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UR International Theatre Program presents

5th annual student one-act free play

April 24 25 26 30 May 1-2

with plays by
arielle zibrak quinn kail
travis kipping samir marsonia erez solomon

festival

11:30 am drama house

Hamlet

Shakespeare

Join us

 JOYNE US

next season 2003/4

directed by Nigel Maister

1 Pierre MARIVAUX
The Triumph of Love

directed by Andrew Eggert

2 "Tis Pity She's a Whore
John FORD

3 Nicky SILVER
Pterodactyls

4 Machinal
Sophie TREADWELL

directed by Mahayana Landowne

University of Rochester International Theatre Program presents

Hamlet

Suspicion accompanied with fear
"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
Nigel Maister
Katie Farrell
John Gilfus
Nadine Brooks Taylor

Technical Director
Gavin Chuck
Kali Quinn
Pauline Van Goozen
Georgiana Avramidis
Kimberly Hampton
Mary O'Brien
Jennifer Smith
Nigel Maister
Kimberly Hampton

Assistant to the Artistic Director
Box Office, Concessions,
& Front of House Manager
Assistant to the Artistic Director
Theatre Program Assistant
PR Interns

Graphic Design
Program

visit us on the web at
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
Lights
Sound
Costumes
Props

Run Crew

Assistant Directors

Technical Staff

Technical Director
John Gilfus
Jon Poon
Nils Madden
Jeff Monheit
Nadine Brooks Taylor
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 Queen  
Player King  
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 Goozen  
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  
Jeff Sachs  
Paul Nellis  
Ethan Coon  
Roger Gans  
Nels Youngborg

William Shakespeare  
23 April 1564 - 23 April 1616

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 from 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: Quartett at B.A.M., How Do We Do! at the Lincoln Center Festival, Hamletmachine 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 Theatrefest, The Guitaroon 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 Glimmerglass Opera and New York City Opera, Les Indes Gallant 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 (1) 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 Rosie 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 violinst 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 Pastime, 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 Fight Choreographer in the Midwest. She is perhaps best known for being the founder, producer, director of, 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 re-invents 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 one 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 concisions 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 ‘601-3 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