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HAMLET
annual student one-act free
5th play new play
April 24 25th May 1-2
with festival plays by
11.30 am drama house
arielle zibrak quinn kail
travis samir challener erez
solomon
physical suffering (rick fey)

JOIN US
next season 2003/4
Pierre MARIVAUX
The Triumph of Love
directed by Andrew Eggert

directed by Nigel Maister
"Tis Pity She's a Whore
John FORD

Nicky SILVER
Pterodactyls

directed by Nigel Maister

Machinal
Sophie TREADWELL

university of rochester international theatre program presents
"O I could be bounded in a nutshell, and count myself a king of infinite space"

HAMLET is a play of dangerous spaces — battlements, bedchambers, chapels, corridors, closets, graves, even the space of the stage itself, not to mention the exposing enclosure of the mind, the place of memory and imagination; all are places of continual emergency, invasion, loss, and surprise. In this drama, both ghost tale and murder mystery, corpses multiply, but the bodies are restless, like the ghost, all funerals incomplete or interrupted; that famous skull is, after all, the skull of a clown. The prince of Denmark is the center of this world, at once the solitary soliloquizer and a restless animator of thought, word, and action in others, at once an opaque mystery and, in his "antic disposition", a mirror of a larger cosmos of unsettling human will, of violence and confusion, of dream gone astray and madness disguised as reason — a cosmos of fantastic plots which is, we are asked to think, the ordinary, "common" world of "fathers, mothers, daughters, sons." In this play where war looms throughout, we also find Shakespeare's most piquant and ambiguous study of the "purpose of playing," of the madness and vanity of acting, the danger and vulnerability both of those who play and of those "guilty creatures" who watch or listen to them, trying to master a dangerous time as much as a dangerous space.

— Kenneth Gross, Dramaturg

For the University of Rochester International Theatre Program

(Interim) Artistic Director
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Program
Mary O'Brien

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Nigel Maister

Kimberly Hampton

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www.rochester.edu/College/ENG/theatre

University of Rochester International Theatre Program

presents

HAMLET

Direction and Set Design Nigel Maister
Costume and Set Co-design Holly Laws
Lighting Design Aaron Black
Original Music and Sound Design Obadiah Eaves
Fight Choreography Sam Alden
Dramaturg Kenneth Gross

Production Crew

Production Stage Managers
Dave Polato
Allison Dorsey

Assistant Stage Managers
Michael Caputo
Asfand Farrukh
Vera Chow
Sabrina Agro
Priya Deshpande
Jill Friedman
Erez Solomon
Patricia Tehan

Run Crew

Assistant Directors

Technical Staff

Technical Director
John Gilfus

Technical Intern
Jon Poon

Master Electrician
Nils Madden

Assistant Master Electrician
Jeff Monheit

Wardrobe Coordinator
Nadine Brooks Taylor

Props Coordinators
Phillip Frey
Ezela Salazar

Please Note
Theatrical gunshots are used in this production.
Running Time: 3 hours with one 15 minute intermission

We kindly ask you to take a moment before the performance to switch off all cellphones, beepers, pagers, and wristwatch alarms.
If you are expecting an important call, please alert the House Manager who will be happy to assist you.
CAST

Francisco
Barnardo
Marcellus
Horatio
Ghost
Claudius
Cornelius
Voltemand
Hamlet
Gertrude
Laertes
Polonius
Ophelia
Reynaldo
Rosencrantz
Guildenstern
The Player
Player King
Player Queen
Player / Lucianus
Player / Prologue
Fortinbras
Captain
Nurse
Messenger
Gravedigger 1
Gravedigger 2
Priest
Osric

Ethan Coon
Matt Rodano
Jeff Sachs
Eric Hoffman
David Pascoe
Narada Campbell
Pauline Van Googen
Renata Schloss
Noshir Dalal
Kali Quinn
Tucker Ruderman
Matt Wolfe
Elizabeth Wilson
Jim Hykel
Kelly Smith
Sara Cohen
Miranda Gauvin
Aadika Singh
Amanda Goff
Jessica Marie Kristoff
David Kier
Mitch Nelson
Matt Rodano
Halina Radchenko
Paul Neilis
Ethan Coon
Roger Gans
Nels Youngborg

Visiting Artist Biographies

Holly Laws (Costume, Set Co-Designer) has been creating unique objects for theatre and film for the last dozen years. Previous stage productions include The Enchanted Pig at the Sundance Institute; The Doll Plays at the UMass/Amherst’s “New Works for a New World” festival; and The Harlot’s Progress at the Kitchen (NYC), in France, and at the Henson International Puppetry Festival. Ms. Laws has designed and built puppets for Theodora Skipitares since 1986 with New York productions presented at La Mama ETC, Theatre for the New City, The Performing Garage, and the American Place Theatre. Film credits include The Last of the Mohicans, The Crucible, the BBC/PBS co-production of The Buccaneers, The Ciderhouse Rules, and In Dreams. Ms. Laws has a BFA in sculpture form Virginia Commonwealth University and an MFA from Tyler School of Art, Temple University. She has worked on numerous UR productions including The Wild Man, The Iliad, Exquisite Torture, Imperceptible Mutabilities in the Third Kingdom, and The Visit.

Aaron Black (Lighting Designer), New York: Quartet at B.A.M., How Do We Do! at the Lincoln Center Festival, Hamlet Machine and Cloud 9 at the Loewe Theatre, The Waiting Room at the Fifth Floor Theatre, Mother Courage with the Ma-Yi Theatre Co., and One Day at the Kaufman Theatre. Regional: Medea at American Repertory Theatre, Little Fir Tree and Gift of Magi at the Repertory Theatre of Saint Louis, The Little Foxes at the Shakespeare Theatre in D.C., Taming of the Shrew at California Shakespeare, West Side Story at PCPA,  Festival. The Guitar on at City Lights Theatre and California, the Journey’s End at Circus Flora. Opera: Cavalleria Rusticana/Pagliacci, The Dialogues of the Carmelites, and Acis and Galatea with Glimmenglass Opera and New York City Opera, Les Indes Gallantes at the Paris Opera, La Belle Helene, Tosca, Candide at Opera Theatre of St. Louis, Elektra and Die Walkure at the Virginia Opera Association, and Turn of the Screw at Washington University Opera.

Obadiah Eaves (Sound Designer) has designed seventeen (!) productions for the University of Rochester International Theatre Program. Other credits include Fucking A by Suzan-Lori Parks (dir. Michael Greif), References to Salvador Dali Make Me Hot by Jose Rivera (dir. Jo Bonney, and starring Rosia Perez), and Hamlet (dir. Andrei Serban, and starring Liev Schreiber) at the New York Shakespeare Festival/Public Theatre; Oedipus (starring Frances McDormand and Billy Crudup) at Classic Stage Company, Blues Clues Live at Radio City Music Hall, and other work for the Acting Company, Century Center, Blue Light, Women’s Project, and La Mama ETC, among others. His music for television can be heard on HBO Family, Nickelodeon, and Noggin. He was recently nominated for Philadelphia’s Barrymore Award in the Best Original Music category and he is a 2001-2003 recipient of the NEA/TCG Career Development Grant for Designers. He has appeared as an acoustic and electric violinist in numerous film, television, and theatre scores, and his band Big Hair has released two nationally distributed CDs.
Dawn “Sam” Alden (Fight Choreographer) began her love affair with violence over a decade ago in Pittsburgh, where she was one of the founding members of GREX, a combat/commedia/physical theatre company, with whom she fought and choreographed for four years. In Chicago, she has choreographed all manner of violence for Piven Theatre, Terrapin Theatre, Yugen Theatre, Shattered Globe, National Postime, Chicago Dramatists’ Workshop, Walkabout Theatre, The Aardvark, Circle Theatre, and Shakespeare’s Herd. She both fought and choreographed for five years with Footsteps Theatre Company, where she had the distinction of being the first female Resident Fight Choreographer in the Midwest. She is perhaps best known for being the founder, producer, director, and performer in Babes With Blades, Chicago’s all-female stage combat show (www.babeswithblades.org), which has run, on and off, for five years in Chicago. She has also traveled to the Edinburgh Fringe Festival. Sam is a member of the International Order of the Sword and Pen, and the author of many articles on the neglected martial history of women.

A Note on the Text

Every era reinvents Hamlet in its own image. What literary critics refer to as “Hamletism” has certainly taken over the UR International Theatre Program, as Yorick’s skull and its shadow of mortality creep their way into the dark alleys of campus life.

The text of our particular version of the play is essentially that of Harold Jenkins’s landmark Arden edition, first published in 1982. Though many editions of Hamlet are currently in circulation, the Arden has proved to be the best suited to the aims of our student actors and scholars, and director. Working with Jenkins’s authoritative criticism and voluminous commentary, we have made the necessary cuts and condensations needed to arrive at an adapted performance text for the contemporary theater.

We believe HAMLET to have been written in 1599-1600. As with almost all editions of this most famous of Shakespearean works, Jenkins’s draws on three versions of the Bard’s original vision: the 1601-3 First, or “Bad” Quarto, based on what we believe to be a kind of “bootleg” version of the play derived from its original production at the Globe (where it was performed by the Lord Chamberlain’s Men in or around 1600—with Shakespeare himself playing the Ghost); the 1604-5 Second (or “Good”) Quarto, which Jenkins believes to be closest to Shakespeare’s original; and the 1623 First Folio edition, published 7 years after Shakespeare’s death in a collection of his first 18 plays. Contemporary scholarship seems currently to be moving away from the idea of one edited text conflated from these three original sources: indeed the soon-to-be released new Arden edition will contain all three of these versions side-by-side, allowing the reader/scholar/performer/interpreter to judge between them. The mysteries of the text’s origin are oddly appropriate considering the profound mystery of the work’s title character, who continues to challenge, provoke—even elude— us some four hundred years after he was first brought into dramatic existence.

— Erez Solomon, Assistant Director

This production was made possible through the combined efforts of plays in Production (ENG 384 and ENG 386) and Technical Theatre (ENG 177 and 177A)

Scenery & Props

Lighting
Alex Amanu, Samantha Colon, Derrick Eng, Caleb Ford, Geoffrey Gomez, Michael Maskalans, Jeff Monheit, Rob Mygatt, David Orlando, Elizabeth Scioscia

Wardrobe
Kim Coles, Chris Gauthier, Sarah Gluchowski, Aisha Harris, Kenisha Johnson, KerryAnne Robinson, Mohamed Zohny

Publicity
Nicholas Bongia, Isis Delorbe, Derick Eng, Coraline Saltara

Senior Farewell
We would like to say goodbye and wish the best of broken legs to all our Seniors* and especially to the following graduating Theatre Program Actors and Backstage Crew. We will miss your dedication and talent!

Narada Campbell, Ethan Coon, Noohi Dalal, Priya Deshpade, Allison Dorsey, Amanda Goff, Eric Hoffman, James Hykel, Kali Quinn, Halina Radchenko, Tucker Ruderman, Erez Solomon, Tori Sweetser, Elizabeth Wilson, and Matthew Wolfe

Special Thanks
The UR English Department, Helene Shihur, Elizabeth Torgerson-Lamark and UR Public Relations, UR Cinema Group, Jean Caruso and the UR Music Department, The Undergraduate English Council, Ocsia, Alicia Standish and the WXXI membership, Kate Alexander, Alan Lupack, Jonathan Norwood, David Orlando, Juliet Sloger, Shannon Taggart, Darius Wei and the UR Fencing Club, Tori Sweetser, Nick Polato, Santo Marciano, Michael Maskalans and Apple Computers, Jan Freas, P. Vincent Jenkins, Sarah Lawrence, Abha Sahni, Brian H. Smith, Loel Turpin, the Kier Family, the Eaves Family, Linda Dudman and Lindsay Lefenfield, and Mike Preston

Very Special Thanks
Clay Brown for the armoire design
Sally Fox for voice coaching (and upholstery skills!)
and all members of the cast, crew, and production and Theatre Program staff who generously lent, donated and/or loaned items used in the production.