

Upcoming School of Drama Productions

Balance by Steve Pearson
directed by Steve Pearson
May 9-18, Studio 201

Inspired by the lyrical feats of circus acrobats and the numerous definitions of the word, *Balance* explores our day-to-day efforts to maintain equilibrium in our personal, political and global spheres.

Desk Set by William Marchant
directed by Tommy Smith
May 25-June 8, The Playhouse Theatre

In this hilarious 1950s Broadway hit, efficiency experts introduce an "electronic brain" into the research department of Federal Broadcasting and the pink slips start flying. But Bunny Watson, the canny chief Librarian, sets out to prove that human beings cannot be replaced by metallic wit. Or can they?

Call 206-543-4880 for ticket information.

*For more info, visit:
<http://depts.washington.edu/uwdrama>*

At the Ethnic Cultural Theatre:

Gum by Karen Hartman
directed by Mark Jared Zufelt
May 2-11, Ethnic Cultural Theater

For tickets and information, call 543-7661.

Keep up with School of Drama activities!

Sign up for the UWTheatre E-News and we will periodically send you e-mail reminding you of productions, special events and other significant news.

Subscribe at <http://depts.washington.edu/uwdrama>

Don't worry! We respect your privacy and will not sell or trade your information and you completely control your subscription.

UW
SCHOOL OF
Drama

ROSENCRANTZ &
GUILDENSTERN
ARE DEAD

by Tom Stoppard

Meany Studio Theater
26th Season
63rd Production
April 27-May 11, 2003

Rosencrantz and Guildenstern are Dead

by Tom Stoppard

Director	Josh Costello*
Set Design	Jennifer Zeyl
Costume Design	Eve-line Leduc
Lighting Design	Brian Healy
Sound Design	Josh Costello
Stage Manager	Nadia Kaboul
Technical Director	Alex Danilchik
Music Director	Tristan Bligh
Assistant Director	Lindsay Pasternak
Assistant Stage Manager	Thorn Michaels
Assistant Set Designer	Julie Meslin
Assistant Costume Designer	Kim Breskin-Auer
Assistant Lighting Designer	Robert Aguilar
Master Carpenter	Eric Beauzay
Properties Master	Andrew Layton
Pan Arts Technical Director	Tristan M.T. Dalley
Tickets	UW Arts Ticket Office
Set Construction Crew	Ann Bartek, Adam Batten, Roxann Breen, Lacey Carnahan, Aaron Harris, David Hanline, Starlet Jacobs, Neil Jernstrom, Andrew Layton, Eve-line Leduc, Matthew Lillard, Ben Radin, Jessica Trundy, Marion Williams, Alex Wilson
Costume Construction Crew	Kim Breskin-Auer, Rachel Canning, Niki Hernandez-Adams, Eve-Line Leduc, and Drama 291 and 211 Costume Lab Students
Running Crew	Drew Barth, Willow Battista, Sarah Dahlin, Susan Damon, Jessica Galloway, Hallie Harris, Alyssa Kay, Jessica Merly, LaTonya Minnis, Meg Nelson, Jessica Noboa, Jesse Parce, Johanna Radding, Erin Stargel, Jessica Strauss, Raederle Thoreson, Cloe Zimmerman

*In partial fulfillment of a Master of Fine Arts in Directing

Program Spotlight: PDTP (Professional Director Training Program)

This production of *Rosencrantz and Guildenstern are Dead* is the thesis project of a third-year PDTP student. It is one of five productions in the School's mainstage season to be directed by an emerging artist from our talented graduate directing program.

Students accepted into the Professional Director Training Program (PDTP) have demonstrated talent in production and the desire to work and innovate at the highest levels of the theatre profession. They bring a passion for language and ideas, visual art and music; a solid foundation in dramatic theory and literature; and a commitment to realize their own distinctive vision for the stage.

During the three years they spend in this MFA program, these students receive comprehensive, hands-on training guided by a faculty of working professionals. PDTP students work closely with all the School of Drama's other programs, developing their craft alongside and in concert with the acting, design and Ph.D. students.

The School of Drama is proud of the PDTP's strong ties with Seattle's vital professional theatre community. We invite leading professional directors to mentor PDTP students, direct in the School's mainstage season, and advise on second-year MFA workshop productions. Graduate directing seminars regularly involve discussions with visiting theatre artists and resident theatre artists. In recent years such guests have included Libby Appel, Mark Lamos, Tina Landau, Sharon Ott, Martin Benson, Maria Irene Fornes, Stephen Wadsworth, Dan Sullivan, Len Jenkin, Tony Taccone, Bart Sher, Gordon Edelstein, Steve LeGrand, Mame Hunt, Nikki Appino, Molly Smith and Speight Jenkins.

If you are interested in making a contribution to support the PDTP or any other School of Drama program, call Director of Development Mickey Chemers at 221-6797. Or, to send a donation by mail, please make out your check to UW School of Drama, write PDTP (or other program name) in the memo line, and address the envelope to UW School of Drama, Box 353950, Seattle WA 98195-3950.

Special Thanks

ACT, Intiman Theatre, Seattle Children's Theatre, Seattle Repertory Theatre, Zay Amsbury, Melissa Hillman, Jaron Hollander, Steven Klems, Mo McFeely, Christopher Morrison, Zach Walter, Matthew Arbour, Ariel Bowlby, Amy Boyce, Justin Emeka, Lydia Fort, Adam Koplan, J. Dan Stanley, Mark Zufelt, Valerie Curtis-Newton, Bob Dahlstrom, Mark Harrison, Jon Jory, Steve Pearson, E. Sara Barnes, Sue Bruns, Jim Fitzmorris, Julian Lopez-Morillas, Josh Scharback, Heather M. Tews, Stephen Wadsworth and Francesca Faridany, and Sadie Cash Margolin

School of Drama

EXECUTIVE DIRECTOR

Sarah Nash Gates

FACULTY

Professors

Robert Dahlstrom, Jon Jory,
Steve Pearson, Barry Witham

Associate Professors

Sarah Bryant-Bertail, William
Forrester, Robyn Hunt,
Mark Jenkins

Assistant Professors

Valerie Curtis-Newton,
Catherine Madden, Odai Johnson,
Shanga Parker, Tina Redd

Acting Assistant Professor

Venus Opal Reese

Senior Lecturers

Mark Harrison, Judith Shahn

Lecturers

Jerry Collum, Deborah Trout

Artist-in-Residence

Geoff Korf

PART-TIME FACULTY

Geoff Alm, Scott Hafso,
Melissa Kerber, Peter Kyle,
Stephanie Skura, Teresa Thuman

RETIRED & EMERITUS FACULTY

Jack Clay, Betty Comtois, James Crider,
Vanick Galstaun, Agnes Haaga,
Robert Hobbs, Geraldine Siks,
Jack Sydow,
Aurora Valentinetti, Jack Wolcott

STAFF

Kris Bain, *marketing and pr manager*
Jordan Baker, *stage technician*
Bob Boehler, *stage technician*
Sue Bruns, *graduate program*
Mickey Chemers, *development director*
Jenny Crook, *senior computer specialist*
Alex Danilchik, *stage technician*
Liz Fugate, *drama librarian*
Josie Gardner, *costume shop manager*
Arlene Hamilton, *administrator*
Kathy Holliday, *academic advisor*
Andrea Johnson, *costumer*
Laurie L. Kurutz, *costumer*
Rich Leibfried, *master electrician*
Dena Petersen, *fiscal technician*
Anne Stewart, *general manager*
Joanne Tall, *secretary*
Heather Tews, *office assistant*
Michael Thompson, *assistant to the
general manager*
Alan Weldin, *scene shop manager*

The Cast

Rosencrantz Shawn Telford*

Guildenstern Scott Giguere*

The Player Adam Larmer*
head of the Tragedians

Hamlet Tony Nam*
Prince of Denmark

Ophelia Adele Bruni*

Claudius Ben Gonio*
King of Denmark, Hamlet's uncle

Gertrude Francile Albright*
Queen of Denmark, Hamlet's mother

Polonius Eli Savage
Ophelia's father, Counsellor to the King

Alfred Barry Cogswell
a Tragedian

Tragedians Durin Cazac
Aaron M. Morgan
Ryan Barret
Tyler J. Polumsky

a Soldier of Norway Andrew McIntyre
an Ambassador from England Michael Rotman Koenen

Horatio Brian Lange
Hamlet's friend

Fortinbras T. Ivan Winkler
Prince of Norway

Laertes Eli Savage
Ophelia's brother

Attendants Elizabeth Adkisson
Brian Lange
Season Luben
Andrew McIntyre
Michael Rotman Koenen
T. Ivan Winkler



The School of Drama is proud to be a member of Theatre Puget Sound

* Denotes member of the Professional Actor Training Program (PATP)

There will be two ten-minute intermissions.

From the Director

We all feel a little bit like Rosencrantz and Guildenstern sometimes: minor characters in someone else's play. We don't know why we're here. We don't control the larger story of our times. We haven't even read the script.

We're living in an age of mass media and simplified answers to complex questions; we're encouraged to support the status quo and discouraged from thinking too hard about what we're told by the people on our tv screens. But there are tough questions out there, and not all the answers can be condensed to media-friendly sound bites. It's refreshing to work on a play that's not afraid to ask more questions than it answers, a story that demands a lot of thought. The way you answer the questions this play raises -- fate versus free will, intrinsic versus assigned identity, taking a stand versus following orders -- depends entirely on who you are.

I have my own ideas about what this play means, and just how responsible Rosencrantz and Guildenstern are for their eventual fate. I encourage each of you to make up your own mind about all of this, and about what being a minor character in someone else's story really means. Also, in the theater tonight and back in your life tomorrow, I encourage you to feel and think and laugh. Enjoy.

The Playwright

Tom Stoppard, one of the most well-regarded playwrights of our time, was born in Czechoslovakia in 1937. His family moved to England in 1946, and at age seventeen Stoppard left school to become a journalist and film and theatre critic. He wrote the first version of *Rosencrantz and Guildenstern are Dead* in 1964. In 1967, it was produced at the National Theatre in London and Stoppard, at age 29, was a major success. His subsequent plays include *Jumpers*, *The Real Thing*, *Arcadia*, and *Indian Ink*. His screenplays include *Brazil*, *Empire of the Sun*, and *Shakespeare in Love*.

Recommended Reading

Stoppard: The Mystery and the Clockwork, by Richard Corballis, Amber Lane Press/Methuen, 1984

Tom Stoppard in Conversation, edited by Tom Delaney, University of Michigan Press, 1994

Hamlet, edited by Harold Jenkins, The Arden Shakespeare, 2nd Edition, 1999

The Story of Hamlet

Claudius, the King of Denmark, gained the throne by murdering his elder brother, the Old King Hamlet, and marrying Old Hamlet's wife, Gertrude. This quick marriage isn't sitting well with Prince Hamlet, son of Gertrude and the dead King. The ghost of Old Hamlet appears to the prince, accusing Claudius and demanding revenge. Hamlet agrees, but can't be sure the ghost wasn't really a devil attempting to trick Hamlet into a mortal sin. So Hamlet embarks on an act of madness in an attempt to trick Claudius into revealing his guilt and thus confirming the ghost's accusation.

Claudius, with his advisor Polonius, sends for Rosencrantz and Guildenstern, two of Hamlet's childhood friends, to help determine the cause of Hamlet's apparent lunacy. Hamlet treats Polonius' daughter Ophelia rudely, prompting Polonius to believe Hamlet's love for her is the cause of his madness. Hamlet convinces a troupe of Players to reenact King Hamlet's death before Claudius, in the hopes of causing a reaction in Claudius that would confirm his guilt. Claudius is enraged and stops the play. Gertrude tries to reason with Hamlet after the performance, while Polonius spies on them from behind a curtain. Hamlet discovers Polonius, and -- thinking it's Claudius -- stabs and kills him through the curtain. Claudius sends Hamlet to England, accompanied by Rosencrantz and Guildenstern with orders for the English to kill Hamlet.

Ophelia reacts to her father's death with genuine madness and eventually drowns herself. Hamlet returns to Denmark, telling his friend Horatio that en route to England, he found the orders and changed them to order Rosencrantz and Guildenstern killed; Hamlet was then kidnapped by pirates who brought him home. Claudius arranges a sword duel between Polonius' son Laertes and Hamlet. The tip of Laertes' sword is poisoned. During the fight, Claudius offers a poisoned goblet to Hamlet; he declines, and Gertrude drinks it (to the objection of Claudius). Laertes scratches Hamlet with the poisoned sword. Hamlet then switches swords with Laertes, and cuts and poisons him. The queen dies, asserting that she's been poisoned, and Laertes, dying, admits Claudius' treachery. Weakening, Hamlet fatally stabs Claudius; Laertes dies, and Hamlet speaks his dying words to Horatio. Fortinbras, the prince of Norway, arrives from conquest of Poland, and an ambassador from England arrives as well, only to see Claudius, Gertrude, Laertes, and Hamlet all dead, with only Horatio to announce Hamlet's dying wish that Fortinbras become the new King of Denmark.

Rosencrantz and Guildenstern are Dead is produced by special arrangement with Samuel French, Inc..