

Scene Response and Second Lighting Thoughts V2

23 May 2017

- Thank you for all your responses, I have gone through and answered some of them here or filled in a bit more information. Additionally I have placed a few images below each scene that reflect some clear ideas of that particular time in the show. Still not all the picture I love yet but I am circling closer.
- Totally random question, do you have a final plan for what scenes the stone wall will be in. A tracking sheet or just an idea of when you want to use it besides top of show? Thanks
- The contrast between the inside and outside light has been on my mind as well and I think there are a couple of important keys to selling it.
 - o 1. Color is often the most offensive or distracting aspect of light; mostly when the color choices are saturated with no explanation or practical backing to them. I think having a constrained and explainable color palette, (i.e. Incandescent amber, nighttime deep blues and silvers, daytime crisp cools and very pale yellow's) will help the audience to appreciate the contrast without being bothered by it.
 - o The idea of modulating only one quality of light at a time (color, intensity, distribution, movement) is one which I err towards in general with my designs; and is something I believe helps make dramatic lighting looks believable to the audience in a pseudo – naturalistic environment. If we establish the rules of Large windows on the sides and warm practicals indoors as our lighting sources, any change from those must be within the rules we have set and only one aspect at a time. For example. Scene A – Striking dynamic sunset colors coming from the SL “windows” offstage in sharp beams. Scene B – no light from the external, a warm glow from the walls and inside the space indicate deep night and a mysterious shadowy space. Scene C – Pale blues and early morning beams creeping in from the SR windows, SL is darker and shadowy as night is wiped away, the stage becomes brightly lit and cool over the course of the scene. Morning breaks.
- This kind of transition is dynamic, diverse, full of contrast and depth; but also remains in the same language and helps to tell both the passage of time and the mood of each scene. That is the kind of successful contrast this approach would offer. The pictures below are not connected AT all to the show, they simply express that contrast above in image form. A feeling. Again, NOTHING to do with Hamlet.



Act
I





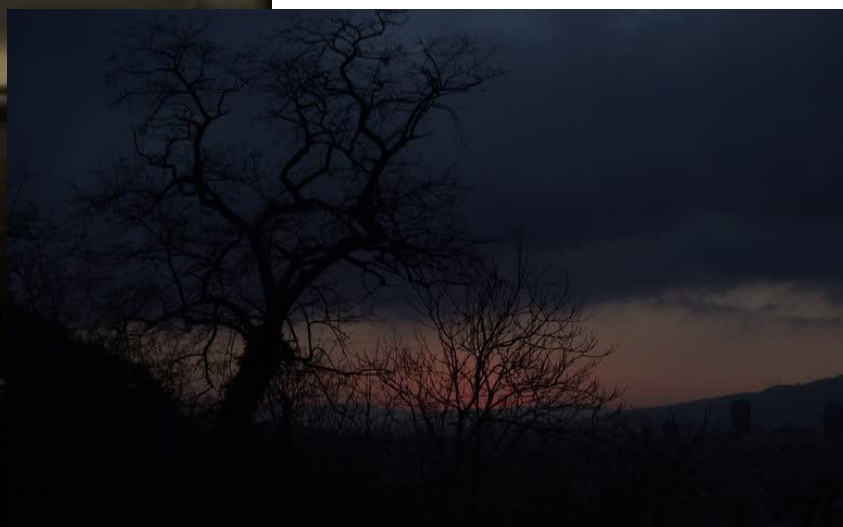
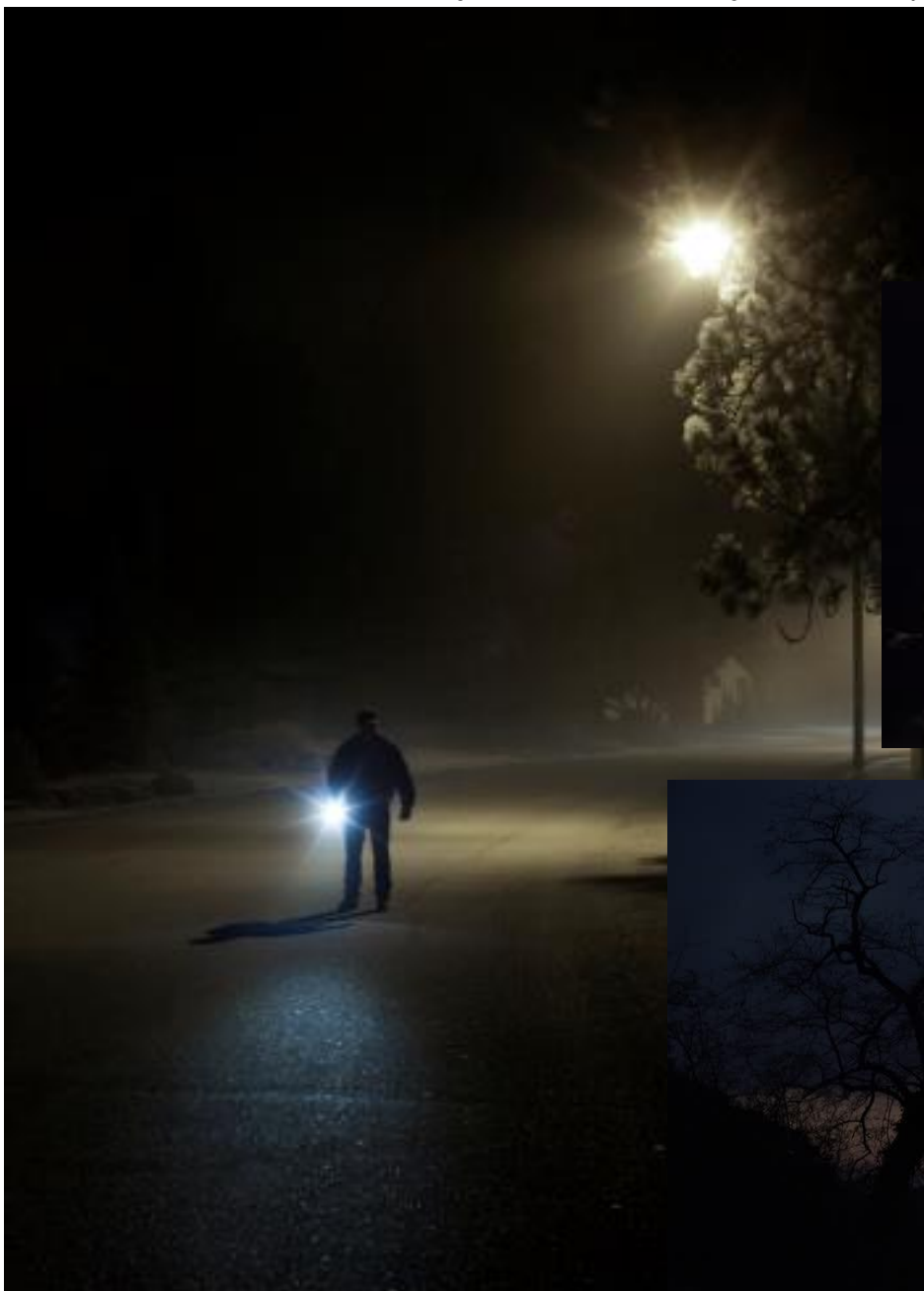
Direction by Susan Felder
Lighting Design by Oliver Littleton

Scene I – *Guards of Elsinore Castle and Horatio encounter the ghost of dead King Hamlet; fearful and amazed, unable to make the ghost speak, the compatriots determine young Hamlet will be able to speak to the apparition.*

- For now I am just going to ignore the ghost a bit 😊 I am liking the mental image of multiple actors being around, and it could be paired with flickers of light on their location, or something in that language. In the works is a good way to say it
- Got it on the time and dawn. Yeah I think flashlights and letting it being actor driven is a nice touch. If you want to go that way I can communicate this image and info to props as well as ask them about having some rehearsal flashlights that actually work from week 1 so the actors get

used to actually having to be the lighting for one another.

Act I Scene II – *New King Claudius*



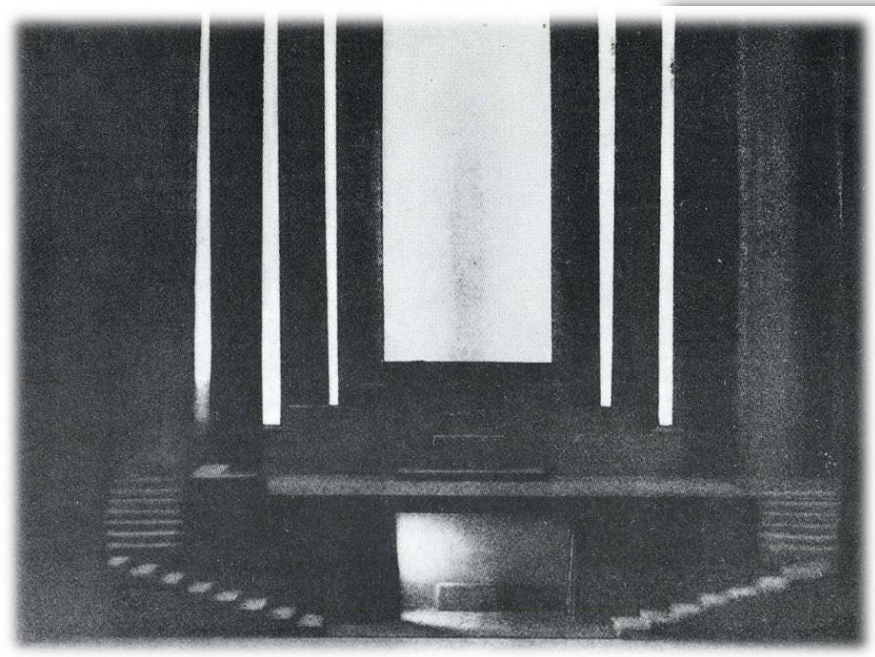
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flexes his power publically while manipulating Hamlet to stay close at hand; Horatio and friends convince the young prince to come and see the ghost with them that evening.

- Great, how much “party” is going to happen between reveal and first lines? Does the wall fly out and Claudius is speaking? Do we have a few minutes of music and world building before he enters and takes the space? A mix of the two?
- Would you be interested in pursuing some kind of “followspot” look or special clicking up on Claudius when he begins to speak? Make it more stagelike? Or just have the actor command the space and have the camera flashes do their thing?



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Act I Scene III – Noble Laertes bids goodbye to his sister and father while advice is offered to departing boy and patient sister. Polonius demands to be obeyed.

- I am loving the Fog too I think it will work well.



Corbett Theatre



HAMLET
PRINCE OF DENMARK

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Act I Scene IV – Hamlet meets the ghost of his father, and much to the terror of his friends, follows the apparition into the castle and away from the others.

Act I Scene V – Young Hamlet is told by the Ghost how father was slain and the prince swears to take revenge upon villainous Claudius while not punishing his mother, Gertrude. Hamlet and Ghost force Horatio and Marcellus to swear to silence about the whole sequence of events.

- Okay so yes I see what you are asking for here, the feeling like we are in one place and nearby is the party, Hamlet is exiled and alone from it. The feeling of this image.



- But with the opulence and scale of this.
- I think that the best way to approach something like that would involve leaving the stone wall **up and out** absolutely and then EITHER.
 - o Have the party happening upstage of the window area, party colors and sound could come from behind the back wall, bleeding DS into the space. Claudius and Gertrude could be shadowed up onto the window where hamlet sees them.
 - o OR have the party “in the house” sound coming from back of house or one of the portals like you are talking about. Claudius and wife are shadowed down onto the stage, perhaps from standing at the top of the stairs dramatically. Putting the party offstage left or right is possible but I think that would be less clear than one of these two options.
- Shake the space with the ghost, got it. Flickering lights, scary.





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Lighting Design by Oliver Littleton

Act II Scene I – *Ophelia, fearing for Hamlet's sanity in the wake of his crazed appearance in her chambers, begs her father's help. Polonius, believing he has cracked the code to Hamlet's strange behavior in his affection for Ophelia, rushes to the king.*



- Small textured scene, the midst of the larger world, intimate and tight. Got it.

Act II Scene II– *King and Queen welcome Rosencrantz and Guildenstern to Elsinore, summoned in order to ascertain the reason for Hamlet's foul mood and strange behavior. Polonius posits his theory of excessive teenage love to be the cause, and speaks to Hamlet to determine the accuracy of his hypothesis. Hamlet reveals he knows his friends real reason for coming to Elsinore, and a distraction in the form of traveling players leads Hamlet to feel guilty for not having yet acted in revenge for his father's death. He demands a performance of the players to reveal whether or not the ghost was telling the truth about Hamlet's uncle.*



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- Images below trying to show the patterns through the windows that would play onto the floor. Obviously im not going with dilapidated warehouse as a lot of these are, but the shape of those windows and the strong patterns.





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Act
III



Scene I— King and Queen urge Rosencrantz and Guildenstern to continue their search for Hamlet's actions, Polonius and Claudius spy upon Hamlet musing on life and his awkward exchange with Ophelia. They are unable to determine whether Hamlet's ravings against Ophelia are a symptom of

madness or the root cause.



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- Though moonlight is often romantic I wasn't thinking of it in that sense, more about using its beams and cool white tones to create those stark shadows. Based on the plan so far, it would be a look, color scheme, ect. That we haven't seen up to this point, really pulling this scene out to feel different; which I think we are both a fan of. And yes, making the US space really just live in darkness reflected from the DS space. See the images for my thoughts on the moonlight "feeling"



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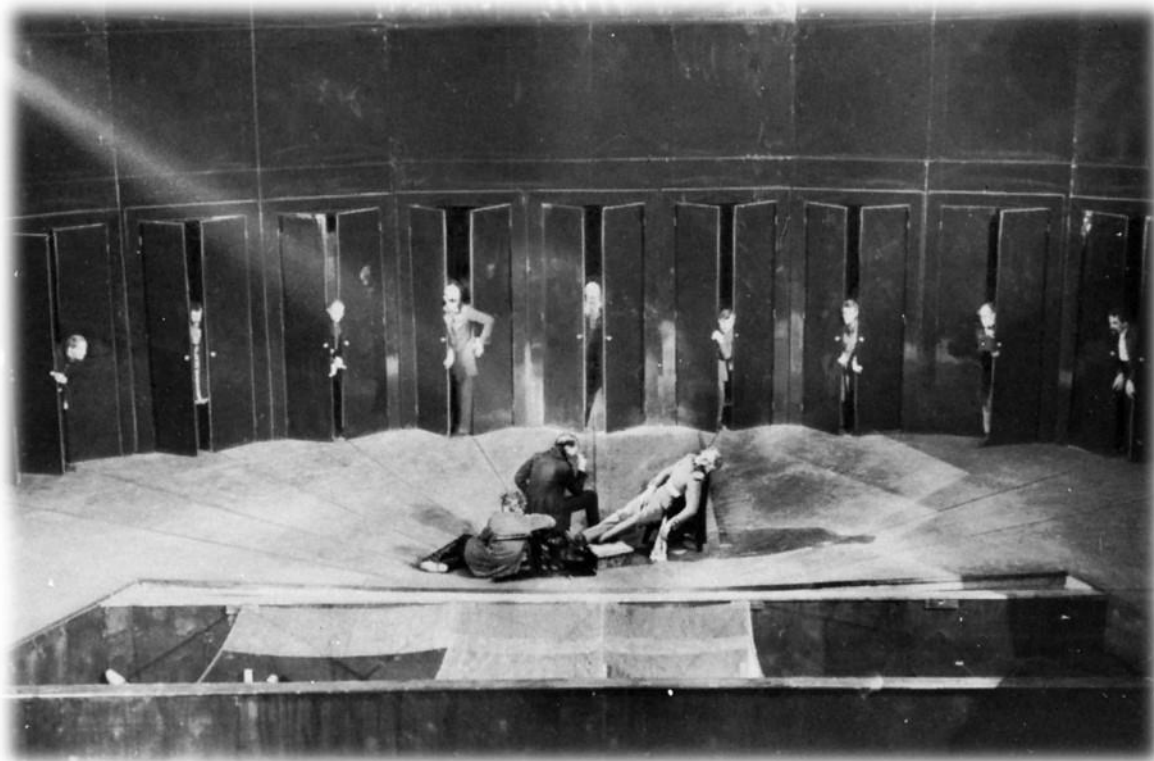
Act III Scene II– *Hamlet instructs the players on performing his new text and the play as a whole. A prologue and scene designed to draw out Claudius's guilt ruffles feathers in the court and, in Hamlet's view, proves that the ghost told the truth and Claudius is guilty. Rosencrantz and Guildenstern cannot ascertain the intent behind these actions and Hamlet plans to go accost his mother.*





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- *I totally hear what you are saying with the focus of the scene. Some of that I will be able to highlight depending on where actors are blocked by yes now thinking about this scene deeper, making the play within the play highlighted makes it somehow more difficult to understand the story. I don't know what I love about this photo but I really do and it feels something like this time.*



- *The way the focus is drawn center and the symmetry of it all. Like I said, not sure what to make of this but I just keep coming back to it.*
- *I am hoping that with the "Give me more light" we have this huge opening of the space, warmth creeping up the walls as if torches are being lit, really growing in size. That gives us room for the reduction back down over the course of the scene. I think we are on the same page after the play just need to think that section through a bit. I also might find some inspiration when I see how its going to be blocked in rehearsal.*



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Act III Scene III— *Claudius, fearing Hamlets knowledge of the evil deeds the king has committed, plans to send the boy away to England, meanwhile he prays for forgiveness and release from the guilt he feels for slaying his brother to attain the crown. Hamlet cannot force himself to take revenge even when the opportunity lies kneeling before him.*



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Act III Scene IV— Hamlet confronts Gertrude with her marrying a far inferior man to her previous husband, Polonius is slain by the Prince, mistaking the old fool for a lecherous uncle, the ghost returns and reminds Hamlet of his purpose. Hamlet demands his mother not sleep with Claudius anymore and determines to circumvent his uncle's attempts to send him away to England.

- What might be nice if the SR side is white and we want to ignore it is we take our trick from earlier, the flashlights, and use it again. Give Polonius one because he snuck into Gertrude's room late at night. He keeps it turned off then when he cries out he turns it on and gives himself away, he is slain and falls to the ground with it still on, providing some creepy reflections over in that area without us needing to really light it or expand the area.
- Im liking more and more a small intimate, slightly rose tint to the whole scene. Where creepy meets lovely in a sense. Kind of like this feeling. Chiaroscuro with warmth rather than cold.



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Act IV Scene I— Gertrude tells Claudius of Hamlet's murder, and the king commands Rosencrantz and Guildenstern to seek out the body to be brought to the chapel.

Act IV Scene II— Continued previous scene

- I think after the small intimacy of the previous scene and the long intermission, this is where we get to blow the stage back open and make it big – I love the chaos, I want to lean into that by reminding people of the scale that we are working on here.

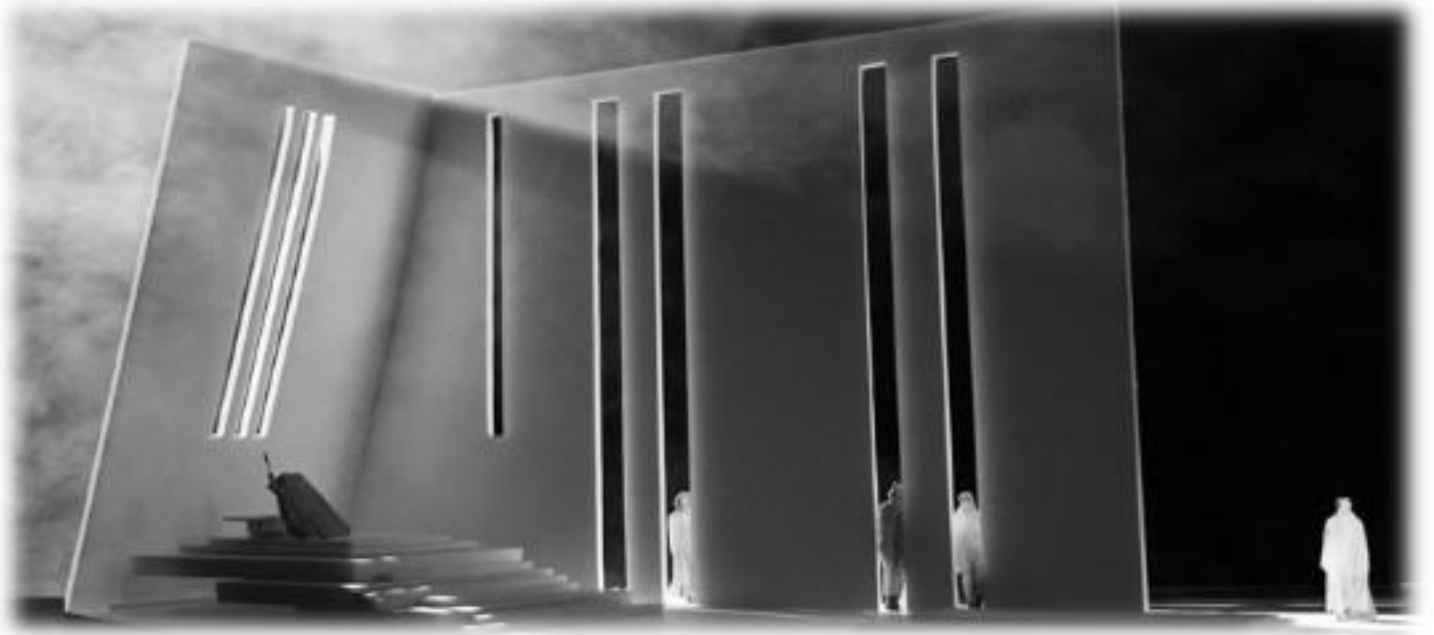


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Act IV Scene III– *Hamlet divulges to Claudius where he has hidden the body of Polonius; the king tells the prince that he will be sent to England for this offense, secretly planning for Hamlet to meet his end on the seas.*

Same as Act II Scene II

- A receiving area for the king, but somewhere public enough to accept visitors. In the vein of a throne room or a sitting area. Should feel large and bright, windows show the outside and height of the space embraced.
- Dynamic and large, works best to embrace idea the it is midday.

Act IV Scene IV– *Traveling to the coast for his trip to England, Hamlet encounters the army of Fortinbras, marching on a meaningless patch of polish land. The scope and waste of the army spurs Hamlet to again chide himself on his own indecision and unwillingness to act against his uncle. He promises that no more delay will be made on his revenge.*



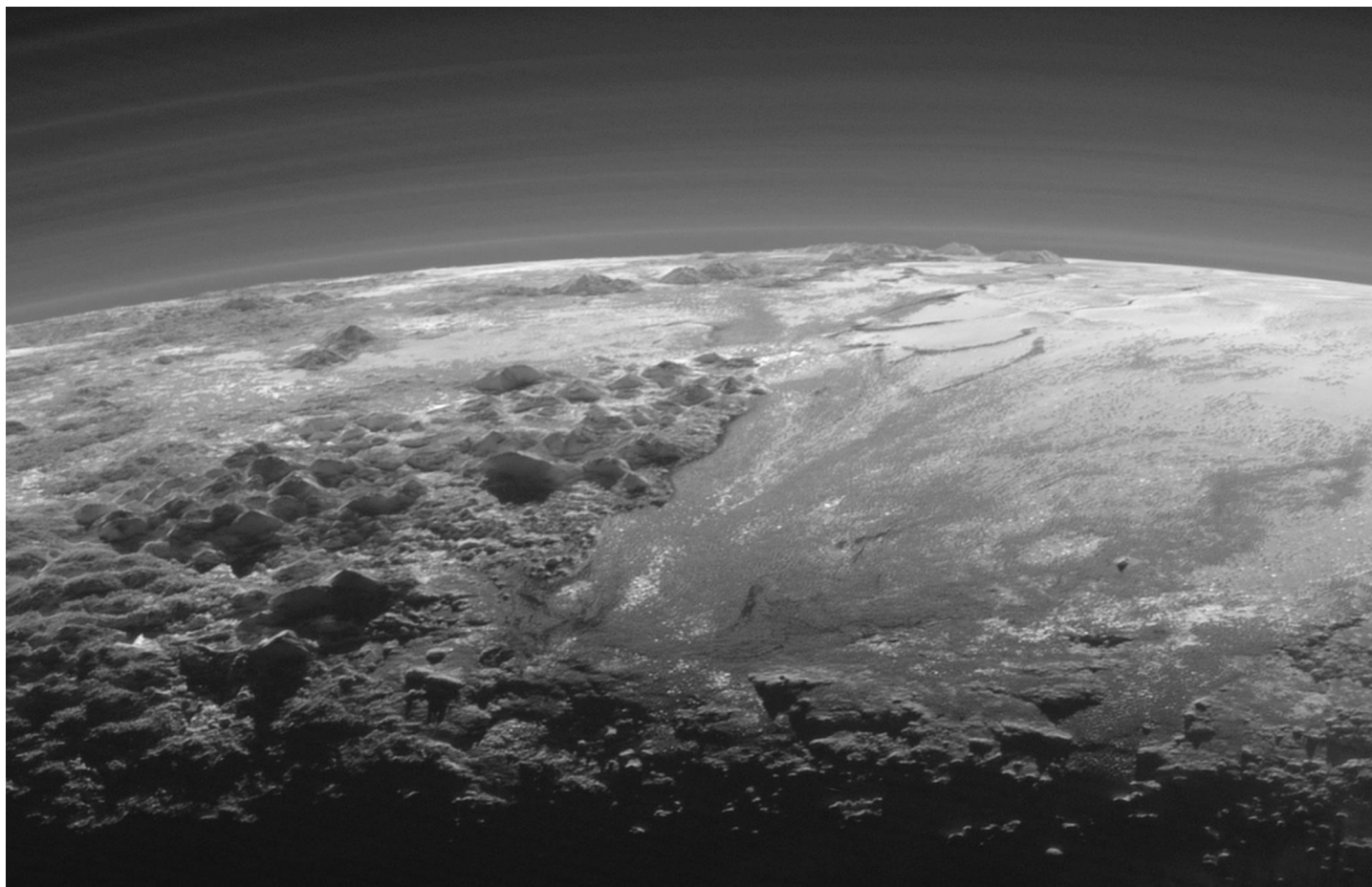
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- Having trouble finding good images for this, some strange amalgamation of all of these.



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**Act IV
Scene V—**
*Ophelia
presents
Gertrude
and Claudius
with a soul
of betrayed
madness.
The people
clamor for
Laertes to be*

king and the young man demands penance for his father's death. Ophelia arrives and to the horror of all fully embraces her fears and insanity.

- I absolutely love this image in my head of him carrying her in. 2 separate thoughts.
 - o The manner of the carrying is fascinating to me. Of course the "princess carry" with Ophelia spread beautifully across the mans outstretched arms is expected and has its own

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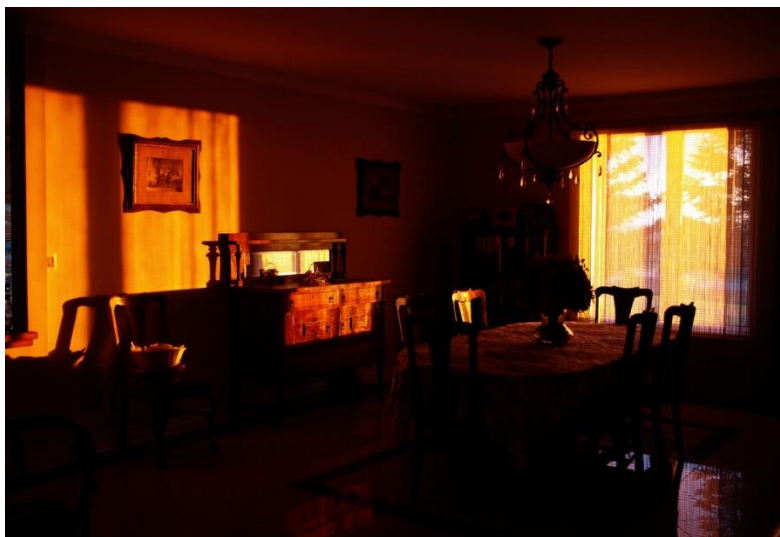




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power. However so too does the image of her body slung unceremoniously over the shoulder of Marcellus, as she would be were someone actually to carry a body. They imply such different things, have different levels of shock and revulsion, tell different stories.

- I think its powerful either carrying method, to force the actor to walk a long distance. Whether its in from the top and down the entire walk of stairs (magnificent indeed), all the way up one of the Vaums from the side of the audience, or across the stage left to right; the length and careful pace of the walk is what I am fascinated to see.
- No matter what the choices here, I am interested in exploring an “active” lighting choice on her entrance, perhaps lights appearing as a walkway in front of marching Marcellus, or a pattern appearing on the back wall slowly....something that is not distracting, OR the complete opposite. A sharp, fragmenting, cracking of light. Either way, something that has a movement, that’s something we haven’t explored up to this point and would be a powerful contrast to a deadly still stage except one man marching across it carrying dead innocence.





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Act IV Scene VI– *A brief aside as Horatio reads a letter from Hamlet describing recent events on the trip to England.*

- A small corner of the space that is lit simply to provide illumination for this quick moment of exposition.

Act IV Scene VII– *Claudius tries to calm Laertes grief by pointing it at a returning Hamlet to blame. They hatch a plot to punish the young Prince. Gertrude arrives to tell them Ophelia has drowned herself in the river.*



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Act V Scene I— *Hamlet stumbles upon too clownish gravediggers preparing to bury Ophelia, old teacher Yorick's skull causes Hamlet to wax philosophical. The burial party arrives, Laertes and Hamlet exchange blows.*

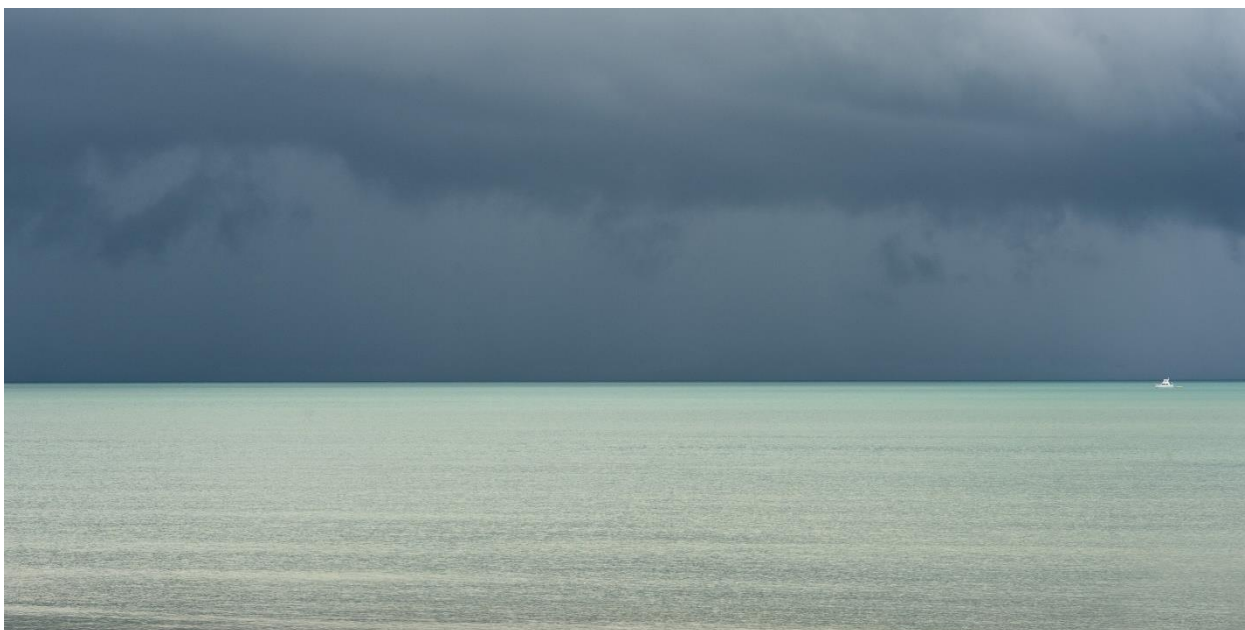


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Act IV Scene II Part 1— Horatio fears foul play and urges Hamlet to not take part in the duel, Hamlet embraces his fate whether it come for him now or later; Osric informs them of the wager set by the King on Hamlet. Aka. Hamlet finally gets the guts up to actually do something. About time.

Act V Scene II Part 2— It's the end of Hamlet, everyone dies, Fortinbras appears out of nowhere. Horatio's life is terrible.

- Still in Feeling land for this last section. Yes that idea that I thought about the light coming through the window is meant to invoke a feeling like these images below. The size and scope, the giant brightness highlighting the small remainder.

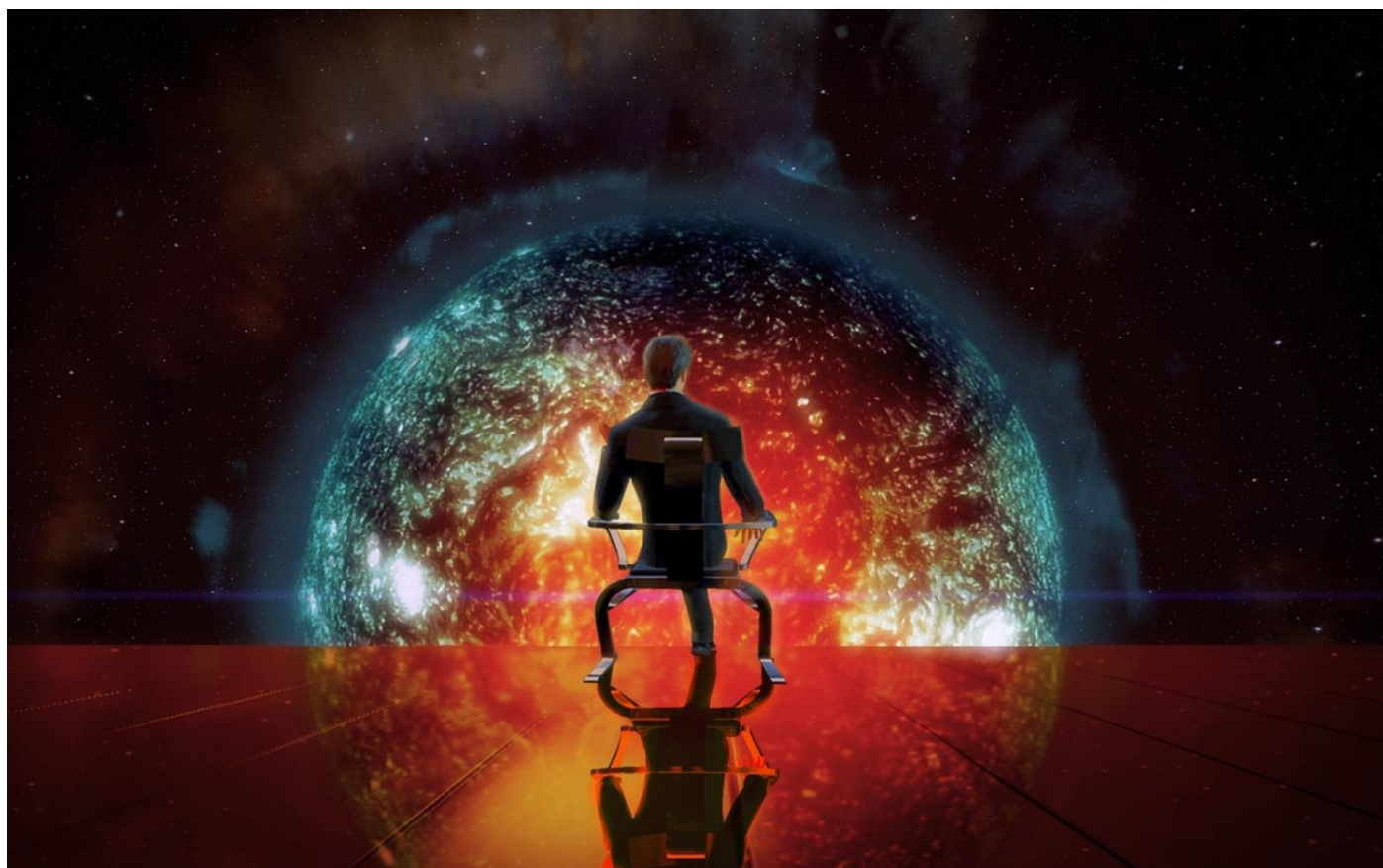


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