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.

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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, Scarlett 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 Nohoa, Jesse Paris, Johanna Radding, Erin Stargel, Jessica Strauss, Raiderle Thoreson, Cloe Zimmerman

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**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.

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**Special Thanks**

ACT, Intiman Theatre, Seattle Children's Theatre, Seattle Repertory Theatre, Zay Amsbury, Melissa Hillman, Jaron Holland, Steven Klem, Mo McFeely, Christopher Morrison, Zach Walter, Matthew Arbour, Ariel Bowly, 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

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

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

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Bob Boehler, stage technician
Sue Bruns, graduate program
Mickey Chemos, 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 *

Guilderstern
Scott Giguere *

The Player
Adam Larmer *

head of the Tragedians

Hamlet
Tony Nam *

Prince of Denmark

Ophelia
Adele Brunì *

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
Aarne 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

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

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


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 on 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.