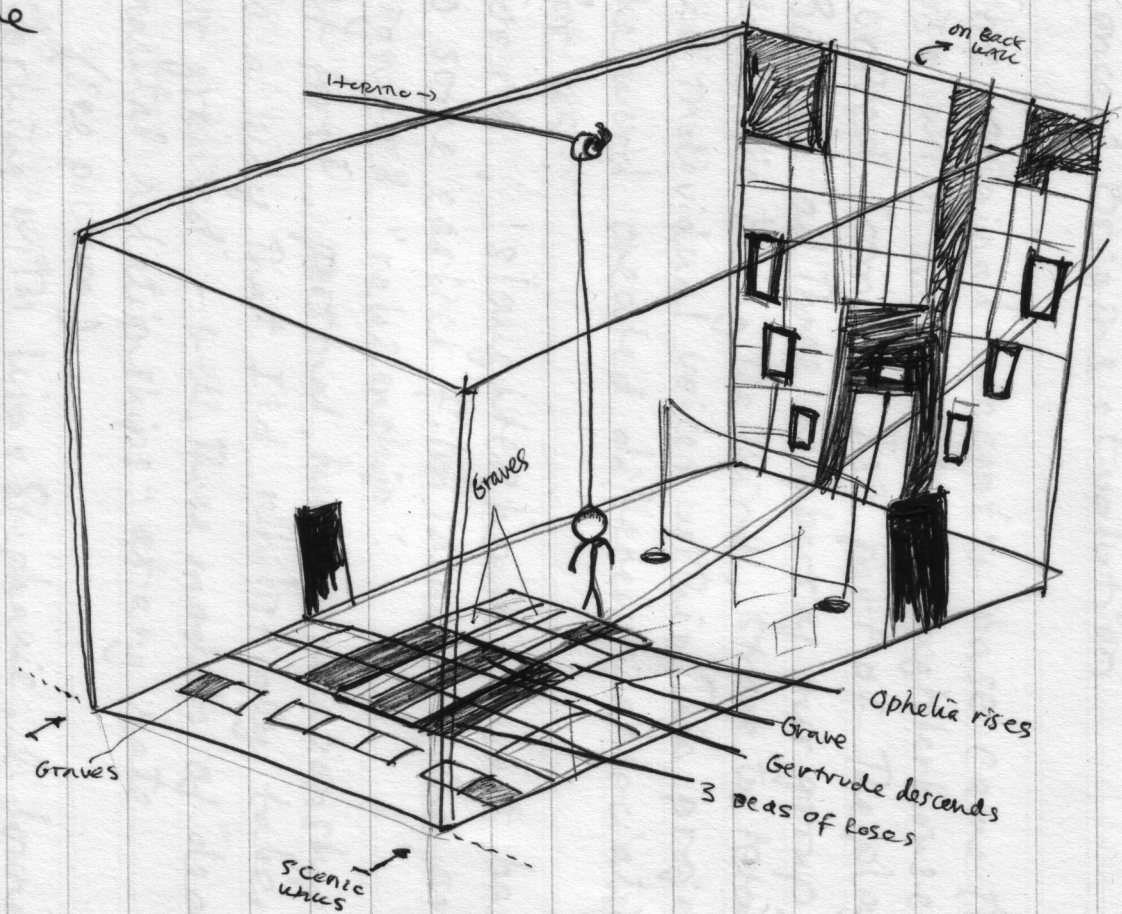


The Courtyard Theatre



Hermes →

on back wall

Graves

Graves

Ophelia rises

Grave

Gertrude descends

3 beds of roses

Scenic walls

Verstam II

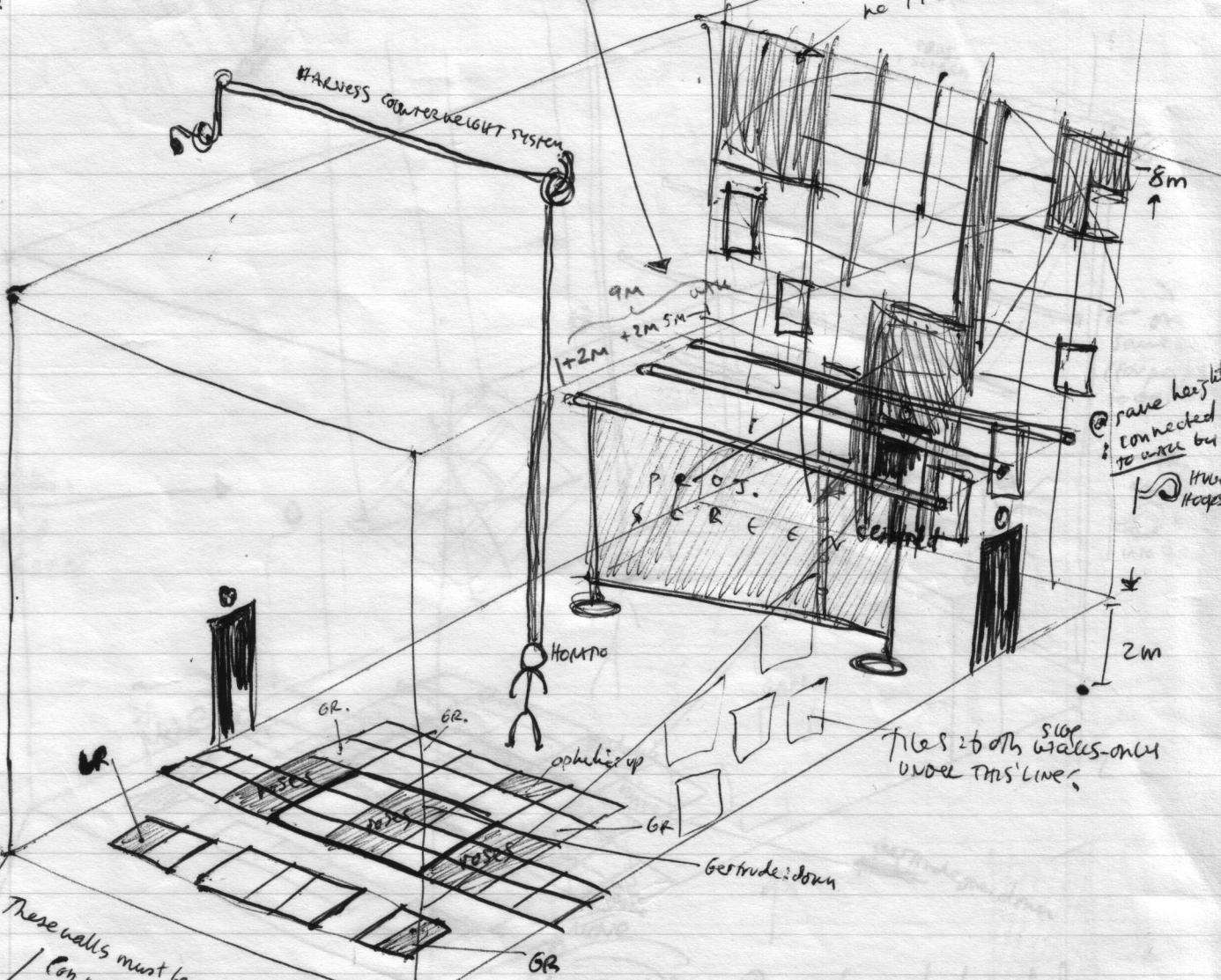
Box

'Box'

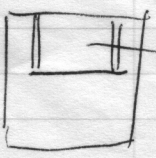
See photo
The walls not done
instead of steel
panels + marble
tiles - (one 70 x 195) on

the tiles @ corner

WALLS counterweight system



These walls must be made
(on mod. box - just
drawn, white/pink/black
+ green tile for light?)
shaded - marble?



whole space

central sq - with gobo (back pg. 30 - 66100 "Double hang")

* Practicality pt (for tiles etc doors = in real space);
The side walls must be made (look left)

• what do we see in the wings!? and
Is it lit!? (adds idea of deconstr.)

"we know this in all 'theatricality' but
why are we here - life is 'performing' "

p.m. }
would not to
be facile.

Screen: breadth - as 5 ^{center} modules, hung @ 3m, at intervals
as above from back wall (≈ 5m 70)

1 page

STRAW SPOTS ON OPHELIA

"I'm good Hamlet"

- BOTH MOVING IN-OUT
- F.S. QUADRE.
- BOTH SIDE DOORS SLIT + GATE DOOR.

"Here comes the Ghost"

- BOTH MOVING.

"Shell I"

- H2 goes up close to inspect
- BACKWARD: FEEL (BLUFF) H2 SPOTS.
- SPOT ON H2

PAGE 2

"Enter Horatio" COSTUME

In hallway, H2 moves towards but avoids, source of light. Horatio lifts H2 up to bench.

"Omniscient in a Prison"

- H2 steps in Box H2 lifts H1 down + puts Horatio off top
- H2 LIES HORATIO ON TOP WHILE H1 STAYS BEHIND + H2 MOVES
- KILL BLUE ON FLOOR.

"MOTHERS WIND IS NOT A STRENGTH"

- H2 REVEALS STAIRS PLACING + H2 LEAVES
- H2 PULLS "MOTHER" OUT OF BENCH AREA.
- 7? LIGHTS.

3

"I want to stuff the corpse"

- Ophelia rides behind H2
- Striking Bertrude down with roses
- H2 pushes + Bertrude loses

"Then let me enter our heart + Ophelia" (H1 + H2)

In union: different. (H2 moving towards audience)

- Screen in box streetwards

"I am Ophelia"

- Ophelia enters front side of screen like a ho stage, but then enters square + rejects pushes out both Hamlets
- blackout etc. SE +
- Hamlets excluded but a presence. (watching a date)
- as rose beds go down

"I smash the window"

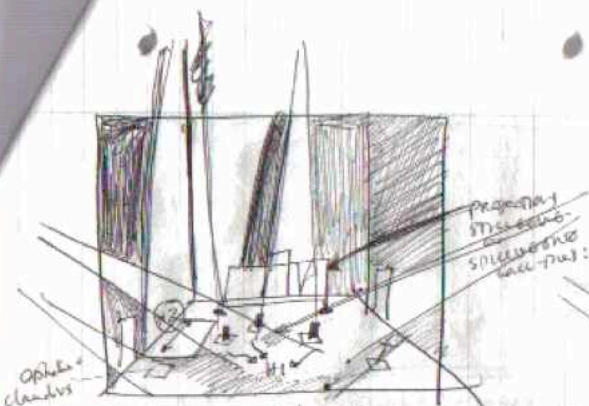
- OVER STAGE + AUDIENCE REEL
- PAPER CONTACT / (ROUND PAPER FOR SPOY) FOCUS FROM "ROMBOLA"
- VIDEO
- PROJECTION:

STOP-MOTION: MOTHERS = ARTERIES + RAPID LITE OF PEOPLE (NUDE) STRUCTURE CLEARLY + INSTANT IN PLACE. VIDEO MOVING ETC.

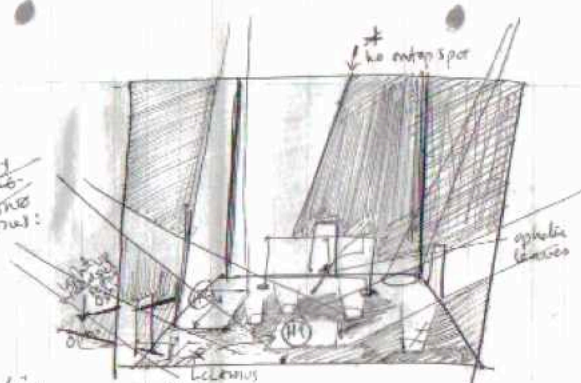
PROJECTION: "SOME CLOSE & CHANGING" - CUT WITH "SOME" - ERASING CONDU - SCREEN

"Scherzo"

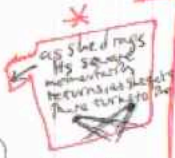
- Lose square, lift above up
- 2 Bombs in front of each grave, Ophelia + Claudius in front of one downstage left
- H2 TO MOTHER
- Back + side doors blackout
- 10 LIGHTS?



- Zombie attack/clutch H1 - undress him
- one zombie goes to screen + rips it a bit
- H2 starts disrobing and combing imaginary long hair in a feminine way, Ophelia starts repeating this
- all side + back views backlit so shines onto screen



- Ophelia: "Do you want to eat my heart, Hamlet?" (looking over)
- Claudio picks her on stomach + puts on bottom, she rags herself to it to exchange clothes + makeup, silently.
 - Claudio's moving towards his covers, light from umbrellas, HE, back, under hat zangles
 - LIVA AT HIM + ALL BUT THE GAMES GO DOWN w/ 2 zombies. LIGHTED ASHOLE.
 - when H1 + Ophelia are ready, she starts to drag herself down stage. someone @ back door whistles @ her + she gets up and rallies, BUT AT H1 she needs FOR THEATRE UPVING WITH BU OOD, ~~CLAUDE~~ HOLDING THE D06, AT OOD - ~~THEATRE~~ SCREEN - Blowing a kiss to H1.



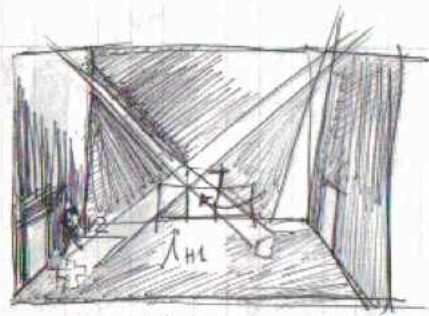
as shed rags
his square
momentarily
reunites itself
there sure to be

"LIGHT FROM HERE"

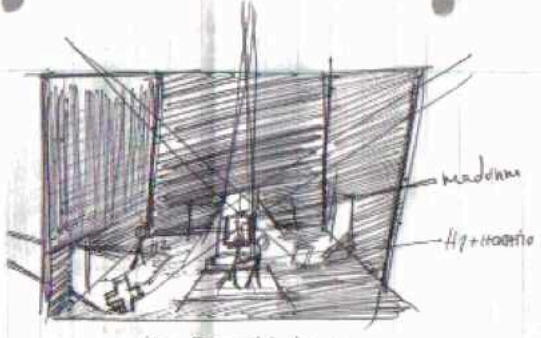
CONNECT

here, the back corner's part, rucous

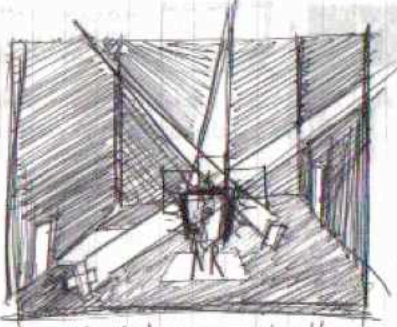
as if the place is somebody's individual



- After Ophelia kisses H1 + leaves H1 poses as whole - Heroin enters



- Horatio + H2 dance and Madonna is brought on stage by stagehands.
- she has a brightly lit heart (birdie)
- Madonna is bright towards the audience.



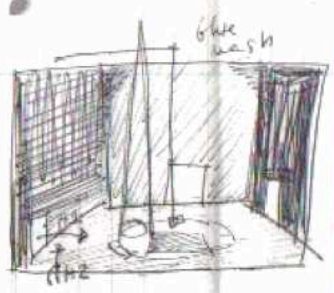
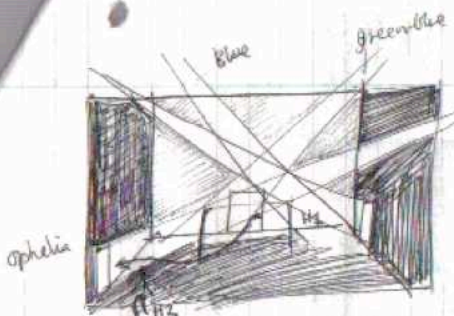
- AS Madonna approaches the DANCING STOPS - pulsating red colour
- HORATIO OPENS UMBRELLA - casts different shadows around.
- stage floor WITH RED LIGHT



Screen:
Red Background
with blue
scratches like
Flem/Pollock

→ as a breakup to next scene w/ Ophelia Black out. All off stage.

INTERVAL



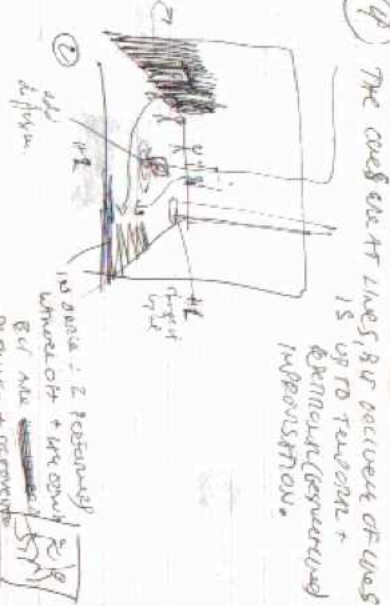
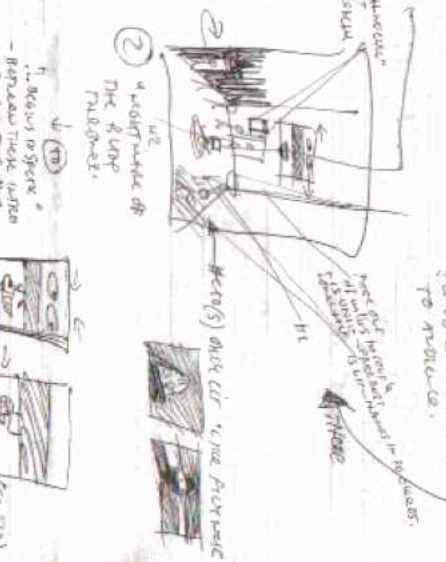
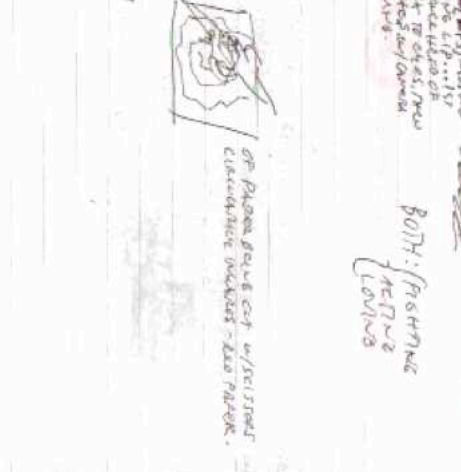
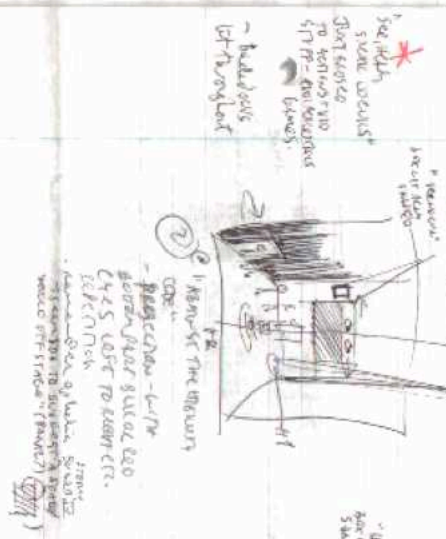
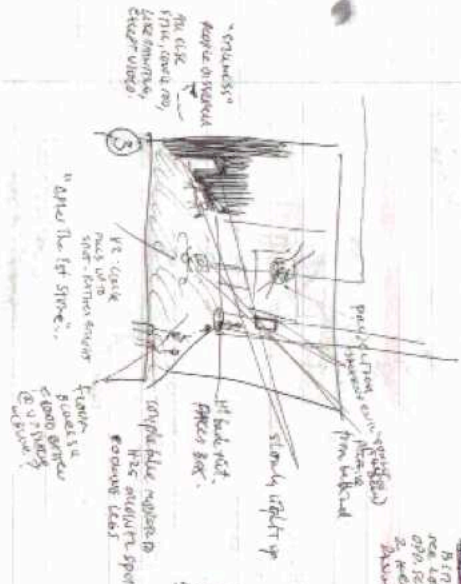
Ophelia
 "Room 2, destroyed by Ophelia"
 - Ophelia appears just as lights are dim but coming up, HZ stays by back door - they 'meet'.

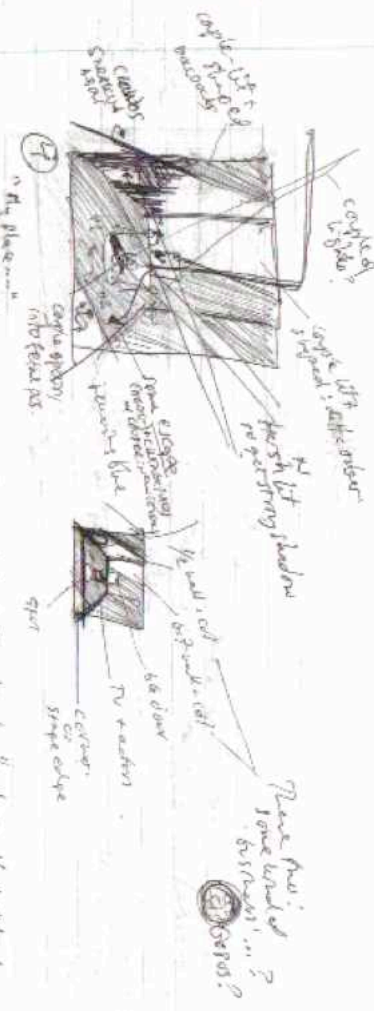
- Scan lantern rotating spot anti-clockwise
- A TV is lowered

NB:
 The TV + The armchair (later on) are things Lisa + I discussed but disagreed on they are not part of the set, and both areas can be thought of as simple spots. The TV has a birdie set in it + it was supposed to have gel-lead word gags / word puns, like the gemütlichkeit - comfort? with "more", joined with a Television set and armchair under a spot.

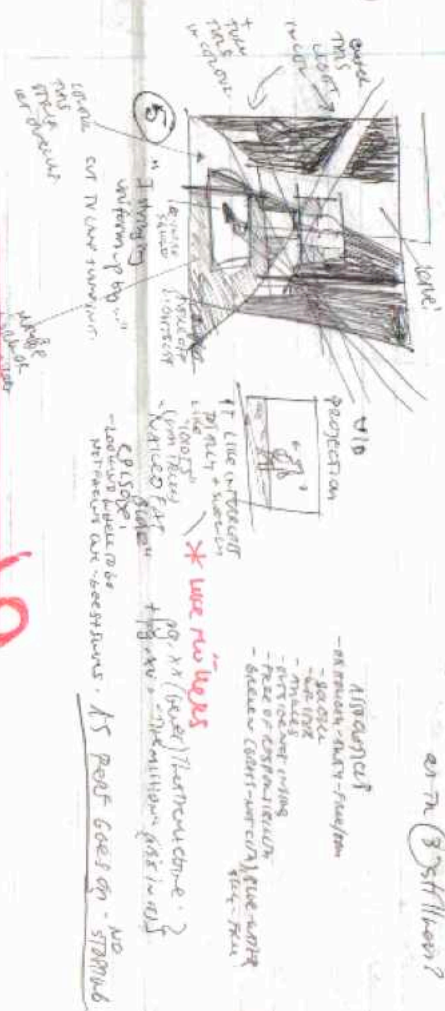
still projection
 Red curtains, until:
 Hamlet "I have no more role to play"
 TO video projection OF OLD SCENERY FROM STONE
 Hamlet goes to screen & rips it completely, images spill onto tiles. Emptyness

5

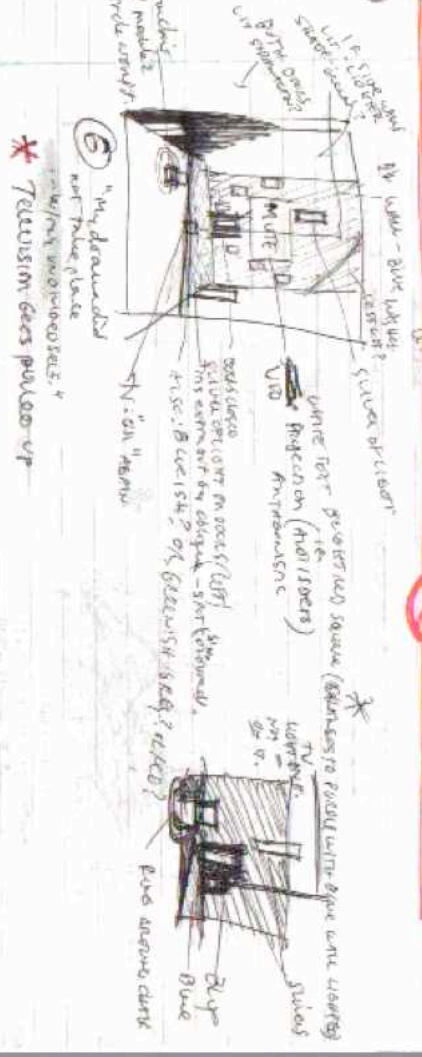




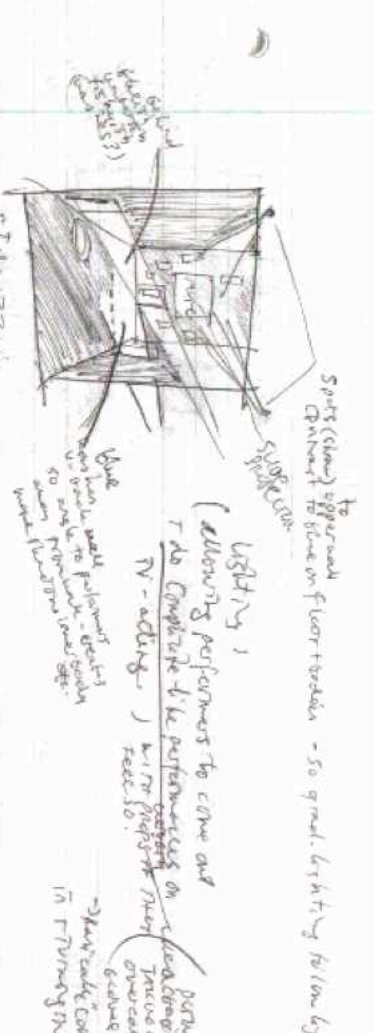
low floor to make "colored" lit in
map - loc. of ceiling for extra transition
of character - glass just like plywood - feel
on the (3rd floor)?



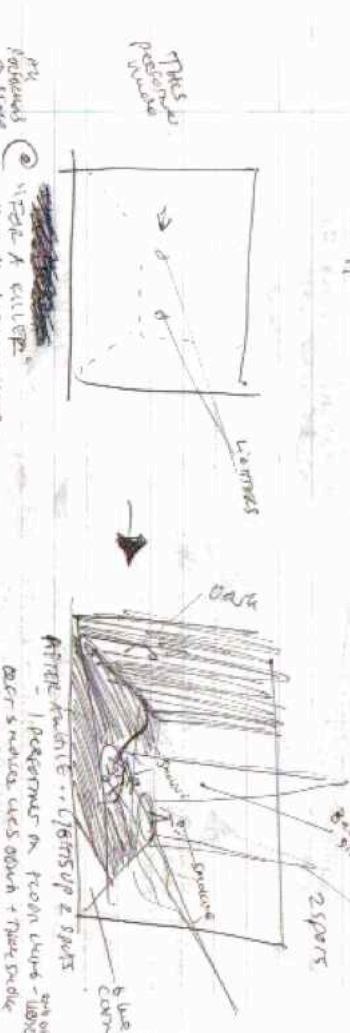
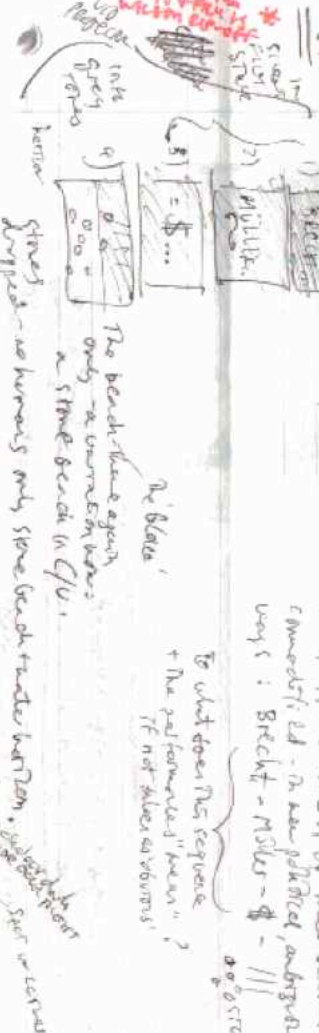
9



* Television gets pulled up



1) on - succession of Brechtian signs/parts
2) in something containing the original
Associative coding - on a TV set
- looking for the 'framing' - the frame
And the overlapping, or simply present
Theater/problematic, of these becomes
emerged - in a new, different, ambiguous
ways: Brecht - Miller - ...



* Scale A collapse
Kill the lights + lamp
Begin for effects for light
THAT 2 UP STAIRS
Performance origin lost
The light is broken

'I was MURKIN'

The Courtyard Theatre

