

# LIVE THEATRE REVIEW: PRODUCTION NOTES



Hercules (Luke Brady), Phil (Trevor Dion Nicholas) and ensemble cast in Disney's Hercules

This guide aims to support students who might be writing about Hercules as their Live Theatre Review for GCSE, A Level, BTEC or other qualifications. You could also use the information below to inspire your own performance and design ideas.

At the end of this guide, you'll find a traffic lighting activity which will help you prioritise your research and revision so that you can discuss the production with confidence.

# **REMEMBER:**

Even though this learning guide separates each production element to describe and analyse them in detail, the design process carefully integrates costume, set, lighting, sound and puppet design to tell the story of Hercules. The design teams worked together to research, experiment and explore different options and make decisions that provide the best audience experience possible.

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#### **QUESTION:**

If you have seen the film version of *Hercules*, you may have certain expectations or reference points for the theatre production. What are the advantages and disadvantages of using the design elements from the animation in the stage performance? How might prior experience and expectations affect the audience's responses to the live action?

This lesson plan was created by Susie Ferguson and commissioned by Disney Theatrical Group



# **FACTS FROM COSTUME VILLAGE**

- ★ There are 325 costumes for this production of Hercules, including those for understudies and covers.
- ★ The costume designs are inspired by modern fashion, architecture, stone carvings, pottery and frescos.
- Textiles and textures used in the costumes include jersey, chiffon, leather, velvet, mesh, neoprene, clasps, buckles, belts, cuffs, pauldrons\*, lamé, organza, lace, linen, silk, macramé, beads and Swarovski crystals
- \*Pauldron: armour which covers and protects the shoulder area
- Many of the design choices are not just inspired by the aesthetic look of the production, but also the requirement for very physical choreography and quick changes. These quick changes involve hats and wigs as well as clothing.
- ★ Each member of the cast has their own unique look, created by accents in the fabric of their costumes, their make-up (including sculpting and highlighting the face, eye shadow, and lip colour) and their accessories. You'll notice that the Muses all have unique dress shapes, including strapless, asymmetrical or halterneck bodices. Each Muse also has their own hairstyle changes so that they are still individuals despite being part of a cohesive ensemble of five.
- Many of the costumes that look like armour, are actually made of leather or vinyl. This means that the costume can mould to the actor's body, and are light enough to dance in.



Original costume design sketch of the Goddesses of Mount Olympus by Gregg Barnes and Sky Switser

#### THE MUSES

The Muses function as the Chorus in Hercules. They enter very shortly after the performance begins, and lift the energy of the very cinematic opening of the show. Their costumes often reflect the mood and atmosphere of the narrative at various points, with their gowns helping to establish the Greek influence of the story.

The Muses often move as an ensemble and their choreography is often similar in style to girl groups in the pop world. Although the Muses do not necessarily dance the more complicated choreographic numbers in the production, their costumes must allow them to move freely and safely, and respond physically to the musical style in which





Original costume design sketch of the Muses by Gregg Barnes and Sky Switser

they sing in different parts of the show. For example, their battle scene choreography is enhanced by the particular costume used for that moment, in strong contrast to the more classical gowns worn at the beginning of the narrative.

The Muses have a total of nine different looks. The main costumes include:

### 1. CLASSIC GRECIAN GOWNS

These gowns are white, floor length and classically Grecian in style. To aid movement, they often have a slit to thigh or waist height. Look out for how the Muses then change into the aqua gowns that become their base costume for various scenes in the production. These dresses are made from lightweight chiffon and lurex, which create soft and fluid movement. The aqua gowns return several times during the production, indicating when the Muses are in 'storytelling mode'.

# 2. THE TAVERNA:

Blending in with people in Thebes. This is the only scene in which the Muses wear costumes that are completely different to each other. They are trying to blend in with the people around them. The print on their costumes is inspired by the Sarcophagus of the Muses, and so the Muses are wearing images of themselves!

## 3. THE GIRL GROUP

'I Won't Say (I'm In Love)'. At the beginning of Act Two, the Muses wear dresses that are purple, lavender and pink in hue. The dresses are ombre in effect, the colours changing in colour and intensity from the top to the bottom outfit. These colours suggest romance, without using the cliché of plain pink or red. The print references the mosaic shapes that we also see in the projections on the cyclorama

throughout the performance. The dresses have butterfly sleeves which accentuate the Muses' arm movements as they sing and dance, and are inspired by 1960s fashion trends. Notice the use of wigs as an integral part of this specific look for the Muses: these are the biggest statement wigs worn in the production.

#### 4. REPORTERS

The defeat of the Hydra: After Hercules defeats the Hydra, the Muses are dressed in tailored frock-style coats which are terracotta red with a black graphic print. You'll notice that their hats appear to be hair molded into the shape of fedora hats.

### 5. BATTLE OUTFITS

The battle with Hades. These outfits include black leather booty shorts, red and black tunics and black thigh-high boots. The red lightning belts link to Zeus' lightning motif. Each Muse has a different Spartaninspired helmet, each one using different geometric shapes in the crest (the hair-based part of the helmet). Designers Sky Switser and Gregg Barnes reference the influence of Beyoncé and Patti LaBelle as their influences for these costumes.

# 6. GOLD

The defeat of Hades, and finale. The final costume change for the Muses sees them in gold liquid lamé dresses which are very similar to their white gowns from the beginning of the performance. They wear crowns which are like halos, which are also gold and have a very reflective quality when they interact with the lighting. The dresses are made of pieced sections of beaded fabric: the mesh on which the beads sit seems to disappear so it looks like the beads are floating. This gives the dresses a shimmering, light appearance as the Muses dance and move.



# **HERCULES**

The first time the audience sees Hercules, he is actually represented by a doll in the cradle. However, we soon see Hercules as a young man. His youth is presented by his white outfit of a hooded sleeveless top, and board-style shorts. He also wears gold and white boots which are actually custommade trainers (by La Duca - a dance shoe brand). These suggest his initial youthful, teenage existence. The costume is tattered and textured, using openweave fabrics such as net and patchworked crochet: 15 different fabrics were used in the construction of Hercules' first costume.

Hercules' second outfit is his white singlet with gladiator style skirt, in white and gold. The top is made of white mesh and has an asymmetrical swathe of fabric which connects to the lower half of the outfit, in the style of a toga. This costume reveals much more of Hercules' body, and emphasises his arms and legs to suggest physical strength. Try and spot the costume change that takes place from Hercules' first and second costumes: Blink and you'll miss it!

When Hercules appears in his gold armour, you might notice that it is made up of separate pieces of tooled leather. Leather is much lighter than metal, and allows the actor playing Hercules to move and dance safely. The various dance styles performed by the actor requires a lightweight and unrestrictive costume. The gold kneepads are not just decorative - they do help protect the actor's knees! (You will see that a lot of the costumes involve knee coverings for this reason)

Hercules' finale costume has a mirrored breastplate, and a short cape. It has a sheer base with metallic shapes all over it. The cape has references to the mosaic motif found in the projections throughout the performance.



Original costume design sketch of Hercules by Gregg Barnes and Sky Switser



## **PHIL**

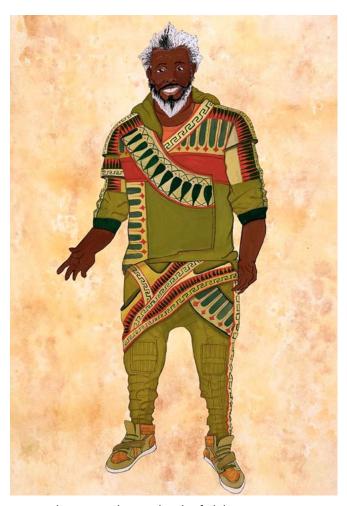
Phil has three main costumes, followed by a finale costume for 'A Star Is Born'.

When we first meet Phil, and throughout most of the performance, he wears a green tracksuit which is inspired by Grecian imagery. It has four different shades of green jersey material (the traditional fabric used in tracksuits), with terracotta accents, in keeping with some of the other costumes worn by the residents of Thebes. The tracksuit is asymmetrical in shape, and is worn with trainers. The trousers have a dropped crotch, inspired by contemporary fashion trends. Costume Designers Sky Switser and Gregg Barnes describe Phil's tracksuit as "his own personal uniform".

Phil is working in Medusa's Taverna when Hercules meets him, and wears an apron when he is serving customers. He then takes this off when he starts training Hercules.

You'll notice that Phil's hairstyle changes from the beginning of the performance to Act Two when he sings his 1970s-style song, 'I'm Back'. In this new look, he has a flat top. The suit is made of pieced leather and suede and has a 1970s style to the cut of the jacket and trousers. It is the most Western, modern style costume that we see in the production. It suggests that he has paid more attention to his haircut since gaining success with Hercules and has moved beyond his tracksuit look.

Phil returns to his tracksuit in the battle scenes, but adds an armoured vest. It is inspired by more modern tactical vests worn by soldiers, and it is a green-bronze colour, in keeping with the accents in the tracksuit. The vest is made of neoprene and mesh, with clips and buckles, so it is relatively lightweight. That's important given how much movement and choreography is involved in the role and this particular scene.



Original costume design sketch of Phil by Gregg Barnes and Sky Switser

In 'Zero to Hero' Phil leads the marching band. He has a blue, orange and gold jacket and trousers. Blue is the main colour, and then the orange and gold are accent colours, in keeping with the design of the set and many of the costumes worn by the ensemble in this scene. Phil wears a band hat which is a high peaked hat with chin strap, and a brush top to resemble a Greek helmet (similar to those worn by the Muses in the battle scene). Beads are used to make elements of the costume sparkle under the theatre lights, reflecting the celebratory atmosphere of the scene.



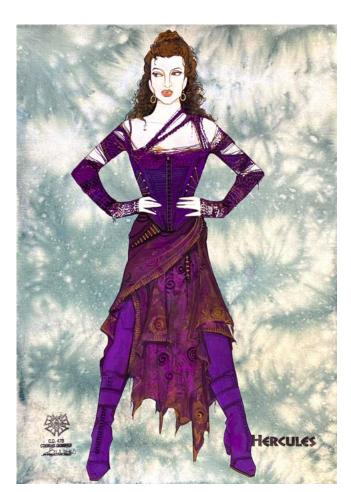
### **MEG**

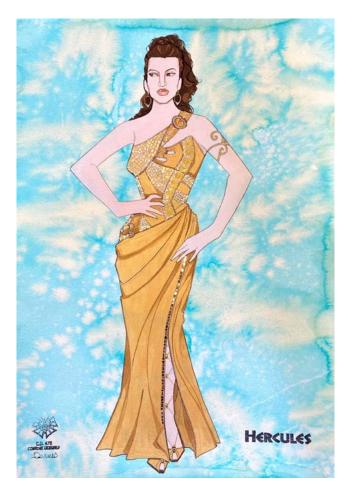
Meg's costume requires her to look feminine but also reflect her physical and mental strength. The costume needs to be lightweight and allow the actor to fulfil all of the physical requirements of the role, including the Hydra battle scene, and her interaction with two ensemble members when Hercules first tries to rescue her. The rougher textures of Meg's costume suggest a 'rough' exterior to her character but she is later revealed to be much gentler and loving than she likes to demonstrate.

Meg's first costume is a purple leather corset and long skirt, with a high slit. The skirt is made of purple, iridescent fabric which catches the light as she moves.

When she is in the garden in Act Two, Meg's costume is a different corset (which changes at the end of Act One) and has a skirt with a swirled velvet pattern reminiscent of lava - a reference to the heat and fire of the Underworld in which she has been trapped by Hades. Meg wears gold strappy flat sandals for the battle scene, with the velvet skirt and corset.

In the finale ('A Star Is Born'), Meg's costume retains the same shapes and style that we have seen in her previous costumes, but it is now gold. The fabric is beaded, allowing the costume to sparkle and catch the light.





Original costume design sketches of Meg by Gregg Barnes and Sky Switser



### **ZEUS**

The costume worn by Zeus is based around the motif of a lightning bolt. This relates to the mythological belief that Zeus is the God of Lightning. His jacket or doublet includes appliqué metallic vinyl, with medallions that incorporate the lightning bolt motif. Zeus' cape has a lightness to it which allows it to billow behind him and give a sense of fresh wind and air. The gold accents are created from heat-set vinyl. Because Zeus and Hera inhabit Mount Olympus – which is represented by heavy use of white and gold imagery – their costumes match their surroundings. The brightness of those two colours contrast strongly with the earthy tones of Thebes, and the darker, more sinister palettes used in the designs for the Underworld.



Original costume design sketch of Hera by Gregg Barnes and Sky Switser



Original costume design sketch of Zeus by Gregg Barnes and Sky Switser

#### **HERA**

Hera wears a costume which is inspired by red carpet gowns worn by 21 st century celebrities for red carpet events, with adaptations made to allow the actor to move and dance freely. Hera wears a metallic tiara which can be seen by the audience as like a halo. Hera also wears an embroidered, beaded cape which shimmers and gives her character a sense of otherworldiness. The costumes for Hera and Zeus remain the same for most of the performance, which is appropriate because their characters do not undergo any particular change or development in the same way that Hercules, Meg and Phil do.



#### **HADES**

Hades is the brother of Zeus but they are very different characters. Whereas Zeus - a benevolent character - has symmetrical costumes, Hades' clothes are asymmetrical, and emphasise the evil aspects of his character. His clothes might be described as dapper, and very consciously 'put together'. We associate the costumes' red palette with evil or the Devil: Hades is the God of the Underworld so the use of red has a similar connotation. The key item in Hades' costume is his coat, which might remind you of the leather coats worn in The Matrix. Hades also has a long, swirling cape which can be used by the actor to ensure that Hades occupies as much physical space as possible in order to emphasise his attempt to dominate everybody around him. The movement of the cloak also creates a sense of a predator swooping on his prey. His leather knee-high boots also convey a sense of power.

The coats and trousers worn by Hades have a very sharp tailored cut to them. The lapels have sharp corners to them, and the tails of his coat in Act Two are cut to move as if they are sharp and potential weapons! He also has a robe which is emblazoned with flames and his trousers bear a smoky motif.



Original costume design sketch of Hades by Gregg Barnes and Sky Switser

### **DESPINA**

Although Despina has relatively little stage time, her role is important. She finds Hercules and raises him. You will see that she has a head covering in the scene where she discovers him: it is reminiscent of a Madonna figure - the ultimate mother figure. The colours in her costume include pink, burgundy and aqua. She is a maternal, feminine character who must appear warm, beautiful and youthful. Her colour palette sets her apart from the rest of the citizens of Thebes because of the role she plays in Hercules' story.



# **BOB AND CHARLES**

This pair are the comic characters in the story, and their costumes reflect their sloppy, unsophisticated personalities. Their costumes accentuate the actors' physical shapes - there are no clean lines or tight fitting garments that we see in other characters. Their costumes feature a lot of leather which gives the impression that they have been scorched by the heat and flames in the Underworld.

Bob wears green, and his tunic is quite medieval in style. He has a chest plate and also has several belts around his torso. They all seem to buckle in different directions, as if it takes him a long time to get dressed every day. Charles' costume is red. There are approximately 40 different textures in the costumes worn by the two characters.

Both men wear the same large, droopy style of trousers as the other males in the Underworld, with doublets and shoulder harnesses. They are designed to look like these characters have been wearing these clothes since their very first entry into the Underworld, hundreds of years ago.



### **TIRESIAS**

Tiresius is a blind prophet or seer. He wears round, dark glasses to suggest his blindness, and distressed floor length robes with wide sleeves, made of a variety of different fabrics. His long, white hair (a wig) has the connotation of wisdom as well as age.



## **ENSEMBLE**

The ensemble all multi-role, requiring different costumes at different points in the production. In the finale, their costumes include crystals which catch the light and emphasise the joyous, celebratory atmosphere of the musical number.

You'll see the ensemble wearing a range of different colours and styles depending on which location they are depicting.

On Mount Olympus, their costumes are white and gold, and the male characters wear boots which are actually trainers. The women wear character shoes with a wider heel to allow them to dance safely. You will also see some of the female characters wearing Greek-style sandals with their dresses. Designers Gregg and Sky were keen to allow each ensemble member to have their own unique look so you'll notice different necklines and prints in their dresses, jackets and trousers.

In Thebes, the costumes for men and women use earthy tones, reflecting the connection with the land on which they live. These tones match the colours used in the set for agora, and the projections of landscapes that are projected on the cyclorama.

For scenes in the Underworld, the fabrics are dyed and painted with dark accents. The shirts are distressed and torn. Men wear loose, baggy trousers whereas the women wear tighter trousers. The women also wear wigs that appear to be several different faded colours as if their hair has been neglected for a very long time. The men wear caps and beanie style hats. The costumes are designed to drag and drape in unusual ways. The characters have worked hard in this hot and fiery place: their costumes and make up accentuate their shadowy and uncertain existence.

You'll see the ensemble wearing gladiator skirts, tunics and trousers, togas, drop-crotch tracksuit trousers and athletic wear, as well as the marching band uniforms in 'Zero to Hero'. There is a clear influence of contemporary athletics apparel, with details such as hoods, gold studs and lightning bolt motifs particularly at the end of each act. See if you can identify where you can spot those influences in each scene!



Question: A West-End production like Hercules has significant resources with which to create the world of the play. If each character could only have one costume, what would you design to allow the costume to convey their personality? Think about colour, shape and fit to help you consider this question.

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#### **DESIGN DETAILS:**

Eight Doric columns form the basis of the design concept. These columns move into different configurations to help create a large number of locations.

- ★ The design presents three distinct worlds, each with its own scale, colour palette, textures, materials and set dressing.
- Free standing set elements such as carts create greater detail for each location.

Each of the three worlds has its own unique look, created by shape, colour, texture, scale and creation of levels, as well as the intensity of lighting.

**MOUNT OLYMPUS:** Warm yellow and gold contrast with bright white in the set design.

Notice that the floor and the cyclorama often depict mosaics, inspired by Greek art. Gold plinths create the base for statues - either plaster sculptures or actors sustaining a tableau.

Scenic Designer Dane Laffrey says that his design for Mount Olympus "feels appropriate to be inhabited by the Pantheon\* of the Gods". Gold leaf and mosaic tiles are used on each of the six stairs, with a sculptural representation of the sun which then reappears in the gates to Olympus later in the story. It is also seen in the Temple of Zeus and Hera. The sun rays are an image that is repeated throughout the Mount Olympus scenes in the show.



# **QUESTION**

# Pre-show state: what do you notice?

How does the projection set the mood and atmosphere for the production as the audience enters the auditorium? Pay close attention to:

- ★ The use of colour
- ★ The design of the false proscenium arch
- ★ The depiction of the planets
- The lighting within the pre-show state

# Helpful vocabulary to describe the pre-show state:

- ★ Temple pediment the horizontal stone structure above the columns
- Doric columns (these are defined below) either side of the stage
- Motif

\*Pantheon: a building, and a collection of gods.

The gold that is used to depict Mount Olympus feels light and ephemeral. The bassinet in which Hercules sleeps during the party has a rich metallic sheen to it.



# **EARTH/THEBES:**

The designers were keen to capture the heat and earthiness of the Mediterranean, with natural hues of green and terracotta. The colour palette is more varied than in Mount Olympus or the Underworld, but is more muted. In Thebes, much of the set is created by free-standing items such as carts, tables and benches. Trucks are used to create some aspects of the setting: for example the rocks in the cave where Meg is 'trapped' to lure Hercules.

The key aspect of the set in the scenes set on Earth, are the eight Doric\* columns which are moved and reconfigured throughout the performance. The use of the columns is introduced to us in the opening scenes in Mount Olympus, which allows the audience to become familiar with the style of the production. The columns are then used frequently in the scenes on Earth to vary the specific locations that are part of the narrative. This allows the set designers to create different locations, and their movement also enhances the sense of Hercules' journey when he leaves Thebes and undergoes his training with Phil.

\*Doric columns: a simple, rounded column (or pillar) which can either be fluted (indented vertical lines in the stone of the column) or smooth.

#### **USE OF STONE**

The scenes on earth use the repeated imagery of stone. Medusa's Tavern is an example of this, with the archway to the tavern appearing to be made of stones of various shapes and sizes.

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#### **USE OF TOPIARY**

The garden in which Meg sings 'I Won't Say (I'm In Love)' uses a number of topiary-style bushes. One is in the shape of two lovers, another is in the shape of a pegasus. Red blooms can be seen on several of the bushes, suggesting romance and being the source of the bouquet that Hercules presents to Meg in his attempt to woo her.

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# THE UNDERWORLD:

As we enter the Underworld, you'll notice the stalactites which are flown in from above. They give the sense that we have reached the bottom of something. These stalactites might also remind you of teeth - as if the world is piercing or consuming itself.

The costumes in the Underworld use blacks, dark blues, purples and greens, and this is also incorporated into the set design. It is a world of shadows, of flame, hard work and fear. There is a sense of peril: Hades can sever the inhabitants' life threads at any time.

There are two key aspects to the Underworld set design. One is the gantry which is flown in and out

from above. It is one of the ways that Hades makes his entrances and exits in a more powerful way than coming in at ground level like everybody else - it gives the impression of being the way the characters travel between Earth and the Underworld. Its metallic, filigree structure is in keeping with the sense of the Underworld being a forge, in which metals are shaped and beaten. The use of metal in items such as the carts give an industrial quality to the location, as well as the set dressing of anvils, bellows, steam and fire, the flames of which are projected stage left and stage right during the Underworld scenes. The use of metal materials is not seen in either of the other two settings of the play.



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The other feature of the Underworld set design is the 'Vortex' - an area centre stage that is created by a circular shape cut into the floor and a strong spot light from above which creates a strong beam from its source right down to the ground. The Vortex uses an air current from underneath the stage which is strong enough to move and suspend sheer cloths above it, representing the souls of those whose life threads have been cut by Hades. Projected shapes on the floor, usually in red, also give the Vortex a sense of shape and power despite the fact it is not a solid piece of set. This is an excellent example of the integration of set and lighting design.

and lighting design.



The Muses stare up at the Vortex's lost souls in the Underworld

# OTHER SET DESIGN FEATURES

**ENTRANCES AND EXITS** Characters make their entrances and exits from stage left and right (the wings) but in keeping with the themes of gods and superhuman powers, the stage design provides other options which can surprise the audience and keep them entertained.

LIFTS Five lifts underneath the stage allow characters such as the Muses and Hercules to appear as if from nowhere. These lifts can also raise several feet in the air, providing pedestals for the characters standing on them. This can be seen in several of the musical numbers. In 'I Won't Say (I'm In Love)', the five Muses also remain within the spaces created by the trap doors, so that they can observe Hercules and Meg flirting with each other, before the Muses then rise again and fully enter the garden.

MOVING PARTS Some set items have moving parts which aid the storytelling. For example, the two shop fronts and the upstage wall in the market scene in Act One have various mechanisms which allow them to appear to collapse, when Hercules causes damage due to his uncontrollable strength. Items of set dressing including vases and urns can fall to the floor and appear to shatter.

**DESPINA'S HOME** is only seen very briefly but its interior is depicted in detail. It includes a china

cabinet, an ancient clay stove and a beautiful chair. Although we only see the home for a very brief time, it is a unique, safe place in Hercules' world. It is also the place where Despina has kept the amulet for Hercules - the gift that Zeus and Hera bestowed on Hercules when he was born. The house seems quite small and so it emphasises his need to move away from the area and fulfil his ambitions.

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**STATUES** are something that we might associate with Ancient Greece. Statues are used throughout the production to suggest different locations. For example:

- ★ The statues of Zeus and Hera, which come to life.
- ★ A statue of Dionysus which Hercules knocks over.
- ★ A statue of Hercules created after his victory over the Hydra.
- Broken items of a huge statue suggesting different parts of Phil's training camp: we see a hand, a foot, a shoulder and a head. All of these items look like they have been there for a very long time and have become buried in the landscape.





#### VIDEO DESIGN AND PROJECTION

The requirements of Hercules include open spaces in which large scale dance numbers can take place. These include 'The Gospel Truth', 'Zero to Hero' and 'A Star is Born'. The stage also needs to be clear enough for the large scale puppets (Hades, the Hydra and Cyclops in particular) to be operated clearly and safely. Therefore projection is a fundamental element of the set design.

The performance opens with the title of the production, and the motif of the thunderbolt that we associate with Zeus. It is also a nod to the work of Gerald Scarfe in the original Disney animation. The video then transitions into the nebulous, starry world of the planets and the gods. This prepares the audience for their introduction to Mount Olympus and the magical, mythical elements of the narrative. When the voiceover begins to tell the story of Zeus and Hades, the constellations of stars form the figures of the two gods and depict their conflict.

The cyclorama is formed of an LED wall which covers the expanse of the upstage area. The motif of mosaics is used throughout the performance, some of which appear to shimmer. The columns either side of the stage can also appear to change colour, depending on the colour of the lights focused on

them. They change to a gold, shimmering colour as the prologue progresses.

The video design incorporates variations in the intensity of colour to create mood and atmosphere. For example, when Hades makes his entrance to the party that celebrates the birth of Hercules, the colour saturation of the LED screen appears to dim. Hades therefore removes the joy and vibrancy from the atmosphere around him. Not only does the video design depict setting, it also helps create mood, atmosphere and characterisation. This is an excellent example of how the different production elements all work together to create a complete concept.

When the narrative transitions to Earth, the projections allow the depiction of night time via the use of warm purple and blue hues. The depth of colour is also enhanced by the depiction of stars in the night sky. This is a serene environment where nothing dangerous is likely to happen. During the day time market scene, the projections support the standalone items of the set that are used downstage, particularly in the scene where Hercules' extreme strength causes destruction for the citizens of Thebes.



Other locations created through the use of video include:

#### **AROUND THEBES**

- Fields, with vegetables and crops growing, and grass blowing in the wind

- ★ The passing world as Hercules runs.

  Notice how the projection speeds up
  to convey the speed at which Hercules
  is running. This is also enhanced by
  what the performers are doing on stage
  at this point in the action, and creates
  comedy at times.
- An amphitheatre

#### THE FOREST

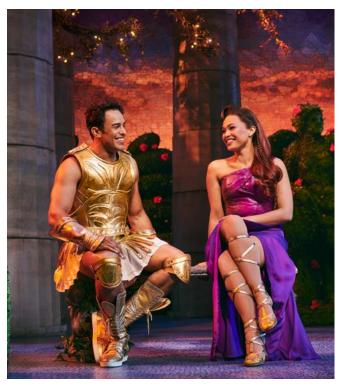
- The sagging, dingy cave in which Hercules fights the Hydra. The silhouetted shapes create a sense of danger and desolation.
- ✓ Zero to Hero' is a highly saturated colour palette, which communicates the celebration that happens after Hercules' victory.
- ★ The garden in which Hercules and Meg fall in love. Trees and flowers are enhanced by a romantic, warm sunset.

You might also notice that the set has a lot of surfaces which can be used to project images. There are flats stage left and right, to extend the reach of the imagery and create a sense of scale in both the external world of Earth, and the infinite drudge and doom of the Underworld.

Video is also used to create the transition between different locations. For example, mosaic-style clouds are flown in and out to suggest descending from Mount Olympus to Earth, and then into the Underworld as the colours change into the emeralds and purples of the Underworld.

During the battle between Zeus and Hades, the mosaic motif is not used. Instead the audience sees lightning bolts, and flashing lights. The return to the bright white and gold projections of Mount Olympus is a welcome contrast to the darkness and peril of the battle scene.

**QUESTION:** What are the advantages and disadvantages of basing a design concept so heavily on the use of video and projection? What other techniques could be used to create different settings?



Hercules (Luke Brady) and Meg (Mae Ann Jorolon) sit in the garden



# **SOUND DESIGN**

# **SOUND STATS**

- ∮ 500 speakers on stage and throughout the theatre
- № 32 radio microphones
- ▶ The drum kit has 21 mics of its own
- 9 microphones on woodwind, 3 on brass, 15 percussion
- 3 members of the sound team work backstage during each performance, in addition to the sound board operator (usually Head of Sound) who is front of house working on the sound desk.
- At least three members of the sound team have to be able to operate the sound desk for Hercules in order for the production to happen each night.

Sound designer Adam Fisher tells us,

"The most challenging aspect of the sound design for Hercules is trying to create a cinematic and immersive experience that can compete with other mediums. Everyone is used to surround sound in the cinema and even at home, so we have to deliver an exciting and dynamic show that beats that, whilst also keeping the theatrical experience. This mixture of music styles is also challenging, different sounds and mixes are required on a song by song basis"

In order for the audience to get the best sound experience, the designer uses:

**MICROPHONES** 

**MIXING CONSOLES** 

**SPEAKERS** 

**RECORDED SOUND EFFECTS** 

Specific computer programmes such as De-Humaniser<sup>TM</sup> for the distortion of sounds.

A sound designer has to consider:

- ★ Use of dialogue and solo & ensemble singing
- How sound creates mood and atmosphere
- The impact of costumes, hats and wigs on the effectiveness of radio-microphones. The Muses have several wig changes, and microphone placement is important to ensure that wigs do not interfere with how sound is transmitted. The hats worn by the Muses have microphones installed in them to prevent interference.
- ★ Guarding against technical failure: the principal characters all wear two transmitters to guard against this!

- Musical orchestrations: in technical rehearsals, the sound team will listen exclusively to the orchestra to find the best way to amplify the sound. As well as microphone placement, the orchestrations are sometimes changed during technical rehearsals to ensure that the audience hear the best possible sound throughout the show.
- How sound interacts with the other design and performance elements of the production. For example, if the audience sees lightning created on stage, do they also need to hear thunder?
- ▶ Dance styles: Hercules includes a tap dance number set in the Underworld. The audience needs to be able to hear the taps as well as the singing voices and instruments involved in the song.

**QUESTION:** How might sound assist with transitions between scenes, and the entrances and exits of different characters?



# **SOUND DESIGN**

## **LISTEN OUT FOR:**

- The voiceover at the start of the performance, introducing the play and its characters, amplified to create an omnipresent sound, as if it is a god speaking.
- ★ Sound effects of objects breaking when Hercules is in the agora (marketplace).
- ★ The distorted sound of the Hydra: the sound effect was created from the sound of a possum screaming, which was then distorted and amplified using De-Humaniser™.
- ✓ Zero to Hero' and 'A Star Is Born' which are too large-scale musical numbers. The feeling is similar to being at a pop concert.
- How individual instruments are amplified during musical numbers. At one point you will hear the sonorous sound of the cello in a slower, more reflective song, whilst the keyboards are highlighted at other times, such as in 'Getting Even'.
- ★ The amplification of Zeus' voice to suggest that he is King of the Gods.
- Recorded and loud sound effects during battles with Hades, the Cyclops, the Minotaur and the Hydra.

#### THE SOUND TEAM ON HERCULES

**QUESTION:** The set design creates three distinct worlds for the play. These are Mount Olympus, Earth, and the Underworld. How has the Sound Designer used sound to convey the differences between these three settings? Consider the use of amplification, distortion, recorded sound effects and volume.





# LIGHTING DESIGN

# **FOCUS ON LIGHTING FACTS**

- Much of the lighting design continues into the technical rehearsals as changes are made to direction and choreography.
- ▶ Technical rehearsals for Hercules took two weeks.
- ▶ Some of the lighting design helps create setting, whilst other moments in the production rely on lighting to convey a particular mood and atmosphere.
- It's important to consider how lighting and video projection work together to tell the story of Hercules. The design requires a careful balance of allowing each designer and technical team to use their skills and integrate them into one design concept.

# VOCABULARY TO HELP YOU DESCRIBE LIGHTING EFFECTS INCLUDES:

| Mount Olympus | Earth     | The Underworld |
|---------------|-----------|----------------|
| Golden        | Sun-baked | Dangerous      |
| Beautiful     | Lifelike  | Dark           |
| Airy          | Pale      | Chaotic        |
| Warm          | Clear     | Oppressive     |
| Vibrant       | Bright    | • •            |

MOUNT OLYMPUS The lighting for the opening moments of the performance present Mount Olympus as a place of great beauty. Mount Olympus is the place where all of the gods reside, and so it requires a sense of warmth, and the fact that this is a place of great power. When the Muses interrupt the prologue, the lighting becomes brighter and more colourful, as it becomes showier and more flamboyant. The lighting helps to create a sense of excitement and spectacle to engage and sustain the audience's attention and involvement.

**THE UNDERWORLD** During the first transition from Mount Olympus to the Underworld, the colour palette of the lighting design changes completely. The environment changes to a palette of blue, cyan and green. It creates a much more oppressive and pessimistic environment - it technically isn't darker on stage than before, but the colours suggest that it is.

**THEBES** has a lighting level which is perhaps the nearest to what we are familiar with in our day to day lives. Lighting designer Jeff Croiter explains that "it's the kind of light you'd see in your own backyard, but with heightened theatrical quality".

Hercules is the key focus in each scene - it is his story after all - and when we first meet the young Hercules, the light needs to be crisp and bright. Consider how follow spots are used during the performance to focus our attention on him, even in the busier and more active scenes.



# LIGHTING DESIGN



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Good lighting design can be so subtle that the audience doesn't always notice it! For example, in the scene where Hercules accidentally causes destruction at the market, there are numerous quick lighting changes which are timed to accentuate the moments of destruction. Lighting can focus the audience's attention on where to look or focus, and lighting can help in these particular moments to ensure the comedic elements of the performance are clear and well executed.

**DESPINA'S HOUSE** is a much more intimate, small and cosy location. It is an internal location, unlike many of the other scenes in the play and it is also a scene of mixed emotions as Hercules departs for his adventure. This scene leads into 'Go the Distance' in which Hercules travels through various different locations. Much of the journey is depicted in the

video projections and imagery (including the movement of the columns at key parts of the song). Lighting helps with the storytelling, taking the audience through day into night and back into daytime. The length of Hercules' journey is depicted through lighting inspired by the way light changes during the span of a day.

**THE TEMPLE** in which Hercules speaks to Zeus and Hera is very simplistic. However, lighting plays an important role in allowing the statues to come to life. The placement and direction of lighting means that the statues appear solid, then they come to life, and then become solid again.

MEDUSA'S TAVERN is a place where the audience, and Hercules, will meet a range of interesting people. It's important that all characters are visible and Jeff Croiter describes this scene as a "palette cleanser" after the intensity of 'Go the Distance' and the temple scene. The tavern has an open, airy quality to it. It isn't as bright as the market, but conveys the sense of a bright, open space in Greece.



HOW LIGHTING AIDS TRANSIT Phil's number 'One Last Hope' does not involve a great deal of set change or transition. Instead, lighting and projection are used to create most of the journey that Phil and Hercules take. Notice that some of the lighting focuses specifically on Hercules and then widens out to include a much wider expanse of stage. During this number lighting helps suggest:

- ★ The depths of a forest
- A field
- ★ Standing on some ruins

In contrast, Hades' song 'Getting Even' requires lighting design that will convey the dark and sinister aspect of the Underworld and of Hades himself. The colours change from the bright, airy colours of Earth to the green, blue, red and yellow hues used in this dance number.

The lighting in Hercules often creates strong contrasts that help the audience transition between one environment and another. After Hercules' victory over the Hydra, 'Zero to Hero' utilises a full range of lighting effects. The marching band choreography and song that is performed by the full company has non-stop lighting changes to match the different section of the song and dance routine. This includes the different costume reveals, character entrances and exits, and choreographic sections.

Words to describe the lighting in this section include;

- Vibrant
- ★ Colourful

# LIGHTING DESIGN



Consider how side lighting, chase sequences, and flashes are used to heighten the chaos and danger of the battle between Zeus and Hades. Both of these characters are hugely powerful, and therefore the lighting needs to reflect the intensity of their conflict. Strobes and pyrotechnics heighten this even further.

The production's finale of 'A Star is Born' becomes a bright, highly performative song and dance routine. It is more like a rock concert than a stage musical and utilises moving lights to create the spectacular closing moments of the production.



# **PUPPETRY DESIGN**

# **PUPPETRY POINTERS**

- Making the puppets for Hercules has been an international effort. Studios in Australia, Canada, Poland and the United Kingdom have been involved in their creation.
- There are various different types of puppet in the production. Some puppets are worn, others are handheld rod puppets and another is built in several different modulars units and relies on the skills of several different puppeteers to create a strong and engaging image for the audience.
- ★ The birds are the first puppets that the audience sees. There is a flock of them, and they help

- introduce the audience to the idea that puppetry will be used to tell the story. No attempt is made to hide the actors operating the bird puppets it is an invitation to the audience to suspend their disbelief in this play about mythical creatures and gods.
- The physical dance skills that the actors have are perfect for the operation of the various puppets in the production. Strength, physical stamina, timing and coordination are all vital skills for operating puppets of different sizes, shapes and weights.



#### **CYCLOPS**

The puppet is approximately 9 feet tall. The skin is painted and textured to look extremely scaly and rough. You'll notice that his hands are not identical: one is a closed fist and the other is an open palm, to allow the gesture of threatening its foe by punching one hand into the palm of the other. The forearms of the puppet are particularly long, and allows for the fight choreography to be varied as Hercules

grapples with Cyclops. The eyeball is mounted on a helmet and is operated by the head movement of the performer wearing it. Despite the size and scale of the worn puppet, the Cyclops is very expressive and has a wider range of movement than you might expect. The puppet is painted in various sallow ochre and green tones – he might remind you of a toad, or even an ogre.



#### **HADES**

When we see the puppet for Hades, we realise that he and his minions have been forging something larger than himself in the forges of the Underworld. The puppet is modular: it is made up of several different pieces which, when operated in conjunction with each other, creates a strong and powerful visual image.

The face of Hades includes the flame shaped hair that we see in the animated film of *Hercules*. Hades is God of the Underworld - a place that is full of fire and flame and so it is appropriate to use this image for the puppet. The face also has a sadistic grin.

All pieces of the puppet are painted to look like red oxidised material, as if it is glowing with rage and has been forged in Hell. You will notice that the operation includes making the puppet 'breathe' - small movements which suggest that Hades is inhaling and exhaling. Giving a puppet 'breath' is one of the fundamental aspects of animating a puppet.

The five pieces that form the Hades puppet are placed on top of long poles, which have to be manipulated by the performers so that it appears to be one entity: through careful choreography and timing they can suggest that the puppet is intimidating, threatening and leering at Hercules and the others who have joined the fight. At some points Hades' movement is slow, whilst at other points there are moments of speed, sharpness and athleticism. Although the puppeteers are not concealed, the audience's attention is focused above the stage floor and so the puppeteers become less of a focus.

#### **MINOTAUR**

The intention behind the Minotaur puppet is to create humour. He only makes a brief appearance, in 'One Last Hope'. Hercules chases him and they both exit the stage. This costume is made of Mongolian lambs' wool which has been dyed red. This allows for a lot of texture and colour variation, and it adds to the puppet's depiction of movement.

# **PUPPETRY DESIGN**

#### **HYDRA**

The Hydra is made up of several different pieces. There is one embodied (worn) puppet, the head of which is removed by Hercules. This remains behind the rocks in the cave. The Hydra multiply when killed, and so five additional Hydra heads are carried and manipulated by five performers who move across the whole stage. By only using heads, the director and choreography can create much more exciting and fast-moving fight scenes than if each Hydra was fully embodied.

The heads of the Hydra are black and green, and include white fangs and a pink, fleshy mouth. Each head has glowing red eyes, and dark red fins and scales. The jaws have a snapping quality to them, which are controlled by the arms of the puppeteers. The Hydra are based on snake anatomy and appearance. Hades' reliance on Hydra venom means that the creature needs to appear dangerous and highly poisonous.

#### **HELL HOUND**

This puppet is a full worn puppet. The legs of the performer are visible, but they are concealed by the rest of the puppet. The design combines the head of a dog with the legs of a mythical or extinct creature. Several different textures are combined to make this creature look unusual and other-worldly. This puppet was inspired by the presence of creatures in Greek mythology which are partly one creature, combined with another. For example, Cerberus is part dog (with three heads) combined with snakes and dragon-like features such as its tail.

#### **THE BIRDS**

The handheld bird puppets are made of a metallic gold coloured material. They do not look like a specific type of bird - instead they look fantastical enough to convince the audience that these birds hark from Mount Olympus. They are brightly coloured in order to contrast sharply with the creatures and characters who reside in the Underworld.

**QUESTION:** Puppets are only used for the creatures in this production of Hercules: all other characters (humans and gods) are depicted by live actors. How might you use puppets to depict gods in the performance of a Greek myth?



# CHOREOGRAPHY CORNER

#### **KEY PEOPLE**

#### **KEY STYLES**

₱ Dance and movement styles in the production include musical theatre, tap, cheerleading
(particularly HBCU-style cheerleading which involves jumps and kicks) stage fighting,
puppetry and athletics-inspired movement. The music of Hercules is inspired by gospel music,
so you also have choral movements which remind you of gospel singers, particularly in the
movement of the Muses.

The Muses each have their own movement style even though they tend to move as one (like a conventional Greek chorus). Each of the Muses in Greek mythology have their own identity and therefore the Muses in Hercules each have some unique features, in the same way that each Muse has slightly different accents or shapes in their costumes.

Tanisha instructed the actors playing the Muses to remember that even when the most dramatic, tense scenes are taking place, the Muses already know the outcome of the story and therefore retain a sense of joy, even when others do not. She also suggests

that "the music and the movement mirror each other. I tell the Muses that the way they walk is what the sound of the beat is". The Muses are powerful and their movement is different to that of anyone else in Hercules: they seem to float and sashay their way through the story!

A lot of the Muses' choreography is based around ideas of femininity: this includes the use of hips and arms, and the way in which they point at, or emphasise things. The Muses are also the only characters in the story who break the fourth wall and talk directly to the audience.





# **COMPANY PROFILES**

# HOW MOVEMENT IS USED TO TELL THE STORY

- THE OPENING The movement of the opening moments on Mount Olympus is naturalistic, quite reserved and stilted. When the Muses arrive they bring with them a much looser style of movement. Their movements echo the tempo and rhythms of the music, even when they are not necessarily dancing. The party for Hercules gives the impression of a big, joyous party.
- ▶ DESPINA'S DISCOVERY of the baby Hercules demonstrates how movement, rather than dance choreography, can be very effective. The baby has been left centre stage, and Despina enters from upstage left. As she cradles Hercules, the five Muses gather round in a semi-circle. Despina cannot see them but the use of space and shape here suggests that they are helping to protect Hercules and ensuring that he will be safe with Despina. As you watch the Muses throughout the performance, notice when the Muses enter and exit. They sometimes comment on the action, sometimes they seem to lead the action even when the other characters aren't aware of them or their influence. The Muses are always there to protect and support Hercules in some way.





# **COMPANY PROFILES**

- ✓ In 'GO THE DISTANCE', Hercules spends much of the song downstage, on his own. This staging allows him to appear reflective, and also lonely at some points in the song.
- 'ONE LAST HOPE' raises the energy and pace after the reflection of 'Go the Distance'. It is a song about training and gaining strength and so this big ensemble number includes a lot of dance steps inspired by athletics and sports such as soccer, baseball, archery, javelin, basketball and tug-of-war. There are a lot of different vignettes small episodic sequences of sporting movements which convey the story of Hercules' training and development.
- ✓ GETTING EVEN' takes place in the Underworld and is sung by Hades and his minions. The tap routine is unexpected, but the dance style is highly appropriate because of the way it is grounded in the floor, and the taps echo the suggestion of the metal forging that takes place in the Underworld
- ✓ ZERO TO HERO' is the final number in Act One. It ends the act with celebration, energy and spectacle. The movements are based on cheerleading, and co-choreographer Tanisha Scott explains that the style of cheerleading is American HBCU (Historically Black Colleges and Universities). Like a marching band on a football field, the dances include different lines and formations, and several different characters have their moments of focus. This includes Phil (who is the band leader), the Muses, and Hercules. Precision of both synchronicity and syncopation is very important in 'Zero to Hero'.
- 'I'M BACK' This is a moment for the audience to see Phil's pleasure in his success he is beginning to feel like his old self: he has missed his life as a trainer. The inspiration for the choreography for this number is James Brown. Notice how the movement suggests being 'cool': the shoulders are kept low. Phil also stands on the table at points, using a higher level suggests his increase in confidence, mood and energy.
- I WON'T SAY (I'M IN LOVE)' is a much more intimate song than some of the others mentioned above. The song is shared between Meg and

- the Muses. Notice how the Muses use the set to hide and observe what is happening. They use the columns and the bushes, and have also used the trap doors during the garden scene. There is both canon and unison movement and the way in which the Muses attempt to remain hidden creates comedy for the audience.
- The battle scene in which Hades (and his puppet form) are defeated by Hercules, Phil, the Muses and others is not a dance number. Instead it is a carefully choreographed sequence of moves that suggest power and violence. They are rehearsed in the same way as a dance: step-by-step actions, which are often slowed down to begin with, in order to make sure that everyone remains safe. In this battle scene, you will see the ensemble and principal characters using the full stage, coordinating their movements to respond to the actions and operation of the puppet Hades, as well as jumping and moving to avoid being injured by Hades, but also to avoid being injured in real life!
- The performance ends with a joyous celebration with 'A STAR IS BORN'. The cast are now all wearing gold, and so all of their movements catch the light and seem to be amplified. Like the scene on Mount Olympus when Hercules is born, the mood and atmosphere is like a big party. Unison is used to create the sense of the communities being brought back together after the defeat of Hades.

QUESTION: If you were asked to choreograph one dance or physical sequence from Hercules, which one would you choose and why? What skills do you think performers need for your chosen scene?



# WRITING ABOUT MOVEMENT AND DIALOGUE? YOU COULD CHOOSE:

- ✓ Scenes between Phil and Hercules as they first meet, and their relationship changes from suspicion to mutual respect and friendship.
- ✓ Scenes between Meg and Hercules. Meg is very resistant to being rescued, but is also conflicted because of the task that she has been set by Hades. Hercules is keen to impress and as they fall in love with each other, their attitudes towards each other soften and deepen.
- The creation of comedy between Phil and Bob. Their relationship suggests that they have been together for a very long time and are reliant on each other. They trust each other and are very frightened of Hades.
- ↑ The creation of Hades as a villain. As well as
   the use of voice and facial expression, you
   could focus on how the actor uses his costume to
   emphasise his villainy.
- ↑ The scene with Hercules and Despina as he leaves to fulfil his ambition. The scene is very short, but the actors must convince the audience of the characters' strong relationship as mother and son.

# WRITING ABOUT SOUND? YOU MIGHT FOCUS ON:

- ★ 'The use of voiceover as the exposition for the narrative.
- ✓ Sound effects for the creation of the frightening Underworld.
- ★ 'The way in which sound and lighting work together in the agora market scene to create comedy and tension.

# WRITING ABOUT LIGHTING? YOU COULD DISCUSS:

- The creation of the Vortex, with the integration of set and lighting design to emphasise the terror it inspires.
- ★ 'The use of lighting to create tension and violence in the battle scene between Zeus and Hades.

# WRITING ABOUT HERCULES

- ★ 'The use of 'lightning' throughout the performance to emphasise Zeus' strength and influence.
- ↑ The way in which lighting and projection combined to tell the story, create mood and atmosphere and heighten the theatricality of Hercules.

# WRITING ABOUT SET? YOU MIGHT EXPLORE:

- ★ 'The use of Doric columns to present the different stages of Hercules' journey.
- ↑ The cave in which Hercules battles the Hydra, which allows the use of embodied and handheld puppets and the use of stage combat.
- √ The way in which projection and video design supports the tangible elements of set, and allows the stage to be used for large scale dance routines that involve the whole cast.

# WRITING ABOUT COSTUME? AREAS YOU COULD TALK ABOUT INCLUDE:

- ✓ Suggestions of personality, including Meg, Bob, Phil and Hades.
- ↑ The creation of the Muses' outfits to show them as a chorus whilst ensuring each Muse has their own visual personality.
- ★ 'The contrast between the costumes in the three worlds which help suggest mood and atmosphere as well as personality.
- The use of wigs, particularly for the Muses and Phil, to mirror their different moods and attitudes.



# TRAFFIC LIGHTING ACTIVITY

Use the prompts below to help you prioritise your further research and exploration of Hercules. Teachers might like to allocate different aspects of the production to different students and collate the group's notes after the performance.

For each statement, tick either GREEN (I am confident that I can write about this aspect of the production, and use specific examples), AMBER (With support I can write about this aspect of the production, using specific examples) or RED (I cannot yet write about this independently). You can then concentrate on moving the red and green sections to green, by asking your teacher for support, referring back to the notes in the pages above, or discussing it with your peers.

| ACTING  | GREEN | AMBER | RED |
|---|-------|-------|-----|
| I can explain the opening moments of the production and how a sense of theatricality was created.                               |       |       |     |
| I can use two or three examples of how the actors playing<br>Hercules and Phil created their relationship on stage.             |       |       |     |
| I can describe and evaluate how one or more actors created tension in the scenes between Hercules, Hades, Hydra and/or Cyclops. |       |       |     |
| I can describe how the actors playing Zeus and Hera interacted with the set to create their characters.                         |       |       |     |
| I can explain and analyse how actors created the relationships between Hercules and Despina in at least two different scenes.   |       |       |     |

| MOVEMENT  | GREEN | AMBER | RED |
|---|-------|-------|-----|
| I can describe and analyse at least two different musical numbers and the dance styles that were used in them.  |       |       |     |
| I can describe the way in which two principal characters moved in order to convey their personality.  |       |       |     |
| I can describe and evaluate the way in which the Muses moved to communicate that they were a Chorus whilst also demonstrating some elements of individuality. |       |       |     |
| I can explain and evaluate the way in which movement was used to depict at least one battle scene.  |       |       |     |
| I can describe and explain how the choreography in 'Zero to Hero' and 'A Star Is Born' created a sense of celebration and heightened theatricality.           |       |       |     |

| LIGHTING DESIGN   | GREEN | AMBER | RED |
|---|-------|-------|-----|
| I can describe and evaluate how lighting contributes to the sense of other-worldliness in depicting Mount Olympus.  |       |       |     |
| I can explain and analyse the ways in which lighting was used to create the Vortex.   |       |       |     |
| I can use technical terms to describe how lighting communicated mood and atmosphere during the battle between Hades and Zeus.                                 |       |       |     |
| I can describe and evaluate how lighting created a romantic atmosphere, in conjunction with the video design, for the garden scene between Hercules and Meg.  |       |       |     |
| I can explain how lighting was used to suggest at least three different locations in the play, using examples from the three different 'worlds' of the story. |       |       |     |

| PROJECTION AND VIDEO DESIGN  | GREEN | AMBER | RED |
|--|-------|-------|-----|
| I can describe three different uses of projection in the production, analysing how mood, atmosphere and location were created in different scenes. |       |       |     |
| I can analyse and evaluate how video contributed to the storytelling elements of the production, including Hercules' training journey.             |       |       |     |
| I can describe and evaluate how the mosaic motif was used in at least two different moments in the performance.                                    |       |       |     |
| I can evaluate how video and projection was integrated with set design to create location(s) in at least two different moments in the performance. |       |       |     |

| SOUND DESIGN  | GREEN | AMBER | RED |
|---|-------|-------|-----|
| I can describe how voiceover was used to create mood and atmosphere at the beginning of the play.   |       |       |     |
| I am able to explain and evaluate how recorded sound effects were used in least three moments in the performance.   |       |       |     |
| I am able to use technical terms to describe how sound contributed mood and atmosphere in at least two scenes in the performance and evaluate its success.  |       |       |     |
| I can describe how audio was treated (for example by a distortion programme) to create a sense of danger and peril in at least one scene in the production. |       |       |     |
| I am able to demonstrate my understanding of the challenges of designing sound for a musical.   |       |       |     |

| COSTUME   | GREEN | AMBER | RED |
|---|-------|-------|-----|
| I can describe the costumes worn by the Muses in at least three different moments in the production, and evaluate how that contributed to the storytelling.                         |       |       |     |
| I can explain how costume conveyed Hercules' character development by describing and evaluating at least two of the costumes worn by the actor playing the role.                    |       |       |     |
| I can describe the costume worn by Phil and evaluate how it helped the audience understand his character, in at least two different moments in the production.                      |       |       |     |
| I can explain and analyse how the costume designers created the 3 different worlds in the production of i) Mount Olympus ii) Thebes iii) The Underworld through the use of costume. |       |       |     |
| I can describe and evaluate how the costumes matched the style of the performance, particularly in the use of movement, dance and physical theatre.                                 |       |       |     |
| I can use accurate technical terms to help describe the characters' costumes including fit, texture, condition, colour, shape and size.   |       |       |     |

| WIGS, HAIR AND MAKEUP (WHAM)  | GREEN | AMBER | RED |
|---|-------|-------|-----|
| I can describe how wigs and make-up were used to create unique characteristics for the Muses.   |       |       |     |
| I can explain how make-up was used to convey Hades' character.  |       |       |     |
| I can explain and evaluate how the use of wigs and hats enhanced the costumes for i) The Muses ii) Phil, and demonstrate how they enhanced the costumes worn by these characters. |       |       |     |

| PUPPETRY   | GREEN | AMBER | RED |
|--|-------|-------|-----|
| I can describe, and sketch, the puppet used to depict the Minotaur, using technical terms such as colour, scale, texture, operation, shape and puppeteer.  |       |       |     |
| I can describe how the actors used puppets to create the Hydra, describing how the puppets were operated and moved during the battle scene in the cave.  |       |       |     |
| I can confidently explain how Hades puppet was operated by different actors to create a sense of tension, suspense, and awe.   |       |       |     |
| I can describe and explain how the bird puppets introduced the audience to the use of puppets in the production and evaluate how the design of the puppets linked to the world of Mount Olympus. |       |       |     |

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