The King is dead

King Lear, produced by Vincent Murphy for Theatersworks plays at the Boston Shakespeare Theatre. Lear is an arrogant monarch who ex- presses love and loyalty through speech alone. His blindness to reality becomes his Achilles’ heel. Spurned by those who pro- found their love, Lear’s ideal world shat- ters. In his subsequent downfalls, his loved ones are destroyed along with him. Director Vincent Murphy appears more interested in invoking the audience’s sym- pathy to Lear’s plight than in clearly con- vesting the play’s storyline. Actors wrag across the stage or sinking dramatically aross they with no clear pathy to Lear’s plight than in clearly con- ted epron b ed a group of scantly clad actors. Possibly passing as lively props, they writh and convulse most dis- tractingly, sometimes adding minimal visual aid, the exception being a group of scantily clad actors. 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