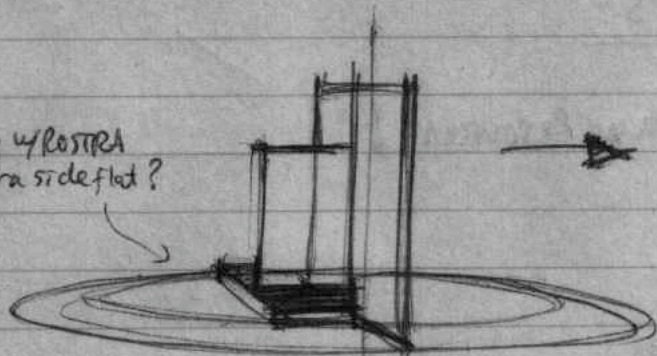


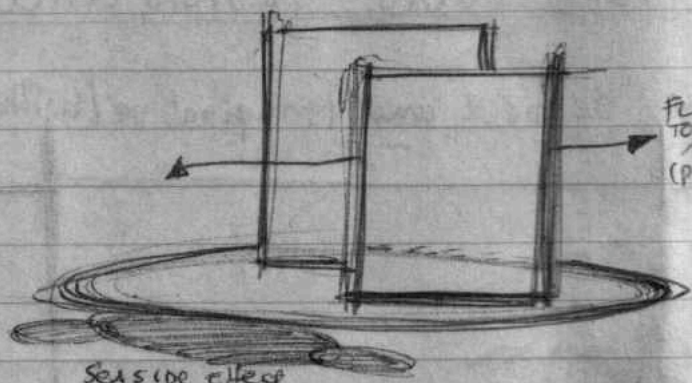
Persona

n o t e b o o k

Possibly w/ROSTRA
on extra side flat?



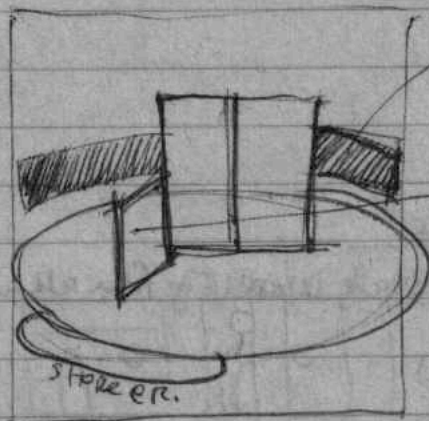
- DIVISIONS WITH STUFF/SCENERY ON
STAGE WITH COMPARTMENTS /OR
MORE FLATS EG. FOR DOC'S /INTERIORS -TABLE?
OFFICE



Seaside effect

- LX FOR BLUE SEASIDE
SPOT ON FLOOR

[Rose]

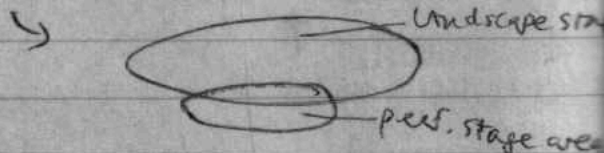


USE ONLY PART OF 'ROUNO' AND CREATE A HORIZON BLUE etc (LX ON CANON)

TURN FLATS FOR CORRIDOR SCENE etc.

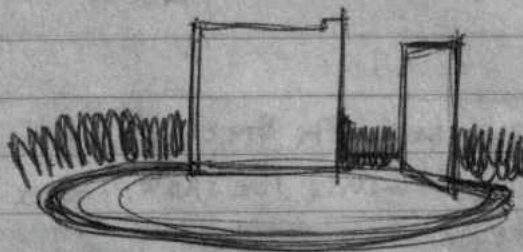
← A SET WHERE: OFFICE (etc.) TURNS INTO THE COUNTRY HOUSE
STILL USING FLATS - WHITE FOR SCREENS / PROJECTIONS
- OR BLACK?

- BUT: WHICH IS ABSTRACT à WILSON WITH ELEMENTS
RETH à HOSPITAL BED + A TABLE etc, COSTUME (cheap)
- PUT ALL AVAILABLE STAGE AREA TOWARDS THE AUDIENCE
AND LEAVE A 'CINOSCOPE STAGE AREA' TOWARDS BACK



- Beach: All around. The Island-idea
(mental + physical isolation)
- Photo projections or overhead projectors
→ eg. for "SON'S PHOTOGRAPH".
↳ WITH TRANSPARENT PHOTO COPIES + COLOURED PAPER/GEL-PROJECTIONS.

[Rose]



- Variation to side flat - what difference when
you isolate a 'side' flat: creation of a
separate location / space? → like: to be avoided



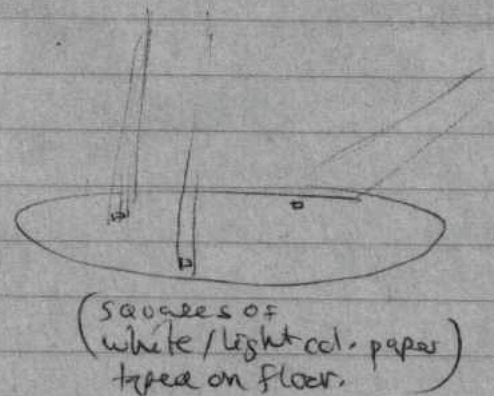
- Metal catwalk / can provide an upper acting level (cladding @ Rose BR.)
- In rehearsal: "don't direct the stage direct the play"

- A/the division works / must work all round

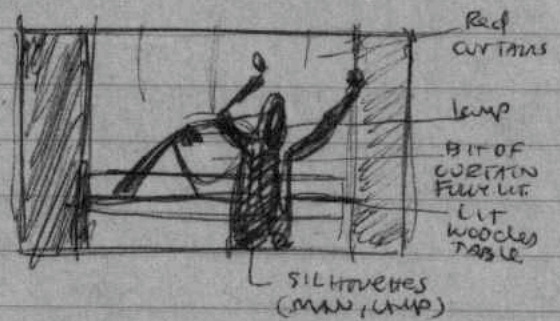
[Rose]

LX/Set

- greg's lit squares on floor like spiking/markings → can be used as a performing area: mechanic set, marionette actors 'places to be / act / cues'
↳ life/performance



- back lighting: DIR. style - unlit actors + voice / sounds. like silhouettes should their interest refer/come from puppetry/theatre?



- NB: script gives you details about motivated light "southerly/northerly sun" etc.

- digi arts students? (1st graduates in 2003)
↳ like in "See you money" (1st, 2002 ^{actors} grads)

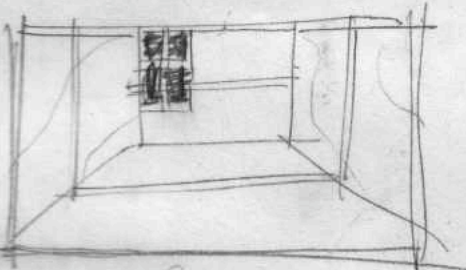
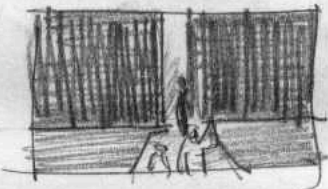
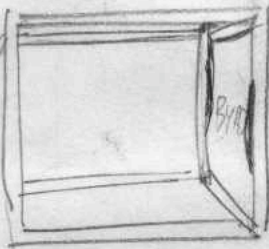
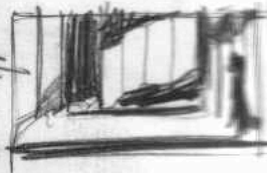
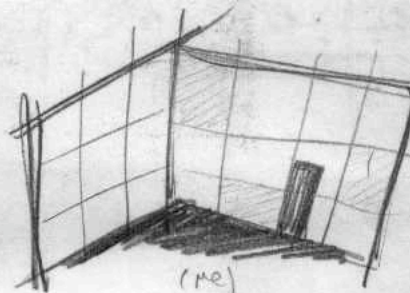
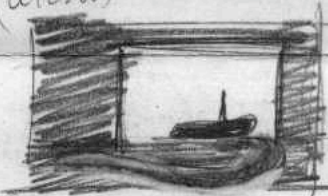
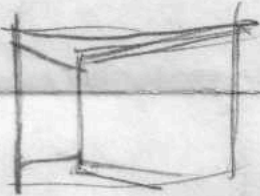
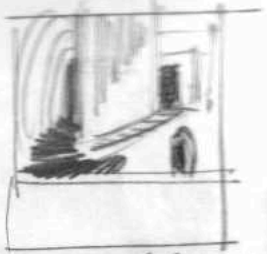
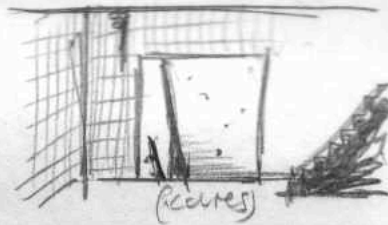
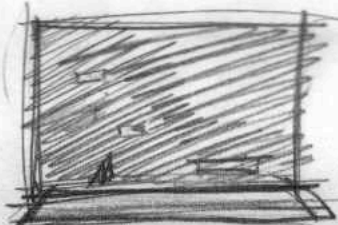
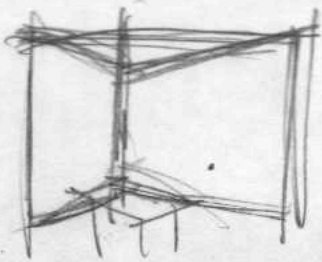
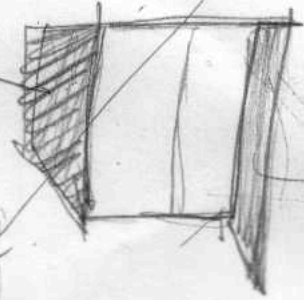
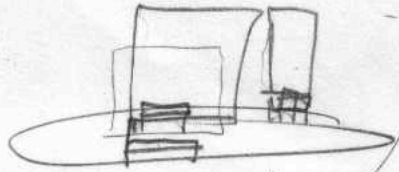
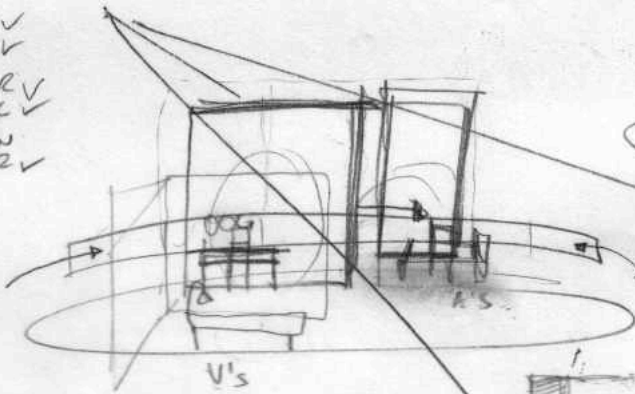
Sound

- Oskari is doing, kindly, The sound design.
- NB what The Sound designer (Production Show) said "Bergman - there's v. little sound - "Baebe Hum!" → there's v. little text' - so sound des becomes very important!

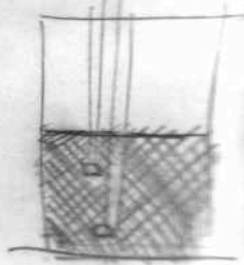
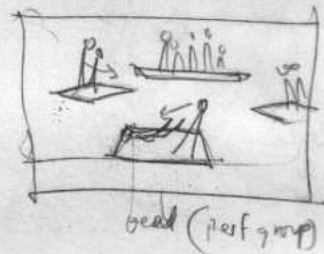
I HOSPITAL

- A ✓
- V ✓
- COR ✓
- DOC ✓
- CU ✓
- HALL ✓

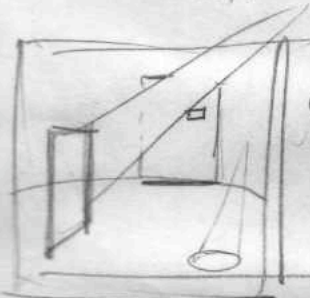
- A ✓
- V ✓
- COR ✓
- DOC ✓?
- CU ✓
- HALL ✓



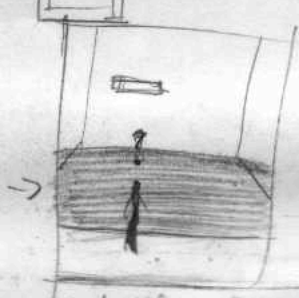
Why CNT I
 build these things
 eg. open floor frames.
 It's so easy +
 cheap.
 - and Frames
 d' Anne.



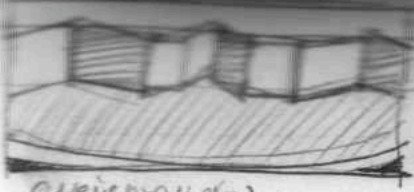
carriage.



can create rooms
 by a random wall
 lit or by a
 lonely, displaced spot.
 or by tandem's attached
 to balcony to create
 windows.



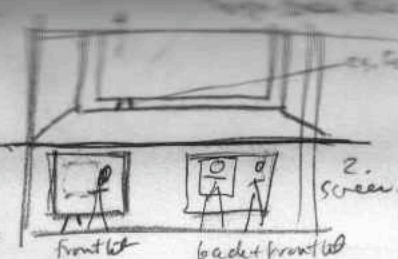
and air flow - no
 wash - for center
 & landscape - over.



curtain (1696)



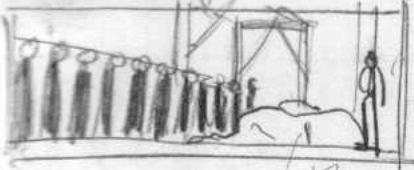
Hitchcock's Vertigo



front let back & front let



2. Screens
character light (Wilson)



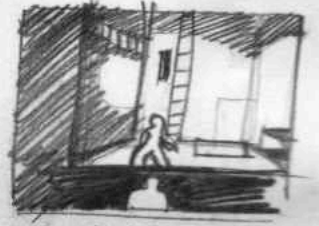
white canopy box



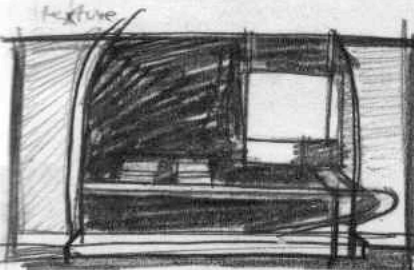
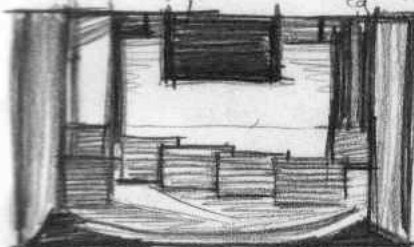
von Stroheim Grand



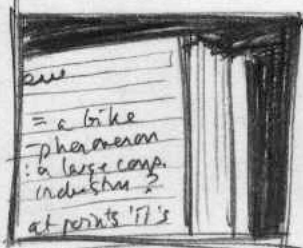
odd heads
(Elizabeth's Theatre world)



raised platform Wilson



texture



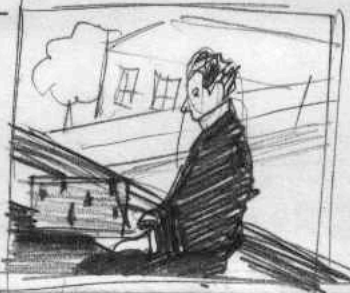
Projector me
over-sized diary text
w/ V/O - inner monologue



Current bus stop - old man w/ hat



(Wilson)



Chen. on rooftop



LAMP.

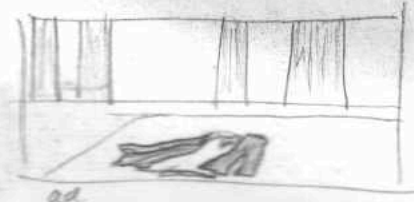
man in dark

man in shadow

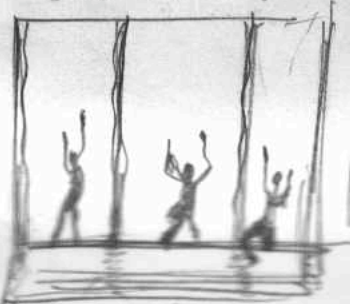


Luna in bath
LePage "A propos de la demoiselle qui pleurait"

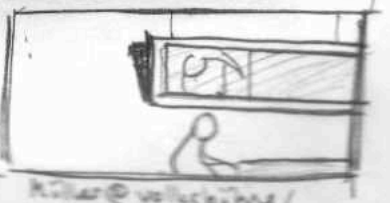
"Slightly to define complex atmosphere"



ad



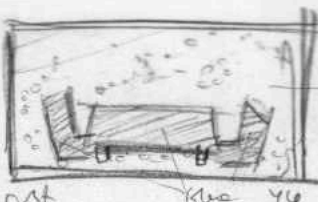
In. cab. bullet



Killer @ collection /
Bald prajoy - Wilson on wall

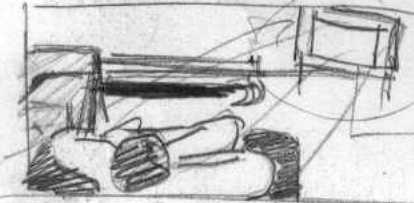


mass of
cleaned dresses
(headless)
down lighting (stair)



Yell. Gold
Flower
Field.

blue YC



TV: first
The white
glow towards
audience.
Reflected on
The persons skins



Wilson



two / arman.

Bergman
Face to face



boch



CINEMA/HOSPITAL

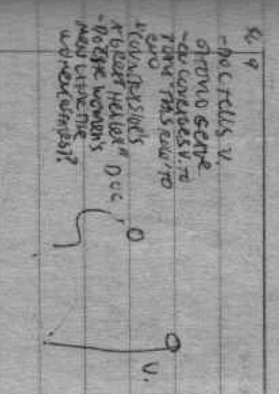
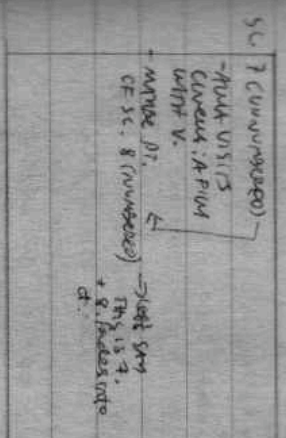
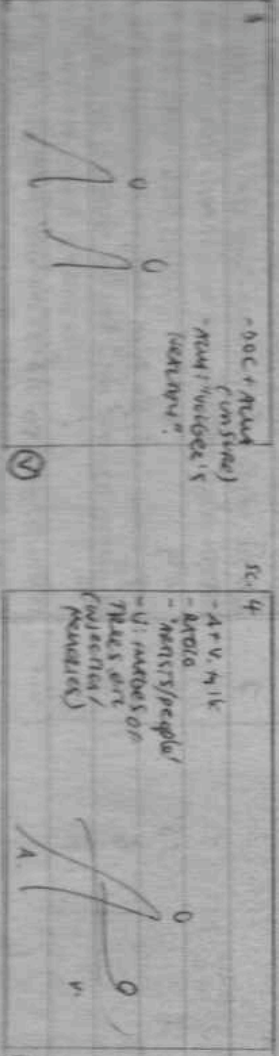
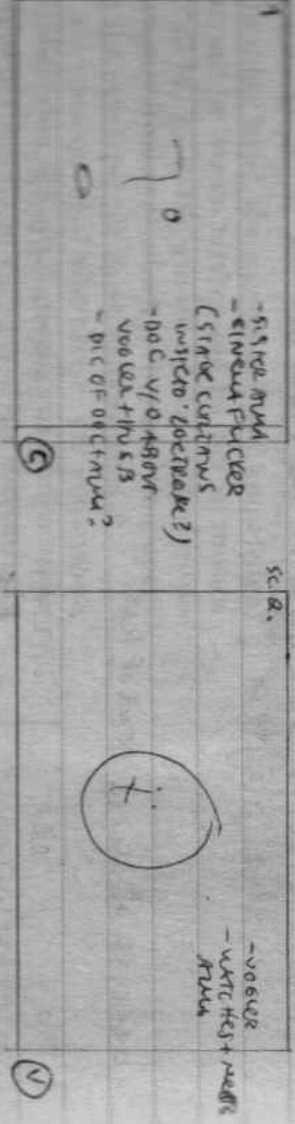
costume
 if not exact costumes @ Kate Snyferd → see costume
 period at National Theatre warehouse.

opening the show
 - establishing (an) IMAGE

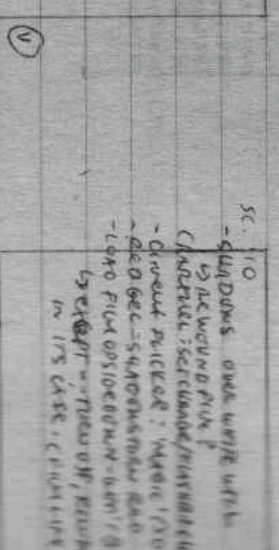
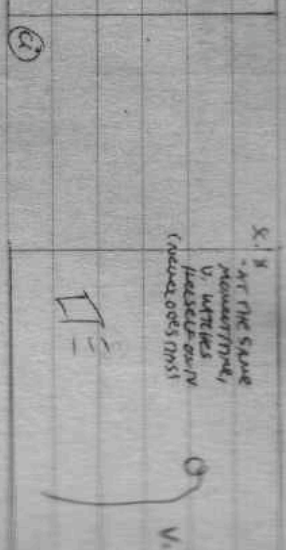
work in to persona. The concept from the beginning of
 Proulx's 'The Life of Spring' (the party thing) → then
 a first (impact) SCENE IMAGE IS CONSTRUCTED bit
 by bit like a jig saw which is a way to animate the
 action/movement and story.

↳ As actors walk on with separate TIMING and ACTIONS
 (to vote over?) in order to start the play-deeper!

HOSPITAL



HOSPITAL/JENNET



DOCTOR'S SUMMERPLACE

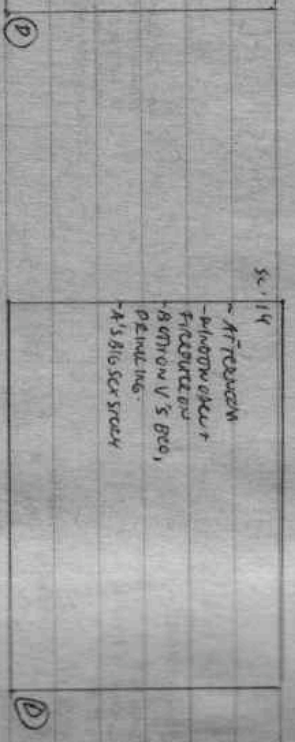


DOCTOR'S SUMMER PLACE

After lunch
 Mrs. Strass
 no conversation
 Mrs. Strass
 Mrs. Strass
 Mrs. Strass

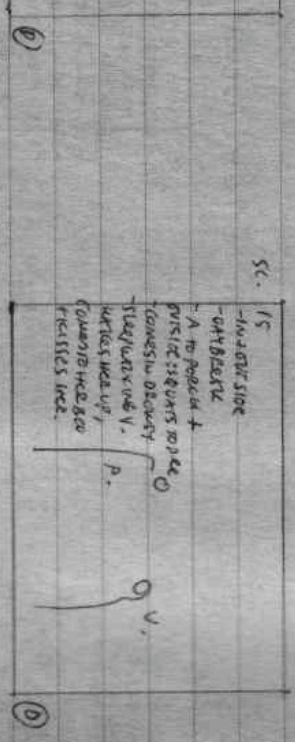
SC. 14

- AT RECEPTION
- BLOOD ON CURTAIN
- FINGERPRINTS
- BROWN V'S BLOOD
- FINGERPRINTS
- A'S BIG SCAR SCENE



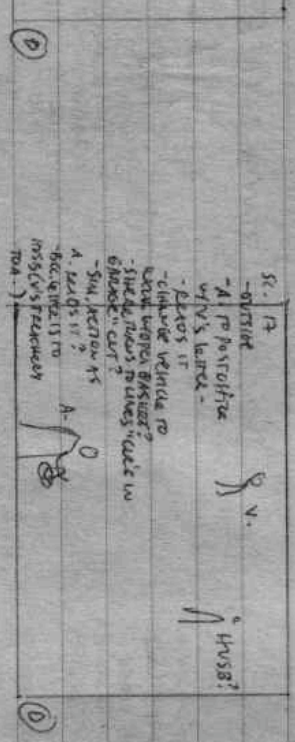
SC. 15

- IN HALLWAY
- AT BLOOD
- A TO PAGES
- FINGERPRINTS ON PAGE
- CONVERSATION
- STRANGE NOISE
- V. HEARS NOISE
- V. GOES TO HALLWAY
- FINGERPRINTS ON



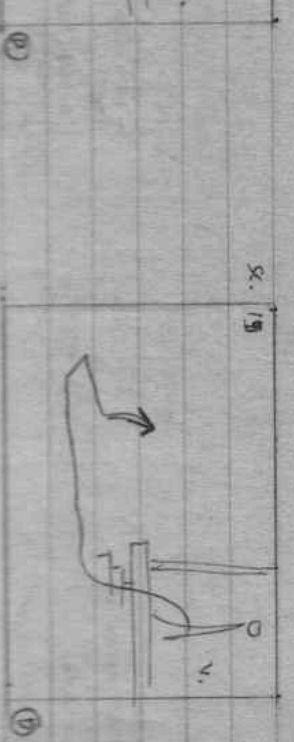
SC. 17

- OUTSIDE
- A TO PAGES
- V'S LETTER
- PAGES
- CONVERSATION
- V. HEARS NOISE
- V. GOES TO HALLWAY
- FINGERPRINTS ON



SC. 18

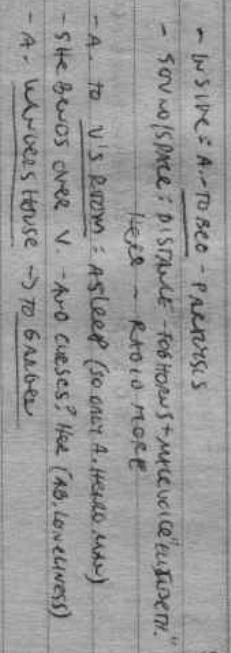
- CONVERSATION
- V. HEARS NOISE
- V. GOES TO HALLWAY
- FINGERPRINTS ON



DOCTOR'S SUMMER PLACE

SC. 20

- INSIDE A - TO BLOOD - PAGES
- SON IN ROOM: DISTURBANCE - FINGERPRINTS + BLOOD ON CURTAIN
- A. TO V'S ROOM: ASLEEP (SO ONLY A HEAD ON CURTAIN)
- SHE BLOOD ON CURTAIN - AND CRIES? (NO, LONELINESS)
- A. UNDERSTANDS HOUSE -> TO BLOOD

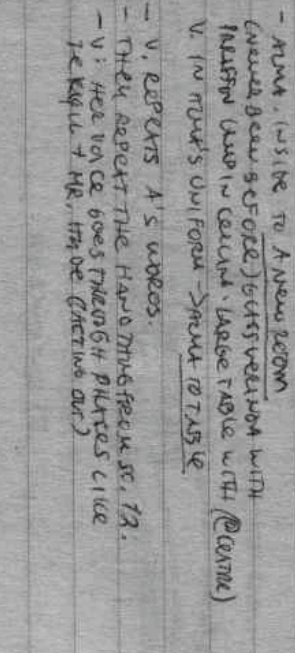


SC. 21

- A. HEARS HEARD THROUGH WALL
- V. BLOOD STAINS UNDER CURTAIN
- MARY KISSER CRIES A. (WHO LOOKS AT V.)
- V. UNDERSTANDS HOUSE: P. 21) TOP.

SC. 22

- OUTSIDE -> INSIDE
- AUNT INSIDE TO A NEW ROOM
- MARY KISSER CRIES A. (WHO LOOKS AT V.)
- V. UNDERSTANDS HOUSE: P. 21) TOP.



SC. 23

- CINEMA PROJECTOR: PROJECTOR STOPS, BROTHERS DIE
- MARY KISSER CRIES A. (WHO LOOKS AT V.)
- V. UNDERSTANDS HOUSE: P. 21) TOP.

