

VISUAL DIRECTOR
INA CENTAUR

VOICE DIRECTOR
ENNIV ZARF

ANIMATIONS DIRECTOR
LYDEN MARIKH

TECHNICAL DIRECTOR
FWORD UTORID

OFFICIAL ПРОГРАММЕ

OFFICIAL PROGRAMME



Hamlet

III-II: The Mousetrap

A SL SHAKESPEARE COMPANY
MINIPRODUCTION

4/23, 5/1-5/11/2008

VISUAL DIRECTOR ANIMATIONS DIRECTOR TECHNICAL DIRECTOR
INA CENTAUR ENNIV ZARF LYDEN MARIKH FWORD UTORIO



Hamlet
III-II: The Mousetrap
LIVE PLAY 11 AM 5/3, 5/4, 5/5 SPONSORED BY
AT THE SL GLOBE THEATRE 3PM 5/3, 5/4, 5/11* *TS* SHAKESPEARE
6PM 4/23, 5/1, 5/2, 5/3, 5/9, 5/10*
* LIMITED AUDIENCE. TICKET FEE CHARGED.
L\$350 - PAY TO JOIN INWORLD GROUP.
A SL SHAKESPEARE COMPANY MINIPRODUCTION
HAMLET, ACT 3, SCENE 2 THE MOUSETRAP SL GLOBE THEATRE SHOWTIME TO VIEW.

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MINISEASON 2 PLAYBILLS

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ALMOST FIVE HUNDRED YEARS AGO, IN SHAKESPEARE'S ERA, A GROUP OF THESPIANS JOINED TOGETHER TO BREAK GROUNDS IN CREATING REVOLUTIONARY THEATRES AND PLAYS. THEIR WORK CAN BE SAID TO BE THE FOUNDATIONAL BASIS FOR MODERN THEATRE. IN CONJUNCTION WITH THE VIRTUAL SHAKESPEARE INITIATIVE OF THE VSC, *THE SL SHAKESPEARE COMPANY EXISTS TO RELIVE THAT SPIRIT - BY BRINGING TO THE METAVERSE THE BARD'S PLAYS.*



"THIS IS ONE LUCIANUS, NEPHEW TO THE KING... HE POISONS HIM I'THE GARDEN FOR'S ESTATE. HIS NAME'S GONZAGO... YOU SHALL SEE ANON HOW THE MURDERER GETS THE LOVE OF GONZAGO'S WIFE." - HAMLET

HAMLET

A SL SHAKESPEARE COMPANY
MINIPRODUCTION

ACT 3, SCENE 2:
THE MOUSETRAP

PRESHOW CONCERT

PRODUCTION MANAGER:
ENNIV ZARF A.K.A. PAUL KWO

BOOKING:
DELINDA DYRSSEN

PERFORMERS:
CLARISSIMA SCHUMANN
FRANKLEE ANATRA (FRANK L. FOX)
THUMPER BOUCHER
JACE COLLINS
ENNIV ZARF
ANKARI HOLDER
NOMA FALTA

SL SHAKESPEARE COMPANY

HAMLET: THE MOUSETRAP DRAMATIS PERSONAE

ROB KNOP (RL)	HAMLET
SYRANI NAKAJIMA	FIRST PLAYER
EM JANNINGS	POLONIUS
KAYDEN OCONNELL	HORATIO
JOFF FASSNACHT	CLAUDIUS
EM LARSSON OR LUDO MERIT	GERTRUDE
AVAJEAN WESTLAND OR MADAMETHESPIAN UNDERHILL	OPHELIA
CORWYN ALLEN	LUCIANUS
KYLER MCCULLOUGH	PLAYER KING
EM LARSSON OR ROXANNE SHABLIN	PLAYER QUEEN

ARTISTIC DIRECTOR: INA CENTAUR **PRODUCERS:**
VOICE DIRECTOR: ENNIV ZARF INA CENTAUR, ENNIV ZARF
CASTING & MANAGING DIRECTOR: SABINA STENVAAG

SILENT SHOW ACTORS

HARPER BERESFORD
HUNG RUNNINGBEAR
LADDA VACANO
LUDO MERIT
DNA ALTER & PJ TRENTON
ROXANNE SHABLIN
SABINA STENVAAG
YORICK MERRYMAN

SET DESIGN: BOONDOGGLE GRUPPMAN
SOUND EFFECTS: HASTUR PIERTERSON
ANIMATIONS: LYDEN MARIKH
HAUTBOY MUSIC: THOM DOWD

INTERNATIONALIZATION TEAM WARDROBE DESIGNERS

BEA WOODGET - FRENCH
PARADISE TAVOULARIS - GERMAN
ISY ESPOSITO, XAIA TIGERPAW, AND
MENTOR KARAS - SPANISH
MICALITA WRITER - ITALIAN
BLUEANGEL LUNGU - PORTUGUESE

ARUNDELAIN DUMART
CARTBOY KITCHENSINK
CEL EDMAN
CORNELIA ROTHSCCHILD
DAMEN GORILLA
INA CENTAUR
ELIKAPEKA TIRAMISU
FALLINGWATER CELLARDOOR
FWORD UTORID
JACKAL ENNUI
JUNE DION
KARIGAN DUCATILLON
KIN KEIKO

NAERGILIEN WUNDERLICH
REI GULLY
SACHI VIXEN
SHELTERED HEART
SINNOCENT MIRABEAU
SIYU SUEN
SOLIVAR SCARBOROUGH
TAMI MCCOY
WISDOM STREETER
ZADA ZENOVKA
EXPRESSIONS - TALKING HUD
SLFACE.COM
VIP - VERY IMPORTANT PIXELS
(USCULPTED TALKING FACES)

ADVISORS AND STAFF

ADA RADIUS
ANANKE SWAMPHEN
BIB KURKA
BILL VITA
DOLGORUKY UMAROV
EM LARSSON
INA CENTAUR
JOFF FASSNACHT

KENNETH CHAN
KYLER MCCULLOUGH
MENTOR KARAS
NIKA TALAJ
RHONWEN BERESFORD
SABINA STENVAAG
STEVE ROTH
TORIN GALTIE



SL GLOBE THEATRE AERIAL VIEW
WITH HAMLET ACT 3, SCENE 2 MOUSETRAP SET INSTALLED
SLITERARY (23,13,23)

“THEATRE IN THE ROUND,” THOUGH UNCOMMON, PRESENTS SOME INTERESTING POSSIBILITIES – ESPECIALLY THAT OF SETTING THE AUDIENCE “IN MEDIAS REAS,” WHERE, FOR EXAMPLE, A ZEALOT MAY RUN AROUND THE WHOLE CIRCLE SURROUNDING THE STAGE TO SEE EVERYTHING. DESIGNING FOR SUCH STAGES HAS ITS OWN CHALLENGES IN RL, SOME OF WHICH CAN BE AVOIDED BY THE EASE OF CAM-ZOOMING IN SL. DESIGNING FOR A SL STAGE ALSO ALLOWS FOR PRECISION IN SHADOW PLACEMENT, AS SLSC SET DESIGNER BOONDOGGLE GRUPPMAN HAS CAREFULLY PAINTED, “*THE SCENIC DESIGN FOR HAMLET MOUSETRAP, WAS DESIGNED AS AN INNER COURTYARD, WHERE A ROVING TROUPE OF PERFORMERS - OR ‘GROUNDLINGS’ - WOULD MOST LIKELY, PRESENT A PLAY FOR THE ROYALS AND GUESTS OF ELSINOR... OVERALL, THE COURTYARD DESIGN WAS DARKENED WITH ANGULAR SHADOWS AND DEEPER TONES, AND NEARLY EVERY SURFACE MADE TO SEEM OVERGROWN WITH IVY. THIS VISUAL INTERPRETATION MIRRORS HAMLET’S MINDSET, AS THE SHADOWS AND VINES OF THE UNFOLDING PLOT CREEP IN ALL AROUND HIM.*”



“A DESIGN FOR A ROUND STAGE”
HAMLET, ACT 3 SCENE 2 SET
BY BOONDOGGLE GRUPPMAN

DESIGNS FOR THE RL GLOBE THEATRE IN LONDON (WHICH THIS SL GLOBE THEATRE STAGE IS BASED ON) TYPICALLY MAKE USE OF THE DISTINCTIVE FEATURES OF THE STAGE, SUCH AS THE COLUMNS AND THE BALCONIES AND CHARACTERISTIC THREE DOORS. HERE, THOUGH, WE EXTEND THE STAGE SLIGHTLY, PLACING HAMLET AND CLAUDIUS (AND THE CROWD) AT DIAMETRIC ENDS, TO FURTHER EMPHASIS HAMLET'S OSTRACIZATION FROM THE REST OF DENMARK IN A UNIQUE ARTISTIC PORTRAYAL NOT QUITE AS COMMON ON OTHER STAGES.



“HAMLET AND HIS LUCIANUS”

ACCORDING TO DIRECTOR INA CENTAUR, "THIS SCENE IS PIVOTAL TO THE PLAY IN THAT IT'S WHERE HAMLET'S DESCENT INTO THE DARK SIDE BECOMES IRREVERSIBLE. YOU MIGHT FIND IT INTERESTING THAT IT'S THE PLAYER KING'S NEPHEW LUCIANUS WHO ASSASSINATES HIM – WHICH IS CONTRARY TO WHAT THE GHOST, HAMLET'S DAD, TELLS HAMLET OF BROTHERSLAUGHTER... MY INTERPRETATION IS THAT HE [HAMLET] LITERALLY BECOMES LUCIANUS, AS HE BOTH INTRODUCES AND MOUTHS LUCIANUS' SPEECH IN CHORUS. THE ALLUSION OF HAMLET'S INTENT ON KILLING THE CURRENT KING, AS NEPHEW TO UNCLE, THEN BECOMES SOMETHING OBVIOUS FOR CLAUDIUS TO REACT NEGATIVELY TO."



PLAYER KING & PLAYER QUEEN

ACCORDING TO VOICE DIRECTOR ENNIV ZARF, "SL LIVE THEATRE TO ME IS A MIXTURE OF VOICE-OVER WITH LIVE THEATRE PERFORMANCE, MUCH LIKE A RADIO PLAY, EXCEPT THE ACTORS HAVE TO MANEUVER THEIR AVATARS ALONG, LOAD INVENTORIES, ACTIVATE AND DEACTIVATE GESTURES AND ANIMATIONS ALL THE WHILE FIGHT SL LAG. YET FROM THE AUDIENCE PERSPECTIVE, WE GAIN THE BEST OF THE OLD WORLD AND THE NEW. WE MOVE BACK TO THE TIME WHEN PEOPLE CHATTED AND REACTED TO OPERAS AND THEATRES, BUT ONLY HERE THROUGH TEXT. ALL THE WHILE THE SHOW CAN STILL BE ENJOYED BY THOSE WHO DO NOT WISHED TO BE BOTHERED BY THE SURROUNDING AUDIENCE. DESPITE THE TECHNICAL DIFFICULTIES, SL THEATRE I FEEL CAN BECOME A TRUE GENRE OF ITS OWN IF WE PURSUED IT WITH ALL OUR MIGHT AND BECOME TRUE PIONEERS. HOPEFULLY WE ARE MAKING HISTORY AS WE SPEAK, AT LEAST I CERTAINLY FEEL THIS WAY."



“THIS WAS A GREAT OPPORTUNITY FOR ME TO GET INTO THE MINDS OF THE CHARACTERS IN HAMLET AND ACTUALLY EXPRESS THEIR MOVEMENTS THROUGH ANIMATING THEM.”

-LYDEN MARIKH, SLSC ANIMATIONS DIRECTOR

VISUAL-ARTISTIC DIRECTOR INA CENTAUR HAS ASSEMBLED THE FOLLOWING OUTFITS FOR EACH OF THE ACTORS. (IN ADDITION, SHE HAS ALSO SUPERVISED THE ASSEMBLY OF OUTFITS FOR THE HISTORICALLY ACCURATE ELIZABETHAN EXTRAS, SPONSORED BY THE VIRTUAL SHAKESPEARE CONSORTIUM.) THEY ARE AVAILABLE FOR SALE BY EACH COMPONENT'S DESIGNER AT THE SL GLOBE THEATER GIFT SHOP NEXT TO THE GLOBE THEATRE AND TICKET STAND.

TURN THE PAGE TO SEE...

SLSC Wardrobe



SL
Shakespeare
Company

Hamlet HAMLET, MP2



HAMLET 3-2: HAMLET

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

PROTECTED BY HORATIO'S COAT, AND YET, STILL IN FUNERAL BLACK THOUGH TWICE TWO MONTHS HAVE PASSED SINCE HIS FATHER'S PASSING, HAMLET WEARS THE ERA DIRECTOR'S VERSION OF THE CUSTOMARY TRENCH COAT MODERN DIRECTORS WOULD WEAR FOR EXTERIOR SCENES. THE THEATRE OF THE MOUSETRAP IS AN OUTDOOR ONE, AND IT'S COLD BEING THE SOLO DIRECTOR. HE AND LUCIANUS ARE THE ONLY TWO CLAD COMPLETELY IN BLACK. QUITE FITTING, AS THE TWO ARE REALLY, ONE AND THE SAME. IN THIS SCENE, HAMLET BECOMES THIS LUCIANUS CHARACTER OF HIS CREATIONS.



SL
Shakespeare
Company

Hamlet

HORATIO, MP2



HAMLET 3-2: HORATIO

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

TWICE TWO MONTHS LATER SINCE HAMLET'S FATHER'S DEATH AND HIS RETURN TO ELSINORE FROM HIS STUDIES, HORATIO HAS TAKEN ON THE LOCAL HAIR, AND LESS OF A SCHOLARLY OUTFIT - AS IF HE'S BEEN AMONG THE MERCENARY A BIT MORE THAN HE SHOULD HAVE BEEN. BUT, HE'S CLAD IN BLACK - TO MOURN THE OLD KING WITH HAMLET - AND RED - BECAUSE UNDERNEATH ALL THAT HE IS STILL A CLOSE FRIEND TO THE ESTRANGED PRINCE.



SL
Shakespeare
Company

Hamlet

OPHELIA, MP2



HAMLET 3-2: OPHELIA

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

OPHELIA IS HALF GREEN AND HALF BLACK - HALF IN INNOCENT LOVE WITH HAMLET, FORGIVING HIM FOR HIS CRUEL WORDS FROM THE LAST SCENE, AND HALF SULLIED TERRIFIED, CONFUSED, AND BROKEN BY HAMLET'S INCES-SANT "COUNTRY MANNERS." EACH STRAND OF HER HAIR IS CAREFULLY TIED BACK, AND HER HEAD IS ADORNED WITH FLOWERS - FOR HAMLET, EVEN THOUGH HE'S CLEARLY BECOME NO LONGER THE MAN SHE FELL IN LOVE WITH.



SL
Shakespeare
Company

Hamlet

POLONIUS, MP2



HAMLET 3-2: POLONIUS

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

THIS OLD MAN WOULD RATHER MEDDLER ABOUT EVERYTHING, AND HIS OUTFIT SHOWS IT, INCLUDING AN EXTRAVAGANT AND SCULPTED-PRIM DARING RUFF, BLOSSOMING IN A WHITE HALO AROUND HIS FACE, WITH MEDDLER'S EYEBROWS, AND A MEDDLING FATHER'S LIPS; AND, ALTHOUGH HE IS A COURTIER, HIS COMMONER'S SHOES BETRAY HIS EDUCATION - POLONIUS IS SIMPLY THE NEELIX OF ELSINORE



SL
Shakespeare
Company

Hamlet

CLAUDIUS, MP2



HAMLET 3-2: CLAUDIUS

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

THINK PRINCE JOHN FROM DISNEY'S ROBIN HOOD - THE SCRAWNY MANELESS LION (THOUGH IN THIS CASE CLAUDIUS HAS A VIRILE MANE OF CURLS), WHO WEARS HIS BROTHER'S KING'S COAT, AND YET IT'S TOO BIG FOR HIM. YET, THERE'S AN INSIDIOUSNESS IN HIM FOR THIS MURDERER OF KINGS - AND YOU CAN SEE IT IN HIS EYES, DISTINCT AND OF AN INHUMAN YELLOW SHEEN.



SL
Shakespeare
Company

Hamlet

GERTRUDE, MP2



HAMLET 3-2: GERTRUDE

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

A QUEEN GERTRUDE OF THIS ERA MUST LOOK AS HER MAJESTY ELIZABETH MIGHT - WITH A HEAD OF FANTASTIC CURLS, AND A RUFF THAT MAKES HER LOOK GRAND, A TRUE QUEEN, WHILST STILL BETRAYING A SEXUAL APPEAL IN HER BOSOMS - ENOUGH TO INCUR CLAUDIUS' LUST. EXTRAVAGANCE ASIDE, SHE'S A WOMAN NO LONGER YOUNG, DRESSED IN PALE COLORS THAT FADE AWAY THE GRAY IN HER HAIR INTO AN AGELESS BLONDE.



SL
Shakespeare
Company

Hamlet

LUCIANUS, MP2



HAMLET 3-2: LUCIANUS

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

LITERALLY BLACK ALL OVER, DARKEST OF FURS AND WITH RED-EYED CERBERUS "HELLDOG" HEADS ADORNING HIS SHOULDERS, A VIAL OF POISON HIDDEN BENEATH HIS OILY LAYERS - LUCIANUS IS FINALIZED WITH A THICK BLACK-FURRED ASSASSIN'S HOOD, SHROUDING HIS EVIL INTENTS WITHOUT HIDING THE SLEEPLOSS IN THIS STAGE MURDER'S EYES.



Hamlet

SL
Shakespeare
Company

PLAYER KING, MP2



HAMLET 3-2: PLAYER KING THE SL SHAKESPEARE COMPANY OUTFIT ASSEMBLED BY

WHILE HE'S TOO YOUNG TO PLAY THE ROLE, HE'S THE STAR OF THIS TRAVELING TROUPE TO PLAY THE PLAY WITHIN A PLAY. THEY'VE WHITENED HIS HAIR AND ALL-TOGETHER WIGGED HIM, DRESSING HIM IN THE GARB OF THE KINGS OF ELEGANT AGE-OLD TIMELESS LEGENDS, AS OPPOSED TO THE TUDOR FANCIES OF THE DAY - BROWN CLOAK WITH CELTIC MARKINGS AND WHITE ROBES.



Hamlet

SL
Shakespeare
Company

PLAYER QUEEN, MP2



HAMLET 3-2: PLAYER QUEEN THE SL SHAKESPEARE COMPANY

OUTFIT ASSEMBLED BY

THE PAINTED STUBBLE IS DELIBERATE IN DEFERENCE TO HISTORICAL ACCURACY DESPITE TODAY'S TAUNTS OF "DRAG QUEEN" FROM THE PEANUT GALLERY. PLAYER QUEEN IS ACTUALLY A MALE ACTOR WITH A WOMAN'S VOICE, AND THE STAGE MAKEUP BARELY COVERS THE STUBBLE. THOUGH SHE HOLDS THE CROWN TOO BIG ON HER HEAD, SHE'S COY AND MOVES FROM LOVE TO NEW LOVE IN THE BLINK OF AN EYE - HER EYES, TRUE GREEN TO SHOW.



SL
Shakespeare
Company

FIRST PLAYER, MP2



HAMLET 3-2: FIRST PLAYER THE SL SHAKESPEARE COMPANY OUTFIT ASSEMBLED BY

A YOUNGER MEMBER OF THE TRAVELING TROUPE, BUT BRAVE ENOUGH TO STAND UP TO HAMLET, AND ALSO TALENTED ENOUGH TO PLAY THE HAUTOBOY FOR BOTH THE DUMBSHOW AND OTHER SCENES WHERE PERIOD MUSIC ENHANCES. HER HAIR VARIES DEPENDING ON HER STATE, FROM WELL PREPARED TO MERELY TIED UP QUICKLY. BUT, THERE'S ALWAYS ROUGE AND STAGE MAKEUP.



SL
Shakespeare
Company

BOTPOISONER, MP2



HAMLET 3-2: POISONER

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

THIS PRE-ERA ANCESTOR OF THE MODERN MIME MUST APPEAR TO LOOK MALICIOUSLY EVIL BEHIND THE MASK - HE IS THE POISONER AND MUST DISPLAY HIS INTENT TO KILL THROUGH MOVES AND APPEARANCES ONLY. HE IS SYMBOLICALLY CLAD IN BLACK, A MASK, AND A SNIDELY MUSTACHE. HE'S ALSO SHORTER THAN THE DUMBSHOW QUEEN, ALTHOUGH HE DOES END UP WOOING HER.



SL
Shakespeare
Company

Hamlet

BOT QUEEN, MP2



HAMLET 3-2: "BOT" QUEEN THE SL SHAKESPEARE COMPANY OUTFIT ASSEMBLED BY

IT IS MORE THAN A CURIOUS INCIDENT THAT THE DUMBSHOW QUEEN ISN'T WEARING A CROWN. AND, OF THE ACTORS IN THE PLAY WITHIN A PLAY, SHE IS THE ONLY ONE WEARING THE RUFF. SHE'S SIMPLY A WOMAN OF THE AGE, MOVING ON WHEN HER HUSBAND FADES. PRIM AND PROPER WITH ONLY A FEW WISPS OF LOOSE HAIR.



SL
Shakespeare
Company

BOTKING, MP2



HAMLET 3-2: "BOT" KING

OUTFIT ASSEMBLED BY
THE SL SHAKESPEARE COMPANY

THIS DUMBSHOW KING ISN'T WEARING THE CROWN, AND YET, THERE IS A LOOK OF REGAL VENERABILITY ABOUT HIM, AND A QUINTESSENTIAL HURT IN HIS EYES. HE PLAYS AN OLD KING WHOSE WIFE QUICKLY IS WOODED BY ANOTHER AFTER HIS DEATH. HE'S AN OLD ACTOR RETIRED TO BECOME A PRESHOW ENTERTAINER, WEARING THE COMMON LEATHER BOOTS, WITH HIS HAIR LOOSE AND HIS FACE UNSHAVEN.



“FOR, O, FOR, O, THE HOBBY-HORSE IS FORGOT.”
-HAMLET

“AS FOR SETTING, IT’S NOT THE LOCATION THAT BROODS DARKNESS, BUT THE ACTUAL SCENERY. THUS, BOON’S SET IS APPROPRIATELY BRIGHT. AND, IT’S REALLY ONLY HAMLET AND HIS LUCIANUS WHO ADD THE DARKNESS TO AN OTHERWISE POTENTIALLY HAPPY PLAY!”

BLOCKING FOR A SL PRODUCTION ALSO REQUIRED ACCOUNTING FOR DETAILS SUCH AS SCULPTIE LOD PROBLEMS AND THE CURRENT LACK OF PRECISION IN CUSTOM FACIAL EXPRESSIONS WITH THE MAIN VIEWER. THUS, HAMLET HAS HIS BACK TO THE AUDIENCE, AND MOST OF THE OTHER PLAYERS ARE AT A DISTANCE AWAY – SUCH AS CLAUDIUS, GERTRUDE, AND POLONIUS, ALWAYS SITTING ON THE BALCONY. THE PLAYER KING SLEEPS FACE DOWN SINCE, CURRENTLY, THERE IS NO WAY TO CONTROL AN AVATAR’S EYES! BUT DIRECTOR-PRODUCER INA CENTAUR IS OPTIMISTIC, “WE DO HOPE TO EVENTUALLY DEVELOP A CUSTOM VIEWER FOR BOTH ACTORS AND AUDIENCE MEMBERS TO OPTIMIZE THE EXPERIENCE VISUALLY AND OTHERWISE.”

A man with long dark hair and a beard, wearing a black hooded cloak with a fur collar and a dark tunic with laces, stands in the foreground. He is looking directly at the camera. In the background, there is a courtyard with a large building featuring a prominent arched doorway. A path of circular stone tiles leads towards the building. A figure in a black hooded cloak is visible in the distance near the building's entrance. A colorful checkered flag is attached to a pole on the right side of the courtyard. The scene is set at night or in low light, with some foliage and a stone monument visible on the left.

SK
Shakespeare
Company