

Transcript

We might have a couple more people coming in. Welcome to our first workshop. So most of you are familiar with short Shakespeare. Most of you we have had in our clutches in some degree or not. We started a couple, might not be too familiar, but we started in 2013, I think, 12.

Chris Rogers, many of you know Chris, and I started the company because we just wanted to see Shakespeare down on the shore. We just, we felt that we, you know, you go to a lot of the theaters and you just didn't see him down on the shore.

I know, he was. Well, we actually went to boards and directors and tried to say, hey, we'd be willing to direct it. And there was a lot of just, hmm, hesitant because, oh my gosh, the language. So I said, we'll screw that, we'll just start around.

Not in that many words, but actually, yes, in that many words. So we did, and it's been great. We just had, I guess, our 11th technical show, or 11th season, or 12. We took this summer off for a couple reasons.

Most of you know or aware, Chris passed away four years ago, so that was a huge loss. Huge, huge, huge loss. You know, he did so much on all levels. He directed, he did a ton of technical stuff because he was just skilled at that.

He really did so much. He had the abilities, the time, everything that we owned was at his house, practically, all of the things that were stored. So it just, it was certainly a huge gap. We continued to do shows, it was COVID, put in a hammer and everything.

But doing a full -scale production where you to sometimes five different venues, I think, was the most we ever went to on a tour. For twelve shows or something like that, it's exhausting. And even scaling back and doing two or three venues and doing less shows.

It's simpler set. It's simpler, and we did, Chris and I, Greg and I sat down and we tried to really re -structure the entire company, and I think we did very well. Absolutely. We have done, you know, but it is still just so much.

And then life changes. My occupations changed over the last two years. It was just a lot. So we decided to take a year and do something that we always wanted to do anyway, and Chris and I had already talked about, of really having time to kind of get into these scripts.

Taking the time to work on the raft, from the very beginning. It is a craft. It is a craft like anything that is skilled. You really have to work on it. There's so many different facets that you have to be aware of.

You don't just get your script, highlight your lines, and be like, okay, I'm back to work, great, okay, where do I go? And I'm not saying that we flippantly think of it that way, but there is a lot of craft involved and a lot of work.

So we wanted to take time to look at some of that. We went back and forth on all kinds of different ways that we could do workshops. And we thought, well, try to spell it down to, first thing, what do we do?

What's the first thing that we need to do when we are cast in a show? It's the script, right? So we started with script analysis. Our goal has been to, in the next two sessions as well, our goal is simply to do the things in these workshops that you never have time to do in a rehearsal.

Because once you're in a rehearsal, you're close to the wall to get the show up, right? And we always say, oh, let me just sit down and talk about this, but you don't have time. So that's our goal. So script analysis, I think something that gets skipped a lot.

So first thing I want to do is just kind of, we can do a quick intro. And there's some of us know each other, some of us don't. And I'm curious to just start a conversation. I don't want this to be teachy.

I don't want to sit, and I'm not trying to teach. I'm not trying to, I want this to be an open discussion. I know many of you do

script analysis. There are many different types of script analysis. There's many different ways to approach it.

So I'm going to be coming from a book that has one specific type, but that doesn't necessarily mean that that is the only way to do it. So just to get conversation going, you want to introduce yourself, what your background is, what you hope to get from this.

And how do you approach script analysis? What is your approach when you get past the show? or when you're directing a show, or when you're teaching a show, whatever it is that you're doing, how do you attack that?

So we'll go this way. Greg, I was in the theater professionally years ago, but I always was in the song and dance side of it. So I always felt like I was trained as a singer -dancer. It's all acting, it's not like I wasn't acting, but I didn't really even begin to do Shakespeare until when I was really at the show.

So this has all been moving, and I find myself kind of often feeling the tension between the physicality coming at the show from the outside in like a choir, and then coming at it from the inside out like a writer or a director would, you know what I mean?

And I think that we're going to hit the money on the head with these three workshops. You know, I'm a little intimidated by it. I always look for the clues that come from the movement in order to infuse the words and the means, which is my standard approach.

You know, but I know there's a lot of scholarship involved in, you know, that I would have. Okay. See y 'all probably. But Shakespeare's just been an obsession for me since I was like 7. My parents were both big into it.

I always tell people I was not read fairy tales. I was read Hamlet. That's probably half of my reason that I don't read seven - year -old Hamlet. But it is. I grew up around it. My dad specifically. It was kind of his obsession, too.

So it was just always a part of our lives. Shakespeare shows, seeing it on TV. Any time we could, we would go and see it and just reading it, reading it, reading it, reading it. And major in theater.

But what emphasis was in classical. I loved the classical theater. And so did some semi -regional theater in New Jersey or for the Shakespeare startup come from there for a couple of years. And that's what kind of event he built to come back and really get something started here that was very similar.

And while I was there, I got to work with a lot of really great Shakespeare experts. Back when one person had his Ph .D. in Shakespeare. I didn't know you could get a Ph .D. in Shakespeare. But he did.

He was like Dr. Shakespeare. But it was awesome. Script analysis was always a big part of my craft. What I learned, I did a lot with Stella. Stella Adler -Udahogen, Stanislavski, that whole form of acting.

I did break camp years after college and took up the opposite, not opposite team. Because they really do. They really are. Don't you? I'm sorry. I can't wait till the next one. I got into some more of the Meissner, the Stanford Meissner, which is a slightly different approach than the Stanislavski -Udahogen.

We're going to hear a lot. You're going to hear, I think, a lot of those same terms that Stella and Hugo would work with with their five steps and beats and units, which is why I chose those both. But script analysis is, I think, one of the most crucial things, because we cannot just get up on stage and say a lot of words.

We have to understand what we're saying and why. Because go out and for the next day, your homework assignments, when you go to work tomorrow, don't just talk to your coworkers. Watch them. Watch them.

Why do they say what they say? Why do they move like they move? Why did they do that? What does their body language tell you? You can tell so much because we don't do anything without a reason. The problem really is we don't recognize it anymore.

Shakespeare did. He was the best at it. He recognized it and he wrote it down. So when Hamlet says something, when Gertrude says something, When Claudia says something, there's a reason. Every word has a reason.

Every punctuation mark has a reason. We just have to find it. And that's what really script analysis is. I don't say script analysis tells you everything because it doesn't. You know, I think I asked everybody, did everybody get the email or ask you

to come up with one question that's sort of always plagued you or maybe even in your mind about specifically about Hamlet?

And we're gonna talk about those. But I can't tell you that we're necessarily gonna answer those. Sometimes you have to fill in those gaps. Some plays will make you fill in the gaps more than others.

But I think, I don't think, I do believe that most of the information is in the text. There's clues. Because he was the behaviorist. He knew that when people are, when they have certain motivations, they say things, they act like this.

They will do things, they will speak in a certain way, they will move in a certain way, depending on what it is they ultimately want. So he knew that and he wrote it in. And we're gonna find little snippets, I think, of that.

Which is why we, you'll hear me say, you gotta go back to the text. You gotta go back to the text. Is it in the text? Can you justify it in the text? And a lot of times we'll get a script and we'll look at, you know, you know, like it says, Marcellus, you're a scholar, speak to it.

Okay, that's my line. If I'm, who says that? Francisco? There's actually a ton of information in just that line. We know a lot about Marcellus, just by what that one line told us. We know a lot about why they want him to speak to the ghost and not them.

We know a lot about what that says about the time period they were living in. So one line can give us so much information, but oftentimes we just escape, right? And we don't think about it. Another one that we're gonna look at, which I'm really excited.

I'm gonna jump everywhere. I apologize. I'm trying to keep on looking at the outline, but I'm going to be like a ping pong ball. But, so how many of you are familiar with the Ophelia flower scene? She's going mad, right?

She's giving out the flowers. So, okay, I'm playing Ophelia great. Alright, I get to give out flowers. And here, Larry teaches us a daisy for members. Claudio, fennel, fennel for you, and columbine. Did y'all realize that every single one of those flowers has a meaning?

A symbol. Fennel meant something very specific. There was a reason she gave it to Gertrude. And so that can tell us things about her. So, Ophelia, am I just crazy? Maybe I'm not. Maybe there's something that still resonates.

Maybe I still... So then you go to the director, and you can start talking about that. And how you might want to put that in. So all of these start to trickle right into... That's why I'm hoping that these are going to just flow into the next workshops, because we start to pick out all this information and it's like, okay, well if Ophelia has maybe this little sixth sense that, you know, Claudius is not innocent,

if he is guilty of something, then how, how, can we play that? Can we play that in her blocking? So anyway, that's, that's sort of where we're going to go with that. I sort of have to focus on it, so I'm sorry.

I'm just going to interject and get your thoughts together. I'd like to remember, too, that Shakespeare didn't write this play, these plays, once, and then put them down and go on to the next play. He was a director and a writer in a repertory company, and so he always went back.

And you have to assume that he kept improving them. So if he added production where the character of the late 80s wasn't coming approved, then you know he's going to add or edit those lines before the next production.

So what we experience, what we enjoy, is really the elaborate, the multi-layered development of this play over time. And that's why so often the little line that seems like an add-on, and you're not quite sure why it's there, if you just take a moment and imagine that that might have been a void, you know, that left it too in the question mark.

And so Shakespeare comes on and says, hey, next week, start throwing this line. Who knows what he did? My point is that there was some progress back then. And sometimes what's most puzzling becomes your strongest clue for character in that situation.

Yeah. Yeah. So you all know about what Shakespeare did. He didn't give scripts. He didn't write this down. I mean, all his stuff was published after he died. So exactly what he wrote, we don't probably really know for what he changed, what was changed.

We don't have, we have the first folio, which is probably the closest to what I think most people work on. Yeah, there could have been, you know, and this, one of the reasons that this, if you look through here, there's these little, um, what do they call those, the brackets, and I think that it is words, okay, this was not actually in the first folio, it's we see it later, so that's just to tell you,

hmm, maybe that was at it later, we don't know exactly, but it's just to give you, so don't freak out about that when you see them, it's just to let you know that, yeah, that was actually something that we didn't see in the first folio.

But then we saw, in later transcripts of, of the play. Um, alright, I am not making this off the top of my head, I wing it, 99% of the way it's even, I didn't, I tried not to wing this, um, I'm using a book that I used for a long time, it's called Script Analysis, uh, by James Thomas, it is a good, it really is a great book, um, and I'll compile a list of different books and things that I that I might use if anybody's interested.

This book it's deep, really really deep. So my goal was I tried to take this and sort of do an outline, a pull sum, not go through every single thing because this it does go really really deep. It also looks at script analysis from all levels.

Script analysis is important as actors, yes, but directors need to do it. Designers, lighting designers, costume, and there's going to be tons we're going to talk about where this could really be used by a costume designer or a lighting designer.

And you think about that as you're watching plays too, as you go to see plays, you know, has anybody ever been affected by a lighting cue or a sound? Music. Where did they get that? Well they had to enrich, they had to somehow come from a script, you know, and then of course you take it, you talk about it in production.

So it's going to look at everything, it's not, so some of the areas I'm going to pass around, I hope I get enough. I tried to stretch, this is basically an outline, it looks like it's like, oh my god we're going to be here for 10 weeks.

And we could, we could. Because when I flushed this all out it was like 25 pages. We're going to try to hit, I tried to put like day one, day two, day three, I don't think it's going to chop up exactly like that.

So I did, I just think I'm going to pass it, I guess. But I think you're going to recognize a lot of Stella Adler, who often, you know, have things in here. Yeah, I'll do this one. Just pass it, make all the passes down.

Take it off! There's other stuff, there's other things that are not going to pass in that book. I was one short and that one short was mine. So if you look at that, really that is basically like the table of objects.

So don't, there's not a lot of information on this one. I just went through, this is, that's everything, not even everything that this book really covers. So we're not going to get too terribly in depth to all of these.

We're going to try to look at parts of these and the goal is to see where we can take these, what we can find about them in Hamlet, and how that might kind of help us if we're looking at playing a character.

I also want to try not to focus too much on Hamlet itself, but also the other characters. It's an easy trap when you're doing Hamlet. The man talks a lot. And I tell an embarrassing story a little bit of you.

I'm tired of myself. Let me just say that at four years old, he was able to recognize in him what talks and what. He mentioned that. It probably walled him to sleep. But he was, we had it on. He was like, shoot, he talks a lot.

Are there any questions or anything so far? Because I just wanted to see what it does. It makes perfect sense. Is it all kind of OK? I don't have it really super, super strict. That might be only for a butterfly.

So if I start to go off the left wheel, I'll just be like, whoa, can you come back, please? All right. This type of script analysis and the book does a type of script analysis called formalist analysis.

Yeah, now you're really scared, right? That's a huge thing. But it's not really that scary. It's formalist analysis. What it's doing is it's going back. I mean, you think Shakespeare's archaic. Well, guess what?

I'm going to take you back. It actually is going back, and it's relying on Aristotle. It's going back to Aristotle and Aristotle's Poetics, the book that he wrote. And in that book, or booklet, it's not very big.

But he said that there were six things that a good drama should have, that these are the six things that a well-structured drama, particularly tragedy. He had a little bit of a different thought for comedies, but that a good drama tragedy should have.

It was plot, character, idea, dialogue, the tempo, rhythm, and mood, which also gets mixed up into one. And then the mesocene, I think, is in my name. I think I'm pronouncing it correct. And that's the part of the mesocene, as well.

So things think walking, design, those elements, which we won't touch on as much, but we will touch on some of them. So he said, going back, that's what they all should, that's what they should really have.

If those are well structured and well thought out, then you're going to have a good, good drama. So script analysis is just, we're going to follow kind, we're not going to get on all of them in real detail, but we're going to look at each one of those.

In addition to a couple that are a little bit not directly related to that, that are added on later. So what's the first thing that you think that we, you're getting out much, and you're going to be playing, congratulations, you're the ghost of, no, you're Claudius, we'll make you Claudius, congratulations, you're Claudius.

What's the first thing that you're going to want to know? What is the first thing that you're going to want to explore? Because this is due to Claudius. Who is it, right? He's a king. And he's a political schemer.

A schemer, maybe. Maybe. Certainly, he... I think he's certainly aware that Mary Gertrude was going to look sketchy. Maybe. Why? Why was it maybe not sketchy? He always married him. He married his brothers.

She's the imperial jointress. Which means what? Which means she has equal power to the king. So Mary served and... It was a power to him. Yeah, it was a political thing. But it's interesting. It's not...

Everybody... A lot of times, and that's a perfect example right there, is script analysis. There's a lot of questions. I think Chris and I got this. Why is Hamlet not king? Why is little Hamlet not king?

We're thinking immediately of the way that English would typically do king. It would be perfect. Well, in Denmark, that wasn't necessarily the way that it was done. I'm getting ahead of myself. But you brought up a really good point, and you kind of answered it.

And it's in the script. That's a great example. Because it's literally right in the script. He says, my once... Sometimes sister... Therefore, our sometimes sister, now our queen. The imperial jointer...

Jointerous. Jointerous. See? That's what I struggle with. You're not scared. There you go. You've got to not see the words. See this more like a speech. Imperial. Jointerous. Jointerous. But we've been hearing fine until the conclusion is based on the temporary...

Right. Exactly. That's where I was going. And we... That was a tutor. intervention. The tutors came up with that, that said, okay, well a man, okay, could make their, their wife, they could impart that to them.

So, yes. Do you think this has anything to do with Elizabeth being on the throne at the time? It could. It could. Henry VII didn't have any particular, or two didn't have any particular point of the throne except for a jointress.

Elizabeth Woodfield, I think it was. Yes. And who'd been married to Edward. And so why? So many. Now we start dying, and there's some good ones, and there's some not so good ones. So, yes. I mean, all of those things are things to think about.

You know, we have to remember that Shakespeare was a businessman. He knew he was writing to him. If you go, you know, jumping to different shows, that's when the other thing you'll probably hear me do is jump in.

to the shows, Richard the Third. Well, Richard the Third, if we look at him historically, he, we actually don't have hard proof that he did all the things that Shakespeare had him do. Like, there's actually not a lot of proof that he, and he wasn't probably nearly as disabled as Shakespeare passed him.

Yeah, and now we know that he probably had, what was it, pholiosis. So in reality, he probably wasn't as grotesquely as, but if we do our little research and understand the relationship between who was on the prayer at the time, Elizabeth, when is her relationship to Richard?

Well, her grandfather, basically dethroned him, killed him, or beat him. And so, of course, you know, and yes, he's... The whole legitimacy of her brain has a lot to do with his... And interestingly, you said, okay, there's also the end nearing the end of her brain, too.

This is starting to get near the end of her brain, and of course, you know, Elizabeth had no errors herself. So there was some question of who's going to take over. And then James came to James I, of Scotland came over, but there was some political unrest.

Who is? And what is one of the questions that Hamlet deals with? Who is the rightful heir? Maybe not directly, but it's in there. So all of these things, which just led to the great... So can I interject a minute?

So this example of the imperial jointress. We could do that research when you get it in our script, and if we are now, we understand what that word means. But in our production, with our audience, the odds that our audience is going to understand what the hell we're talking about is still there, or that they're going to misunderstand, or not understand.

So that... That, to me, begs the question, with all the other elements that have come into play in rehearsal and production, is how do you communicate the meaning of that relationship of imperial jointress in other ways?

So even if the audience never reads the subtext at the back of the program where it says imperial jointress, that's where, even if they never get that, they can see, by the way, Claudius treats her, and how everyone responds to Claudius treats her, that if you infuse the scene with that intensity, then the audience doesn't have to understand what the scene is.

Claudius is going to act, I mean, as if he's the rightful group or he's not going to think, oh, well, and so all this stuff about who killed so -and -so and who buried so -and -so is going to sort of just bounce right off it.

But I think it's also on whoever's playing the virtue. You took the words out of my mouth. Because she's got to appear to be in charge. She knows this. Yeah, she knows it. So, do we just scoot over that?

If I'm playing Gertrude, no, I can't. I have to understand that the reason he's king is actually because of me, to a degree, because there are some other reasons, too. So that is in effect how I'm going to play my role.

Yes? In the beginning, I did think that for Gertrude, that I think when King Hamlet died, I think she was invulnerable, because you know how when you lose a husband, you're kind of in a vulnerable state, like you don't know what to do without your husband, and you have your kids and all that, and then, so I think Gertrude was kind of vulnerable at that time, in the very beginning, and then when Claudius came in and took care of her,

and we'd be like, I'll take care of you, why don't you marry me? And then she was like, Thank you. And all of those things are part of layers, right? Those are all layers, but we start with the script, right?

We know that, okay, she had direct truth, and we're going to find out about the other ways that he was maintained instead of Hamlet, and we find out a little bit about how Hamlet feels about it, too, because that also plays.

But Hamlet wanted to be king. So he pissed off that he didn't. We don't think about that. Is there anything in the text that gives us a clue of how he feels of the fact, we know he hates Claudius. We get that right away.

In fact, the very first line speaks, before he ever knows anything. I always think it's interesting in any play, whether it's a modern play or Shakespeare, to look at the very first line of character speaks.

I just, I always find, like, what is it? Like, what's the circumstance? The first thing that we heard out of their mouth, first thing that we hear out of his mouth is, a little less than kin, a little more than kin and less than kind, right?

He, yeah, he's obviously not happy with Claudius. But we get more and more clues as he finds out. about more stuff. And that's, again, this is before he even knows about the murder. He just knows as well as that.

But going to, like, talking about Elizabeth and all of that stuff, this is a really good book. It's about a companion to Shakespeare. And there's a million zillion of these. But it's all about what life was like back then.

It's kind of a history book. It's an economical book. It's the literature. It talks about, but this is something, again, we don't always take the time to do it. What was it back, like, when he was writing this?

And that goes to, I did get myself somehow on back. The first, I think, bullet lie is the given circumstances. What are the given circumstances of the play? What is actually happening? So the first one under that is time.

So the time the play was written and the time of the play. So those are two different things, right? When was Hamlet actually written? 1609, I think is the date that they will leave, 1609, maybe 1610 somewhere in that round, you know, 8, somewhere in there, I think is the date that they, I mean you feel like you're different.

1608, James is already in, 1608 is still listed. 1606, 1603 appeared in the Tragical History of Hamlet, Prince of Denmark by the way of Shakespeare. So, okay. 1609, what's written 1603? 1603 is when it'll happen.

No, no. Not when it happened, that's when Shakespeare wrote it. Okay. And that is important. We all know Shakespeare to be put in any time period. Yes. And I firmly believe that. He put in the moon and it will work.

For the 2058 it will work. For the 1712 it will work, you can put it. But I do think it is important to understand where he was coming from and what things were like when he was writing it. Who was on that frame?

Who was? It may give us some clues as to what these characters, and to Grant's point, how we portray that as actors, directors, like Simon. We may, we may not. Some we may not. We might do script analysis and stuff and be like, you know what, we really don't need to emphasize this.

Or this could be just something that just the actor, the actress does. Does that make sense? Not saying that every single tiny little thing that we find, we're going to have to wind up, you know, putting on stage somehow.

I think that's going too far. Would you say that if the actor and the director's responsibility, you know, if there's a phrase in their eyes or in their script that they're going to come out of their mouths, that it is going to come out of their mouth, that it's going to come out of their mouth, that it is going to come out of their mouth, that it is going to come out of their mouth, that it is going to come out of their mouth,

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that it is going to come out of their mouth, that it is going to come out of their mouth, that it is going to come out of their mouth, that it is going to come out of their mouth, that So it becomes part of your discipline to basically not skip or treat any question mark as a clue.

Yeah, I think that's the heart of script analysis. So going into dramatic time, Act I, Scene I, if you look at Act I, Scene I, there's a lot of information that's given in Act I, Scene I. We learn a lot about the dramatic time.

The time of the play is not super clear. We just believe that it's roughly sometime in the Middle Ages. Shakespeare often isn't super clear about the time period of his plays. It's probably for the English Empire, right?

Right. Because they're subservient to the English Empire. But he doesn't tell us, oh, this was in this specific time period. These aren't actual historical figures I've played by listening. I think they were, well, it's partly based off of another play.

And I think they're probably... based off of some historical, but I don't think, not quite, like even a human, I think Macbeth is even more based on actual real people than Hamlet is, but it is based off of a different play called Hamlet is it, or Hamlet, it's not?

I think it's called Hamlet. It's something with Ham, something with a ham in it, but. There's old stories called, where they call it Hamlet. Uh -huh, that's what I'm thinking of in Danish. So just in looking at act one, scene one, we've got Bernardo Francisco, two sentinels with art.

So even there, if you get a version, you're like two sentinels, what the hell is a sentinel? Obviously you need to find out, and I'm not trying to like be ultra like, okay, but what if you need to know what that is?

Who's there? Nay, answer me, stand and unfold yourself. Long live the king, Bernardo, he. You come most carefully upon your hour. 'Tis now struck 12, get me to bed Francisco. So what have we already learned about it in the first couple of lives?

It's almost midnight. It's almost midnight, or probably is midnight. We know that these are two cars. So it's a military situation. We've got a military situation, they're guarding something. You may not know, and also I thought about this that was I was driving over and I was like, God, we picked them up.

But every fight knows they have one. But, and when I said like read it, and like not watching the videos and stuff, which I know we've all done, I've seen every version of hand what there is. I mean, you can't help it, right?

But try not to let, you know, so you're trying to think of it as if you didn't know. We know, obviously, what these people are. We know the story of family, we know what's gonna happen. But looking at it, the idea of this is to give tools that you can use on any script.

Whether you know the story or whether you don't at all. So we know that it's winter. We know that it is, okay, for this relief much thanks to his bitter cold. So all we're going to do is cold. It's kind of joyful, I think, because they can't see each other well.

Yep, exactly. Who's there? May I stand? So there may not be light. So that's for your director and your staff. There you go. Okay, we need it to be maybe dark. Not that that necessarily means that that's the way they're going to play it.

Again, the director will have a vision, and that could change. But just going from the script, the script says it seems like these people are having a hard time seeing each other. So it's very possible that it's dark.

It's cold. There's a guard duty. Francisco is the one that's technically on duty, but Bernardo is the one that speaks first. Interesting. He uses good night. So again, another clue that it's night. It's nighttime.

So that, that's, I mean we got a lot of information from 12 lines, I think. And we know that there's, it's a military, they're guarding something, so why are they guarding it? What are they guarding?

What is the situation that they have to be guarding? I don't know if I should answer that or not. Yeah. So just to give a circumstances of what is happening in the play. Place, where is, where it's happening, and I, some of these, we might go through really, really quickly, but place, obviously we have the general location.

We know it's going to be Wittenberg, he's in Wittenberg, he comes back. Denmark, England, he goes to England. I thought, I thought when you list place, I thought it's just a place of light where we're at, not talking about the other places like London and France.

Well that's it. We have to look at all the different places that he goes to England, he's come from Wittenberg. So if you're Hamlet, you need to know what Wittenberg is like. It's just Hammermer, you know, you're going to England.

So you need to, I'm not saying that those where you take a ton of time, but you need to be aware that this place, this play takes place in different places. We have Norway, I don't think it ever takes place in Norway, but Norway comes to us in Bortenbras, and then you have the specific locations, you know, and they may be, you know, more important, but yeah, obviously these specific locations of where things take place are going to be super important.

But we don't want to skip over the general, where does this actually take place? Sheila Grasso, who's directed for us, she loves to say, if it's your responsibility to know where you're coming from. and where you're going, both where you're coming from before the play and where you're going after the play, where you're coming from before this entrance and where you're going after your exit.

You know, that's, you'll always be aware of your position in life, in relation to your story. Yeah, and sometimes this is given to you, and, but I know when we did, when the fellow, they decided to put a fellow in a civil war, right after the civil war, in Louisiana.

You want, and you want big, sweet skirts, and it was wonderful. However, I didn't actually know what New Orleans was like in 1875. I really wasn't sure. So I had to go to Barnes and Noble and I spent five hours figuring it out.

But that's the kind of research, you know, what was it like, what was New Orleans like in around that time period? Was it hostile? Was it, you know, what had just happened? You know, obviously the civil war had just, well, I can't remember, it wasn't that late.

It was probably close with the end of the civil war, but what? What was it like? What was, so that could be the script could
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say, but I mean, you know, I, somebody directs Hamlet, they decided to put it in, I don't know, 1920s, 1980s.

That's the beauty of that, it could be put in any place, that it's the actor's responsibility to find out, okay, we're doing Hamlet in 1970s New York City. I'm just, it was so long. What was it like, what was going on?

What was the political realm back then? I have no idea, why? But that's something that we would need to go and do. We're going to Dinkins, Dinkins was there. A lot of shit, a lot of shit on the street.

A little bad. Before Julia. Ah, okay. Wasn't it, one more? Might have been bad, I know Dinkins was somewhere in the 70s. Dinkins was in the 80s. Dinkins, okay. Yeah, somewhere around there, yeah. But, and as a director, you might try to find correlations too, is was there something in 1970s New York that was similar to this whole, you know, who's in power?

Who's, you know, what's going on? Was there some political instability? Maybe that's how, as a director you have to think about too, where am I going to place this? Where am I actually going to put this?

And I literally just, I have no idea anything about 1970s New York, I'm just, it could be anywhere. But you have to be able to justify it. We'll go back to the script and set it up, yeah. Now I've seen Hamlet put in, you know, all kinds of different time periods.

I think about it, three to five minutes left. I know, it's kind of, I'll be on that stage for a minute. I know, I don't even have it, yeah. If you want us to put any time, maybe we'll reduce it. You're going to be, you're going to be in the next one.

What's more, is the, is the parents right now, who's there? Yeah. So it just. Yeah, I just, I mean, before we close, do you know. Let me get through historical real quick, because I think that's where we've got a lot of stuff.

Some of the stuff that you could... There's so much stuff in here. You're great. What about your teammates? One of these adults say blah, blah, blah. This is probably my favorite part of the script. One of my favorite parts of the script analysis is the historical.

I love history. I get to teach it a little bit to my fifth graders. If I could teach it all day and do nothing with history, that would be wonderful, but I can't. So they always tell me, why don't we have it to our history class in 25 minutes of math?

Historical. I think that's a really important part of the script analysis. What is happening in history at the time? You know, not only the time the play is written, so we're going to talk a little bit about that.

There's some instability, we're not sure about. So Shakespeare's writing to the audience, right? He's writing to the audience who's already maybe a little shaky about who's going to take over and what that is going to look like.

Well, where do we find out things about historical time? There's a lot of history going on in the, in the play, right? So we get quite a lot of history. I think it is Horatio, it's Horatio. And I think it's in the very beginning.

Page 13, if you have, it's 1 -1. So right at the very, very beginning, we get a lot of information about the historical what has happened. So he's telling, I don't think you guys have the right, or if you're matching mine, we should start like line 91 at the very end of the page.

That can I, at least the whisper goes so. Our last king, whose image, even now, would appear to us, something we've already seen the ghost, the ghost has come, was, as you know, by Horton Graw of Moraway, thereto pricked on by our most emulated pride, dare to the combat in which our valiant hamlet, for so this side of our noble world is seen to him, did slay this Horton Graw, who, by a sealed compact,

well gratified by law and heraldry, did forfeit, with his life, all those lands which he still seized up to the conqueror. Tells us a lot of information. What's some info that we get from those 10, 12 lines?

Not even. Danny Hamlet went to war against the Norwegians and beat the king of Norway and therefore got a piece of the pie, basically. In that case, it's just, but that's such a thing as possible. the whole kingdom.

Which puts us earlier than where you are. He's right. And it always says, dare to come and enrich our valley into Hamlet, for so this side of our new world is station. We get to know a little bit about Old Hamlet.

Those are really important things that I think we often skip. What do other characters say about us? The one part, if you're

playing the ghost, or Hamlet, or Claudius, or Gertrude, Dina may be more. You need to know who old Hamlet was.

Was he good? Was he not so good? And there's actually some conflicting things in the script that talks about that. But here we have some things as well. To our valley in Hamlet, this side of our new world is steamed, and Horatio says that he was valiant.

That people seem to esteem him. So that's one of the things that I notice. to be reading it, it's been quite a while, was how the ghost talks about the fact that he's basically in hell when he's not ghosting.

Right, right, so why? What did he do? He tells us, right? He tells us why. He tells us that he's not, he did some pretty bad stuff, or else he wouldn't be in purgatory, or hell, or wherever he is. So, yep, go ahead.

So he did bad stuff, but isn't there a suggestion that he only does the bad stuff that any good king or leader has to do? But the problem was, he wasn't able to shrive himself of those bad things. Before, he just wasn't able to kill him.

So it wasn't that he was a bad person, but that he was robbed of the opportunity. He died on a trip, which is in the medieval world. Yeah, yes. And say that again? Died, I'm sure of it. Which in? In the medieval world is very bad.

We're gonna talk about that too. That has to do with some historical context. But we keep going, we flip the page, and we keep going. And we were now, sir, young fort and brog, unimproved metal, hot and full, have in the skirts of Norway, here and there, sharpened up a list of lawless resolute for food and diet, to some enterprise, that have a stomach in it.

Which is no other, as it doth well appear to our state, but to recover of us by strong hand, and terms compulsory, those four said and lance, so by his father lost. Whole lot of more information there too.

So we can just read those, and if I'm playing Horatio, I can just read those lines, and be like, yeah, yeah, yeah. But basically, he's saying, oh, it is, we're in trouble. We are in a war -like atmosphere.

So on page 15, which is really not, because it has, within the first four or five pages, we've already got a pretty, a war -like atmosphere of this play. So I don't care if you're Rosencrantz, Polynius, Laertes, Ophelia, I don't care if you're in the 7th Garden or on the left.

You are living in a war -like atmosphere. If you're traveling to England, from Denmark, well then you're going through war zones to get there. Potential war zones, absolutely, yes. Maybe there's the, but we know that these two, okay, he got it from old Fortinbrough, but now the young one's coming back.

And it sounds like he might have some good stuff. I mean, he might be a foe to record, to really be able to get these bands back. So we've already set the scene historically that things are unstable, that there is this war -like.

And that can be also a director might look at that, okay, how do I want to pace the show? What kind of music do I want to have in the show? Do I want to have people kind of just lolligalling around? What kind of lighting do I want to have that can show that we are in this, We don't want it like the Macbeth drums, maybe I don't want it to go that far, but maybe there's a heightened state of writing.

So maybe I have people coming in with that idea of, well, nurse, do not, I will not let this go into any political, but after, obviously, this weekend, I think everybody, right? Something happens, and we think it's just going to just happen, and then all of a sudden, zoom, and everybody's a little bit on edge, right?

Well, that might also, I'm sorry to interrupt, but that might also go into why Gertrude marries Claudius, because do you want to be alone in charge of this kingdom that's maybe at war, or do you want somebody to help you?

Yeah, exactly. So as Gertrude, you have to figure out, what does that mean? What does that mean? Is that playing into? And again, there may be other things that gives clues to what's that something that you thought about.

I do have a question about, like, with King Hamlet and then Prince Hamlet, and that is, obviously, we don't know, like, with King Hamlet, whether good person or bad person, like, there's been questions with that, but with Prince Hamlet, obviously, he was in mourning or depressed with his father died, but was he, like, was, is he the son that, like, looks up to him?

Like, does he love him? Is he trying to learn to be king? That's the part that's, like, there's, you're leaning in, yes, maybe. Who knows? It goes to Christine's point that Hamlet, she could have turned to Hamlet.

She married a brother, because at times it perhaps likely she didn't think Hamlet had been married. Well, she didn't, she wouldn't do it on the plot, though. She didn't know anything about her. So there's nothing...

Nothing says that she was in on the plot. There's nothing, like, overt, I think, that says in the play that she knew, but that is a question. Think about it. you're playing, particularly Gertrude, Hamlet?

Does Hamlet ever think she knew? It depends on who you ask. Because the ghost tells him to leave Gertrude alone. Exactly. He goes off on his own to not leave her alone. But the whole ghost and Hamlet relationship is also something that is really really interesting if you read what the ghost says to him, what he does, how he reacts.

Because you're right, she does say to not necessarily involve the ghost. The ghost is kind of black and white in a way. You know, hey, I was poisoned. And that puts back, and I will stop after this because we kind of got into the historical part.

Ghosts. I don't know if anybody, anybody believe in ghosts? Like, real, like, looking monster ghosts? Like, true? Okay. And anybody not? Like, hardcore ghosts? Those were spirits, then. Yes, I believe it.

That's what you were? Yeah. Because we had a discussion yesterday. And it was because I told her what my lingering question is, the thing that I would go into this saying, what the hell am I going to do with this?

Is there an actor? Anyway, the ghost, who is the ghost real, basically? You know, in most contemporary plays or something. The ghost would either be very real, comic, you know, what's the, it would either be very real character in the play, everybody had some relationship to it, or it's going to be inside some one person's head, right?

You know, modern psychology wants to say the ghost is coming. So there are times in the play when clearly the ghost is only in Hamlet's head. But then at the very beginning of the play, everybody sees the ghost.

So that always puzzles me. And she came up and she, I'm sorry? Nobody hears it except him. They hear it. They do hear him. But they, like, that is, yeah, okay. Anyway, so she pointed out something. And I didn't know this until, again, research.

That's why in this script analysis you are a researcher, a detective, you are a psychoanalysis, and if they're the one that they say that you kind of have to be. But there's a lot of research. Yeah. But there's a documentary, it's called History Hit, history, yeah, and I'm constantly watching YouTube and things to get for, like, homeschool for Lucas.

So they had this documentary on ghosts in the medieval times and spirituality in the medieval times. I thought, oh, that's really interesting. They were looking at how did the medieval people look at ghosts and spiritual beings, you know, both.

And I know Shakespeare's a little bit past what we would consider the medieval times, he's a little bit later. But I think you could still see some of those lingering things, those lingering beliefs, particularly because they actually, not, I'm not going to go all into this.

But the documentary, look, there's Catholic Protestant had different viewpoints on them, too. But people in medieval times, that's why I asked you, do you guys believe in ghosts? She nodded her head like, yes, big time, right?

I'm like, shh, no, not at all. I don't believe that I know. I don't. And there might be something in between, right? But in medieval times, this was 1400s, 1300s, and I think probably even into some of Shakespeare's life, you would.

You absolutely would. Most people in that time period did have a strong sense of ghosts and spiritual life, the afterlife. But it wasn't just like believing in the classes. Ghosts had a very specific purpose.

They believed that they either came back to mourn, to admonish, and, or they believed that ghosts could come back to condemn or to even bring you into hell. They believed some of the older that they could actually do So the fear that they have, and going back to the first thing I talked about was why they have Marcellus talk to them.

You're a scholar, they were afraid, and there was a true fear of those, and the afterlife, and what that might entail. Typically, they also believed, a lot of times, ghosts wouldn't come to family members.

And so it was not uncommon for if my dead father is trying to speak to me, that he would only speak to me. That he would only, he would communicate directly with me. He was able to communicate with me if he was sent to warn me or whatever, which is perhaps why Shakespeare related in that he won't speak to anybody else except for him.

Well, this is what I have, this is a very example of what we're trying to, what I'm trying to communicate with this whole script analysis thing. It was an inconsistency for me, that everybody sees the ghost on front, and later on it seems like he's just in Helen's head.

So how I bridge that inconsistency, now whatever someone told me was that the description of her medieval beliefs was that everyone walked around extremely suggestible to the idea of ghosts. Hyped, especially in a time of war or unbound, when you're facing maybe your own death within days.

So you're gonna, you see a wisp of cloud go by the pillar, what's a ghost? So imagine the first guy sees that wisp of cloud, oh, it's a ghost, did you see it, did you see it? No, I didn't see it. And then all of a sudden, the second guy is like, now he's looking for a ghost, right, because it's suggestible, right?

They want a better wisp to go by, and he goes, I see it, I see it, I see it. And they say, oh yes, he's wearing armor. And the first guy, I had to imagine what he was wearing, but when the second guy says he's wearing armor, all of a sudden, he's wearing armor.

said oh yes I see the armor you know and then and then the third guy comes up and says that looks like old King Hamlet you know so so the suggestibility in my imagination as a director I can see where you would try to paint that little drama in 30 seconds how this concept of a ghost goes from a whisk with cloud to a figure that looks exactly like old Hamlet you know within 30 seconds and you pick that on stage so that then when Hamlet shows up he's all the convinced as his father before he even gets there okay then at that point it doesn't really matter when anybody else sees because Hamlet's gonna see what's in his head and he's gonna hear what's in his head and then for the rest of the play it's believable to me and not inconsistent for Hamlet to walk around hearing the ghost seeing the ghost in his head anyway I just like that example because it's an example for me sometimes the nagging inconsistencies not just resolve themselves with the script,

but actually give you staging ideas that are really exciting, you know? But if you don't go back and know that they absolutely believed in ghosts, they would not have taken much suggestibility at all, because that was already something that they believed to be true, as true as the sun grows since then, the ghosts will be open.

And they came, and they had specific things that they did, and they had specific people that they went to. So, that's why, you know, that's not all necessarily how we are. Right? That's, you know, now there's a huge discrepancy.

Some people absolutely believe, some people don't. Some people believe they may be. Some people believe they are there, but they're harmless. Some people believe. So, there's all kinds of different beliefs.

It wasn't that way in the Middle East, and it's just this time. So, going back and knowing that can help, then, understand, and tell people, how do I want to, as a director, put this on, and as, you know, Hamlet, and Marcellus, and Horatio, or if it sees the ghosts, how do I react to that?

Yes? I don't remember where this said it in the book and all, but I think Horatio or somebody, when they saw the ghosts, and then they exit, and all that, and I think one of them said, like, it could be a mean that something bad might happen.

It's going to happen. And then, when they try to warn Hamlet, don't go, don't go, something might happen. And then, yeah. They were very apprehensive of the afterlife. They did believe that the afterlife could be harmful.

Very much so. They believed that there was a potential that you could be harmed by ghosts and spirit. And the Catholic and Protestant had different beliefs on it, and looked at it in slightly different ways, which I don't think it's too much in Hamlet, but they absolutely, so that's, yeah, that's why they were.

How are you so afraid? I'm 24, just... Is your, you know, blaster? Never mind. Well, that's why you used to say blushes. Yes! Yes! I mean, that was part of that whole thing. Yeah. I'm blessed because they have the language of spirit.

All right, come on. Yeah, you know that's why we do that. Yeah, so there's a lot of things, and it's funny how it still carries on today from all their sayings. But we don't think about it, so it's taking the time and script analysis is really taking the time to just don't pass over it.

And we are kind of out of time, but... Everybody want to break, grab a cookie, go to the bathroom. Any questions, anything? Did you want to hear our questions? Yes, I'm sorry. I did know that. I was like, I was dead!

It was something that we were supposed to do. And I was going to try to record them somehow. Well, we are recording it. Because I want to keep a record of it so that we can see at the end what we are able to answer.

Anybody want to start with what your question was? I don't get what's up with Hamlet and Ophelia. He starts off with what the views are, and then all of a sudden, because he's now preaching out, I mean, what's up with that?

What is their relationship? Does he love her? Does he not? Well, he had to put his moves over it, right? He says, I love you. She says, you loved me once. He said, yes, I did. Then he says, no, I didn't.

Now, I have enough opinions and thoughts on this, but what does the script say? What can we glean from the script about what is their relationship? Did they have? And how far did it go, too? We don't think about that.

How far did their relationship go in the backstory of, you know, before the fight she started? Well, we only grabbed her wrists and all that, and what she saw in it. So, I don't, yeah, that's a good question.

Well, I'm going to ask this one's about Ophelia. I just think, I'm wondering, I think that Shakespeare made her a really weak character, and so it'd be an unpopular opinion, but I feel like she was so easily turned into a madwoman and went crazy so easily, but I always feel like he made her that weak, just so you could kill her off, too, because he was going to kill off everybody else.

So, I'm just curious as to why she was such a weak character. Can I rephrase your question? Sure. I would say is Ophelia a weak character. Let's phrase it like that and see, can we prove her to be weak, or maybe not weak?

She's not quite as weak. I similar also, I would say, is she is not, as I said, she is too. That's trickling. And I guess along with that, did she actually fit herself or should we slip the ball? I don't know.

I'll be isolated. But if some of these, I don't think, are answered. And Shakespeare's really good at not answering everything. He doesn't want everything to be answered. Even the priesthood barrier, in my share, where then she's using it.

She's a barrier in all of these messages. He absolutely, I think, leaves some things. Because he, and that's why some of these questions may not necessarily be answered absolutely. We might not be able to find the app.

We might have to piece them together. But what I hope to do is, okay, give me your opinion, but back it up in the script. Give me your thought about that. Richard. And mine kind of goes off of that, but it's both with Ophelia and with Hamlet.

This comes out of sort of 25 years ago, the discussion that we had back then is. Is he crazy? Is he playing crazy? If he's playing crazy, does he ever lose control and actually become crazy? And sort of the same with her.

He doesn't do anything until then. Sure he does. He can't stay until then. Does he ever play his hands sometimes? Does he start believing in himself and drive himself crazy? Does he begin to gain control and then lose control at times?

That is something that is very... Yeah, there's some really interesting things that I think we could get into. The play -the -pipe scene is one of my favorites. There's a famous, he has most said this, and he was talking about maybe Christianity and Christ, but either he was crazy, he was a liar, or he was, was it crazy liar?

She was teaching. But he couldn't have been both. Or he wasn't a good man. They say, oh, he was a good man. A good man wouldn't lie. So he was either a good man, a liar, or he was crazy. Which one was it?

A good man lied to a liar? I think I have it wrong anyway. But anyway, the idea is, are there things that can prove? And that's where a little bit of we get to become psychoanalysis. And I am going to throw some psychology in here.

Because even more psychological disorders have been nicknamed after Shakespeare. There's the Othello complex, all kinds of different... So that's going to be interesting to get into. Because I think that's a huge question.

Is he really crazy? Is he not? I think there's some actual evidence in the script that points one way or the other. I think that there was an off relationship between Hamlet and Ophelia going on. But then when he realizes he's being spied on, and then he believes after what happened with Gertrude, vulnerable to claudio no he thinks all women are kind of like that so that's why he was behaving mean to Ophelia and then and then I think in the mousetrap scene I think he was toying with her a little bit with the comments and then like it's a sexual thing and then and then when she died and he saw her I think that was like a wake -up call that you really did love her did or yeah you know one of the smartest most charming people that

ever walked the face of the earth was Ted Bundy never watched it like a jockey man raised on him He was serious.

He was serious going to kill like thirty more women. Yeah. And he didn't do it kindly. But he was one of the kindest he was he was described as taking out my trash. Matter of fact, I'll give you an idea, yes he does look somewhat Zac Efron played.

Yes. To give you an idea and in real life he actually does look he's a very handsome man He would walk up. He could charm pretty much any ladies because of his looks. He was an extremely intelligent He escaped from the court because they did he was so trusting.

Yeah He said he is tonight tonight. Can I go and just sit in the library and sit in here? And I can't be in the jail suddenly longer and they finally He jumped out of second for his window They got him.

They called him back. They called him back but I mean he was so I mean he was just like There was women that he dated That they all for whatever reason we never know And they still loved him To kill them But they even still loved him And refused to believe That he was that advanced key level Nice as hell I think funny It's really interesting to think of Was he crazy?

Had to be But I don't know It can get all It can get really But yeah I'm sorry we'll be here all night Go ahead My question is about When Claudia says That The general Populist Loves Hamlet Young Hamlet Young Hamlet Why did they love him?

And if they loved him so much Why didn't they want him to be king instead of Claudia's? Nobody said anything about that They were completely ready to let Laertes be king right away But they didn't Bring young Hamlet back What's going on there?

Why does he think that Everybody loves Hamlet Do they love Hamlet Why Why would they love him? Why would they show it? I would also rephrase that question a little bit and do that. Remember, anybody know anybody that tends to be a little bit over paranoid?

What do you mean by that? Just because you're paranoid doesn't mean there are none of that to get you. There's a part that we're going to look at when it comes to dialogue. And we're actually going to look at sentence structure.

How do people speak? You have characters that speak in very complex words. You have characters that speak in very abstract words, which obviously Hamlet, he's kind of all metaphors and all over. But then you have ones that speak in very plain language.

You have ones that speak in complex sentences. And we're not going to diagram sentences. I will not take you that far. But you can go that far. So say, okay, how much... There is one little thing we're going to look at where we're going to compare the type and the amount of words that one character uses.

when talking to another. And what does that say about him? I think all of this goes back to, what does that tell you about the character? So the fact that Claudius thinks that, first of all, is it true or not?

Second of all, why does he think that? And what does that tell us about him? Not so much maybe Hamlet, but what does it tell us about him, about Claudius? As well as, is that true? Does it have any effect?

Because every time somebody says something, they say it for a reason. He said that. So it's obviously important to him that they loved him. We don't know if it's true or not. It was true enough for him that he said it.

That makes sense. I just wonder. Well, it sounds like a Snow White evil stepmother. No, I kind of stole her. But every, you know, when we say things, you know, we all know people who say things and it's like, well, what did you really mean?

Or, you know, you said that for a reaction, right? You know, rhetoric and all the different things that we see that all the time. It's like, let me say something. You know, oh, you could have just said this, but you have to add those words.

And you have to say it in this manner because you're trying to get a reaction. Are you trying to get a reaction? What are you actually trying to get and why? I think that's the biggest thing. Why? So going back to Hamlet's madness and what he does, why?

I think we can all agree. He definitely is either playing that or really mad or whatever. I get that. You see, what he is. Why? What is he doing? Does he have something specific he's doing? And if he does, what's the point?

What is it doing to him? I mean, why is he doing it? Obviously, with the funding. I mean, he did what he did. He was able to get everybody and then he just walked out. There's always a reason for doing everything.

It's a chess game. Everything is a chess game. And what we do is instinct if we don't think about it. I'm sorry, I missed the question, and as I said before, when I started reading it, it was, you know, it's funny, when I started reading it, I'm definitely reading it with my fiancée, and I was like, if I read it, I understood it better, out loud.

Yes. And I will say this, I was told one time, Shakespeare was not meant to be read, it was meant to be played. Yes, absolutely. And I am one of the people that, it rings true for me because, once again, like I said, I don't read technical, this reads very technical, so I struggle with it, you know, and so I don't have the questions and stuff like that.

Because you never, you won't really get to the meaning behind the words until you have it. Because it's in the process of memorizing it, the monthly stage process, that you encounter the listening meanings and your mind finds those meanings.

So anyway, the understanding comes, to my experience anyway, even beyond reading it, even beyond watching it, learning it and being part of it, that's when the full richness of the meaning at least comes up for me.

I also did not get the email with, oh, we're just like that. You can see this is what I have found a little bit, because that I sent from mine. Did you read the book? My address, I did, yeah. Does anyone come to mind just from this discussion?

I mean, I think her truth is fascinating and the whole question of how complicit and what does she know when is always interesting to me. Yeah, that is. And I think we're going to look at, especially in her actions at the very end, all of a sudden she drinks a cup.

Does she just have a moment of epiphany? She's like, oh, oh, shit, I screwed everything up. I really messed up. I guess I'm going to kill myself. My ass is dying. But yeah, I mean, we're just that, because it goes back to some of that and not to get too psychological.

People don't do something like that just to do it. There is always a lead up. There's always something that's going to cause that to happen. So is she? I found the same way. I think somebody started questioning a little bit about, well, did she know?

How involved was she? How was it that, okay, yeah, she doesn't want to have to handle this potential war by herself, almost like the Ann Neville on Richard III. I mean, was there that kind of reason that she got married to its equality?

Does she really, really, does she feel she's a better person? And we don't know, but it was. And what's hard to remember is that you're not necessarily looking for an answer. You know what I mean? Shakespeare wrote in this uncertainty, intentionally.

He wanted you to go out of there uncertain. But as an actor and director, you have to identify those moments that contain the uncertainty. So there's multiple interpretations. You want them to walk out wondering that you really know.

And I think we can find some of that in, if we look at the bedrooms of Lorraine, I'm not going to compress her. Because some of those are answered in how she relates to Hamlet. I do believe that there is, that she loves Hamlet.

I do believe that. I believe that there's evidence that she loves her son. And I believe that there is some evidence in that, that how she reacts to Hamlet can maybe tell us a little bit about what her moment was or why not was So I think if we, I think the other thing we sometimes skip over is we look at the relationships of different people.

There's always a really interesting line that Ophelia says, to see what I have seen, to know what I know, and to see what I have seen. And then that, link that to the flower scene, where she's handing out the flowers, that supposedly she's that shit crazy, but she's really specific in who she gets those flowers to and what it means.

Was she weak, or was she noticing so much more that she never got a chance, that she, for whatever reason, she never, or, I don't know, they're just, those are, you know, looking at how they relate to each other sometimes.

And that's why it's so important to see what your characters say about your character. So we're playing there, what are the other characters saying about you? Not just, it's interesting, how is Hamlet addressed in the show?

How do people address him? It's interesting what you just said. When you said it, it was almost like, to me, it was an

epiphany, kind of a moment, that by creating that uncertainty, you and I talk about it, we disagree.

And then you talk about it, we disagree, we all disagree. And then I talk to my mother, I talk to my kids, and it keeps continuing, and here we are, hundreds of years later, we're still talking about it, and we disagree about it.

And it's kept it alive, kept it alive that long. There was a play written where it was like, he lived, he died, it's over. We don't know that story anymore. And I think Shakespeare knew that. And I think that's why he wrote some of the way that he did, because human behavior doesn't do that.

We never can completely understand human behavior. We're never going to. We can get close, but we can never completely... I can never absolutely say... you did this and this is why you did it. Well a lot in terms of like the bedroom scene I think a lot of that has to be doing script analysis between the actor playing Hamlet and the actress playing Gertrude because they've got to be on the same page.

Yeah. And my reaction to what you're doing is going to be different depending on what you give me. Yeah and that's where we're talking when we're doing this in a production there is times there's some really great finding Richard what is the tool and the opportunity that does it.

Looking for Richard. I'm going to be showing that yeah with Chesapeake Forum in November if anybody wants to see it. That is a really good and that's what they just sit around on the table and they'll talk about all these things and then as Richard and Anne are working together you see them talking about it.

So a lot of script analysis yeah you have to you know going leading a little bit into the next workshop of you have to be able to be on the same page. And then, of course, the director, you know, is a good example of the very first line, I think, always think of the very, very first line, I said, you know, a little more than kin and less than kind.

So, you see, I think most of them will say that that's an aside, right? But, okay, Gertrude and Claudius don't hear that. What if the director wants to play that differently? Could they? Maybe. Could Gertrude hear it?

And, if so, how does that change? I don't know. How would that even change with locking? What if Gertrude's in between them? And you've got Claudius giving his big speech about our dear brother who has died and, you know, all of this, you know, because, of course, the whole quarters they were watching and all of this, that's political rhetoric.

And then you've got Hamlet over here. It's like she's in between the two, you know? And so, little things like that. So, as a director, then you can talk to him or her whoever's directing. It's like, well, maybe Claudius doesn't hear.

Maybe Gertrude does. Maybe that starts the wheels and Gertrude as an actor. So, what did I do? Maybe Gertrude, I mean, this isn't, I tend to always think Gertrude is one of those characters who I think someone says sort of has a wake up.

You know, maybe she does know more than she wants to, but in the end it's too late, right? By the time she realizes it's too late. If that's the way you're going to go, I'm not saying that's correct or not, but if that's the way that you're going to go, the director, the actor, everybody, then you can start to put those moments in so that the audience, going back to what Greg said, it's like how the audience are going to see that.

So, the audience can see that because on stage, you might take a look, a glance, a split millisecond, just a turn of the head can convey. And if you do it enough and consistently, the audience will get it.

And then your goal, if you want, you know, when she finally drinks the cup, the audience will get it. walks away feeling like, if only she had woke up sooner, you know, if only she had realized all of that sooner.

Has anybody ever had a friend who might be in a relationship and you can see that they can't? And you're just like, oh, you can jump and wake up. You can create that. You heard you on stage, all that indulgence.

Why did you just handle it? We haven't just handled it. Yeah, that's why I meant by vulnerable and delusional. I'm vulnerable and delusional. No, and we're true. I am. I'm not you. I can understand that.

I'm just trying to think back to you. You're saying it's having those moments where, you know, a glance, like they had a quick look. Some people will see that in the show and some people won't. And it'll be like, don't, don't, it'll be interesting to see what people pick up on those little nuances.

And some, also, I think, too, we see things subconsciously. We have to remember that as humans, we take in things subconsciously. We might not even realize that we saw it, but we did. Our brains did.

So some of this has to do with how do our brains see things and how the audience brains, knowing how they're going to. So, setting the sale. The last show that Chris and I ever saw in Los Angeles, February 3rd or 4th, right before COVID hit, it was like three weeks before they shut everything down.

And we went to New York and it was a great production, but you walk in a small little, and there's like, there's fall coming in, and there's mist, and there was a, I don't know what it's called. It was an incense that the cat, the priest was, is that what it's called?

And so it was just hanging from a, it was just hanging some, I can't remember how they had it hanging, but it was on the stage. It was just there. Before this show was started. Birdie? Yeah. You can create a lot.

You can tell your audience what to think. You can start that. So, and I won't do a lot of them, sorry. But, questions, thoughts, comments, threats? Do you have a question? No. I read about something.

So does this make sense, I guess? I thought this was really cool. Yeah. It's just, it's just me. There's a really, show up, show up holds. The books by Conan Doyle and Pincher's movies and all of that.

But there's a really cool part in show up, and it just struck me, where he does all of those crazy deductions, right? He looks at you and he tells you your entire life story, and the person who wrote what it was goes, how did you know that?

Because I didn't know it, I noticed. And I was like, that's it. It's not about knowing everything necessarily, but we have to, as actors, directors, we need to take the time to know each other. We've got to read it and know it.

I actually do have a question. I know we didn't talk about spirituality, but when we got to the whole talking about ghosts and all that stuff, back then, back then in Hamlet, did they believe in witchcraft and magic and all that stuff?

If your pig died, it was your neighbor who was doing witchcraft. Well, interesting that James I would come to the throne and be able to do a script on the house along Macbeth. There's a lot, because James I was very, very superstitious.

And so, there's a lot of things in Macbeth, because he had just come to the throne at that point. So, yeah, there was, I think they did believe. And, you know, this is coming a time where things were changing, but we're getting a little bit of time.

a little bit more scientific, but you still have a lot of those old beliefs. Okay, because there was a part where, like, okay, some people believe in witchcraft, magic, and all that stuff, but then later on it's like, um, we gotta burn them at the stake, hang them for witchcraft, and all that.

Well, that goes pretty, I mean, they've been doing, they've been doing that for a bit, for a while. I mean, witches, witches have been persecuted. Oh, wow. Even they don't do the Romans. One next two, isn't it?

Um, so we kind of get, we kind of, we didn't talk a lot about background story. What we actually did, we talked about some of that. So then, next week we'll try to get into more of the actual plot, and what is actually happening.

We're looking at the different, um, we're not going to get all of the structure, and we're ahead, and they really will take us forever. But, um, and I hope to kind of go through that quickly, so that we can really get into the characters, because that's where a lot of the good, juicy stuff starts to come in.

We can start to analyze some of these things that we've already talked about. We got the good part. The good part. But looking back at all of these, and this is where a lot of, it takes time. And so we talked about that we always have the time and rehearsal to do this, you know, we always, we often don't, you know, but how can we, how can we get that into, um...

You know, that'd be an interesting thing to do, is if you were doing a show like this, and this is a thought, is what you've done. Actually, let's say you were directing, and you knew you wanted to direct it this way, and you wanted this to do it.

In case that's your first proposal. This is the timeline. This is the moment it's being done. This is a general idea. People had superstitious beliefs. You know, there was this, this, and this. And you say, this is where our minds are made.

going to be. It's the kind of people we were, in essence. This is what's happening at this time. That way you can almost set it

up. So as they start to read, they can have that feeling of some of those things already in their mind saying, when the ghosts come, that it could be, they truly do, you know, get to believe that they don't work there.

Yeah. And we want to. We're mirroring, we're hoping that we can work some of this into *Tempest* in 2095. It's already such a huge time to remember. Six, seven weeks of rehearsals. But we're hoping that maybe in the three or four weeks between auditions and beginning of rehearsals, stretch that period out.

And maybe even if it's just a number of Zoom, you know, gatherings. Just basically get this kind of ball rolling, you know, and get the groundwork made for how we feel about our characters and everything.

Anyway, so that by the time we start rehearsals, we already feel like we've got our hands in the mud. So take it, you know, come out. What is the historical time? going through this list, you know, and not everything could apply in every single, to every single person, or to either every single play necessarily, depending on the director's vision, but taking this list, and that's why I hope, we hope to give you a beginning of that,

so that even if we don't get to spend a ton of time, it's something that you know, okay, what is the time period, what is the place, what is, and that you guys, we're just more, when we're looking at something I said, we looked at several passages that were five lines, ten lines, maybe I think the biggest one was twelve lines, and all that we gleaned from that, all the information that we were able to take from five lines,

it just gets you trained to not just, to look for it, to notice it. It's just to say, a lot of times, a lot of shows that I've done, we've had really, really helpful conversations like this in email sheets, like after the casting of the show, somebody will say, hey, what do you think about this?

And then it will go back and forth in an email, and spiral into this huge, truthful discussion that, we all talk a lot, right? And I think that the important thing, too, is to always come back so that the discussions don't get too far out, is bring it back to the script, bring it back to the script, okay.

I feel that Gertrude knows more than she's letting on because, in Act Two, in Act Two, Scene Three, she says this, and I feel like these are hints that maybe she does have, so bringing it, being able to bring it back to the script, and looking and saying, okay, yeah, I see that.

And so Claudius, then, all right, well, then, whatever it is, I feel Hamlet isn't mad, because these things tell me that he has too much, you know, whatever, I don't know. Defend your answer. Yeah, defending them.

So that, I think, sometimes, too, the one thing that we have to be careful is, Shakespeare did, he left a lot of things open, but he also gave us everything that we needed. I think sometimes we try to add into Shakespeare what isn't there.

Like, I gave this stupid, stupid example of Greg about, like, um, you know, he, he says, poor York, I knew him well. You know, don't take the fact that he's upset about York's death, that he had some sort of, you know, blatant homosexual attraction to him when he was 13 years old.

That's the kind, you know, now you're supposed to think, like, you know, sometimes I think we go, like, whoosh! Like, where do we, you know, can we need to figure this out? Why is he so upset about York?

Well, this is an emotional guy. Sometimes the answers are really just simple. Just because you didn't notice him. But, does that, yeah, so, and sometimes there can be that, that complex, too. Now he had a super, super difficult job with measure for measure, because measure for measure did have a lot of those gaps.

And the way it was written, why it was written in other circumstances, Shakespeare wrote it, and why he wrote it, we have to ask why. But he had to put in a lot, because it just wasn't there, not, so you also look at what the player's doing.

Some place he did leave a lot more blanks that were like, what the hell? And you have to start trying to fill in blanks and make things happen. I think I have blanks, that's the key question, because when you heard me say this, well, my mantra for life is that your best ideas will always come from your limitations.

You know, whether it's the limitations of your audience, your limitations of your actors, about a script, whatever, that you erase your limitations, and if you do creatively, you will actually have your best ideas, not just solving the problem, but actually taking the whole question, whole other level, because you have to build up around, it's like building a pearl off a

piece of sand, you know, in the oyster,

that only after laying all this mother of pearl over it, do you have the gem, you know? But the problem is starting with a damn piece of sand. Here it is, here it is, here it is. But I think that's very impressive, when you, both the director and the actors, can be moldable.

You know, we can listen to each other, and when you're able to go, hey, able to come and say, I want to play it this way, and I feel different, and I will go, why? And you go, because this is the way I'm seeing it, and you go, okay, I can see that.

And there's other times when you're like, I don't see that, I see it this way. And you go, well, let's try it, and see how it plays. And I'll say, because we've done that before, it's like, yeah, we'll try to play something, and I say, try this.

And actually, we would do it and not tell the director. So I wanted this to surprise him, so I wanted to see his reaction to it. So if you like, if you laugh, it's like, let's keep it. If he didn't, it's like, get rid of it.

And that's a great example of where I wish we had sometimes more rehearsal time to do stuff like that, which is why we love to work that into the schedule where we can have workshop -like nights built into a production where we do play around with this.

Maybe there's a scene that we just can't, like March in the Bets, there was a scene that Max and I who played Bassamio, it just was not working. We just couldn't figure it out. Why? Just something wasn't clicking.

So we actually went off on our own at Chris's house and I stole a bottle of wine, because he didn't drink, but he always had wine for me. So I didn't drink any wine. It's for me anyway, you don't drink.

So of course I'm drinking your wine. It's like, okay. And we worked on this, and Max was like, what about this? And we figured out that it was weird blocking, the way that I was moving. And just, if I moved and changed the blocking, it finally all clicked.

But it was taking that 15 minutes or so, or 20 minutes, between us and just saying, this isn't working. We need to, what are you seeing? What am I seeing? And it worked, it was fine. And we just always, sometimes we don't have the time, and I feel like we push through those scenes and we just make them work because we don't have the time to really, you know.

The same, one of the scenes that Greg and I played, we played a scientist, who was the modern father of horror. You know, and she was, yeah, okay, we're gonna work. Yeah, so, but one of the things is, when I get the yelling match, and we get really close to each other, I looked at him and I said, this is good, right?

I said, just spray it. And he's like, I don't know how to do it. I said, when you get done, so I'm gonna reach out and take the hand and put it out of here. But that one, my face, I'm gonna put it right back here.

And I'm not, I said, neither one of us are gonna break. And so we did it. But it's one of the things we didn't tell people was we're doing it. And he does it and we did it perfectly. It was like, it just, it worked out and he's like, he goes.

And then we're kind of like, leave it in. He was like, yeah, leave that in. That was one of those things. And that's where we played around with it's like, we gotta have some kind of humor in here, you know, it's just like with it.

But they were also justified by the script. It was justified by the chance you would do it. Yeah. So that starts with the script analysis of knowing your script, knowing your character, knowing what the script tells you about your character.

So that then when those things come, you've created a character that would do that. And it's perfectly justifiable that he or she would do that. And then you can start playing. But if you don't get some of that first, and I think the line is also as instinctive and organic.

So that's why please don't make that, again, I'm not teaching you something you guys probably aren't doing. You are. You may not even realize that you're doing it. Because it's just instinctive. But the more you do it on a really look and dig, why do you say it?

How did you say it? Did you pause when you said it? Then you can really, oh, okay. And you can start adding all of these things that we get to the actual rehearsal and you're putting on his feet. All sorts of stuff can start to happen.

Sometimes too much stuff can happen. Okay, I scaled that. All right, I'm sorry. I kept you here over. Do you need help

