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# Hamlet from The Stage.

David Blair

*East Tennessee State University*

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Hamlet From The Stage

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A thesis  
presented to  
the faculty of the Department of Communication  
East Tennessee State University

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In partial fulfillment  
of the requirements for the degree  
Master of Arts in Professional Communication

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by  
David Blair  
May 2010

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Mr. Patrick Cronin, Chair

Mr. Bobby Funk

Ms. Karen Smith

Keywords: Hamlet, Shakespeare, interviews, acting, ETSU, theatre

## ABSTRACT

### Hamlet From The Stage

by

David Blair

Hamlet From The Stage is a video production designed to be an extra feature on the DVD video of the stage production of Hamlet, performed by the Division of Theatre and Dance at East Tennessee State University, and filmed by the Department of e-Learning during the Spring Semester of 2009. Hamlet From The Stage is a professional interview style video package of the cast of Hamlet designed to help inexperienced collegiate actors learn some useful tools when approaching a Shakespearean audition or performance. This video package represents over eleven months of production: concept, writing, set design and studio setup, interview scheduling, filming, editing, audio enhancements, and video color correction. The ETSU Department of e-Learning is scheduled to have the post-production on the Hamlet DVD production completed by the end of Spring 2010 and Hamlet From The Stage will be packaged and released as the Hamlet Bonus Features on that DVD.

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## CHAPTER 1

### INTRODUCTION

#### Directorial Background

In the Spring of 2006, I was an undergraduate here at East Tennessee State University looking at entering my final three semesters for my Bachelor of Arts Degree in Broadcasting. When considering which courses to enroll in, I had to fill several open spots in order to have a full schedule in both Fall of 2006 and Spring of 2007. I realized that the course requirements for my degree did not encompass everything I felt would be useful to me in the field of Radio and Television, so I began a search to find other courses that would give me a full schedule as a full-time student. One seemingly obvious choice for an additional class, in my opinion, was a class that focused on speaking, or more specifically on diction. I approached a professor in the Broadcasting Department and was told that Broadcasting did not have any classes geared directly towards diction and public speaking. They pointed me in two different directions, one was towards the public speaking classes in the English Department, the other was towards Theatre courses. I began to search and eventually decided to enroll in Voice and Diction taught by Herb Parker.

Voice and Diction was a new animal to me. In Broadcasting, although there are some performance aspects of the program, the majority of the degree focuses on the technical elements required to shoot professional video packages, whether it be for documentaries, sporting events, newscasts, etc. Voice and Diction is geared towards presentation of self, primarily through how to manipulate diction and using one's voice to communicate in specific way. Herb Parker is one of the main instructors in the Division of Theatre and Dance and Voice and Diction is what began exposing me to the world of performance classes offered by the Division of Theatre and Dance.

I began to enroll in multiple classes that were offered by Theatre such as Acting I, Acting II, Acting For The Camera I and II, and more. I quickly realized that if I wanted a realistic shot at being talent in front of the camera following graduation, I would learn the necessary skills by taking performance classes offered by the Division of Theatre and Dance. It was during these final three semesters leading up to my undergraduate degree that I met Mr. Patrick Cronin. Unbeknownst to me at the time, having Mr. Cronin as an instructor in Acting For The Camera II was going to change my life in ways I could have never imagined.

I met Mr. Cronin during my final undergraduate semester in the Spring of 2007. I believed the classes of Voice and Diction, Acting I, Acting II, and Acting For The Camera I had helped me develop my skills as a performer and I wanted to continue my training by enrolling in Acting For The Camera II. The class met in a typical classroom, and Mr. Cronin was teaching how to perform on camera. With both Acting For The Camera I and now II, the instructors were using a small hand-held home video type camcorder. During Acting For The Camera I with Bobby Funk, I had realized that I had something I could offer the class. I approached Mr. Funk and Mr. Cronin with the idea that I had some professional broadcasting equipment such as a video camera, some microphones, and other equipment that could be used to improve the quality of the filming of our on-camera performance projects. My expertise to that point was in shooting professional video, as I had completed all of my Broadcasting requirements and had been involved in several professional video shoots for local television stations. Mr. Funk and Mr. Cronin both jumped at the idea that if I was willing to bring in and use my equipment they would greatly appreciate the assistance in shooting these classroom performance videos. Offering that assistance to Bobby Funk and Patrick Cronin turned out to be the single best thing that I did in my undergraduate classes because it opened the door to my pursuit of graduate studies.

During Spring 2007, I was looking forward to graduating and getting my B.A. Degree in Broadcasting, but I wasn't sure what my next move would be. I knew I didn't want to go into sports journalism, I knew that my interests lay with dramatic television and film, but I had no idea how to go about getting a foot in the door. In April 2007 during the Acting For The Camera II course with Mr. Cronin, he approached me with an idea and an offer. After class one day he asked to speak with me, and told me that he wanted to build up the television and film side of the Theatre Program and that he really appreciated my offer to volunteer my equipment and video expertise during the course. He also said he had seen enough to know he could use my talents in his efforts to enhance the television and film classes of Division of Theatre and Dance. His goal was to create a fully equipped video studio so The Division of Theatre and Dance would have the option to teach Acting For The Camera in a professional atmosphere, including video, lighting, sound, and editing. He proceeded to offer me a full graduate assistantship to work directly under him if I was interested. The offer was to work with him in designing and implementing a video studio, while crafting my performance talents at a graduate level, and in the process I would obtain a Master of Arts Degree in Professional Communication with an emphasis in Theatre and Film. It took me less than two days to decide that the right door had opened for my next move, so I gratefully accepted his offer.

### Project Conception

In approaching a Master's Degree, Mr. Cronin explained to me that other students getting this Master's Degree had completed a project, accompanied with a thesis, as their cumulative goal in getting the M.A. Degree. It made sense to him and to me that a project and thesis that would help me gain more knowledge in a realistic professional project would help build experience in my desired career of television and film, thus the most practical approach.

Since I was directly interested in film, Mr. Cronin and I had several meetings on what a

possible project could be. It was explained to me by a series of people that I could take the first year of my graduate work to think about and decide on a thesis. Over the course of Fall 2007 and Spring of 2008 I approached my professors with multiple ideas for a cumulative project and thesis. The ideas ranged from an independent film, written and directed by myself, to a film documentary on Appalachian culture, to an investigative journalistic type video on the social aspects of NASCAR here in the local Tri-Cities.

Mr. Cronin pointed out some key points when considering the conception of my project. First, I needed a project that was realistic to complete in the time available, and would fulfill the requirements of a worthy graduate project. Second, it needed to be worthy to be considered quality artistry. So something very abstract, and/or random, for example, editing together random video shots for the sake of pure skit-like comedic purposes would not be appropriate for this type of project. Finally, he said that my project should be something I would enjoy, learn from, and give me more experience in the pursuit of my chosen career of producing and directing.

Through Mr. Cronin, I met and became friends with Shannon Brown. Mr. Brown is one of the technical directors in the Department of e-Learning at East Tennessee State University and an excellent videographer. He and I had much of the same background and interests and so Mr. Cronin, Mr. Brown, and I brainstormed over a DVD that we could put together to showcase the Division of Theatre and Dance using the technical resources of The Division of Theatre and Dance and the Department of e-Learning.

In the Spring of 2008, the Division of Theatre and Dance decided to perform Shakespeare's Hamlet as a main stage Theatre production for the following Spring of 2009. Throughout the fall Semester 2008, the Division of Theatre and Dance, along with Shannon

Brown, the Department of e-Learning, and I decided to produce a multi-camera shoot of ETSU's live production of the play Hamlet that could be edited and produced as a DVD to be distributed via hard copy and online through i-Tunes. Throughout the preliminary discussion of creating this Hamlet DVD, I had not yet decided on my cumulative graduate project, but I had a feeling that I could be a benefit to the Hamlet project, and let it benefit me. I made the discovery that my graduate project could be one of the Extra Features on the Hamlet DVD. Such a project would fulfill my academic requirements and would also give me some much desired experience in the world of creating an entertaining portion of a film project.

#### The Feature is Approved

In January 2009 I had a meeting with Mr. Patrick Cronin, the Chair of my Thesis Committee, and presented him with the idea of Hamlet From The Stage. My project concept was that since Hamlet was being performed by The Division of Theatre and Dance, and a DVD of the show was being produced by the Department of e-Learning, I could write, design, shoot, and completely create an Extra Features portion of that Hamlet DVD.

My idea was to assemble a team to interview the cast of Hamlet. The interviewing team would come up with a series of questions to ask the cast in a journalistic style. We would interview each one individually in a professional journalistic style and record the entire interview in a multi-camera studio setting that I would design, build, and set up. I would then take all the interviews into my editing suite on my computers and edit the answers down to an entertaining and informative behind-the-scenes video feature.

The cast of Hamlet was 17 actors, so I wanted to sit down and interview at least 10 of them as well as the director, Mr. Herb Parker. I envisioned that my interviewing team and I would ask each one of them the same interview questions regarding how they approached

performing Shakespeare. I would then take those interviews which would run 20 to 40 minutes each and edit all of them together to create an informative Extra Feature for the DVD that ran for around 30 minutes. As the producer and director my goal was to create a show which would help younger and/or less experienced actors learn some tools and approaches that would help them perform Shakespearean plays.

In presenting the idea to Mr. Cronin, I explained that I felt this project would accomplish the guidelines he had outlined, both for my individual graduation purposes and for East Tennessee State University. In my undergraduate Broadcasting Degree, I had learned many of the individual aspects of putting together a show like this in theory, but I had never actually designed, shot, and completely created one on my own. Since I want a career as a producer and director in television and film, this project would require me to build a show from conception all the way through post-production. Because the Hamlet DVD project would be a product showcasing ETSU's excellence for both the Division of Theatre and Dance and the Department of e-Learning, I felt my project would be a huge boost to my career goals. In addition I hoped that my project of Hamlet From The Stage would give those watching the DVD an insight into the quality of the students and faculty involved in The Division of Theatre and Dance productions here at East Tennessee State University. Mr. Cronin thought the idea was a good one, foundationally solid and gave me the go-ahead to begin.

Ms. Karen Smith, and Mr. Bobby Funk were the other members of my Thesis Committee so I contacted them about this project to get their input. They both liked the project, and Mr. Funk gave me some great insight. Obviously this project was going to take time to design, set up, schedule, and shoot. His idea for me was to keep a brief journal documenting the process of creating this project. Mr. Cronin and Ms. Smith also endorsed this idea, so Chapter 2 is my

journal of academic and artistic discoveries made over the 13 months that it took to put together  
Hamlet From The Stage.

## CHAPTER 2

### HAMLET FROM THE STAGE: PROGRESS JOURNAL

The journal that follows showcases academic and artistic discoveries made during the process of creating Hamlet From The Stage. It begins in January of 2009 and goes through the show's completion in February, 2010.

#### The Journal

##### Hamlet From The Stage: Thesis Project Journal

#### **Tuesday, January 6<sup>th</sup>, 2009**

Patrick Cronin and I met today, we had an extremely productive three-hour meeting discussing the upcoming semester, the time I have remaining at ETSU, and my life/career post graduation. I suggested the idea for my thesis project and he likes the idea of Hamlet From The Stage. I am going to be directing and producing approximately a 30 minute show that will go in-depth behind the scenes of ETSU's production of Hamlet, Spring 2009. The goal is to create a DVD that can explore the journey the actors took as they prepared and performed this adaptation of Hamlet. The questions will be aimed to help aspiring actors as they consider tackling Shakespearean works.

#### **Monday, January 12<sup>th</sup>, 2009**

Hamlet's first production meeting was today with the director, Herb Parker, and the rest of the production leaders: costumes, stage & scenic design, props, etc. I listened for the most part, wanting to get a feel for how Hamlet was being built from the ground up in order to get an idea of how I want to approach my project. I spoke with Herb and arranged a time so I could come address the cast, explain my project, and start attempting to coordinate schedules so get my interviews with the cast in.

## **Meeting with the Actors – Late January, 2009**

I've met the cast and explained to them my entire project. Everyone seems to be really excited. Some of them are amusingly nervous because apparently having to prep for camera interviews is more intimidating than actually performing in front of a live audience.

## **April 16<sup>th</sup>, 2009**

I've just finished talking to all the actors from Hamlet. They are stressed out to no end on this production. They all agree that shooting my interviews for Hamlet From The Stage would be better for them after the semester is over, so the plan is to shoot the interviews over the summer. It's better for me as well, seeing that it gives me time to complete other semester projects before I have to focus on this thesis project.

## **April 27<sup>th</sup>, 2009**

I've asked Ryan Perry and Rebekah Shibao to be my interviewing team and assist me in coming up with quality in-depth questions for the interviews. We all met today to come up with the questions for Hamlet From The Stage. Ryan Perry and Rebekah Shibao are two juniors majoring in Theatre. I enlisted their help to come up with the interview questions and to conduct the interviews so I can focus on my roles as the director, and all technical aspects of this project. It took seemingly forever, I've done interview questions before but none have ever taken this long. The challenge was coming up with unique points of view to ask about that would hopefully benefit younger actors who might watch Hamlet From The Stage. Rebekah and Ryan were invaluable, just as I knew they would be. I did find out today that the time frames won't work out for Rebekah to be here for the actual shooting of the interviews. I've decided to have Ryan conduct all the interviews since she won't be able to participate in the actual shooting.

## **Friday, May 22<sup>nd</sup>, 2009**

All through May I have been designing and preparing to create the studio and set. This week I began painting and getting ready for setting up the interview set. I honestly thought I was going to get high off these paint fumes. In all seriousness though, the studio looks great, yeah that is a somewhat biased opinion here but oh well. I think these interviews will be great off this set. I still have the cameras, lights, and backdrops to set up, but I'm looking forward to my Memorial Day weekend, and next week I set up the cameras and audio and schedule interview times.

### **Tuesday, May 26<sup>th</sup>**

I have completed the studio setup. The fun part of scheduling interviews now begins. The studio set setup has officially taken two full weeks, working four days a week to complete. It looks great and I'm excited about how I think the shoots will turn out.

### **Wednesday, May 27, 2009**

Ryan and I spent two hours focusing lights this afternoon before our first interview. I've only scheduled one today, Brandon, so we could do a test run. I must say the interview went fantastic for a first time. It has me scared because it almost went too smooth. After setting Brandon's light and color, it only took 18 minutes to shoot the entire interview. He was great at answering, Ryan took to interviewing quite easily and didn't have the hang ups that many first time interviewers do. I've scheduled three more interviews for tomorrow, and three for Friday. I've also put in calls to the rest of the cast about when they can, and over half has responded already. This is going very smooth and I'm thrilled and very appreciative that everyone is so cooperative. Let's hope the rest of the interviews go as smooth as today <crosses fingers>.

### **Saturday, May 30, 2009**

We finished the interviews last night. Scheduling actors is a huge pain. Overall though I'm very pleased with the raw footage we got. The responses in the interviews were in general very well thought out, and I believe will be extremely helpful to less experienced actors who want to consider this as something they would like to pursue. I'm looking forward to the wonderful world of breaking down my entire set as well as take all the footage back to the house to prepare for the editing once I get my new station. As of now, the plan is to get a new super editing computer sometime during the fall and edit this entire project over Christmas break between fall 2009 and spring 2010. I'm very pleased with what I have to work with and all the quality footage I have to work with. The problem now is that with so many good answers, I'm going to have trouble condensing all the information down to fit into one 30 minute edited segment. I don't think I can go any longer than 30 minutes for the project though because it will get somewhat boring and tedious due to the length. I'm looking forward to a few months off before I have to tackle this project again. Honestly, I'm exhausted and burnt out on this entire process for a while.

**Monday, September 7<sup>th</sup>, 2009**

So my plans might have been altered. I lost my job last week from Wellingtons which means that purchasing my new editing equipment might be difficult if I can't work out another way to pay my bills. The student loan money that I would have used to buy this equipment is now going to have to be what I use to live off of till I find another job. We'll see what happens, but I'm guessing that my editing process is going to be delayed for a lot longer than I thought. My goal right now is to find a job so I can get back on track.

**Saturday, December 19<sup>th</sup>, 2009**

Good news, in the past few months I have worked out my finances, and although losing my job did delay my purchase of my new system for editing, it didn't make it impossible. I have found another good job. We are starting that in a few weeks, I have just ordered my new system and it should be here within a week or two. Although losing my job has delayed my plans a bit for completing this Hamlet From The Stage Project, it won't completely throw me off course. Also my other accomplishment this semester is that I have completed my requirements for Karen Smith, my vocal instructor for my vocal performance cognate.

**Sunday, January 10<sup>th</sup>, 2010**

I have started editing all this footage that we shot in May last year. Although I'm having to do some sound tweaking, overall the footage is pretty good considering what we had to work with. I have set up the project in Adobe Premiere and worked out a scheme that will do me good when editing. I'm creating a different individual timeline for each question. Once I get all the answers from everyone on the same question I'll go through and pick the best segments to edit together. I've decided to completely cut questions two, three, and twenty. They simply take too long to answer and they don't really have any bearing on what the actor had to go through for this production of Hamlet. So far I have separated the answers of Bethany Waddell, Bethany Reed, and Brandon Stanborough. It's taking about 45 min to an hour and a half depending on how much these actors like to talk to separate each interview into the 20 different sequences so that I can analyze all the answers to the same question together. The legwork on this is extremely tedious considering that I want the best clips of quality answers.

**Wednesday, January 20<sup>th</sup>, 2010**

Finally...the tedious work of splitting each interview up into separate questions is over. I have all the answers separated by each question. Now comes the fun task of going through all the

answers and editing down the ones that are presented the best and fit the project, and yet staying within time. It took about an hour per interview to group all answers into the same sequence.

### **Saturday, January 30, 2010**

Today I'm beginning the process of actually editing an initial rough cut of the production. I'm looking forward to this part, this is the part where I get to be creative in how I edit and present their answers. First though I have to get a cast list and start creating name overlays...fun stuff.

So it's now about four hours later and I've completed the first section of "Introduction to Characters." The audio bit and adjusting was the most difficult but I've worked it all out and I think it came out extremely well. This is the first major part of completion of the project.

### **Monday, February 01, 2010**

I spoke with Pat yesterday about the progress and issues I've been running into on editing this project together. He had some great balancing insights on how to make it informative yet keep it entertaining and still keep in mind that the project needs to meet certain substantial qualities to be a valid thesis project. As of right now it is 1:30pm, I attempted to get out this morning to go teach Intro To Theatre but my wonderful driveway is covered with ice, so I could not get out, although I certainly attempted it for over ten minutes. Since I couldn't go anywhere I began editing more of Hamlet From The Stage, I started around 8:30 and have been going non stop till now...soo...umm... five hours of editing? I now have first cuts of questions 4-12. I have 12 more questions left to go so I'm about halfway there on this "first cut" round. I really like the outcomes though, and slowly this project is taking definite shape.

### **Thursday, February 4th, 2010**

HA! I have finished a major portion of Hamlet from the Stage. I have just finished editing the individual questions....now all I need to do is put them all together, fine tune the audio and add video filters. It took another five hours of editing today to finish up the last nine questions. I'm thinking thought that I'm going to shoot an intro of me or Rebekah introducing the entire project...not sure yet. A load is off though, and Cara Harker watched a portion of it last night and really liked it so I'm getting more confident in a great outcome.

**Tuesday, February 23, 2010**

I have completed Hamlet From The Stage video. It has taken seven hours of editing today to put all the edited answers together in a seamless stream of interviews. I've added background audio, put in titles and carefully tweaked portions of interviews to get the message of Hamlet From The Stage across. I think this project has the potential to be a very useful tool to younger and/or aspiring actors when approaching a Shakespeare production. What is left now is to package these videos and burn them onto a DVD for defense of my thesis.

**Wednesday, February 24, 2010**

I've packaged the portions of Hamlet From The Stage and they are now burned onto the DVD. I'm getting a little nervous about all this, I'm guess it's because I've been with this project for so long now that I'm rethinking the entire thing and hoping it meets the standard of quality that I'm imagining it does...haha. Yes, I'm definitely ready to have this project critiqued and I'm hesitant and yet excited at the same time. I'm certainly proud of this project and I hope my committee likes the piece.

## CHAPTER 3

### SUMMARY: THEORY VS. REALITY

Producing and directing a show, even a journalistic style show such as this one, is much easier in theory than in reality. All through undergraduate and graduate classes, the longest entertainment video I've produced has been shorter than five minutes and using existing footage to edit into a show. I had been over the theory of a full show creation many times, but this was the first chance I've had to spend the months it takes to write and create a full show from start to finish.

Hamlet From The Stage presented a number problems that I had to work out one by one. The project accomplished exactly what I needed it to. It forced me to consider every aspect when designing a show such as time frames and working with a crew in addition to the talent we were interviewing. I had to design and redesign the set in the studio, then design and set up the control portion of the TV studio to be able to record the raw footage in a live video setting. There are of course things I would do differently, but the main reality of producing a show is that it wasn't the big things that made me stop and rethink my process of operation. It was the small things; the tiniest and most mundane of tedious tasks is what collectively took up the most time.

One example was the simple task of coming up with the interview questions. With me, Rebekah Shibao, and Ryan Perry talking it over, you would think that around twenty questions should be quite easy, and the first draft was. The difficult part was the careful crafting of the questions, rewording and rethinking our concept to materialize exactly what we had envisioned to reach our audience. Realizing and targeting a specific group of audience members was also a focus, as another example. This process took over three hours of discussion, writing, and rewriting to come up with the twenty questions we asked in the interviews.

It is very important in a show like this that there is a reason for every question, for every answer and using a careful artistic eye in the editing room to form a quality show that would be entertaining, aesthetically pleasing, all the while maintaining a solid substance core of valuable information. From the most basic of questions, to the types of transitions used between answers, to the music selected as the underlying theme, every little aspect of the show needed careful consideration for the final product to more than an amateur hodgepodge of video clips.

For me, this journey and process of creating Hamlet From The Stage has given me a solid, practical foundation from which to launch my career into the world of television and film. Consulting with Mr. Cronin and Mr. Funk during the creation process helped guide me into finding a good balance of what this DVD Extra Feature required. There were no corners cut, everything was paid careful attention to from the biggest light and camera, down to the smallest correction of color and audio level in the editing room. The most important lesson that I've taken from this experience has been that careful attention to the smallest of details is one of the most critical aspects of this type of show, and gives any artistic showpiece like this a professional edge that highlights the integrity of the artwork.

## APPENDIXES

### APPENDIX A

#### HAMLET FROM THE STAGE: FINAL INTERVIEW QUESTIONS

#### HAMLET FROM THE STAGE

#### Television interview questions

#### INTRODUCTION

1. You played \_\_\_\_\_ in Hamlet. Tell me a little bit about your character.

#### HAMLET

2. Why did you audition?
3. This version of Hamlet was done in a very modernistic setting. Knowing the production aimed for a contemporary performance, how did that affect your audition preparation? Or did it?
4. Many actors have a fear of Shakespeare for various reasons. Dialogue flow, specific language barriers,...etc. Do you? What are they, and why? If not, why do you think others have a problem with it?

#### SHAKESPEARE DIALOGUE

5. Shakespeare dialogue obviously requires the actor to focus on diction, his plays are mouthfuls. How did you approach that challenge both in rehearsal and on your own time?
6. Do you understand Shakespearean dialogue?
  - a. NO – what is it about it that gets you?
  - b. YES – Why do you think many people, both actors and audience, struggle with it?
7. Shakespeare uses a lot of metaphors. How difficult is it for you to discover and express the truth of the line you have to speak?

8. Shakespeare often wrote with what some call a “poetic tempo.” Meaning word rhymes, which is night and day from our current everyday speech. For you, what are the positives and negatives of using a “poetic tempo” conversationally?
9. Considering the parameter that this production of Hamlet was a modern adaptation, how did you handle connecting the contemporary approach with the traditional Shakespearean language?

## THE REHEARSAL & PERFORMANCE

10. Actors do research, the play, the playwright, their character, the time of history...etc. What is unique for you when it comes to researching Shakespeare?
11. Apparently there were improv games? Did these games help you when working with Shakespeare material? Why or why not?
12. Many actors when doing Shakespeare use the emotional context of the circumstance rather than the specific words being uttered to play their objective. Have you or do you use it as well? (answer) Do you find it effective? Why or why not?
13. With so many versions of Hamlet out there, both film and theatrical, what were your thought processes to make your performance unique?
14. How did the audience affect the choices you made while onstage?

## WRAP UP

15. What year are you? How do you think you would have handled this role or production if you had been a collegiate theatre freshman?

OR

16. You were one of the freshman actors in this Hamlet? Tell me about specific Shakespeare challenges you think you faced because of your “freshman inexperience.” If any.

17. For you, looking back at this production of Shakespeare's Hamlet, how would you have approached it differently knowing what you know now? Or would you?
18. Looking back at the production, what was your most valuable lesson you can take with you for future Shakespeare plays?
19. Hamlet From The Stage is a feature designed to help incoming aspiring collegiate "thespians," if you will. What advice would you give them regarding Shakespeare performances?

APPENDIX B

HAMLET FROM THE STAGE: IMAGE RELEASE

----- Hamlet From The Stage Release Form -----

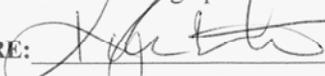
I hereby give to the Creator of the Show "Hamlet From The Stage" shown below, legal representatives, licensees and assignees, those for whom they are acting, and all others acting with Hamlet From The Stage Director's authority and permission (collectively, Authorized Parties.):

a) The irrevocable, exclusive, unrestricted right, to create, copy, use, re-use, edit, alter, publish, republish, license, assign, and distribute the photographs and/or video(s) with or without sound, in which I may be included in whole or in part as a result of this engagement by Hamlet From The Stage (collectively, the Released Images and Videos.), whether accurate or distorted in character or form, without restrictions to changes or transformations, in conjunction with my own name, a fictitious name or names at Hamlet From The Stage Director's sole discretion, or no name at all. I grant the foregoing exclusive rights regarding the Released Images and Videos in any and all media and methods of transmission and/or distribution now or hereafter known, including but not limited to film, print, video, computer, Worldwide Web, Internet Website, Email, FTP, computer network, and digital reproduction and distribution, for illustration, art, promotion, advertising, trade, sales, or an other purpose whatsoever. I acknowledge that as between Hamlet From The Stage Directors and me, Hamlet From The Stage Directors is and shall be the author and creator of all Released Images and Videos under the copyright laws, and owns and shall own all Released Images.

c) I hereby relinquish to the Hamlet From The Stage Directors and Authorized Parties any right that I may have to examine or approve: (1) the completed product or products or any advertising copy, any printed mater, or any other materials or media that may be associated with or incorporate the Released Images, or (2) the use to which the Released Images may be applied.

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Individual's SIGNATURE:  Date: 3/1/2010

Individual's Name (PRINTED): KYLE WALTER

Individual's SIGNATURE:  Date: 3/1/2010

Individual's Name (PRINTED): Reece Wheeler

Individual's SIGNATURE:  Date: 3/2/10

Individual's Name (PRINTED): Samuel Floyd

Individual's SIGNATURE: Camielle Reed Date: 2/2/10

Individual's Name (PRINTED): Camielle Reed

Individual's SIGNATURE: H. M. Park Date: 2/3/10

Individual's Name (PRINTED): H. M. Park

Individual's SIGNATURE: Andrew Ryan Perry Date: 3/2/10

Individual's Name (PRINTED): ANDREW RYAN PERRY

Individual's SIGNATURE: Brandon Stanbrough Date: 3/4/10

Individual's Name (PRINTED): Brandon Stanbrough

Individual's SIGNATURE: Bethany <sup>Waddell</sup> Stokes Date: 3-4-10

Individual's Name (PRINTED): Bethany <sup>Waddell</sup> Stokes

Individual's SIGNATURE: Cecil J. Ferguson Jr Date: 3-4-10

Individual's Name (PRINTED): Cecil J. Ferguson Jr

Individual's SIGNATURE: Matt Miller Date: 3-4-10

Individual's Name (PRINTED): Matt Miller

Individual's SIGNATURE: Michael Aulick Date: 3/4/10

Individual's Name (PRINTED): Michael Aulick

Individual's SIGNATURE: Maury Reed Date: 3/4/10

Individual's Name (PRINTED): Maury Reed

Individual's SIGNATURE: Bethany Reed Date: 03.04.10

Individual's Name (PRINTED): Bethany Reed

Individual's SIGNATURE: [Signature] Date: 3/4/10

Individual's Name (PRINTED): Catrina Lattany

Individual's SIGNATURE: [Signature] Date: 3-4-10

Individual's Name (PRINTED): Mithra Davi

Individual's SIGNATURE: Savannah Arwood Date: 3-5-10

Individual's Name (PRINTED): Savannah Arwood

Hamlet From The Stage Director SIGNATURE: [Signature]

Hamlet From The Stage name (PRINTED): DAVID BLAIR

Description of video segment or engagement or online file name(s): Interviews for DVD feature of Hamlet From The Stage

Individual's Initials: DB

## VITA

### DAVID BLAIR

- Personal Data:                   Date of Birth: November 5, 1980  
  Place of Birth: El Paso, TX  
  Marital Status: Single
- Education:                        Homeschooled, El Paso, Texas  
  A.S. Computer Engineering, Northeast State Technical  
  Community College, Blountville, Tennessee 2001  
  A.S. Broadcasting, Northeast State Technical Community  
  College, Blountville, Tennessee 2003  
  B.A. Broadcasting, East Tennessee State University, Johnson  
  City, Tennessee 2007  
  M.A. Professional Communications and Theatre, East  
  Tennessee State University, 2010
- Professional Experience:       Video Director, Happy Valley Church of Jesus Christ;  
  Elizabethton, Tennessee, 1997-2000  
  Owner, Cyberswift Video & Computer Technologies,  
  Johnson City, Tennessee, 1999-2010  
  Director and Videographer, Charter Communications,  
  Blountville, Tennessee, 2004-2007  
  Graduate Assistant, East Tennessee State University,  
  Division of Theatre and Dance, 2007-2010
- Honors and Awards:             Who's Who in American Junior Colleges  
  Presidents & Vice-presidents List, Northeast State Technical  
  Community College, 1998-2000  
  Outstanding Communication Student, Northeast State Technical  
  Community College, 2002-2003  
  Dean's List, East Tennessee State University, 2005, 2007  
  Outstanding Graduate Creative Achievement, East Tennessee  
  State University, 2009