

COLORADO STATE UNIVERSITY PRESENTS

HAMLET

BY WILLIAM SHAKESPEARE

DIRECTED BY ERIC PRINCE



SCENIC DESIGN BY SUSAN CRABTREE

LIGHTING DESIGN BY JESSE COGSWELL

COSTUME DESIGN BY LIZ DROGE

SOUND DESIGN BY WALT JONES AND ERIC PRINCE

FIGHT DIRECTION BY GEOFFREY KENT

TECHNICAL DIRECTION BY JIMMIE ROBINSON



Colorado
State
University

CAST

King Claudius	Robert Mitchell
Queen Gertrude	Nicole Carner
Hamlet, Prince of Denmark	Kristen Mudge*
Polonius	Zach Brown
Laertes	Zach Tait
Ophelia	Roz Engerman
Horatio	Dan Tschirhart
Ghost of King Hamlet, English Ambassador	Lucas Sweet
Rosencrantz	Soleil Lean
Guildenstern	Christine Tawfik
Player King	Nathan Young
Player Queen	Kasia Stockhold
Player Lucianus, Norwegian Captain	Andrew Katers
Gravedigger One	Joey Lesiak
Gravedigger Two	Austin Hall
Marcellus	Nicholas Villareal
Francisco	Andrew Marr
Barnardo, Gentleman	Andy Steinhauer
Priest, Player, Courtier	Drew Cuthbertson
Osric	Jason Hill
Fortinbras	Matthew Block
Messenger, Player	Joanna Sintek
Courtiers	Nikki Robertson, Lauren Pagnard,
Courtier, Soldier	Ian Wallace

*Kristen Mudge appears in this production courtesy of Actor's Equity Association

The action takes place at Elsinore

The first act runs for about 1 hour 30 minutes. There is one intermission of fifteen minutes. Act two is about 1 hour 10 minutes.

Please turn off all cell phones and pagers. No photography permitted.

ACKNOWLEDGEMENTS

Bas Bleu Theatre

DIRECTOR'S NOTES

One of the most difficult issues for a director of *Hamlet* begins long before casting and rehearsals take place – which edition and how to cut it? There is no definitive text, certainly no recognized ‘performance’ text (apart perhaps from the bootlegged ‘bad’ First Quarto version of 1603) and scholars still debate endlessly on the revisions and changes that Shakespeare made to the full Second Quarto printing of 1604. Uncut at 3,674 lines *Hamlet* would take four hours to perform - if you are interested, it can still be experienced in full in Kenneth Branagh’s bold imaginative film version. The complete text however has inconsistencies and problems that Shakespeare himself tried to address, reflected in the third basic text, the First Folio of 1623, *The Tragedie of Hamlet, Prince of Denmarke*. This version still ran to 3,535 lines. It is Shakespeare’s longest play and as James Shapiro comments in his enthralling study *A Year In The Life of William Shakespeare 1599*: “With outdoor performances at the Globe beginning at two in the afternoon and the sun setting in late winter and early autumn around five o’clock, an uncut *Hamlet* staged in February or October would have left the actors stumbling about in the fading light by the Gravedigger scene; the fencing match fought in the dark, could have been lethal.” For this production I have drawn upon the Second Quarto, with some key insertions from the Folio text, and have cut the play in such a way as to preserve its unity and the sub-plots with key characters such as Rosencrantz and Guildenstern and Fortinbras (all dismissively cut from Olivier’s award winning film version.) The legend of Hamlet was more than 500 years old when Shakespeare took it up, the first of his great tragedies. Since the legend’s earliest known appearance, in an Icelandic poem of the 11th century, Hamlet’s feigned madness had been a popular and powerful theme in Viking and Celtic folklore. A crude version of the story, from which Hamlet emerges triumphantly as the new king, was included by Saxo Grammaticus in his 12th century history of the Danes, and was retold four hundred years later by the French chronicler Belleforest. There is evidence of an English version before Shakespeare’s, probably by Thomas Kyd.

Only one philosophical problem is really serious, and that is suicide.

Albert Camus (1913-1960)

He who desires but acts not, breeds pestilence.

William Blake (1793)

More so perhaps than any writer before or since, Shakespeare held the keys that opened the hearts and minds of others, even as he kept a lock on what he revealed about himself.

James Shapiro

Eric Prince, Director

[The devil] doth observe time and place, with all other circumstances, and . . . he seeketh convenient persons as matter to work upon; he chooseth out fit instruments to work withal when he raiseth up some heresy to destroy the true faith, which is with subtle show to be defended. He suggesteth not the same into the mind of a blunt learned fool which is able to say little; but if it be possible, he espieth out a subtle mind, which is also proud, vainglorious, and stiff to maintain any purpose . . . If there be above all these a melancholic constitution of body, his impressions print the deeper in the mind. If they be fell and given to anger, and ready to revenge, they be so much the fitter . . .

A Discourse of the Subtle Practices of Devils by Witches and Sorcerers, - Georg Gifford, 1587

Having written the Roman tragedy *Julius Caesar* in 1599 and *Twelfth Night* in c. 1601, Shakespeare turned his attention to the first of four “great tragedies”: *Hamlet*. No play in Shakespeare’s canon has been performed more often than this tragedy of the Danish Prince. Western actors from Richard Burbage, who created the role, to Kenneth Branagh, whose four-hour film presents the text in its entirety, have been judged upon their interpretations of Hamlet. More than forty films of the play and its derivatives exist, including one starring Mel Gibson who portrays the Prince as a “lethal weapon.” Actors throughout Asia, Africa, and Latin America now perform the role regularly. Many women have played Hamlet, including the great French actor Sarah Bernhardt at the end of the nineteenth century. Dame Judith Anderson was seventy-two when she enacted the Prince on a world tour in the 1970s. In Denver an enterprising gambler actually won a hundred-dollar bet in 1861 when he memorized Hamlet’s lines in three days to play the role in “a highly creditable” manner. All this for a man who is— as the Prince says in another context —“a fiction,” a “dream of passion”.

Shakespeare: Script, Stage, Screen (Pearson Longman 2006)

TECHNICAL CREWS

Costume Shop Supervisor	Pamela Short
Scene Shop Foreman/Assistant Technical Director	Cory Seymour
Assistant Director/Production Stage Manager	Lindsey Beechwood
Assistant Stage Manager	Jessica Rogers
Assistant to Scene Designer	Maggie Fee
House Manager	Judd B Farnier
Property Master	Nicole England-Czyzewski
Assistant Master Electrician	Christina Fontana
Electricians	Meghan Gray, Daniel Minzer, Alex Owens, Thomas Swansey
Light Board Operator	Erin Fried
Sound Board Operator	Summer Uyeno
Property Assistant	Diana Watson
Stage/Prop Crew	Steve Blamer, Stephanie Cluff Faith Harbert, Mandy Huffman, Luke Karn, Seth Walker
Wardrobe Crew	Karly Adams, Danielle Dickey, Matthew S Le Blanc, Kimberlee Singer
Makeup Crew	Alexandra Stegmaier, Janelle N Sutton
Scenery Construction Crew	Maggie Fee, Bryan Nydegger, Alex Owens, Thomas Swansey, Luke Sweet, Zach Tait, Lewis Tan, Annaleigh Timmerman, Dan Tschirhart, Lara Walker, Jill Wolkenstorfer
Scenery Construction	TH161 Class
Poster Art Work	Jessica Prince
Scenic Artist	Kerrie Cunningham, Lauren Laboy, Erin Reese
Costume Construction Crew	Kaily Anderson, Nicole England-Czyzewski, Mellissa May, Kristen Morris, Holly Peterson, Rebbeca Reuter, Britni Smith

THEATRE FACULTY AND STAFF

Wendy Ishii	Adjunct Professor
Laura Jones	Associate Professor
Walt Jones	Professor, Program Director
Erik McCallister	Adjunct Professor
Eric Prince	Professor
Jimmie Robinson	Technical Director
Cory Seymour	Assistant Technical Director
Pam Short	Costume Shop Director

HAMLET

THE ACTING COMPANY

Matt Block, Fortinbras

Matt Block is a Junior at CSU who has recently declared theater as his Major. He is excited to be performing in *Hamlet* as this is his first role in a CSU production. He would like to thank his friends, family, and peers for their ongoing support.

Zach Brown, Polonius

Zach Brown has been actively involved in many CSU productions. Notably as a director himself in Caryl Churchill's *Top Girl's*, and has appeared as a KC/ACTF regional finalist in *Sideman* and *Waiting for Godot*.

Niccole Carner, Queen Gertrude

Niccole is elated to be making her Shakespearean production debut as Queen Gertrude in *Hamlet*. Recently, Niccole has appeared as Sylvia in the OpenStage production of *Rasputin* and as the Teacher in CSU's production of Tom Stoppard's *Every Good Boy Deserves Favor*. Niccole is a Junior majoring in English literature and Biological Sciences and hopes to become a professor of Shakespeare and the Romantic poets.

Drew Cuthbertson, Priest, Player, Councillor

Drew Cuthbertson entered the theatre world with "A Midsummer Night's Dream" in 8th grade. He has since appeared in several productions, including *Picasso at the Lapin Agile*, *To Kill a Mockingbird*, and *Every Good Boy Deserves Favor*. Drew is a Technical Journalism Major and a Minor in Religious Studies. Drew heartily thanks his friends, family, and loved ones for always sitting right next to him on this amazing ride through life.

Roz Engerman, Ophelia

As a CSU Senior and Chicago Native, Rosalind is thrilled to be a part of the *Hamlet* cast. Some favorite credits include: (at CSU) *A Midsummer Night's Dream*, *To Kill a Mockingbird*, *James and the Giant Peach*, and *Death of a Salesman* (Bas Bleu Theater), *The Laramie Project* (at CSU and Chicago); Chicago favorites also include: *A Flea in Her Ear*, *Les Miserables*, *Guys and Dolls*, and *The Music Man*. Much love and thanks to Mom.

Austin Hall, Second Gravedigger, Soldier

Austin Hall is a Junior double majoring in Theatre and Technical Journalism. He appeared recently in CSU's production of *Cyrano de Bergerac*, and also participated in a local short film, *Terminal Philosophy*, this past summer. He also appeared as Aunt Spiker in CSU's *James and the Giant Peach*.

Jason Hill, Osrice

This is Jason Hill's first CSU production. After being involved with theatre in high school, he finally returned last year in the CSU One Acts as George Spelvin in *The Actor's Nightmare*. As a Junior in the College of Business, he enjoys working with the people in the theatre program and is looking forward to being more involved with other CSU productions.

Andrew Katers, Norwegian Captain, Player

Andrew J. Katers is an Electrical Engineer Major and Theatre Minor. He appeared in CSU's *Cyrano de Bergerac* and in numerous One Act Festival plays.

Soleil Lean, *Rosencrantz*

Soleil Lean is a Theatre Major and Psychology Minor. This is her second University production with CSU and hopes there will be many more to come. Soleil works as a computer consultant for the All University Computer Lab on campus.

Joey Lesiak, *First Gravedigger*

Joey is a Junior Theatre Major. He has appeared in five University productions and various One Acts. He wishes to thank the people he knows and who support him

Andy Marr, *Francisco, Soldier*

Andy is a History Major graduating in December. This is his first role in a University production. He hopes to go into marine archeology, but is going to take some time off Graduate School. He likes Italian soccer better than any other sport. Forza Roma.

Robert Mitchell, *King Claudius*

Robert is in his third year at CSU and after playing academic roulette has finally staked on Asian Studies with a Minor in Acting/Directing. His local credits include work at OpenStage, Bas Bleu, The Dance Connection At CSU he has performed in *James and the Giant Peach*, *To Kill A Mockingbird*, and a variety of Scenes and One Acts.

Kristen Mudge, *Hamlet*

After nearly four years working as a professional actor in New York City, Kristen is now at CSU earning her Masters in Occupational Therapy, hoping to further expose the arts to people with disabilities. In NYC, Kristen earned her union card (AEA) in Edward Albee's Off-Broadway and NY premiere of *The Play About the Baby*. Thank you to Eric Prince for taking a chance and trusting the players, and much love to C.F. and family.

Lauren Pagnard, *Courtier, Servant*

This is Lauren's first production at CSU. She is currently studying a variety of subjects seeking a major that will fit her lifestyle. Lauren hopes to end up in Law School and work as a corporate lawyer. Also she is very thankful for the opportunity to appear in a play in her Freshmen year and hopes to be part of many more.

Nikki Robertson, *Courtier, Servant*

Nicole Robertson is a Sophomore. *Hamlet* is her acting debut for CSU. In the past she has performed many roles for productions with Poudre High School.

Joanna Sintek, *Messenger, Servant*

Joanna Sintek is a Freshman Wildlife Biology Major. Joanna has participated in high school and community theater in the Denver area and hopes to continue being involved in theater throughout her college career. She would like to thank everyone involved in *Hamlet* for their hard work and dedication.

Andy Steinhauer, *Barnardo, Gentleman*

Andy Stinhauer is a Junior theatre major who spends most of his time acting, singing and memorizing things for acting and/or singing. You may have seen him this summer as Snoopy in 'you're a good man Charlie Brown' or last semester as Nitch in 'The Merry Widow'. Most of all, he loves his mom and dad.

Kasia Stockhold, *Player Queen*

Kasia is a Senior and has performed in CSU productions of *The Shadow Box* and *The Laramie Project*. Kasia has previously studied Shakespeare at the Denver Center Theatre and has a certificate from the Royal Academy of Dramatic Art in London.

Lucas Sweet, *Ghost of King Hamlet, English Ambassador*

Lucas Sweet is happy to once again be a part of theatre at CSU for his Sophomore year. He would like to say thank you to all his family and friends for their never ending love and support.

Zach Tait, *Laertes*

In his fourth year at CSU, Zach is a Theatre Major and enjoys singing, acting and working out among other joyous things. Much thanks to his family and loved ones. To his brothers and his best friend Lara, as well as anyone else who enjoys letting the good times roll.

Christine Tawfik, *Guildenstern*

Christine is a Senior Technical Journalism Major. Christine has appeared in several student shows and really enjoys participating in the Theatre program at CSU. She would like to thank the cast and crew for being such fun to work with and Lindsey Beechwood and Eric Prince for the unbelievably hard work it takes to put on this amazing show.

Dan Tschirhart, *Horatio*

Dan Tschirhart is a Senior here at CSU with a Major in Theater. Appearances in past shows include *Cyrano de Bergerac*, *The Laramie Project*, and the summer show *The Miracle Worker*. Dan would like to thank Eric Prince for the opportunity of being in this show, and would like to thank the cast, the crew and everyone else that made this show happen.

Nick Villarreal, *Marcellus, Soldier*

Nicholas Villarreal is a Junior Liberal Arts Major, and hopes to go on to law school after graduation. This is his first stage production with CSU. He has previously performed with the CSU Men's Choir and the Concert Choir, and also appeared in productions of *Fiddler on the Roof*, *Anything Goes*, and *Brigadoon* at Grandview High School in Aurora, Colorado.

Ian Wallace, *Soldier, Servant*

Ian is from Santa Fe, New Mexico and has been performing since he was eight years old. During his four years performing with the Santa Fe High School Theater he was in 20 productions, including performing at the Fringe Festival in Edinburgh, Scotland. This is his first show for CSU and he is thrilled that the cast was so welcoming and fun to work with.

Nathan Young, *Player King*

Nathan is a Senior at Colorado State University. Favorite roles include Atticus Finch in *To Kill a Mockingbird*, Clifford in *Sideman*, Ragueneau in *Cyrano de Bergerac*, Company Member of *The Laramie Project* at CSU, and Hally in *Master Harold...and the boys* at Bas Bleu Theatre Company. Nathan is a two time Irene Ryan nominee for the American College Theatre Festival.

COMING SOON

Picasso at the Lapin Agile

By Steve Martin (Yes! THAT Steve Martin)

Paris, 1904—the Lapin Agile, a bohemian bistro. The left bank eatery hosts an imagined meeting between a young Einstein and the young Picasso—both on the verge of greatness. Einstein is a year away from publishing his Theory of Relativity, and Picasso is three years away from painting *Les Femmes d'Alger*. Their very witty dialogue, scripted by comedian Steve Martin, enables both the artist and the mathematician to realize that ideas and inspiration are close allies. By the way Lapin Agile is French for “Nimble Rabbit.”

February 8, 9, 10, 15, 16, 17 @ 8:00 p.m.
& Sunday Matinee February 18 @ 2:00 p.m.

University Theatre, UCA

AUDITIONS! November 6th & 7th

33 Swoons

Walt Jones' deconstruction of Meyerhold's rearrangements of Chekhov's vaudevilles, named *33 Swoons* because one can count 33 fainting fits throughout the evening. Performed as Russian Musichall, the performance will feature the plays themselves and vaudeville “wraparounds” like singing, dancing, juggling, magic, and music provided by a live pit band, “Firs and his Band of Gypsy Muscovites.” The UCA Thrust theatre will be converted into a turn of the century proscenium theatre with some audience seated at Cabaret tables on the apron of the stage.

April 12, 13, 14, 18, 19, 26, 27, 28, @ 8:00 p.m.
& Sunday Matinee April 29 @ 2:00 p.m.

University Theatre, UCA