

Video Part 2 transcription:

Question 1: What was the most interesting part of working on this production?

Natalie:

For me, I felt like it was the portrayal of Hamlet. Like, I just kind of had this pre-conceived notion of what it was going to be and there was just so much, like he brought just a very different energy than I expected and then just seeing how all the cast like melded and it was like perfect it was just— it was really cool. I just kind of like—it was neat. I think reading over the script beforehand I was like “man , this is so dark” and then, not that it wasn’t heavy material but like he just approached it in a very like authentic and just like, I guess the character isn’t really scared of death when he’s talking about it. He’s kind of like just um or at least the portrayal that Sam brought to it, like was just kind of like musing over things in his mind and like, you just see him processing a lot of stuff and it was very authentic and human. And so, I liked that. I thought that was really interesting.

Jack:

I loved the entire—I’ve just—I’ve just been a fan of this play for many years, so I enjoyed every word that came out of everyone’s mouth during that production. I still have—you know, I still remember it well and I mean, we sat there every night and I was never bored—

Natalie:

Yeah, we probably could have quoted it to you.

Jack:

Yeah, I just listened for everything and I noticed when someone said something differently or did something differently or missed a line and so, I enjoyed—as a fan I enjoyed it very very much. There were even times when I lamented that I was actually underscoring it because I wanted to be in the audience and not have to think about “oh I got to do something” but on the other hand I’m glad I was able to be a part of that.

Question 2: What challenges did you face?

Jack:

I’ve realized now that if you’re going to be given a project, you don’t want to work too much on it ahead of time. You kind of have to wait till everyone else has their ideas in place and then kind of work with whoever you’re going to be working with; I think including the cast, that also determines how you’re going to compose. We had actually had an idea, an idea that we now almost are ashamed to bring up. The idea, possibly— because she asked me— or I don’t know I think she prompted me to choose a speech from Hamlet and to write a song with those words. And so, I chose one of my favorite speeches which is this “how all locations do inform

themselves against me” and I wrote a song with every single word. I didn’t change it and it came out really well and Denise loved it and felt it was really expressed very well what Hamlet was feeling. And so, the idea was “well, how many more of these can we do and would it be possible to have the singing happen...”

Natalie:

Like a musical almost.

Jack:

Like a rock opera happen, you know. And, of course, the very idea of it, you know, I thought “ugh, that’s just ridiculous, I wouldn’t want to see that.” I brought those ideas and she had many—she had a different angle. We were both coming from very different angles.

Natalie:

Yep.

Jack:

And uh, the big challenge was to try and fuse those together and also to come up with just new ideas together, which we did.

Natalie:

Yeah, we came in like pretty like on very different sides.

Jack:

Yeah.

Natalie:

And then—but I feel after we kind of got over a little hump. I think it was after we wrote that “He is Dead and Gone” I think after that we were like—

Jack:

Oh, that was so hard to do, too. Because I had had a previous idea.

Natalie:

And I had too.

Jack:

It was like some, some folky-pop number from the 70’s or something and it was cute and everything, but Denise was like no, no. And then she had come up with something that was really nice, and I don’t know

Natalie:

It was more like, I don’t know. Like...

Jack:

Well it was more theatrical more like Disney-ish or whatever.

Natalie:

Just sad.

Jack:

Lion King-ish or...?

Natalie:

It was like Les Mis I think.

Jack:

Or Les Mis, you know it's a musical, kind of.

Natalie:

Because that's more of a...yeah it was very different.

Jack:

It was complex, it was really complex.

Natalie:

And so, we had to just come together.

Jack:

It was beautiful, but Denise was like hmm-mmm.

Natalie:

Yeah, after seeing it in context it was like...

Jack:

So, yeah. Exactly.

Natalie:

It's just not working and so we had to come together, and I feel like after we wrote that we were pretty much like on the same page. I kind of remember there was one entrance when we first see Polonius' family. Do you remember how we had to kind of adapt that?

Jack:

Yeah, that's right.

Natalie:

We had come in with something that was a little more foreboding and then was like that's not what's happening on stage.

Jack:

Yeah, exactly, it was comical.

Natalie:

Yeah, it's sweet, our guard should be down. So, you have to make sure that the music is not meaningless in any way like it has as much motivation and intention as every word in the play and also I think for both of us we had to go and kind of like study the script and listen to what the actors are bringing to the table because there's some lines where if you just read the script you might get a completely different idea then when you see it, it's like "oh, it's that type of moment, oh."

Jack:

Ah.

Question 3: Any advice for the audiences?

Natalie:

I think kind of a preliminary thing, something that I still do a lot is like just to become sensitive to scores; I think in movies is the easiest way for us, most of the time. But like just really listen like—there's classes you can take at Belmont that are like about scoring and stuff but like if you're kind of just like on your own just like really listen to how the score interacts with the movie. Pay attention to the times that, yeah—just like how it interacts. You know sometimes where it feels it almost disappears for a little bit but then you go back and listen to the soundtrack and you're like "oh, it was there, and it was doing this which was going perfectly with this moment which is why I didn't hear it." Just really like hone in on like what scores are doing and stuff like that. And then, I mean, just start, like especially if you want to get involved in theater, like you just got to start going to different plays around town. Like you just start like getting to know theater companies in the area and like there's always—you'll always know somebody that works with or somebody that knows somebody that works with them. But like, I mean, just be there. Like, a lot of sometimes—you'll just get gigs by being in the right place but like if you want to work with theater you should be going and seeing theater and supporting theater and getting to love the art form. Especially people from Belmont, people that are musicians like I just think of like let it be the best that it can be for the play and I hope that people will appreciate that and respect that. And that's—yeah—that's where my mind is when I think of our audience.

END OF SECOND VIDEO