different ecology of Theatre and Film, post COVID. You know, there's an awful lot more theatre that's being filmed now, and the skills there, I think, that actors need are quite particular to the genre. They're not exactly the same skills as you need it in theatre, and they're not exactly the same skills as you need in film. So this new hybrid format actually is creating new challenges for us as actor trainers, as well as new opportunities for actors. So it seemed like a perfect synergy to work with Illuminations on what was a really ridiculously ambitious project to try and film a fairly full three hour version of Hamlet in two days in an empty theatre with the empty theatre and the pandemic conditions very much as the backdrop of the production. So we make no attempt in the production to hide Coronavirus. The actors are frequently masked, maintaining physical distance at all times, but particularly when they're not masked, all props are sanitised or passed with gloves. And so the whole production is very clear that it's sort of happening at a time of COVID. And the backdrop to the acting is this empty auditorium. So we were trying to make a piece of work which would really address and highlight the now and the tragedy of empty theatres during the pandemic, as well as trying to make something which would furnish the actors with some really important skills for their for their future careers.

MEGAN

So you've touched on it a bit, there have been the practicalities of rehearsing and filming during COVID; did it have any impact as well on the creative process for Hamlet, and what was the creative process during COVID like?

BEN

Yeah, I mean, it was it was sort of predictably challenging. We decided, we would usually spend about six weeks between the beginnings of rehearsal and to the end of performance of a public production for MA Acting. We decided to spend the full nine weeks on this partly because it's, you know, it was a really unknown kind of unknown quantity, how to make a piece of film Theatre in an empty auditorium, under the extraordinary conditions that we're all working under. Of course, we had to have rehearsals very tightly controlled in terms of physical distancing, in terms of the room capacity, the amount of people we could have working at any one time, which you know, to some extent sort of impacts upon creativity, that one has to be primarily organised and secondarily creative, rather than primarily creative and secondarily organised. Luckily, I had a brilliant, brilliant stage manager Beth Cotton, who sort of ran things with a gentle rod of iron, I should say she was supremely organised and enable the creativity through that organisation and I should also, then name check Shaz McGee, who is the production manager who did a superb job of bringing all the different elements to production together. And then I was also hugely lucky to work with a tremendous creative team movement director, Ingrid Mackinnon, who did some beautiful work bringing the actors playing the different roles, or rather sort of bringing the different roles together between the different actors by finding out how each character physicality worked, and could be inhabited by different actors so that we could track the progression of the characters through the play, despite the fact that they're being played by different individuals. And then the wonderful design team I've worked with on several productions of Max Dorey on set in space and Manuela Harding on costume, who similarly were were you know, reacting to a really tough brief of how to make this piece under extraordinary conditions, how to make something where Coronavirus was apparent in the production without overwhelming it. Manuela as a costume designer had the challenge of, apart from anything else to do with aesthetic, of just making sure we

understood which characters we're looking at at any one time, given that they are, as I say, repeatedly played by different actors in every scene, and then also a technical team of relatively recent Central graduates phenomenally talented Beth Duke, a sound designer who has recently been winning prizes and she's just been working for Sonia Friedman and Ben Jacobs on light, both of whom were working in a medium which was unfamiliar to them again, theatre but theatre for film so that both the pandemic and the particular outcome of the pandemic which was the necessity of filming this production rather than For me in front of an audience had huge implications for everything really, you know, every decision ultimately needed to be filtered, first of all through the safety implications, and then subsequently through, you know, what are the aesthetic implications or the stylistic implications of those decisions. And I hope that what we've made is as much as anything kind of faithful record of a particular moment, it's, as well as being a production of Hamlet. It's a record of a group of young actors trying to be creative under extraordinary pressures. I've been working on the, on the, the Edit of the film for some time now. And I think, you know, one can see in all of it, how resourceful they were really, in dealing with these extraordinary pressures and how the support of a really talented creative team and stage management team was critical in enabling that creativity. So in a way, it's a sort of story of courage and resourcefulness under pressure, which is not unrelated to the play Hamlet itself.

MEGAN

That's fantastic. And it's going to be streaming soon on Central's YouTube channels. But what can audiences expect from this production?

BEN

I hope they can expect a pretty credible contemporary Hamlet, the production was sort of driven conceptually by the presence of the pandemic,

and also by a particular sort of casting concept. Basically, it's extremely multicast. So Hamlet's a pretty robust play, the story is well known. And so it seemed to me very possible to do something quite radical with the casting. So the casting changes every scene. No character is played by a single actor in more than one scene with the exception of the King, the Queen and the ghost, who are played by individual actors throughout all the other actors play Hamlet, and all the other characters between. So one of the things that you get with this production is the opportunity to see some really different takes on very familiar characters. 13 different takes on Hamlet, nine different takes on Horatio, eight different takes on Polonius, six on Laertes, and Ophelia, etc, which I think is a brilliant, showcasing opportunity for the actors, because they all got to play several characters, and they all got to play scenes as Hamlet. And also, I think, an interesting kind of way of tracking the story, which is so familiar in a slightly different way that we're following different people through the parts rather than following an individual actor through each part. So I think that's the the main kind of different things about this production that and you know, the pandemic and it being filmed in an empty theatre. The majority of our focus in rehearsal was really on the text, on getting behind the thoughts and the meaning of the text. So I hope it's also a very clear production, a very comprehensible production. Stylistically, it's very contemporary. But there are some nods to the early modern creation of the play. We took quite significant note of the five act structure in which the play is written, which I think most contemporary productions of Shakespeare ignore the five act structure, if not all contemporary productions, usually because they need an interval in the middle of so people can go to the bar and the loo. But because of the unique way this is being presented online, we've actually created five separate films, one of each act, which will be uploaded together so that they can be watched as a whole, or it can be watched in five separate episodes, which I think is in some ways how early modern experiences of the play might have been. If you'd gone to see this play at court in 1600, it would have probably started early in the evening with

lengthy breaks in between each act for drinking and feasting, and finished at some time in the early hours of the morning. Obviously, the timing of watching is entirely up to the viewer. But we wanted to create the possibility of thinking about the play in terms of it being more like five episodes of a box set than a single kind of evening epic. So the division into acts is going to be very clear in the presentation. And it also needs to be clear, obviously, the division into scenes because the casting, as I say, changes in each scene. So there are some structural things about the presentation, which are structurally unusual, as well, which I hope will interest people who are coming to the play, whether they're coming to the play completely fresh, or whether they know it very well.

MEGAN

That sounds so exciting, Ben, I can't wait to see it. And it's going to be uploaded onto Central's YouTube channels. So we'll put some information in the show notes about how people can engage with that once it's been published. But Ben, thank you so much for your time today, and all the best to you and to the team behind Hamlet for the upcoming debut.

BEN

Thanks so much, Megan. It's been great talking to you.

MEGAN

My pleasure. So once again, more information about how you can tune in and watch Hamlet, as well as all the other central productions that we have happening this term can be found on our website at www.cssd.ac.uk Thanks again, Ben. And now I'm delighted to introduce Aaron and Ella recent graduates from the MA acting classical class of 2020 to tell us more about their time on the course.

GUEST 2 – AARON LYNN

Hi, I'm Aaron Lynn. I was on the MA Acting Classical course graduating in 2020 and was a part of the filmed production of Hamlet. Essential to our work on Hamlet and the approach Ben advocates is in some ways simple and yet requires a lot of discipline. And that's the attention to the smallest of details coded within the text. We began our course with heavy mining of the first scene of Hamlet, with the Danish guards and Horatio and the first encounter with the ghost. From the outset, Francisco is on guard and Bernardo approaches to relieve him. Bernardo, the first to speak asks 'Who's there?'. This first line alone leads to a host of questions an actor might examine. For example, why does Bernardo ask who it is? Is it too dark to see? Is Francisco not usually on duty? And one might wonder why it is that Francisco doesn't speak up first. After all, he's the guard currently on active duty. Nick Currie, who played Francisco and our production, brilliantly played with the idea that Francisco had fallen asleep while on duty. These are the kinds of choices Ben encouraged us to explore. But perhaps most iconic to this production of Hamlet is the COVID-19 mitigation protocols we were required to follow: all actors had to be at least two metres apart, unless masked or separated by a giant sheet of plastic. In act five, scene one, I played Laertes when he has a physical altercation with Hamlet. Ben's idea to allow us to physically wrestle and keep from breathing on each other was to separate us with a giant plastic sheet that had been used to cover Ophelia during her funeral procession. With the help of our fantastic fight choreographers Rachel and Bethany, we were able to create a fully realised and exciting fight, sequence and maintain the COVID-19 mitigation protocols.

GUEST 3 – ELLA FAYE DONLEY

I'm Ella Faye Donley, and I studied on the MA Acting Classical course at Central and graduated last year in 2020, which was obviously quite an unconventional drama school year, ended up lasting about 17 months

instead of 12, albeit with the sacrifice of our two live performances. However, the solution of producing a professionally filmed version of Hamlet on stage was so brilliant. And I think it made all of us feel as though we, like, although we didn't have a live audience, that we were creating something really powerful and to a real professional standard as well. It was, you know, really different to a lot of things that we've all done in the past. And I think it was really great preparation for entering the industry, especially with the way the industry is going as well, a lot of it is becoming a lot more digital and online. For me, personally, I've always wanted to play Hamlet. So the opportunity that the multicasting gave, really encouraged us all to like, take our moment, as well. It was a great way to challenge ourselves as actors and our versatility. Overall, it was an amazing experience. I absolutely loved it.

MEGAN

Thank you, Aaron, and thank you, Ella, and thank you once again to Ben Naylor.

[theme tune starts, crescendo as Scott continues talking]

MEGAN

And thank you for joining us for this episode of Discover Central. We'll be back again soon with more episodes looking at the work being undertaken here at Central. We hope you'll join us. Don't forget to subscribe to Discover Central wherever you get your podcasts so that you never miss an episode. But for now, take care. We'll see you next time.

[theme tune ends, diminuendo]